



# tradizioni

NEWSLETTER OF THE ITALIAN FOLK ART FEDERATION OF AMERICA

VOLUME 10

1990

AUTUMN NO. 2

## 1991 CONFERENCE & TOUR: ITALY

June 19 to June 26 – PESCARA  
June 27 to July 3 – SARDEGNA

The World Cup Soccer matches obliged postponing the Italy trip from 1990 to 1991. Space has been booked with Al Italia and no more changes are anticipated. The cost at this writing is unknown; however, the departure point is New York and connecting flights will be at special add-on rates.

Members, non-members, friends, family, interested groups or individuals are welcome. Activities will include something for everyone. The experience will be unique, providing an opportunity to interact with the Italians on a basis unlike that of the usual tourist. There will be impromptu parties and gatherings, as well as sightseeing.

Conference activities will revolve around native instructors, covering dances and costumes in particular, not excluding other aspects such as instruments, folk tales, crafts, museums, festivals, etc. There will be teachers for those interested in learning to play musical instruments, costume/instrument makes for those interested in purchases, publishers, craftsmen, etc. We will meet with folk performing groups or individuals by going where they are or bringing them to where we are.

The IFafa Chorus will perform. All travelers are invited to be part of the Chorus. One does not have to be a member of a folk performing group so long as he/she can carry a tune, learn the songs and wears a costume. Music for the program is available on cassette, together with sheet music for

words (no charge).

Jane P. Ferro is Director of the IFafa Chorus and she is chairing the Italy trip. Requests for materials or information may be addressed directly to her at 28 Warren Street, Pittsburgh, PA 15205 (412) 921-6304, or you may place your name on the mailing list for timely updates by sending your name, address and telephone number to IFafa, ATTN: ITALY 1991.



## WELCOME

We wish to welcome the secondary school teachers of Italian in the U.S.

Starting with this issue we are making the Newsletter available to them in the hope that they too find the material presented to be unusual and not easily available elsewhere.

It is also our intention that they enthusiastically present to their students the various wonderful aspects of Italian Folklore.

Anthony F. LePera  
Editor



In his book, *Ethnic America*, Thomas Sowell states "Assimilation indeed has worked. Yet there is the danger of the Italian American community losing its identity and uniqueness due to neglecting to preserve its heritage."

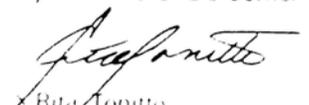
## PRESIDENT'S MESSAGE

We are looking forward to our conference in Pittsburgh with great anticipation. This will be our second gathering in America's "most liveable city," and hosts I Campagnoli promise informative, innovative workshops with special emphasis for the youth. We would like the Essay Contest to become an annual event and urge the youth to participate. A challenge is being extended--will YOUth accept the new involvement and meet it?

Folklorist Anna Marie Fiori will have an extensive exhibit and hands on folk craft sessions, including black work, card weaving, hemstitching, draw thread, bobbin lace, palm weaving, etc. We will learn the Italian names for these, their history and use in household linens and as decorative motifs for costumes.

Plans for Italy 1991 are moving along confidently, albeit slowly. Jane P. Ferro is chairing this project. As you read this, she is in Italy firming up more arrangements. Jane is also Director of the IFafa Chorus. I have no doubt she is the perfect choice for this position. In addition to her knowledge and talent, she possesses a deep inner commitment to keeping our Italian heritage alive. She is blessedly equipped to honor this commitment through her music. She is personable and dynamic, transmitting to each performer an ability to succeed. Jane embraces you with her fervency and passion of purpose. Your success is her pleasure. We are, indeed, fortunate to have her.

Our Italy trip promises to be an extraordinary adventure! Do come.

  
Rita Tomitto  
President

## Leonardo da Vinci As A Musician

by Emanuel Winternitz

Although Leonardo da Vinci is the prototype of the universal genius, one aspect of his achievement is scarcely known today: Leonardo was a gifted musician. He invented ingenious musical instruments, wrestled with the concept of musical time, experimented in acoustics. Moreover, he was admired by his contemporaries for his mastery of one of the most valued musical arts of his day, performing improvisations by singing and accompanying himself on his *lira da braccio*.

While an enormous literature on Leonardo exists, this book is the first to analyze his musical activities. Emanuel Winternitz places him in the musical life of Florence and Milan, examining his exchange of ideas with distinguished contemporaries. He then discusses Leonardo's reputation as a performer, his designing of stage machinery for pageants and theatrical performances, and the musical riddles and rebuses he devised to amuse the court.

Finally Winternitz considers Leonardo as a scientist of music. The notebooks show a great variety of instruments of Leonardo's invention: drums with mechanisms that change their pitch during performance, wind instruments with keys, a glissando flute modeled on the human trachea, and an elaborate stringed instrument called the *viola organista*. Leonardo's highly original ideas about the philosophy of music, which were intimately connected with his philosophy of painting, were set out in the *Paragone*, the introduction to his treatise on painting. In it Leonardo revealed his conception of music as *figurazione della cose invisibili*, "the shaping of the invisible."

### ABOUT THE AUTHOR:

Emanuel Winternitz, born and educated in Vienna, is a distinguished historian of both art and music and the world's leading authority on the musical aspects of Leonar-

do da Vinci's career. Founder and curator (now emeritus) since 1942 of the department of musical instruments at the Metropolitan Museum of Art, he was the first to recognize the function of some of the instruments sketched by Leonardo in his notebooks.

Professor Winternitz is visiting professor of music at the Graduate Center of the City University of New York. He has also taught at Yale, Columbia and other universities. □



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AND  
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### SPECIAL THANKS

From time to time we wish to extend a special thank you and gratitude to those who have consistently worked hard, volunteering their time and talents, to bring the Newsletter to your homes.

"Edward Farabough, your many years of dedicated work and outstanding efforts in behalf of *Tradizioni*, have been extraordinary. Your considerable contributions to this newsletter are deeply appreciated."

Editor

## GELATO

Originally "gelato" was made from fruit juices, honey, and snow, crushed ice (snow or hail).

The snow was taken with great effort from the mountains in winter, compressed, wrapped in hay and stored underground until needed in the hot summer days.

The Venetians of Cadore started making "gelato" by mixing the ingredients and then exposing it to the cold in winter and storing it frozen until ready to use.

Much later to the "gelato" was added small quantities of milk or fresh cream, sugar and eggs to hold it together and give it a smooth and more distinctive texture and flavor.

Gelato was available in limited quantities and only to the rich. The "gelatiere" worked for the rich and nobles as the Duke of Este in Ferrara, the Medici in Florence.

A Sicilian, Francesco Procopio, was the first to give the common man a chance to buy a "gelato" when he opened his Cafe Procopio in Pasis in 1660. □

## De Franco Family (Calabrian)

Raffaella and Giuseppe De Franco are recipients of the 1990 National Heritage Fellowship, the nation's highest honor in the traditional arts. The De Francos, who live in Belleville, New Jersey, are outstanding interpreters of the folk music of their native province of Cosenza in Calabria, Italy. Raffaella is a singer, tambourine player, and dancer. She has an extensive repertoire in the pure Calabrian tradition, including lullabies, serenades, verses for the *tarantella*, devotional songs, and sheet ballads from the early 20th century. Giuseppe is a master of the concertina, the *organetto*, and the tambourine. He also plays the shepherd's cane flute and the *chitarra battente* (small guitar). The De Francos are joined by their son Faust De Franco, an excellent *triccaballacche* (three pronged wooden percussion instrument) player.

## 1990 CONTRIBUTIONS

The following is a list of contributors who have generously responded to our appeal for funds. All contributions received after August 31 will be acknowledged in the next issues of TRADIZIONI.

### \$100 or more

Andrew M. Canepa  
Louis J. Esposito  
James A. Glenn

— — —  
Eleanor Allen  
Anthony Armao  
Donna F. Bitzel  
Rosalie F. Catenaccio  
Norman L. Calapristi  
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Michelina Chabon  
Yolando D'Amelio  
Patricia Danzig (Brady)  
Josephine P. De Lellis  
Janine Hendrick  
Lease & Aldo Mancusi  
Dario C. Meniketti  
N.Y. Public Library  
(Belmont Branch)  
Maria Passetti  
I. Pisani  
Less Sortileges

### Contributors to the Founder's Fund

Elba Gurzau  
Rita Tonitto  
Gina Spada Woerle

### Prof. Philip J. Di Novo

Prof. Philip J. Di Novo has been honored by IFAFA for his heartfelt devotion to keeping Italian traditions and customs alive in America. The professor has a full campus career, but his avocation is preserving the experience of the Italian-American immigrants.

Prof. Di Novo is founder and member of innumerable Italian-American organizations in the Greater Utica area. He saw to the establishment of an Italian-American club on the Morrisville campus of SUNY. He is founder-director of the Upstate New York Italian Cultural Center and Museum, a unique institution deserving support and recognition. IFAFA contributed \$1,000 to the Museum with best wishes for its continuation and prosperity. □

## Stornelli Fiorentini

The *stornelli* are manifestations of Italian lyric folk song. A single verse is called *stornello* (sing. of *stornelli*) which also means starling; thus each verse represents a graceful little song bird which a singer sends flying off to some recipient — who might send it back carrying a message in reply. On yet another level of metaphor, the rapid wing beats and soaring flight of the starling are evoked by the rapid runs of melodic embellishment that occur at the end of each phrase and are characteristic of the *stornelli*. The classic *stornello* flourished in Central Italy — the two most famous types in the working class neighborhoods of Florence and Rome. But its origins are almost certainly Sicilian, like the sonnet and the *ottava rima*, the *stornello* as a literary form was probably brought to

Central Italy by immigrating Sicilian weavers in the 13th century. Each *stornello* is composed of two endecasyllabic lines often followed by a shorter third line called a *fiore* (flower), which consists of an epithet of praise, the name of a flower (e.g., *fiore di limone*, or lemon blossom), or a criticism. Singing them is an art, calling for mastery of the long passages of melodic ornament. The *stornelli* are famous for their piquancy and light irony. They usually treat of love and were once the stock-in-trade of serenaders; but they also talk of politics and the human condition. *Stornello* singers would often conduct disputes and flirtations in song, trading improvised verses back and forth in contests of wit, poetic mastery and vocal virtuosity. □

I come from Mignone and I'm proud of it!  
I sing every day and I'm content!

If you want to hear me sing stornelli,  
take a chair and sit down.

Take a chair and sit down,  
I want to sing you all my stornelli!

Close that window, curly head!  
Come down so I can take you to Le  
Cascine!\*

If you want to kiss me, kiss me on the  
lips,  
and you will find out what love is!

I want to go to Livorno,  
where the pretty babies will give it to me!

Where the pretty babies will give it to me,  
first 'good night' and then 'good  
morning'!

I wish you good night, I'm on my way!  
Excuse me if my desires have annoyed  
you.

Excuse me if my desires have annoyed  
you;

I wish you good night, I'm leaving!

Io son da Mignone, e me ne vanto!  
Io canto tutti i giorni e son contento!

Se tu mi vuoi sentire stornellare,  
prendi una sedia e mettiti a sedere.

Prendi una sedia e mettiti a sedere,  
che tutti i stornelli ti voglio raccontare!

Chiudi quella finestra, o ricciolona!  
Scendi che ti porto a Le Cascine!

Se tu mi vuoi baciare, baciarmi in bocca,  
così tu proverai cos'è l'amore!

Io me ne voglio andare verso Livorno,  
dove la belle bimbe me la danno!

Dove le belle bimbe me la danno,  
prima la buona sera e poi il bongiorno!

Io vi faccio la buona sera e vado via!  
Scusate se il mio desio vi ha dato noia.

Scusate se il mio desio vi ha dato noia.  
Vi faccio la buona sera e vado via!

Sheet music available. Send  
request and \$3.00 to I.F.A.F.A.

\*Le Cascine is a park in Florence.

Reprinted with permission from "Cantate Con Noi" by Anna L. Chairetakes.

Anna Lomax Chairetakes has done research on Italian culture and traditional music in Italy, the United States and Canada and has worked extensively in public programming in folk arts since 1975. She is the producer of records and television documentaries on Italian and Hispanic music and dance, and holds an M. Phil. in anthropology from Columbia University. In 1982 she was awarded the title of Cavaliere in the Order of Merit by the Italian Government.

## In Brief....

Carnegie Mellon University is offering a major in bagpipe in hopes of "legitimizing" the instrument.

The program will begin this fall with two students, according to Marilyn Thomas, chairman of the music department.

The Italian Consul in Newark, Dr. Antonio De Santis, has funds and teachers to help our many clubs form classes in Italian Language and Culture for the youth and in ESL (English as a Second Language) for adults.

"VITA (Voice of Italian Teachers in America), an organization of qualified and experienced teachers of Italian and English dedicated to the fostering of stronger cultural ties between America and Italy, pledges full cooperation with consular authorities," president Kristina Massari said.

Organizations may call Dr. De Santis (201) 643-1448, Kristina (201) 731-8104, or our Italian Times (201) 535-9382.

**CALL FOR FILMS AND VIDEOS:** The UCLA Film & Folklore Association invites film abstracts on contemporary folklife and popular culture for the 1991 VITAS Film Festival, to be held February 16, 1991. Works must have been released no earlier than 1987. Send a one-page abstract by Friday, September 28, 1990; include information on format (VHS preferred), running time, B & W or color, etc. A selection of films for preview will be made and filmmakers will be invited to send their films by Monday, October 15, 1990. Final judging will take place by the end of November. Contact Michele Goldwasser or Sojin Kim, Folklore and mythology Center, 1037 GSM-Library Wing, UCLA, Los Angeles, CA. 90024; (213) 825-4242.

**The Italian Folk Art Federation of America, Inc.** is a non-profit, educational federation. Its purpose is to research, preserve and foster interest in the various aspects of Italian folklore.

**TRADIZIONI** is published two times a year. Opinions expressed are those of the authors and not necessarily endorsed by I.F.A.F.A. All correspondence should be addressed to: TRADIZIONI, Att: Editor, 543 Gorge Rd., Cliffside Park, N.J. 07010.

## Corrections

It has come to our attention that some Volumes and Issues were incorrectly numbered.

For libraries and collectors of this Newsletter, here is the corrected update.

1984 Vol. 5 #1 should be Vol. 5 #2  
1986 Vol. 7 #2 should be Vol. 7 #1  
1986 Vol. 8 #4 should be Vol. 7 #2  
1987 Vol. 9 #1 should be Vol. 8 #1  
1987 Vol. 10 #2 should be Vol. 8#2

In the last issue of Tradizioni the dance "Zocolitanz" from Ticinio was incorrectly listed as a dance of the South Tyrol.

The Ticinio is the Italian-speaking section in the South of Switzerland.

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