

La Voce della Dante

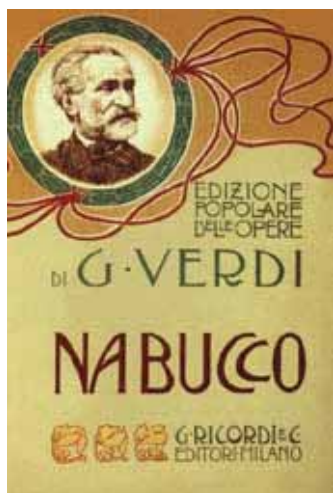
Published by the Dante Alighieri Society of Washington (DAS) <http://www.danteseattle.org/DAS>

April 2007

April English Meeting: Norm Hollingshead

Wednesday, April 11, 5:30 - 9:00 PM
Headquarters House, 2336 15th Ave. S., Seattle

Norm Hollingshead has been talking about opera as long as I've known him. I didn't want his talk with us to be routine, so I let him choose what he would discuss tonight. He will be talking about the opera, *Nabucco*, written by Giuseppe Verdi. Tonight's pre-Dante pasta dinner will be cooked by the Board. But our free dinner will be in May.



April Italian Meeting: Nicoletta Macchiavelli

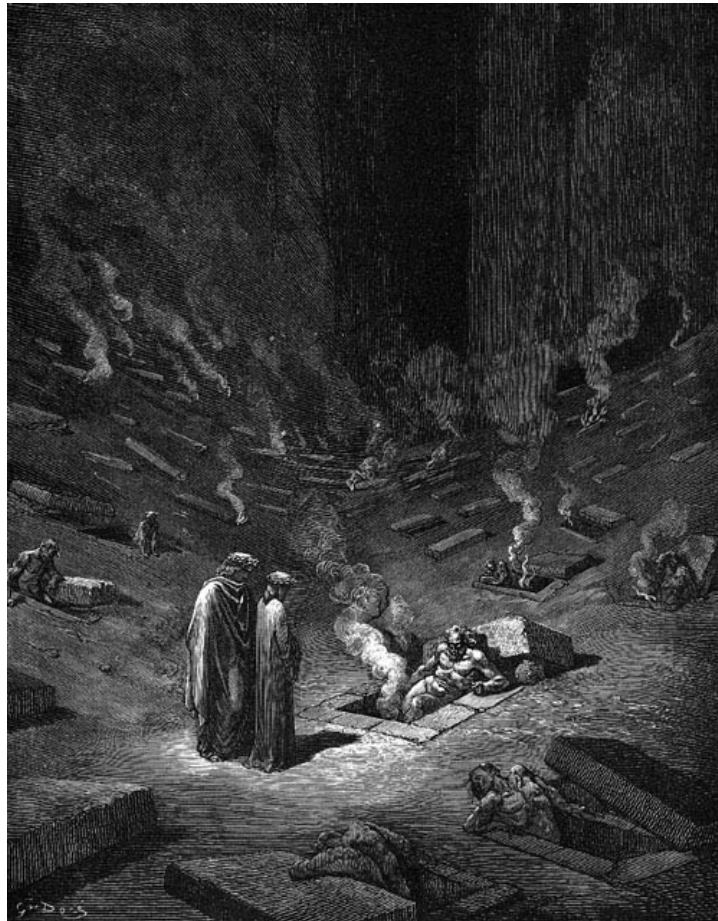
Wednesday, April 25, 7:00 - 9:00PM
Headquarters House, 2336 15th Ave. S., Seattle

Nicoletta just spent some time in Tuscany. She plans to speak to us about ancient pathway called Via Francigena where multitudes of souls made pilgrimages to holy religious sites and the traces of them that she found in her travels.

Nicoletta was raised in Florence and has an Italian father and an American mother. She has been teaching Italian here in Seattle for years.

Seneca Garber Shades of Dante

Seneca Garber, education programs coordinator of the Seattle Opera commanded our attention in March by showing beautiful copies of artist's renditions of *La Divina Commedia* of Dante Alighieri, while he discussed the differences between Dante's take on divine love and sin - versus that of Saint Augustine. Seneca was an excellent speaker and those of us who were fortunate enough to sit near him and his guest, Perry Lorenzo, got to talk to them about the opera as we ate Antonella's delicious pasta.



Upcoming Events

Board Meeting

Monday, April 23

7:00-8:30pm

Faerland Terrace—1421 Minor Ave

April English Program

Norm Hollingshead

Wednesday, April 11th

7:30—9:00 pm

(Pre-Dante pasta 5:30-7)

Headquarters House

April Italian Program

Nicoletta Macchiavelli

Wednesday, April 25th

7:30—9:00 pm

Headquarters House

May Annual Meeting

Wednesday, May 9th

7:30—9:00 pm

(Pre-Dante pasta 5:30-7)

Headquarters House

Ferragosto

Wednesday, August 15th

tbd

April Board Meeting

Remember, as a member you are welcome! Hang out with the movers and the shakers. We never stay too late and we always get something done. Our next meeting is April 23rd, 7-8:30pm. Mark it on your calendar. The meeting is located at **Faerland Terrace—1421 Minor Ave**, right off Pike Street in Seattle. There is free parking.

From the President's Desk

Primavera! It feels like it has been a long wait for daffodils and blossoms, but at the same time it feels like the year has flown by. Only three meetings remain in our Dante year, but we already have plans for many wonderful events in the year to come. We'll kick off our Dante year and get reacquainted at Ferragosto on August 15, chaired once again by Sam Ciapanna. Our speakers are lined up through the end of 2007 and we have ideas for many more. We are interacting with other groups, making connections, and supporting other groups in the Italian community.

We are looking forward to building on the foundation we have laid this year. We need to hear your ideas, experience some of your energy, and understand how we can better serve your needs and attract new members. Most of all, we'd love to have you bring guests to our meetings and volunteer to help with some of the activities and events we all enjoy.

We have a full slate of board nominees to present to you next month, and nearly a full complement of committee chairs. We are having a lot of fun and we would like to share it with you! Right now, we have the following open positions. First come, first served, so don't wait to let me know you'd like to serve.

Festa Italiana – Chairperson and three committee members – we really need to get this staffed now to avoid the rush in September.

Nominating Committee – Chairperson – we need someone to look ahead to 2008-2009, continuing to build a strong, cohesive team

Pre-Dante Pasta –two committee members are needed to share the responsibility. We already have two so this is only two dinners each if we can get two more.

In addition, we need men to volunteer to stay a little late each meeting to provide company and security for the folks who volunteer to clean up and put our things away. We have to lock up, turn out lights, take out the trash, and it is essential to have a male presence to escort people out of the dark building when we are all done. Speaking from experience, it can be a little spooky late at night, especially during the winter months. Thank you to those of you who have graciously agreed to stay when asked. We'd like to make sure we have someone at each meeting this coming year, so please let Dave Cottrell, Terry Hanlon or me know if you are willing to sign up for a meeting. Please let us hear from you. Thank you for volunteering!

A presto,

Donna Lipsky

Italian Language Program News

by Giuseppe Tassone,
Language Program Director

For Winter quarter 2007 we have opened six classes (continuation of fall quarter) as a result of the commitment of our students to continue with our program. In addition, we offered the *Introduction to Italian* class designed for people that want to learn some Italian in one quarter mostly in preparation for a trip to Italy. The instructor for this class is Oscar Vallazza. This month, I'd like to introduce a new teacher, Federica Cerasaro, who joined the team of our experienced instructors Laura Ciroi, Paola Coppola, Daniele Favaro, Annalisa Minichiello and Daniel Zanchi to replace Colleen Comidy, who is on a leave.

Federica Cerasaro was born and raised in the beautiful city of Rome, Italy. She has a degree in Translation and Interpreting. She moved to New York on May 2005 and then to Seattle. She worked as a translator at the Sacred Heart Convent in Rome, translating religious poetry into English and Spanish and worked at the Leonardo Da Vinci Airport in Rome. She is currently an Italian tutor and instructor. She loves teaching her language and sharing the beautiful Italian culture. She likes traveling, cooking and watching movies. Here in the State of Washington, she enjoys visiting Snoqualmie Falls and playing tennis with her husband.

Spring Quarter started March 27th at 7:00 p.m. at Seattle University in the Administration Building. Spring quarter is the third quarter for all levels. The only class that starts from the beginning is the Introduction to Italian.

The class fee for all levels is still \$110 per quarter. Pre-registration deadline was March 6.



FOR FURTHER INFORMATION
AND TO REGISTER:

Visit the Italian Language program
web site at
[http:// www.danteseattle.org](http://www.danteseattle.org) or
contact the director Giuseppe
Tassone at: info@danteseattle.org
or call (206) 320-9159 to ask for a
brochure.

Contravveleni

Non siamo un Paese felice,
ci piacerebbe solo esserlo.
Direi che la costanza del peggio
(raccontato per filo e per segno
dal modo corrente di far cronaca),
ci perseguita e ci stringa ai fianchi.
Ma conosco anche gli spigolatori,
come me del resto, alla cerca ostinata
di buone notizie marginali, non mietute
dalla falce superficiale dei resoconti.

Impossibile che lo spazio che
In segreto chiamo Patria
sia unicamente una ribalta
di desolanti atti unici, di recite a soggetto,
e quindi di suggeritori, quinte, doppi fondali,
trame e regie di nemi.
Dal novero dei giorni reclamo una somma
di contravveleni ai tamburi
in rullo dei telegiornali.

Giuliana Raffaelli
Giornalista pubblicista radiotelevisiva

13 - Porta Fortuna

Giuseppe Scozzafava

In Italy 13 is considered a lucky number as it is connected with winning the pools! To win you have to predict the correct outcome of 13 soccer matches picked from the fixtures of Serie A, Serie B and even Serie C (i.e. almost unheard of teams): not an easy task! And if you are the only one to get it right, you scoop the jackpot!

On the other hand, it is the number 17 which is thought to be unlucky, to the point that you will not find an address in Italy with the number 17 on it: it will be 16A instead....

IL TRITTICO

Il Trittico (The triptych), is comprised of three one act operas by Puccini. This opera will be performed at the Metropolitan Opera House in New York, and simultaneously shown in theaters across the country on April 28, 2007.

Regal 17 in Auburn and Regal Bella Bottega 11, in Redmond, will be showing the opera in HDTV format.

They do a wonderful job with close-ups, entre'acte interviews with singers and digital sound. We saw "Il Barbiere in Seviglia" and it was perfectly gorgeous – superb cast and thoroughly enjoyable.

One of the three one-act operas is Gianni Schicchi. Gianni Schicchi is briefly referred to in Dante's Inferno; "That madman is Gianni Schicchi, who gnaws the other in his raving."

Dante on the Internet!

We have a website. We have all the more recent newsletters there (including this one!), as well as the latest information on speakers. Our web address is:

<http://www.danteseattle.org/DAS>

Remember that DAS must be capitalized!

Please don't forget; your membership renewal was due

1 January 2007.

If you joined **before** September of 2006, it is time for you to renew. Please use the handy form on the last page of this newsletter and mail it with your check right away. Our dues are still \$30.00 for individuals and \$40.00 for families. Thank you for supporting the Dante Alighieri Society.

Why Join Dante? Support a cultural organization, get a free meal!

Le Notizie



La Voce needs you!

Tell a story, write an article, send it to danteeditor@gmail.com. You can also mail it via regular US mail to Mimi Torchia Boothby, 8018 36th Avenue South, Seattle, WA 98118, USA. I expect an outpouring of talent. You know who you are; this is an opportunity!

Important notice about scheduled April 11th business meeting:

The Annual business meeting is scheduled to take place April 11. Because we have a wonderful program scheduled for that evening and the board would like a little extra time to prepare the meeting materials and fill the remaining committee chair positions for next year, we will convene the business meeting long enough to ask for your approval to postpone the business meeting until May 9, 2007, the last meeting of the year. **Our free, to paid up, members pre-Dante pasta dinner will be May 9.**

Pre-Dante Pasta

Join us for the pre-Dante Pasta dinner preceding the English language programs. **To attend the dinner, reservations are required. The only way to make these reservations is by calling the activity line at (206) 320-9159 by the Monday before the meeting.**

Please remember to bring your homemade Italian desserts to finish off this great meal.

This is a communally prepared meal – the preparations start at 5:30 and the meal is served at 6:30. People who come early help with set up and cooking, those who come late help with the clean up.

Pasta dinner cost is \$8 per person, \$15 per couple, plus BYOB, if reservations are received on the activity line by 5pm on Monday before the meeting. Late reservations and walk-ins are charged \$10 per person and subject to availability.



Dante Alighieri Society of Washington

*"Società per la diffusione
della lingua e della cultura
italiana nel mondo"*

PMB #1244
1122 East Pike Street
Seattle, WA 98122
(206) 320-9159

The Dante Alighieri Society of Washington is a nonprofit corporation organized to promote Italian language and culture within the state of Washington. Membership is open to anyone interested in the goals and ideals of our society regardless of ethnic origin. *La Voce della Dante* is published eight times a year by the Dante Alighieri Society of Washington. All rights reserved.

Donna M. Lipsky
President

Jane Cottrell
Vice President

Nancy DeRocco
Secretary

Dick Crawford
Treasurer

Sam Ciapanna
Past President

Ed DeRocco
Counselor

Dave Cottrell
Counselor

Houghton Lee
Counselor

Mimi Torchia Boothby
La Voce Editor

Carmen Fressola Flak
Webmaster

Giuseppe Tassone
Language Program Director

THREE BRILLIANT PAESANI TO BE PROUD OF!

By Carmen Fressola Flak

Joseph Longo, has been dubbed “Mr. Clean,” or the “Prophet of Garbage” for his invention of the Startech Plasma Converter. This machine consumes almost any kind of waste leaving reusable obsidian-like glass and a synthesis gas (syngas). The syngas can be converted into marketable fuels, while the glass can be made into products such as high-strength asphalt. One machine can handle 2000 tons of garbage daily – approximately the amount of garbage produced by a city of a million people. Imagine what a boon to solving the world-wide crisis in unmanageable garbage! Most astonishing; the entire process generates enough energy to keep itself running as well as extra electricity that can be sold back to the grid. Even more amazing, the plasma conversion process uses man-made lightning three times hotter than the surface of the sun.

Before Longo developed the Plasma Converter he had already designed and built the world’s first industrial-size trash compactors. Longo, described as “a charming, humble super-genius” does not screen his calls. When I called to interview him for the Dante Society, he said “I’m happy to have positive publicity for Italian Americans after all the negative generated by ‘The Sopranos’.” Born in Brooklyn, Longo’s ancestors are “probably from Naples. My family was more interested in assimilating, becoming American, than discussing the past.”



Filippo Passerini, a trilingual Roman is an information-technology man for Proctor & Gamble. Passerini, “an information freak who breaks his day into five-minute increments,” has developed programs that use virtual computer models to test prototypes, one example is a baby diaper. Analysts using special glasses can “experience” the projected world and observe how well the experimental diaper moves with the baby. This permits tinkering with the virtual image rather than tiring a baby – saving time and squalling. In the past, up to 15% of product testing was duplicated because it was more efficient to re-test than to sift through mountains of notes and data generated by the earlier testers. Other Passerini inventions are virtual filing cabinets, and synchronized note-taking, which enable all the interested parties to access previously developed data.

Ennio Morricone is an Italian composer especially noted for his film scores. He has composed the musical scores of more than 500 films and TV series. Morricone is considered eccentric because he not only uses the harmonica, ocarina and panpipes, he also uses typewriter sounds and tin cans to add dissonance. His best known works are for Western films. His unusual style of composition is particularly evident in the soundtracks of the classic spaghetti westerns *The Good, the Bad and the Ugly* and *Once Upon a Time in the West*. In more recent years, he has composed haunting scores for *The Mission*, *The Untouchables*, *Cinema Paradiso*, and *Lolita*. In particular, his score for *The Good, the Bad and the Ugly* is his most famous and along with the William Tell Overture is one of the most recognized sounds ever associated with Western movies.

In February 2007 he received the Honorary Academy Award (Lifetime Achievement Award), only the second film composer to be so honored. His acceptance speech was delivered in Italian!



“Bravo Buono Bello e Bene”

by Cecilia Stretto

	To what or whom it refers	Meaning	Examples	Opposite	Examples
BRAVO*	persona	capable, good at doing something.	Abbiamo un medico molto bravo.	INCOMPETENTE	Quell'uomo è incompetente.
	Persona animale	generous, with a good attitude, honest	Giulia è una brava persona.		
BUONO	oggetto	that tastes, smells good	Questa pasta è buonissima. Che buon profumo!	CATTIVO	Quel cappuccino era cattivo! Sento un cattivo odore.
BUONO	oggetto	useful, effective	Ho trovato un buon sapone per la lana. Le flash cards sono un buon metodo di imparare.		
BUONO	persona	generous, with a good personality	Quel bambino è buonissimo, non piange mai.	CATTIVO	Quel cane è cattivo, mi ha morso
	animale		Il mio cane è molto buono.		
BELLO	persona, oggetto	good looking,	Quell'attore non è per niente bello, ma è bravissimo	BRUTTO	Quel palazzo è brutto.
		beautiful, well done, of good quality	Ho visto un bel film. Ho letto un bellissimo romanzo.	BRUTTO	Quel palazzo è brutto. Il film era brutto, non mi è piaciuto.
VA BENE/ VANNO BENE*		Use every time that you are evaluating an object's, person's, or place's use for a specific situation, but not the thing itself			-(Looking at a pair of Prada high heeled shoes) Queste scarpe non vanno certamente bene per fare ginnastica. (ma sono bellissime) -(Inside an antique church in Rome) Questa chiesa andrà benissimo per il matrimonio di mia sorella. (anche se non è bella come San Pietro) -(Holding a pair of old jeans full of holes) Questi jeans vanno benissimo per lavorare in giardino. (anche se sono brutti) -(Talking about a bottle of Chianti) È delizioso, ma non va bene con il pesce di stasera.

* These are the most typical situations that many English speakers tend erroneously to translate with buono

Cecilia Stretto ©

ART AND REGION: Emilia Romagna

by Nina LaSalle

Giorgio Morandi (1890-1964) was born in Bologna in the region of Emilia Romagna in 1890. A certain legendary status has been given to this artist, renowned for his still lifes of studied groupings of quotidian objects in a serial realism. The imagery of his work has been projected as a metaphor for his life, one of quiet isolation from the art community, and the political times in which he lived. It is a myth that Morandi lived a hermetic life, unaware of the art currents and politics of his time. It is true that he tolerated



“Still Life” 1956, Oil on Canvas, 35.8 x 35.2 cm, Museo Morandi

the closed minds of the beloved city of his birth, and the Fascist times that he lived in, so that he could create his art.

During his lifetime, Bologna and the traditional conservative faculty of the *Accademia di Belle Arti* denied Morandi's talent, and so Morandi denied Bologna his talent, showing his work as far away as San Francisco, but never in his native city. There was a mutual silence in a pretense of indifference. In fact, he was determined to be part of a larger, less provincially connected art scene from the very beginning of his rebellious student days at the *Accademia*, where he barely graduated, even though it was acknowledged that he was the academy's most talented student.

Futurism marked the beginning of his involvement in modern art. In 1914, Morandi along with two other artists wrote a letter to Umberto Boccioni (see Feb 2007 *La Voce*), thanking him for some books and inquiring about dates of a Futurist exhibition in Rome in which they had been invited to participate. From there he would briefly be involved in

such movements as *Pittura Metafisica*, *Valori Plastici*, and the *Strapaese* in the 20's. He established lifelong friendships with artists and writers of these movements, yet throughout these years and beyond he retained a singular vision, in the still life and landscape subjects that he loved.

In mid-career he had a following of collectors in Italy, ranging from De Sica to Mussolini. The latter owned two of Morandi's paintings, influenced by his mistress, Margarita Sarfatti, a wealthy Jewish arts patroness from Venice. Mussolini was from a small town south of Bologna, and it is evident that this *infamous* Romagnolo, would, during the fickle *ventennio* of his dictatorship both directly and insidiously impact the artist's life. By being a member of the Fascist party Morandi was able to remain employed as a teacher of etching. (He is considered one of the greatest etchers of the 20th century.) Emily Braun says in her essay on Morandi in the quarterly, *Modernism/modernity*, “Fascist Italy was not totalitarian in its cultural controls and it supported styles as diverse as pure geometric abstraction, expressionism and academic neoclassicism. Because of this beguiling margin of creative freedom, the large majority of artists and intellectuals coexisted with, if not openly supported, the regime” This support would last until the 1930's when an anti-modernism became more prevalent and artists rebelled against the Fascist neoclassical style. During the 30's when Fascism became increasingly burdensome Morandi exhibited outside of Italy more than in Italy.

Morandi didn't become internationally known until after the war that he won first prize in the Venice Biennale of 1948. Admirers from all over the world would make pilgrimages to his studio/home on Via Fondazza, the only place to view his work in Bologna. Only a few visitors would be from the city of Bolo-

gna itself, like the young University of Bologna student, Pier Paolo Pasolini.

Morandi was unique in that he focused on a series of still life and landscape paintings, etchings, watercolors and drawings through the two world wars, and also created his greatest works after he retired from teaching etching at the Academy in the ten years before his death in 1964. He was very prolific, usually painting about 67 paintings in a year, with the exception of the war years. During the Nazi occupation of Bologna between 1943 and 1945 his life was in upheaval and his output dropped dramatically.

Many Fascist critics thought still life was an inappropriate genre for a national art form because it was not an Italian tradition; and as neoclassicism became the mode of Fascism, Morandi was criticized for his ignorance of the human figure. Obviously his critics were un-

aware of the possibility that his jars, pitchers, and shells could represent the figure and the soul within it. Never do we see in his still lifes organic matter such as fruit or vegetables, which imply impermanence, decay, and mortality. Instead we see vessels and containers stripped of accoutrements, opaque and mysterious of their contents, modest in their groupings, evoking a humble permanence. They are simplified to a community of form and color, light and shade, space and time, one in relationship to the other. Like the nature of his assembled vessels that guard their mysterious contents, he protected his vision from the penetration of artistic and political trends.

Morandi is concerned with the play of surface and depth. He follows Cezanne's example, disinterested in a clear recession of pictorial planes. Space arises and changes shape. In the book, "Morandi," Gottfried Boehm says "A contour then becomes a boundary shared by two or more objects, both separating and joining them...sometimes it is all but impossible to distinguish the surroundings from the object, the background from the figure." Morandi is quoted on January 6, 1957 as saying, "The only interest the visible world awakens in me concerns space, light, color and forms." His paintings also evoke architecture, more specifically, the architecture of Bologna. As Janet Abramowicz, points out in her book; "Giorgio Morandi: The Art of Silence;" "Bolognese architecture of the trecento and quattrocento in particular fascinated Morandi, and he transposed its architecture into his still life creations on the tops of the three tables in his bedroom studio."

Bologna has reunited with Morandi and his art can be seen in his city at Museo Morandi, Palazzo d'Accursio, Piazza Maggiore 6, 40121, Tel.051.203.629. <http://www.museomorandi.it>

© Nina LaSalle



Garibaldi and Lincoln *A Missed Opportunity*

*A lecture by
Professor Edoardo Lèbano*



The Italian Studies Advisory Board cordially invites you to a lecture by the distinguished Professor Edoardo Lèbano of Indiana University.

On the occasion of 200th anniversary of Giuseppe Garibaldi's birth, this lecture will address the connection between the renowned Italian patriot and Pres. Lincoln.

Date and Time: Sunday, April 29, 2007 at 2:00 p.m. *Reception to follow*

Place: Kane Hall, Room 110, Univ. of Washington Campus
(directions: http://www.css.washington.edu/KNE_Directions)

\$10 Suggested Donation

Please RSVP by April 25 at 206-616-3486 or frenital@u.washington.edu

Visit our new website at www.italianboard.washington.edu

This lecture was made possible through a generous donation from

Joseph G. Marra, Attorney

Davis Grimm Payne & Marra

In-kind support was provided by La Spiga.

ITALIAN STUDIES AT THE UNIVERSITY OF WASHINGTON

Membership Application

I (We) want to promote Italian language and culture and request membership in the Dante Alighieri Society of Washington. Enclosed is my (our) check in full payment of annual membership dues (\$30.00 for individual, \$40.00 for a family).

Mark one : () **New Membership** () **Membership Renewal**

Name(s): _____

Address: _____

City: _____ State: _____

Telephone: _____ E-mail: _____

Amount Enclosed:
Membership Amount: _____
Contribution: _____
Total Enclosed: _____

Contribution Categories (For recognition stars):
Bronzo (bronze) - Up to \$25
Argento (silver) - \$26 - \$50
Oro (gold) - \$51 to \$100
Platino (platinum) - Over \$100

Please return completed membership application with check to:

Dante Alighieri Society of Washington
PMB #1244
1122 East Pike Street
Seattle, WA 98122

If you have any questions, please call (206) 320-9159 and leave a message.

Dante Alighieri Society of
Washington
PMB #1244
1122 East Pike Street
Seattle, WA 98122