

# Dante Review

*"To preserve and disseminate Italian language and culture"*

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Canberra City ACT 2601 - Phone: 02 6247 1884 - Email: info@danteact.org.au - Website: www.danteact.org.au - Issue: March/April 2016

## Sara D'Alessandro

**an Italian graduate in art history  
with experience in curating  
and coordinating art exhibitions**



**will take us into the Renaissance art world, focussing on**

**Perspective – From Brunelleschi to Michelangelo:  
a system for reading the world**

**8 pm Thursday 17 March 2016**

**Function Room, Level 2 Notaras Multicultural Centre  
180 London Circuit, Civic (North Building, entry via Civic Square)**

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### Regular Events

**DMV rehearsals  
on Thursday 5-7pm**

**Formal courses:  
enrolments for  
term 2 close  
on Friday 22 April**

**Formal courses:  
term 2 begins  
on 26 April**

**Conversation groups  
on Thursday 7-9pm**

# *News from the office*

## **Office Hours**

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

**10:00am-1:30pm Tuesday to Friday**

For enquiries about our courses please call the office on **6247 1884** or send us an email to [info@danteact.org.au](mailto:info@danteact.org.au)

Visit us at [www.danteact.org.au](http://www.danteact.org.au)

We are also on *Facebook*: click '*like*' to be up to date!

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## **Library**

The Dante library is open during office hours. It includes the following sections: Reading, Education, Literature, Youth, Geography, History, Art, Music, Cinema.

All members are welcome!

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## **Committee Members**

### **President**

Professor Franco Papandrea

### **Vice-Presidents**

Yvette Devlin; Tamsin Hong

### **Treasurer**

Mario Rosi

### **Committee members**

Luigi Catizone, Francesca Foppoli,  
Alessia La Cavera, Nicola Patini,  
Bruno Santagostino Baldi

*Journal Editor:* Yvette Devlin

*Note:* the journal editor wishes to acknowledge the assistance of Alessia in compiling this issue.

## **Upcoming Events**

**3 March:** conversation groups @7pm

**10 March:** conversation groups @7pm

**12 March:** Voci stupende - Operatic recitals (see p. 7)

**13 March:** Voci stupende - Operatic recitals (see p. 7)

**17 March:** conversation groups from 7pm to 8pm

**17 March:** Perspective. From Brunelleschi to Michelangelo: a system for reading the world (see p.1)

**20 March:** Fogolar Furlan Picnic (see p. 3)

**24 March:** conversation groups @7pm

**31 March:** conversation groups @7pm

**3 April:** Auto Italia 2016 (see p. 3)

**7 April:** conversation groups @7pm

**14 April:** conversation groups @7pm

**21 April:** conversation groups @7pm - Term 1 ends

**22 April:** enrolments for Term 2 close

**26 April:** Term 2 formal courses begin

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## **Membership renewal**

*Cara amica e caro amico della Dante,*

*We would like to take this opportunity to thank all of you for your support over the past year and to remind you of some of the benefits of being part of our vibrant society that promotes Italian language and culture.*

*First of all, you get the opportunity to enrol in our Italian language courses and conversation groups, but also the opportunity to attend our cultural activities; then you can access our Italian language library; receive our bimonthly newsletter and join our choir, the Dante Musica Viva!*

*Your financial support in the past year has been really important for us and we hope that you will be part of the Society this year as well!*

# *Save these dates!*

**March, 20<sup>th</sup>- Edison Park, Woden**

## **Fogolar Furlan Picnic**

The Fogolar Furlan (regional assoc. for Friuli VG) will hold its annual Palm Sunday **picnic/BBQ on Sunday 20 March at Edison Park, Woden** from 12 noon onwards. Lunch (\$20) includes Friulian sausages, steak, salads and regional speciality polenta and 'frico'. Crostoli and soft drinks for sale (not wine). Coffee, raffles, children's entertainment – and a performance by our choir Dante Musica Viva. No need to book: just turn up. But it's best to bring your own chair.



## **Auto Italia 2016**

Started over 30 years ago as a BBQ for FIAT and Alfa Romeo owners, over the years **Auto Italia** has grown into a major event on the Canberra calendar, attracting some 15,000 visitors eager to admire the best of Italian motoring. The focus is on cars (Ferrari, Lamborghini, Maserati, Lancia, Alfa Romeo, Fiat and others – new and vintage) but motor bikes and scooters are also featured.

This year's event will be held on **Sunday 3 April from 10:30am on the Lawns of Old Parliament House**. The Ambassador of Italy will present trophies to the owners of the best maintained cars/scooters/motorbikes in each category.

If you are remotely interested in wheels, design, performance and style then don't miss this fantastic annual exhibition. All those red Ferraris will make your head spin, especially when they are revved up!

# Modi di dire

Sayings - Francesca Foppoli

## Modi di dire con origini religiose

**È tornata dalle vacanze felice come una pasqua.**

*She came back from her holiday as happy as a lark.*

**Marco sta attraversando tante difficoltà eppure dimostra la pazienza di Giobbe.**

*Despite going through so many difficulties, Marco is showing Job's patience.*

**Chi vuole farci un riassunto senza partire da Adamo ed Eva?**

*Who would like to summarise without going back to the origin of the universe?*

**Portarli ai musei è come gettare perle ai porci.**

*Taking them to museums is like casting pearls before swine.*

**È vecchio come Matusalemme, ma va ancora in bicicletta.**

*He is as old as dirt but still riding his pushbike.*

**Posso dirti qual è stato il tuo grosso errore, ma non mettermi in croce per questo.**

*I can tell you what your biggest mistake was but please don't crucify me on this one.*

**Dicono che questa è una legge per dare la casa ai poveri, ma è solo una foglia di fico per portare avanti i loro interessi.**

*They said that the legislation will provide housing to the needy but it's only a fig-leaf to promote self-interest.*

Per  
ridere  
un po'



# L'angolo della lingua

Language corner - Yvette Devlin

Let's look at a couple of 'false friends' – words that look similar in the two languages but have different meanings.

*Simpatico* is not the equivalent of *sympathetic*. Check these examples.

**Ha un fidanzato davvero simpatico.**

*She has a really nice boy friend/fiancé.*

**È molto malata, ma suo marito non è molto comprensivo/compassionevole.**

*She's very ill but her husband is not very sympathetic.*

The English word *sympathy* is translated as *compassione*.

*Attuale* and *actual* don't have the same meaning at all.

**I giocatori attuali sono tutti esperti.**

*Current players are all experienced.*

**Il prezzo di vendita reale era molto più basso di quello pubblicizzato.**

*The actual sale price was much lower than the advertised price.*

**Vado a seminari su temi di attualità.**

*I attend current affairs seminars.*

**Attualmente nessuno è interessato ad andare in Africa.**

*Currently, nobody is interested in going to Africa. Actually = in realtà).*

*E Dio creò la donna...  
le promise che avrebbe trovato  
un uomo intelligente e fedele  
in ogni angolo della terra...*

*Lui aveva ragione...  
...Poi rese la terra rotonda...*

# L'angolo della poesia

Poetry corner - Yvette Devlin

Over the last few years I have included a number of poems written by **Salvatore Quasimodo** for two main reasons: (1) Quasimodo is one of the greatest poets of the 20<sup>th</sup> century – indeed he won the 1959 Nobel Prize for Literature; (2) many of his poems have been translated by local poet Geoff Page and so they are beautiful in both languages.

Quasimodo was born in Sicily in 1901 but lived most of his life in Milan. He experienced a lot of suffering during World War II, and died in Naples in 1968. Like Ungaretti and Montale, Quasimodo embraced the ‘hermetic poetry’ movement – a form of “obscure and difficult poetry. Major features of this movement were reduction to essentials, abolishment of punctuation and brief, synthetic compositions, at times resulting in short works of only two or three verses” as reported in Wikipedia.

Here is a very sombre poem – *Giorno dopo giorno*. The translation is by Geoff Page.

## *Giorno dopo giorno*

Giorno dopo giorno: parole maledette e il sangue  
e l’oro. Vi riconosco, miei simili, mostri

della terra. Al vostro morso è caduta la pietà  
e la croce gentile ci ha lasciati.

E più non posso tornare nel mio eliso.  
Alzeremo tombe in riva al mare, sui campi  
dilaniati,  
ma non uno dei sarcofagi che segnano gli eroi.  
Con noi la morte ha più volte giocato:  
s’udiva nell’aria un battere monotono di foglie  
come nella brughiera se al vento di sirocco  
la folaga palustre sale sulla nube.

## *Day after day*

Day after day: the evil words and the blood  
and gold. I see in you, my fellow creatures,  
monsters  
of the earth. Pity has fallen at your sting  
and the gentle cross has left us.  
I can’t go back to my Elysium.  
At the sea’s edge and in the savaged fields we’ll  
build our tombs  
but not the sarcophagi, the sign of heroes.  
Death has played games with us over and over:  
you could hear in the air a monotonous beating of  
leaves  
as it is on the heath in the sirocco when the marsh  
birds take off for the clouds.



# Cenno storico

## A bit of history - Yvette Devlin

By State decree, since 2004 on **10 February** each year Italy and Italians around the world commemorate a tragic page of our history. The date is known as Remembrance Day.

Following the end of WWII, through the Treaty of Paris signed in 1947 parts of Italy's N-E areas – Istria, Dalmatia and the city of Fiume – were transferred to Yugoslav communist dictator Tito. The date of 10 February is intended to remember the death in the ‘**foibe**’ (natural sinkholes in the Carso mountains of N-E Italy) of thousands of innocent people during and after the war, and the **exile of some 350,000 Italians** not prepared to buckle under the new regime. These had to leave all their possessions behind.

Until 2004 the truth about the disappearances and deaths in the *foibe*; the torture of priests, teachers, workers and students; and the forced exodus of Italians in search of peace and freedom had not made it into Italy's history books for fear of offending left-wing politicians in the post-war period – left-wing fighters (known as ‘partisans’) had helped bring down Mussolini's fascist regime. This wrong was finally redressed in 2004.

In Canberra each February the Giuliani Association holds a sombre ceremony at the Italian Cultural Centre when wreaths are placed below a commemorative plaque hung there in 2009. A

number of key people on the Giuliani committee are Dante members (Cellina Benassi, Livio Chicco and Mario Donda) as are other members of the association (Fabia De Borzatti and Myriam Bonazzi).

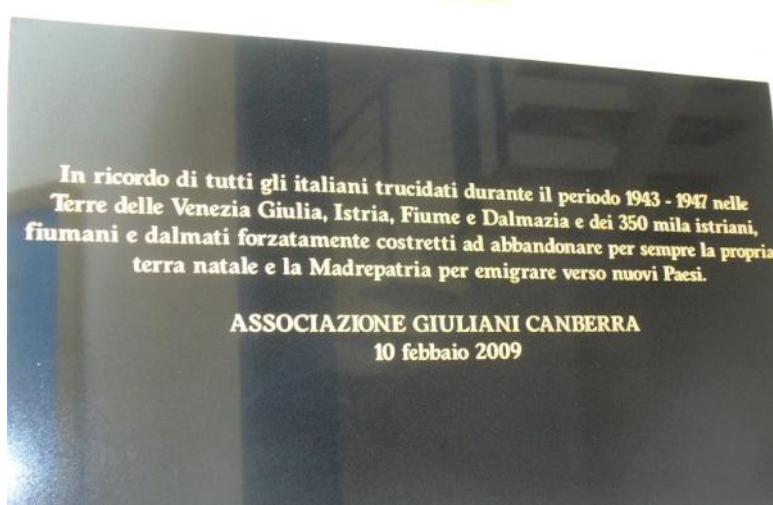
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Per decreto legge, sia in Italia che all'estero a partire dal 2004 il **10 febbraio** commemora una tragica pagina della storia italiana. È conosciuto come '**Il Giorno del Ricordo**'.

In seguito alla fine della II Guerra mondiale, tramite il Trattato di Parigi del 1947, parti dell'Italia nord-orientale – l'Istria, la Dalmazia e la città di Fiume – furono trasferite al dittatore comunista jugoslavo Tito. Lo scopo della giornata del 10 febbraio è di ricordare la morte nelle foibe (grotte naturali carsiche del nord-est) di migliaia di italiani innocenti durante e dopo la guerra, e l'esilio di circa 350.000 italiani non disposti ad arrendersi e vivere sotto il nuovo regime che dovettero abbandonare tutte le loro proprietà.

Fino al 2004 la verità sulle sparizioni e morti nelle foibe; sulla tortura di preti, insegnanti, lavoratori e studenti; e l'esodo forzato di italiani desiderosi di vivere in pace e sicurezza – questa verità non era apparsa nei libri di storia per timore di offendere i politici di sinistra dato che combattenti di sinistra (i partigiani) avevano aiutato a far crollare il regime fascista di Mussolini. Finalmente si è rimediato a questa scelta storica sbagliata.

A Canberra ogni febbraio l'Associazione Giuliani organizza una solenne cerimonia al Centro Culturale Italiano durante la quale vengono deposte delle ghirlande ai piedi di una targa commemorativa affissa nel 2009. Molti membri del comitato Giuliani sono soci della Dante (Cellina Benassi, Livio Chicco e Mario Donda) come lo sono altri soci (Fabia de Borzatti e Myriam Bonazzi).



# Know your choir

## A profile of Maria Rosin - Yvette Devlin



### Maria Rosin at one of our concerts

In our series *Know your choir* this month we feature Maria Rosin. Maria is one of very few Italian-born members of our choir, and has shown great commitment over the years. Here is her story.

"I was born Maria Colbertaldo in San Zenone degli Ezzelini (Treviso) which is 10 km from Bassano del Grappa in the Veneto Region.

My family migrated to Australia in 1960. I went to school at St Gregory's in Queanbeyan but after two years we moved and I finished my schooling at Braddon Girls Catholic School. That's when I started to sing with the school choir.

At the end of my schooling I went to work in the Government Printing office in Kinston, then met Bruno. We married and had three children – two boys and a girl.

Music was always in our house – I used to buy Italian cassette tapes and the latest records but

enjoyed English songs as well.

I first joined a church choir at St John Vianney, then I sang with Scuna (the University choir) for two years. It was at this time that I got more involved with singing, joining the Ecumenical choir which performed cantatas for Easter and Christmas. This was a lot of fun.

At around the same time I found out that there was an Italian choir in Canberra – Dante Musica Viva – and I joined it. All choir members made me feel as one of them.

That was seven years ago and I still love it! The choir gives enjoyment not only to Italians but also to people of other cultures. When we sing to an Italian audience, especially the elderly, it's good to see their faces as they sing along. The songs bring back for them lots of fond memories of their youth, and this gives us great pleasure.

I have made good lasting friendships within the choir. Last year, with other DMV friends, Bruno and I walked part of the Camino de Santiago in Spain, and this was an experience to remember.

### Voci stupende Operatic recitals

Graduates from the Sydney Conservatorium of Music will give two concerts in Canberra described as "a musical journey as the singers present solos, duets, trios and ensemble pieces from some of the best-loved operatic and classical repertoire".

7.30 pm 12 March at Wesley Uniting Church, 20 National Cct, Forrest

2.00 pm 13 March at All Saints' Anglican Church, 9-15 Cowper St, Ainslie

#### Tickets at the door

\$45 (adults), \$35 (pensioners), \$25 (students)

# Gli agriturismi italiani

**Phillip Gray\***

In Italia l'agriturismo è un B&B in una fattoria, un "farm stay". Tipicamente c'è l'opportunità di cenare con la famiglia, gli altri ospiti e qualche volta anche con altri perché la sala da pranzo funge da ristorante.

Avendo goduto i vantaggi di alloggiare in agriturismi in molte regioni italiane, sono sorpreso che così pochi dei nostri amici australiani conoscano e frequentino questi posti.



**Una veduta dell'agriturismo Castelluzzo situato a Cusonaci (Tp), in Sicilia**

## Cosa sono queste attrazioni?

L'agriturismo è il posto perfetto per praticare la lingua italiana. Si può godere la compagnia dei padroni e degli altri ospiti, italiani e stranieri, mentre si mangiano e bevono i prodotti locali, un modo molto conviviale per imparare l'italiano, comprese le espressioni idiomatiche ed anche un po' del dialetto! La maggior parte dei proprietari parla parecchio inglese, ma sono di solito felici di usare l'italiano esclusivamente per aiutare lo studente d'italiano che visita il posto. A tavola uno scopre i dettagli degli interessi, dello stile di vita della famiglia e delle loro sfide locali, sociali o politiche. Gli italiani sono sempre orgogliosi della loro provincia, della storia locale, degli eventi, della cucina locale, ecc. e descrivono tante attività che sono disponibili nella zona. In realtà, secondo me la cultura nei luoghi rurali è più diversa di quella delle grandi città e perciò rappresenta autenticamente le varie regioni d'Italia.

A volte si può lavorare nella fattoria, trovando così un'ulteriore opportunità per fare conversazione informale o anche tecnica. Tanti agriturismi offrono attività sportive – per esempio il nuoto o l'equitazione – o corsi di cucina, d'arte o d'artigianato. Molti sono dotati di cucina per coloro che vogliono preparare i propri pasti con i prodotti locali. La lavanderia è molto utile quando si fa un giro più lungo in Italia!

Ci sono agriturismi grandi o piccoli, rustici o lussuosi, romantici o per una famiglia. In effetti l'agriturismo di solito è un'esperienza bella per i bambini grazie agli animali, sia quelli da fattoria sia quelli domestici, e l'opportunità per svaghi fisici e per incontrare altri bambini.

Il costo per rimanere negli agriturismi è normalmente inferiore a quello degli alberghi urbani.

Non avete sempre bisogno di una macchina per soggiornare in un agriturismo: alcuni sono accessibili in autobus o in treno; ci sono bici per gli ospiti o i proprietari possono portarvi ai posti locali.

## Dove si trovano informazioni sugli agriturismi?

Il sito [www.agriturismo.it](http://www.agriturismo.it) offre una lista completa degli agriturismi, provincia per provincia, in tutte le regioni d'Italia, con una descrizione di ciascun posto, con mappa, foto e recensioni. Dateci un'occhiata!

[Ed: Phillip è socio della Dante da molti anni e partecipa regolarmente alle serate di conversazione]



**A tavola nella Masseria San Iorio (Aq), Abruzzo**

# **Italian agriturismi**

***Phillip Gray***

The agriturismo is a B&B on a farm, a “farm stay” in Italy. Typically there is the opportunity to eat the evening meal with the family, other guests, and sometimes others because the dining room functions as a restaurant.

Having enjoyed the advantages of staying in agriturismi in many Italian regions I am surprised that so few of our Australian friends are familiar with and visit these places.

## **What are these attractions?**

The agriturismo is the perfect place to practise your Italian. You can enjoy the company of the hosts and the other guests, from Italy and other countries, while eating and drinking the local products, an extremely convivial way to learn the language, including idiomatic expressions – even a little dialect!

Most hosts speak some English but are usually very happy to use only Italian to help the visiting student of Italian. While dining one discovers the details of the family’s interests, their lifestyle and their local challenges, social and political. The Italians are always proud of their province, the local history, events, cuisine, etc. and will describe many activities available in the area. In fact, I think the culture in the rural areas is more diverse than in the large cities, authentically representing the various Italian regions.

Sometimes you can work on the farm, again providing an opportunity for conversation, informal or technical. Many agriturismi offer sporting activities, such as swimming or horse riding – or lessons in cooking, art or crafts. Many provide a kitchen for those who would like to prepare their own meals with local products. The laundry is very useful when one does a longer tour in Italy!

There are agriturismi large and small, rustic or luxurious, romantic or for a family stay. The agriturismo is usually a wonderful experience for children, because of the animals, both farm animals and pets, and the opportunities for physical pursuits and meeting other children.

The cost to stay in agriturismi is normally less than that at urban hotels.

You don’t always need a car for an agriturismo stay: many are accessible by bus or train, have bicycles for the use of guests, or the hosts can take you to places locally.

## **How do you find information about agriturismi?**

The website [www.agriturismo.it](http://www.agriturismo.it) offers a complete list of agriturismi, province by province, in all regions of Italy, with descriptions of each, with a map, photos and reviews.

Look at it!

**Aprire la finestra della propria camera e perdersi in un campo di girasoli...**



# **Ezio Bosso: un grande musicista, un grande uomo - Luigi Catizone**

Ormai da decenni, nella prima metà di febbraio, in Italia c'è il Festival della Canzone Italiana di Sanremo. Per i pochissimi che non lo sapessero, è una gara di canzoni popolari inedite in lingua italiana. Esso fa parte del costume italiano ed ha dei veri e propri storici e studiosi. Tutti gli Italiani seguono, in vario modo, l'evento (alcuni negano di farlo). C'è chi dice chiaramente che non vede l'ora di mettersi davanti al televisore per vederlo e chi invece nega di averlo mai visto. Tutti però sanno cosa sia e, chi più chi meno, ne parlano.

Mentre scrivo queste note (11 febbraio 2016), è ancora in corso. Ne voglio parlare perché ho appena visto un video di una quindicina di minuti, facilmente rintracciabile al sito <http://www.rainews.it/dl/rainews/media/Sanremo-2016-Ezio-Bosso-la-standing-ovation-piu-commovente-e9eb7d4d-3b20-40da-9474-7240bb928390.html>, tratto dalla seconda delle cinque serate del Festival, durante la quale si è esibito il pianista

Ezio Bosso. Confesso che non lo conoscevo e un po' me ne vergogno. La sua carriera è di grandissimo prestigio ([https://it.wikipedia.org/wiki/Ezio\\_Bosso](https://it.wikipedia.org/wiki/Ezio_Bosso)) e altre notizie si possono trovare anche sul suo sito <http://www.eziobosso.com/it/>. È un musicista di fama internazionale, è apprezzato in tutto il mondo, ha vinto innumerevoli premi, tra cui anche il Green Room Award in Australia. In Italia è pochissimo conosciuto e credo che rarissimamente sia apparso in televisione.

Oltre alla bravura artistica indiscussa, la cosa che colpisce ed emoziona è il fatto che alcuni anni fa è stato colpito dalla SLA (Sclerosi Laterale Amiotrofica). È una malattia neurovegetativa, caratterizzata da atrofia e rigidità muscolare, con contrazioni e debolezza muscolari. Porta ad avere progressive difficoltà di parola e della deglutizione. Quando infine colpisce i muscoli della respirazione, le condizioni precipitano

**Ezio Bosso al pianoforte**



# Ezio Bosso: un grande musicista, un grande uomo - Luigi Catizone

rapidamente. Nonostante questa grave malattia, Ezio Bosso ha continuato a comporre e a suonare in tutto il mondo.



**Ezio Bosso con il presentatore della 66esima edizione del Festival di Sanremo, Carlo Conti**

Il video che vi propongo dimostra le doti di un grande musicista e di un grande uomo. Guardatelo e commuovetevi. Quando Ezio Bosso comincia a suonare, scompaiono le scosse muscolari e le incoordinazioni motorie, in una parola GUARISCE. Emozionante. Non voglio aggiungere altro, ma mi auguro che non solo vedrete il video che vi propongo, ma cercherete di avere altre notizie su questo straordinario artista.

Un grande italiano, poco conosciuto e apprezzato, che però, grazie agli organizzatori del Festival della Canzone Italiana di Sanremo di quest'anno, è diventato noto e apprezzato in tutta Italia.

Il Festival è stato vinto dagli Stadio con la canzone *Un giorno mi dirai*. Eccone il link:

<http://www.lastampa.it/2016/02/05/spettacoli/festival-di-sanremo/2016/il-testo-di-un-giorno-mi-dirai-la-canzone-degli-stadio-a-sanremo-CSPKdZAnMf9QVeq508BrIP/pagina.html>

Dopo aver letto l'articolo di Luigi, mi sono ricordata di aver assistito ad una performance della Sydney Dance Company quattro anni fa, frutto della collaborazione del direttore artistico e coreografo della SDC Rafael Bonachela con Ezio Bosso. I tre brani erano intitolati *6 Breaths, We unfold* e *LANDforms*. Li potete vedere su You Tube. Musica e coreografia assolutamente stupendi! Ecco il link per *LANDforms*: <https://www.youtube.com/watch?v=2ZNQV7xf8lQ> –Yvette Devlin

## Breve storia del Festival di Sanremo

*Il Festival della canzone italiana, o più comunemente Festival di Sanremo o anche semplicemente Sanremo, è una manifestazione di musica che ha luogo ogni anno a Sanremo, in Italia, a partire dal 1951. A esso hanno preso parte, in veste di concorrenti, ospiti o compositori, molti dei nomi più noti della musica leggera italiana. Il Festival rappresenta uno dei principali eventi mediatici italiani, con un certo riscontro anche all'estero, dato che viene trasmesso in diretta sia dalla televisione, in Eurovisione, sia dalla radio, e a ogni sua edizione non manca di sollevare dibattiti e polemiche.*

*Pur essendosi susseguite continue modifiche alla sua formula, il Festival consiste essenzialmente in una competizione tra brani selezionati nei mesi immediatamente precedenti da un'apposita commissione, valutando le candidature pervenute. Tali brani, che devono essere stati composti da autori italiani con testi in lingua italiana (o anche in uno dei vari dialetti regionali italiani), vengono proposti da diversi interpreti in prima assoluta, quindi mai eseguiti pubblicamente in precedenza, pena la squalifica.*

*Essi vengono votati da giurie scelte (demoscopiche, di addetti ai lavori, di consumatori) e/o mediante il voto popolare (sotto forma di televoto, ed in passato da giocatori di concorsi di altro genere quali il Totip), e vengono proclamati e premiati i tre brani più votati (in alcuni casi i soli vincitori assoluti) tra quelli in gara nella sezione principale, denominata solitamente degli interpreti Big, Campioni o Artisti (talvolta con ulteriori suddivisioni quali Donne, Uomini, Gruppi e Classic), e in quella degli esecutori meno conosciuti, detta generalmente Nuove Proposte o Giovani.*

*Vengono assegnati anche altri riconoscimenti speciali, fra cui il Premio della Critica "Mia Martini", decretato dalla stampa specializzata a partire dal 1982.*

*Spesso il Festival ha avuto anche la funzione di selezione, tramite un'apposita commissione della Rai, dell'artista ed eventualmente del brano che farà da rappresentante dell'Italia all'Eurovision Song Contest dell'anno in corso, manifestazione istituita nel 1956 che trasse proprio dal Festival di Sanremo la sua ispirazione.*

*La statuetta del Leone di Sanremo è il riconoscimento più prestigioso per i musicisti e gli interpreti italiani di musica leggera.*

# Dante's presence at the National Multicultural Festival - Yvette Devlin

Our Society was a very active participant at the NMF.

On Saturday 13 February our great choir Dante Musica Viva – conducted by Francesco Sofo – performed on the stage located within the European Union compound in City Walk. Our repertoire included two opera arias, folk and regional songs and was well received. Our Ambassador Pier Francesco Zazo came to listen to us for a while.

On Sunday 14 the Dante had an information stall (shared with the Italian Language School and the Tesorini – an Italian playgroup for smaller children) located in the Italian Piazza right in the centre of City Walk. Grouped together for the two-and-a-half days were Italian associations and organisations selling sausages, biscuits, pastries (including cannoli siciliani), gelato, coffee, antipasto, aperitifs, wine and soft drinks. A long Italian flag was draped over these commercial outlets while we hung our Society's banner on our stall. Our committee members Franco Papandrea, Alessia La Cavera, Luigi Catizone, Nicola Patini and

information stall on the Sunday, while Committee member Tamsin Hong and choir members Ondina and Elda took turns on the Saturday.

Two choir members who also play musical instruments (Matthew the cello and Rodolfo the guitar) came on both days to play Italian pieces outside our stall. Our multi-skilled Treasurer Mario Rosi also came on both days to play his piano accordion – which attracted a lot of passers-by including a few young people! Bravi tutti! Some choir singers (Patricia, Elda, Ondina and Margaret) also came for a while and sang some of the pieces played by Matthew and Rod. On Sunday a passer – by with a great tenor voice joined us in *O' sole mio*, and Eirlys Chessa (an old choir member) who happened to be passing by, stopped to sing *Bella Ciao* with Margaret and me.

Right in front of our Piazza Italiana there were Latin-American bands playing all day Saturday and Sunday. As a result, our own musical offerings had to be scheduled to coincide with the breaks taken by these bands. But it all turned out well in the end and everyone seemed to enjoy this

20<sup>th</sup> edition of the festival which, according to estimates published in *The Canberra Times*, attracted 280,000 people – about 70% of the population of Canberra!

**Left:** Mario Rosi plays the piano accordion  
**Below:** Ondina and Elda lend a hand at the Italian stall



Bruno Santagostino spent a lot of time working at these fund-raising stalls, with part of the proceeds flowing to the Dante. Franco valiantly spent most of the two days enticing people to buy Italian biscuits! Mario Rosi spent a few hours at our



# Dante's Presence at the National Multicultural Festival - Yvette Devlin



Above: our choir performing on one of the festival stages

Below: Yvette, Margaret, Matthew and Rod provide some entertainment outside the Dante stall



# Mantova: a night to remember

***Mardie Whittle (Ciao Bella Tours)***

At 8pm the night was pleasantly warm, almost hot: ideal weather to enjoy a special meal “fuori”. In June 2006 I was in Mantova, in Lombardia, northern Italy, for their inaugural “*La Cena del Ponte*”, long table, Italian style.

The original bridge, the *Ponte di San Giorgio*, dates from 1198, but in a disastrous state around 1400 it was rebuilt by Ludovico Gonzaga – from the famous Mantovian family – and over the years many improvements were made (including the necessary rebuilding after WWII) until now it is restored and reconstructed so that there is a cycling path and a walking track at a lower level than the main bridge road that crosses two of the town’s lakes.

The evening event was promotion of the city and province through shared enjoyment of their traditional wine and food, so all food comprised typical products of the local area. Nineteen restaurants participated, each hosting a long table of guests. Tickets were scarce: at Euro 50 per person there were only two restaurants with available tickets on the day prior to the dinner. Our little group sat with locals from the *Al Portichetto*: we were made very welcome: handshakes, double cheek kisses “*benvenuti*”.

Interesting breads were on the table when we arrived: one type, similar to *grissini*, called *il bauletto mantovo*, and the second, *schiacciatina mantovana*, a thinner *schiacciata* to that of the Tuscan (Pisan) area.

Antipasti were a generous serve of *salame mantovano* – produced from *suino pesante* (pork) – with delicious *melone* (cantaloupe) of characteristic scent and taste from *Terra di Virgilio* (remember Dante’s guide?). The following weekend in fact was to be the *Sagra del Melone* in a nearby town, so clearly it was peak season for melons.

Each *ristorante* had a tent set up opposite its long table where their customers/guests were seated. Gas stoves and strong tables for cooking and preparing the meals were open to view. At one stage there was concern within the ranks when the wind blew up and the gas fires continually blew out. It was fascinating to watch the communal cooking, including the making of the *polenta* using the very

long wooden spoons and huge saucepans.

The *primo piatto* was to die for: *tortelli di zucca* – pasta filled with pumpkin mixed with *amaretti*, mustard, nutmeg and lemon, and served with grated cheese. For the *secondo* we had *stracotto mantovano con polenta*. The *polenta* was served warm and beautifully soft with a slice of *stracotto* on top: unfortunately my mind took over the matter when I discovered half way through eating this course that the meat used in making *stracotto* can be beef, donkey or horse. (I had a similar reaction previously in Padova, where horse is a traditional meat. If I can eat cow and kangaroo, I should be able to enjoy horse too, I suppose. Or become a vegetarian.)

Following the primo, a plate of local cheeses was served to each person – *Il Grana Padano* produced on the left side of the Po River, and *Pamigiano Reggiano* produced from the right of the Po – with *mostarda mantovana*, a local specialty I could come to enjoy – fruit soaked in a mustard sauce so that it has an unusual sweet and sour taste.

Wines served were *vini mantovani* DOC and IGT, and included wines from two completely different territories of the province. From the *Pianura*



# Mantova: a night to remember

**Mardie Whittle (Ciao Bella Tours)**

*Padana, Lambrusco*, a particular traditional (cultivated in these parts since the Etruscans) wine, slightly sparkling, fairly dry and fruity, nothing like the sickly sweet “lambrusco” we drank 20 years ago in Australia.

Although the main part of the bridge was closed during the dinner to all except the guests and those working to prepare and serve the food and wine, there was a steady stream of locals along the lower level who were continuing their *passeggiata* in the warm summer evening, and many families riding bikes. Our chats at the table were interspersed with “Ciao Bella!”, “Ciao Maurizio!”, “Ciao Renata!” as the paying customers and the parading locals called out to greet each other.

There also seemed to be some (mainly courteous) competition between the *ristoranti*. Giorgio, the guest sitting opposite me, from a suburb of Mantova, spent some time visiting chefs and friends at other tables. Although the menu was supposedly the same at all tables, at one stage he brought back a pastry bowl full of fried *salvia* (sage) leaves from the opposition – delicious!

Quite suddenly loud music was heard. A long display of *fuochi d'artificio* with musical accompaniment – a mix of modern music and opera classics, including *Nessun Dorma* (of course!), followed. Not usually one to admire fireworks I was a little surprised at my reaction. A more spectacular presentation I have never seen nor heard – no doubt influenced by our proximity to the spot on the lake where they were let off, and the clever way in which the fireworks and music were synchronized.

*Dolci* were served following the fireworks and comprised slices of three different cakes. One, of course named *La Torta Mantovana*, included pine nuts and almonds, the second, *L'Helvetica*, also included almonds, on a base of pasta with meringue, *zabaione*, and *cioccolato*, and the third, *La Sbrisolona*, a dry cake, made from flour, sugar, almonds and butter. Perhaps we had all eaten too much, or maybe tastes have changed over the years, but I did notice there were quite a lot of the *dolci* left untouched.

Speeches from VIPs were predictable but kept to a minimum. The term “slow food” was not used, but clearly this meal of seasonal, traditional food with

local wines enjoyed in good company mirrored the Slow Food movement’s philosophy. Ecoculture was a term I heard used more than once during the evening.

At midnight as we walked back across the bridge past 12 of the 19 long tables, several small groups of guests were continuing to chat and drink. There was a short queue at the *caffè* tent for those seeking their last caffeine fix for the night. Romantic music was playing softly: I expected some of the couples to start dancing.



A spectacular sunset in Mantova

What made the evening so memorable? A combination of many things.... The setting: a beautiful old bridge cut off from the traffic, a spectacular sunset on one horizon and a then a short time later, a red moon on the opposite horizon, a castle and fortress at the town end of the bridge lit up like a story book photo, two lakes glittering in the moonlight, tables set with crisp damask tablecloths and candles down the centre, good cutlery and glasses, hundreds of chairs in line with matching white material covers. Interesting and beautifully presented traditional food and wine. And of course the hospitable local people.

The following day the local newspaper reported that almost 1700 diners had participated in the event. But apparently there had been great consternation and a few altercations in the city –the all-important bridge had been blocked off from midnight the previous day to allow for preparations for the dinner. The police had worked overtime diverting the traffic, the entrance to the *autostrada* had been blocked for some distance, and a lorry had been trapped. There’s an upside and a downside to everything! (*The date for 2016's La Cena del Ponte has not yet been finalized*).



## 2016 Calendar of activities

### Formal courses

#### (6–8 pm Yarralumla Primary School or Dante Library in the NMC, Civic)

Term 1	Tuesday 2 February to Wednesday 6 April	(10 wks )
Term 2	Tuesday 26 April to Wednesday 29 June	(10 wks)
Term 3	Tuesday 19 July to Wednesday 21 September	(10 wks)
Term 4	Tuesday 11 October to Wednesday 14 December	(10 wks)

### Thursday Conversation Groups (7–9 pm Function Room NMC, Civic)

Term 1	Thurs 18 February to Thurs 21 April	(10 wks then 5-wk break)
Term 2	Thurs 2 June to 4 August	(10 wks then 5-wk break)
Term 3	Thurs 15 September to 17 November	(10 wks) Total: 30 weeks

### Cultural Activities (8–9 pm Function Room, NMC, Civic)

24 February	Clinica Mobile for motorcycle racing around the world*
17 March	Sara D'Alessandro - Perspective. From Brunelleschi to Michelangelo: a system for reading the world
21 April	Gino Moliterno - The life and work of Sofia Loren
21 June	Videoconference on the Rizzoli Orthopaedic Institute of Bologna**
21 July	Anna Rita Tamponi - The language of Italian fashion
29 September	Michael Alder - The rise and fall of the Roman Empire
27 October	Christopher Latham - Italian opera
24 November	End-of year function: Dante Musica Viva, cooking competition, refreshments

**AGM (8–9 pm Function Room, NMC, Civic): 31 March**

**CHOIR REHEARSALS (5–7 pm Function Room, NMC, Civic):** every Thursday from 28 January to 8 December

**PUBLIC HOLIDAYS** (all during our term break) – Easter: Good Friday on 25 March; Easter Monday 28 March; Anzac Day: Friday 25 April

\* at Italo-Australian Club in Franklin Street – Forrest

\*\* at the Italian Embassy, 12 Grey Street – Deakin

# **Curiosità pasquali**

**Alessia La Caverà**

## **Nascita e storia dell'uovo di Pasqua**

La tradizione delle uova pasquali come augurio risale a tempi antichissimi, addirittura precedenti al Cristianesimo. Nelle epoche in cui il giorno di Pasqua coincideva con i riti della primavera, l'uovo – simbolo della vita che si rinnova – veniva donato per festeggiare la fecondità: i Persiani, ad esempio, consideravano l'uovo della gallina un segno di buon auspicio simbolo della natura in rinnovamento.

In modo analogo gli Egizi donavano uova dipinte a parenti ed amici all'inizio della primavera come augurio di rinascita. Tra i Romani era noto il detto “Omne vivum ex ovo”, mentre nella tradizione cinese si è diffusa l'idea secondo la quale l'origine della terra risalirebbe ad un uovo gigante. Nella tradizione cristiana le uova rappresentano la Resurrezione di Cristo: la leggenda racconta che ritornando dal Santo Sepolcro vuoto, Maddalena incontrò Pietro che le disse: “Crederò alle tue parole (ovvero alla Resurrezione di Cristo) solo se le uova che porti nel tuo cestino si coloreranno di rosso”. Le uova divennero immediatamente rosso porpora e Pietro, sgomento, si inchinò davanti al miracolo.

Da qui la tradizione – andata oramai perduta – di distribuire tra i fedeli alla fine della messa di Pasqua delle uova colorate di rosso. Non vi è certezza, invece, sulla nascita dell'uovo al cioccolato, ma tra le teorie più accreditate si fa risalire questo costume a Luigi XIV. Altri, invece, pensano che tale usanza affondi le proprie origini in America, patria della pianta del cacao.

## **Uova di Pasqua artistiche**

Oltre all'usanza delle uova di Pasqua di cioccolato, nel mondo ci sono diverse tradizioni per cui vengono realizzate “uova artistiche”. Tra le più significative vi sono le uova ucraine, uova colorate realizzate con tinture fissate a cera e regalate dentro a graziosi cestini di vimini foderati in erba. Tali uova prendono il nome di “Pysanky”.

## **Perché si dice “Pasquetta”?**

Con la parola Pasquetta si indica il lunedì successivo alla domenica di Pasqua (il lunedì dell'Angelo), quando Gesù risorto apparì per la prima volta ai due discepoli diretti verso il villaggio di Emmaus, vicino

a Gerusalemme. Da questo evento (il pellegrinaggio dei due discepoli) è nata la consuetudine di festeggiare questa giornata con una ‘scampagnata’ o una passeggiata fuori porta.

## **Le campane a Pasqua**

Dal giorno del venerdì Santo fino al giorno della domenica di Pasqua, in Italia le campane delle chiese – in segno di dolore e rispetto per il Cristo crocifisso – rispettano il silenzio.

## **Quando cade la Pasqua?**

Al principio del Cristianesimo, la Resurrezione veniva celebrata ogni domenica. In seguito la Chiesa Cristiana stabilì di festeggiarla solo una volta all'anno, ma le varie correnti religiose non erano d'accordo sulla data in cui si sarebbe dovuta celebrare. Le controversie vennero sanate durante il concilio di Nicea (325 d.C.) con cui si decise che la Chiesa di Alessandria d'Egitto avrebbe stabilito la data anno per anno.

## **Il calcolo della data di Pasqua**

In base al Concilio di Nicea, il giorno di Pasqua doveva cadere la domenica successiva alla prima luna piena di primavera. Oggi tale giorno viene calcolato scientificamente in base all'equinozio di primavera e alla luna piena, utilizzando il meridiano di Gerusalemme (dove è morto e poi risorto Gesù Cristo). A causa dell'utilizzo del calendario Giuliano, anziché di quello Gregoriano, da parte degli ortodossi, la Pasqua ortodossa differisce da quella Cattolica.

**Buona Pasqua!**



**We would like to wish a  
Happy Easter to all our members!**



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## **ITALIAN LANGUAGE COURSES IN ITALY**

**Are you thinking about studying in Italy?  
Don't miss this opportunity!**

The Dante Alighieri Society of Camerino (Marche region) offers Australian students discounts of up to 46% on their 2016 course 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 or visit [www.scuoladantealighieri.org](http://www.scuoladantealighieri.org)

**Receipt Number**



## **Enrolment form for Term 2 2016 Starting on Tuesday, 26 April!**

**Please note that students must be financial members of the Dante Alighieri Society of Canberra**

### **Please select course level**

- Beginner 1**       **Beginner 2**       **Beginner 3**  
 **Pre-intermediate**       **Intermediate**       **Advanced**  
 **Italian for Tourists**

Beginner to Advanced classes are held at the Yarralumla Primary School and consist of 10x2 hour sessions  
The Italian for Tourists course is held at the YPS or at the Notaras Multicultural Centre (Civic) and consists of 8x2 hour sessions

Enquiries: Tuesday to Friday (10:00am–1:30pm) Ph: 6247 1884 Email: info@danteact.org.au

**Name and Surname** \_\_\_\_\_

**Address** \_\_\_\_\_ **Suburb** \_\_\_\_\_ **State** \_\_\_\_\_ **Postcode** \_\_\_\_\_

**Phone** \_\_\_\_\_ **(h)** \_\_\_\_\_ **(w)** \_\_\_\_\_ **(mob)** \_\_\_\_\_

**Email** \_\_\_\_\_

### **How did you hear about this course?**

- Newspaper     Internet     Friend/Family     Previous Course     Other

**Full course fee (from Beginners 1 to Advanced): \$295**

**Italian for Tourists: \$250**

**Discounted course fee: \$280 (National Library of Australia's friends) / \$265 (continuing students)**

**Textbook for Beginners and Intermediate: *Italian Espresso 1*, \$70.00**

**Textbook for Advanced: *Italian Espresso 2*, \$70.00**

**Workbook: *Italian Espresso 1* and *Italian Espresso 2*, \$30.00**

### **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 Ac 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 when payment confirmation is received.

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

# 2016 Membership

## Dante Alighieri Society Membership

Dante Alighieri Society of Canberra Inc.  
PO Box 979 Civic Square ACT 2608

### Receipt No

### Subscription for membership (from 01/01/2016 to 31/12/2016):

- INDIVIDUAL \$40
- CONCESSION \$20 (pensioner)
- CHOIR \$10 (in addition to membership)

**Name** \_\_\_\_\_

**Surname** \_\_\_\_\_

**Address** \_\_\_\_\_

**Suburb** \_\_\_\_\_ **State** \_\_\_\_\_ **Postcode** \_\_\_\_\_

**Phone** \_\_\_\_\_ **(h)** \_\_\_\_\_ **(w)** \_\_\_\_\_ **(mob)** \_\_\_\_\_

**Email** \_\_\_\_\_

**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**

*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 Ac No: 515 003 825*

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

**Your subscription will be completed when payment confirmation is received**