



# tradizioni

NEWSLETTER OF THE ITALIAN FOLK ART FEDERATION OF AMERICA

Editor: Jackie Capurro

IFAFA Website: [www.italian-american.com/ifafta/](http://www.italian-american.com/ifafta/)

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## 2003 IFAFA Conference in Canton, Ohio

By now, you should have made your reservations for the 2003 IFAFA Conference in Canton (The Heart of it All), Ohio, September 26, 27, and 28. Participants look forward to dance and song workshops, as well as palm-weaving, conversational Italian, making rosaries, painting canvas bags, and a St. Joseph's Altar presentation.

If you have any questions, please contact Tom Cunningham, Conference Coordinator, at «[terc@neo.rr.com](mailto:terc@neo.rr.com)» or by phone at 330-923-0636.

### In Memoriam

#### Cavaliere Elba Farabegoli Gurzau

Cav. Elba Farabegoli Gurzau, founder of the Italian Folk Art Federation of America (IFAFA), passed away in June, 2003. A biography of her many life accomplishments follows.

For those who would like to send a note of condolence directly to Elba's family, please send it to her son at the following address:

Adrian Gurzau

4 Reed Drive

Princeton Junction, NJ 08550

Paul Torna, current director of *I Ballerini e le Voci d'Italia* which Elba also founded, and Elba's family agree that IFAFA was her lifelong passion. To keep things simple and true to her

wishes, we are inviting individuals or groups wishing to honor Elba's memory to make donations to IFAFA. Donations may be made out to the IFAFA General Operating Fund which helps IFAFA in its day-to-day needs (expenses of phone calls, mailings, office supplies, *Tradizioni*, etc.), or to the Elba F. Gurzau Founder's Fund (see page 2) which is used to fund artistic endeavors (e.g. the reprinting of her book or the costs of new studio recordings of Italian folk dances, etc.).

For all donations that are sent to IFAFA, a note of memorial detail will be sent to Elba's family on your behalf. Of course, donations may also be made to the charitable organization of the donor's choice.

### The Life of Elba Farabegoli Gurzau

Elba was born in New York City of Italian parents from Tuscany and Emilia-Romagna. At the age of twelve, she went to Italy and began her studies in the city of Florence, subsequently receiving a teaching diploma from the *Istituto Magistrale di Bologna*.

Upon returning to the United States, Elba continued her studies at New York University, receiving a B.S. in Education. At the university, during the early 1930s, she met Dr. Leonard Covello, who opened the way for her lifetime interest in the folk arts of many countries and, especially, of Italy.

In 1942, Elba moved to Philadelphia to become the Activities Director of the International Institute (now the Nationalities Service Center) and soon founded the Folk Dance Leaders' Council to promote cooperation and to coordinate activities among folk dance leaders in the Philadelphia area.

In 1975, she received her Master's Degree in Teaching English as a Second Language, and, in that same year, the Italian government bestowed upon her the title of *Cavaliere* for her contributions to Italians in America and for her book *Folk Dances, Costumes, and Customs of Italy*. The book was written after much study of material which she gathered from groups she had met at the International Festival of Folk Dance in Venice in 1949. A few years later, the book was revised and expanded. In 2000, IFAFA released a newly-formatted edition of *Folk Dances, Costumes, and Customs of Italy* (see ad, page 8).

In 1972, Elba, in cooperation with Sylvia Brecht, organized an Italian folk dance troupe to participate in the Philadelphia Folk Fair. The group later became *I Ballerini*, a charter member group of IFAFA, still in existence today under the direction of Paul Torna.

Expanding on this activity, and with the cooperation of Michael D. Blum, director of the Nationalities Service Center, Elba organized the first Italian Folk Art Conference in the United States in September, 1978. Representatives met from a half dozen Italian performing folk troupes from Pennsylvania, New Jersey, Maryland, and Virginia. Prior to this meeting, none had been aware of the existence of other groups aspiring to the same goals. The event was a tremendous success and a most joyful one, with participants singing and dancing together and sharing with one another. Upwards of sixty participants unanimously agreed to form a national organization to preserve and keep alive Italian folk arts in America. Thus, the Italian Folk Art Federation of America was founded.

As the first president, assisted by dedicated members of the board, she guided IFAFA through the formative stages of incorporation. Upon completing her term, she was elevated to the position of Artistic Director and served in that capacity until her death in June.

## Founder's Fund

The Elba Farabegoli Gurzau Founder's Fund was originally established as a living memorial to the founder of the Italian Folk Art Federation of America. Contributions for any intention, i.e. birthday, anniversary, or other special occasion, as well as in memoriam, are used only for artistic endeavors.

Donations may be made payable to IFAFA – Founder's Fund and mailed to IFAFA, c/o Rose Giarrusso, Treasurer, 103 Greenbrier Drive, Carnegie, PA 15106.

When sending a donation to commemorate an event, please provide the following information: Identify the occasion and give the full name of the individual to be honored and the full name and address to whom the announcement is to be sent. The contributor should also provide his/her name, address and telephone number.

A special letter, announcing the contribution and naming the contributor, will be forwarded to the honored person or family, and an acknowledgment will be sent to the contributor.

## Folk Dance Music Available on Tape or CD

Tina Carriuolo and the Folk Dance Group from Bellevue, Washington, announce that the music from their two Italian dance instructional videos is now available separately on audiocassette or CD. The single audiocassette or CD includes music from both Volume One and Volume Two videos of Italian Folk Dances, Southern Style. The dances from Volume One include Waltz, Mazurka, Tarantellas, and Sing-alongs. Volume two includes Tango, Il Codigione, La Raspa, and several Tarantellas.

In either CD or audio cassette format, the approximately one hour of music from times past is now on one CD or audiocassette. This hard-to-find music has been digitized and the distortion has been removed as much as possible. While not "pristine," it is very good quality, given its origin.

The cost of the audiocassette is \$15.00 plus \$1.10 handling. The CD costs \$18.00 plus \$1.10 handling. For Washington state residents, please add 8.8% tax.

Send check (payable to Tina Carriuolo) to:

Music / Italian Folk Dances  
5929 149th Avenue SE  
Bellevue, WA 98006

If you have questions, contact Tina by phone at 1-800-601-6888 or at «jtcarr@leadershipcriteria.com».

## Uses of Tradition:

### Arts of Italian Americans in Philadelphia

Uses of Tradition: Arts of Italian Americans in Philadelphia, by Dorothy Noyes, was originally published by the Philadelphia Folklore Project on the occasion of an exhibition of the same name at the Samuel S. Fleisher Art Memorial in 1989. The book explores the stories of a variety of Italian artisans who came as immigrants to Philadelphia and worked on its buildings, in its factories, and in their own small shops.

Among the many folk arts covered in Uses of Tradition are an elaborate Christmas village *presepio*, stained glass, palm-weaving, patron saints festivals, sculptures and carvings, cake decorating, delicate beadwork, decorative paintings and mosaics, and "dressed windows," a widespread folk art tradition in Philadelphia.

The current director of the Philadelphia Folklore Project has provided a large number of copies of Uses of Tradition to IFAFA to sell as a fund-raiser. The books will be available for sale at the 2003 Conference in Canton or by mail order.

## Uses of Tradition:

### Arts of Italian Americans in Philadelphia

Softcover book, 8-1/2 x 11", 80 pages, text,  
black-and-white and color photographs

**Available for \$6.00  
at the 2003 IFAFA Conference  
in Canton, Ohio**

OR

Order by mail for \$6.00,  
plus \$3.95 for handling & postage.  
Please make check or money order  
payable to IFAFA and mail to:  
IFAFA Treasurer Rose Giarrusso  
103 Greenbrier Drive  
Carnegie, PA 15106

## Stolen Figs and Other Adventures in Calabria

Calabria, the rugged mountainous peninsular region that forms the toe of Italy's boot, is the ancestral root of a large number of Italian-Americans, and yet remains relatively unknown and infrequently traveled. A new book by Mark Rotella, Stolen Figs and Other Adventures in Calabria, pays homage to the region of Calabria, as many books in recent years have popularized Toscana, Umbria and Sicilia.

Rotella was born in Connecticut and raised in Florida, having learned only some of his Italian heritage. As an adult, he convinces his father to return with him to their family's town, Gimigliano, where he meets relatives formerly unknown to him and makes friends with Giuseppe, a friendly postcard photographer who, in frequent visits over the next eleven years, takes Rotella with him as he tours Calabria on business trips, teaching valuable lessons about life and traditions in Rotella's newly rediscovered homeland. Rotella explores the soul of Calabria with Giuseppe, learning about Calabria's links with Greek and Roman mythology, its history of invasion and occupation, its dependence on the land and sea for its life and livelihood, and its food, traditional art forms and celebrations.

Stolen Figs, published by North Point Press, NY, NY, is available in hard cover for \$25.00 in major bookstores. Here's an excerpt which illustrates the generosity of the Calabresi:

*Whenever I visited Calabria, I brought the obvious gifts, things that I thought everyone could use: fancy soaps, fluffy towels, toys, hats and t-shirts with "New York" or "Florida" written somewhere on them. They all were items that I'd picked up on my way out of the States. Giuseppe, for his part, would present me – even before the double-cheek kiss – with, say, a jar of roasted chestnuts soaking in sugar water. It was something I'd never eaten before. I still remember the distinct taste of the soft, wet, sugary nut. I brought my relatives what I thought they needed; they gave gifts that they couldn't live without. While I had shopped for the towels and Yankee hats, Giuseppe had picked and jarred the chestnuts himself. His gift was always the air, the views, or the food on which Calabresi exist.*

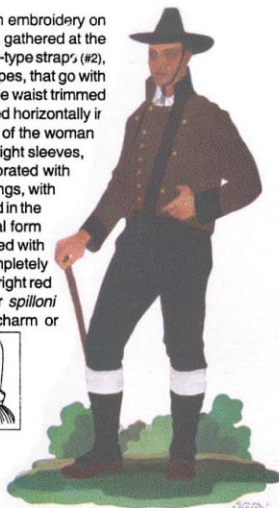
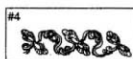
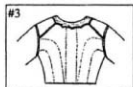
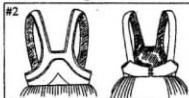
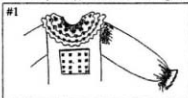
## Regional Italian Folk Costumes

We continue the series of descriptions of folk costumes taken from the book, now out of print, *Il Costume popolare in Italia*, by Emma Calderini, published by Sperling & Kupfer, Milano. In this issue, we highlight costumes from the region of Basilicata, formerly known as Lucania. Information provided [in brackets] appear in the colorplates, but not in the original Italian written description.

Lady of San Paolo Albanese

Shirt of fine fabric, decorated with two or more folds of point-lace at the scoop neck, with embroidery on the shirt-front. The full closely-gathered sleeves are hand-embroidered at the shoulders, gathered at the wrists with narrow cords, and trimmed with point-lace (#1). The skirt is held up by suspender-type straps (#2), low and laced in front, high on the back, and richly decorated with brocade and ribbon stripes, that go with those of the skirt. The skirt is of a beautiful woolen cloth, highly pleated at the waist trimmed by a border of silk brocade at the bottom and with many stripes of silk placed horizontally in a number that varies usually from two to seven, depending on the wealth of the woman

Around the waist a ribbon of beautiful silk brocade. Waistcoat (#3) with tight sleeves, very short, open in front, made of beautiful silk woven with gold, decorated with narrow decorative ribbon (#4) and trims, also golden. White knit stockings, with open-work embroidery. Leather pumps with flat heel. The hair is parted in the front and combed back, then wrapped up in a *cercine* (a trapezoidal form worn on the head to ease in carrying things on the head) and covered with wide white ribbon. Above this is a type of small cushion completely embroidered with gold and silver behind which is hung a tassel of bright red ribbon. This is attached to the hair by means of gold and silver *spilloni* (decorative hat pins). Gold earrings, necklace of gold with a charm or pendant.



**Countryman of Moliterno in Holiday Attire**

White cloth shirt with turned-down collar. Waistcoat decorated with a double line of metal buttons. Short, fitted, jacket of [brown] woolen cloth with cuffs, trim and rigid stand-up collar of black velvet. Leggings of thick black woolen cloth with polished buttons. Leather shoes. Hat in a conical form with wide brim and chin strap.

### Emma Calderini, THE Authority on Italian Regional Costumes

Many IFAFA members groups have long turned to the massive tome, *Il Costume Popolare in Italia* by Emma Calderini, for authentic regional costume designs. Illustrations from this wonderful reference book have appeared in most issues of *Tradizioni* for the past several years. The name of Emma Calderini is invariably linked to the passion for costume.

Emma Calderini was born in Ravenna in 1899 and attended Ravenna's Academy of Fine Arts, studying interior design. In 1920, she took an interest in clothing design and worked as a fashion designer for several women's magazines. She moved to Milan in 1922 and became known in artistic circles. She was soon designing costumes for productions in theatres and opera houses throughout northern Italy and was becoming acclaimed on a national scale, famous for the quality of her work in set design and costuming.

In the early 1930s, for the *Biennale di Milano*, she created several illustrations of traditional peasant dress in Romagna, one of which was then used on the cover of a widely distributed magazine. As a result, Calderini's vocational interests turned to designing historical costumes for productions of theatre, dance and, later, TV and cinema.

Calderini's fabulous book, *Il Costume Popolare in Italia*, was first published in Milan in 1934 after ten years of exhaustive field research, then reissued in 1947. To this day, it is the fundamental text for the analysis of the evolution of Italian regional apparel. Calderini's 200 color plates are accompanied by 14 pages of black-and-white illustrations of clothing pieces and of such details as earrings, embroidery designs, buttons, hair decorations, etc.

Also in 1934, the year of her book's publication, Italy's Ministry of Public Education asked Calderini to reorganize the Italian Ethnographic Museum of the Villa d'Este in Tivoli, a job which involved the restoration of thousands of folk costumes now housed in the collection of the *Museo delle Arti e delle Tradizioni Popolari* in EUR on the outskirts of Rome. Calderini continued her work in theatrical costume design throughout her life, beginning to design costumes also for major television and cinematic productions in the 1950s.

In 1955, she took a short break from her design work in Rome to return to her native city of Ravenna to collaborate on its historical corteo on the occasion of a celebration honoring the tomb of Dante. Calderini designed splendid Byzantine costumes which are now part of the collection of the *Quelli del Ponte* Historical Association of Ravenna.

Calderini continued working on costume design and production in Rome until shortly before her death in 1975 at the age of 76.

## Ethnographic Museums in Italy

Continuing our listing of Italy's "ethnographic" museums which may contain folk materials for research purposes, we continue with part two of collections in the region of Emilia-Romagna. Please feel free to send in any additions or corrections that you discover in your travels.

### Parma

Raccolta Etnografica E. Guatelli Via Nazionale 43046 OZZANO TARO (PR)

Museo Etnografico della Civiltà Contadina Palazzo dell'Aranciaia Farnese 43052 COLORNO (PR)

### Ravenna

Museo del Lavoro Contadino Via Roma, 44 48013 BRISIGHELLA (RA) 0546 - 81066

Museo etnografico romagnolo Fraz. San Pancrazio 48026 RUSSI (RA) 0544 - 580187

Museo etnografico romagnolo via D'Azeglio, 9 48026 RUSSI (RA)

### Reggio Emilia

Museo dell'Agricoltura e del Mondo Rurale Comune di S. Martino in Rio 42016 S. MARTINO IN RIO (RE)

Museo della Civiltà Contadina P.le Marconi, 103 42017 NOVELLARA (RE)

Museo della civiltà contadina e artigiana della Val D'Enza Via Capellini, 13 42027 MONTECCHIO EMILIA (RE) 0522 - 871271

Museo delle Arti e Tradizioni Popolari Loc. S. Martino - Via Bottegone, 16 42015 CORREGGIO (RE)

### Rimini

Museo degli Usi e Costumi della Gente di Romagna Via Montevicchi, 41 47038 SANTARCANGELO DI ROMAGNA (RN)  
0541 - 624703

## La Madonna della Civita

by Anthony Parente

The Sanctuary of the Madonna della Civita is situated on the top of Mount Civita, which is located in the town of Itri in the province of Latina in the region of Lazio. The Sanctuary is one of the oldest in all of Italy. The Madonna holds a special place in my heart because of my family's devotion to her. Each year my family celebrates the feast of the Madonna by holding a special mass on the Sunday closest to her feast day, which is July 21.

The origin of the Sanctuary, transmitted from a document preserved in the archives of the parish, is very touching. A poor deaf-mute shepherd having lost a cow, found it kneeling at the feet of a great holm-oak tree. Looking up, he saw between the branches of a tree, a picture of Our Lady who seemed to smile at him. Instinctively he fell on his knees and instantly he regained his speech. Greatly moved, he eagerly descended the hill to relate with tears and trembling voice the vision. The people hearing the deaf-mute, and they all knew that he was a deaf-mute, ran to the place of the prodigy and were all able to verify the vision.

With great respect and devotion the picture was removed from the holm-oak tree and carried in procession to the principal church of the village. The following day, to the great astonishment of all, the picture could not be found in the church and, without anyone having removed it, again it was found between the branches of the holm-oak on the Civita hill. The church authorities and the people then understood that the Virgin wished to be honored in the place where she had deigned to appear. A chapel was then built there and, in 1492, the Bishop of Gaeta consecrated the first church that was to become the great Sanctuary of Civita.



### Preghiera

O Maria, Madre di Gesù Redentore e Madre della Chiesa, che in questo Santuario della Cività dispensi, con la tua materna intercessione, innumerevoli doni di grazie a quanti ricorrono a Te, accogli la mia fervida supplica.

A Te affido e abbandono il mio cuore e l'anima mia quanto sono e quanto raccolto con il mio operare e il mio soffrire. Rendimi saldo nella fede, incommutabile nella speranza, ardente nell'amore, generoso nel soffrire, abbandonato alla Volontà di Dio.

Fà di me un autentico figlio della Chiesa, un testimone del Vangelo nel mondo, uno strumento di salvezza per i fratelli. Che io sia sempre più immerso nell'amore del Signore Gesù, con lo Spirito Santo, nel cuore del Padre. Amen

### Prayer

O Mary, Mother of Jesus Redeemer and Mother of the Church, who in this Sanctuary of the Cività dispense, through Thy motherly intercession, numberless gifts of graces to all those who apply to Thee, accept my fervid supplication.

To Thee I entrust and yield my heart and my soul, what I am and what I harvest through my working and suffering.

Keep me staunch in my faith, firm in my hope, ardent in my love, generous in my suffering, abandoned to the will of God.

Let me be a genuine son of the Church, a witness of the Gospel in the world, an instrument of safety for my brothers.

Let me be more and more steeped in the love of Lord Jesus, with the Holy Ghost, in the heart of the Father. Amen

If you happen to be passing through the province of Latina and have some time to visit the sites, please take a few minutes to admire the beauty of one of the oldest Sanctuaries in all of Italy.

This article printed with permission from the "Italians R Us" website of Anthony Parente. Please visit the site at "www.italiansrus.com". In addition to a variety of great articles, each story contains links to other websites for additional information.

## A Teacher Who Changed My Life

It was a beautiful September morning in 1950 when I first met a man who would have a profound impact on my life. I was a freshman at Gannon College, in Erie, PA, and on my way from Old Main to the ROTC building at 6th and Sassafras when I encountered a priest walking in the opposite direction. I said good morning to him, and he returned the greeting. Then he stopped and, in a crisp Italian accent, asked if I were a freshman. Then he asked, "What is your name?"

On hearing my name, he asked if I spoke Italian. When I replied that I did, he chose to continue the conversation in Italian and proceeded to bombard me with questions. Where had I gone to high school? In what was I majoring? Where did I live? How long had I been in this country?

When I told him I was born in this country, he said "Impossible! You speak so well that I can tell from your accent exactly what part of Italy you come from." I thanked him for the compliment but assured him that I had never been to Italy.

"Who taught you to speak Italian?" he asked.

"My parents," I told him.

"They must be remarkable people," he said. "I'm coming for dinner tomorrow night." And so began a friendship with Fr. Bonaventure Ciufoli that was to last for more than 25 years.

Over all those years, Fr. Ciufoli often came to our house for dinner, and the hours of conversation that ensued were always most interesting. He became a good friend to my parents despite how little they really had in common. Although they shared the same homeland, they came from two different Italys. His was the Italy of the upper class, while my parents' Italy was that of the peasant farmer. Yet, they enjoyed each other's company, and he especially liked my mother's authentic Tuscan cooking.

He was born in Rome, the son of a wealthy land owner and a member of the old Roman aristocracy. A well-traveled lover of art and the opera, he had taught at the university level in Italy and at Cambridge in England. He spoke frequently of his growing-up years amongst the families of Italian nobility, of his family's summer home at the ocean, and of his experiences over the years within the walls of the Vatican where he rubbed elbows with important bishops, archbishops and cardinals who had been his boyhood or seminary friends.

For me, his visits were an extension of my formal education in the Gannon classrooms. They were sessions during which my Italian improved while I listened to stories about an Italy of which I had never heard. His was an Italy of a glittering society surrounded by world-famous art and with a culture rich in tradition and history. It was not the poor Italy my parents left in search of a better life. I have always been proud to be of Italian descent, but I will always be grateful to Fr. Ciufoli for enriching my perceptions and understanding of the country my father and mother called home.

During my four years at Gannon, I signed up for anything and everything Fr. Ciufoli taught: Ethics, Philosophy, Marriage Guidance, Art & Music Appreciation, and Italian Literature. I figured a little bit of studying and lot of my mother's cooking were sure to improve my grade point average. Everyone knew he was a great teacher, so his classes were always filled. Students found him both interesting and entertaining, and his dynamic, bombastic style ensured no one ever slept in Ciufoli's class.

It was during my first semester at Gannon that Fr. Ciufoli changed my life. I was working part time at Perry Square Clothes on State Street, I was dating my future wife, Ann, and living the good life of a typical college boy. I even had a red '46 Chevy convertible. Going to classes was not so bad, but doing term papers and reports, spending hours reading in the library and doing a lot of Accounting homework just didn't cut it, and my grades were dropping. I came to the conclusion that college just wasn't for me. I discussed it with my parents and told them I was quitting. I turned my part time job at the clothing store into a full time career and just stopped going to classes.

After about three days, Fr. Ciufoli noticed my absence. He saw my friend, Bill DeLuca, and asked where I was. "Was Gino sick?" Bill told him I was fine, but I had quit school. "What? Quit school? Not acceptable!"

A few minutes later I was a little surprised at work when the door burst open and Fr. Ciufoli stormed in. "Have you had lunch yet?" he asked. "Come with me!" He took me back to Gannon's cafeteria where for the next hour he went up one side of me and down the other. I was NOT to quit school. That was out of the question. "The business curriculum isn't interesting? Change majors. Switch to Political Science," he said.

He left me no choice. I returned to class the next day and, in 1954, three and half years later, I graduated with a Bachelor's Degree in Political Science. Although I did not graduate with honors, I did graduate, and I was commissioned a lieutenant in the U.S. Army through the ROTC program to boot.

After two years in the Army, I went to work at General Electric, but like the Business major I initially pursued at Gannon, a career at GE was just not for me. So in 1959 I re-enrolled at Gannon to earn a teaching certificate and, because of my Political Science background, began a new career as a Social Studies teacher in September of the following year.

I remained in education for the rest of my working years, eventually earning a Master's Degree in Guidance and Counseling at Allegheny College and completing additional graduate work towards certification in School Administration at St. Bonaventure University, State University of New York at Fredonia, and Edinboro. I retired in 1991 after more than 30 years of service in the Millcreek Schools.

Fr. Ciufoli was proud of me and my career in education, and he always delighted in reminding me that it was because of him that I had become a college graduate.

How right he was, and how fortunate for me!

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Taken from: *Flashbacks — from the Other Side of the Tracks*, by Gino Carlotti, a collection of personal accounts of growing up in an Italian-American home in the 1930s, 40s, and 50s. If you'd like to know a little more about the author, check out Gino's website at: <http://members.aol.com/ilzampino/home2.html>.



## Invocazione a Maria SS. di Montevergine

(da un canto tradizionale)

### Parte Prima

Chi vò grazia 'a chesta Vergine  
ca sagliessene a Montevergine (ripetere)  
Chi vò grazia 'a Mamma Schiavona  
ca sagliessene 'o Muntagnone (ripetere)  
'O Muntagnone stammo saglienne  
quante grazie che stammo avenno (ripetere)  
Oj Madonna quanto sei bella  
che ce fai int' a sta Cappella (ripetere)  
Che ce fai o Santa Vergine  
e Madonna di Montevergine (ripetere)  
Che bell' uocchie tene 'a Madonna  
ca me pareno doje stelle (ripetere)  
Doje stelle illuminate  
Regina bella ce riguardate (ripetere)  
Cu chist' uocchie ca rate 'o splendore  
Mamma bella all'altare maggiore (ripetere)

### Parte Seconda

Statte bona Madonna mia  
l'anno che vene turnammo a veni (ripetere)  
E cu tutta sta compagnia  
statte bona Madonna mia (ripetere)  
Nuie simme napuletane  
ce venimmo 'na vota all'anno (ripetere)  
E si stesseme chiù vicino  
ce sagliessene ogni matina (ripetere)  
Simme jute e simme venute  
e quanta grazia che avimmo avuto (ripetere)  
E cu tutta sta compagnia  
grazia cercamme Madonna mia (ripetere)  
Io te cerco cu tanta fede  
Mamma bella di Montevergine (ripetere)  
E si nun ce venimmo 'e mise  
Mamma aspiettate in Paraviso (ripetere)

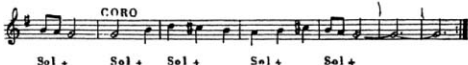
### Authentic Italian Folk Instruments

Izzi Franco of Scapoli in the region of Molise, not only plays the zampogne and ciaramelle, he makes them! Scapoli, a renowned center of zampogne-making, also boasts a zampogne museum.

Mr. Franco is not only interested in selling his fine instruments, but is encouraging people to become students of these instruments. He and his fellow artisans/musicians are available for performing engagements anywhere. They have appeared throughout Europe and Canada and may be contacted at:

Mr. Izzi Franco  
Via Ponte, 25  
Scapoli (Isernia) Molise ITALIA  
Telephone: 011-39-0865-954541

This invocation to the Most Holy Saint Mary of Montevergine, from a traditional song, sings the praises of Mary and asks for her blessings. Groups which perform both songs and dances may want to use this song to introduce *la Tarantella di Montevergine*, since both would have been sung and danced by pilgrims during their holy procession up the mountain leading to the shrine of Our Lady of Montevergine overlooking the Bay of Naples in Campania.



### Milestones of the Italian American Experience

The National Italian American Foundation is pleased to announce the July 15, 2003, launch of its new internet-based *Milestones of the Italian American Experience*, an interactive timeline that captures the richness of the Italian American experience and highlights the many valuable contributions that our *paisani* have made to the United States.

*Milestones* will serve as a research and educational tool for people of varied backgrounds, ages and educational levels. It promises to have special appeal for students and teachers and will present an opportunity for Italian Americans to explore and to reconnect with their special history.

*Milestones* can be accessed through the Foundation's homepage at [www.niaf.org](http://www.niaf.org). Use your mouse to glide the cursor over "Research and Reports" for a drop-down menu which includes *Milestones*.

—Taken from the *NIAF News*, vol. 19, No. 3

## Folkest International Folk Festival

FOLKEST is an International Folk Festival which is held in July each year. It was brought to my attention by Mr. Andrea Del Favero who lives in the Friuli region and saw our IFAFA website on-line. Andrea is a member of *La sedon salvadie*, a folk troupe which plays authentic Friulian music, CDs of which are available on the Folkest website at «www.folkest.com» or you may contact Andrea by email at «adelf@libero.it» for more information. If you won't be writing in Italian, you'll find that Andrea's English is very good. —JSC

### La storia di Folkest

Il 1979 era un momento straordinariamente importante per il cosiddetto revival etnico. Il successo internazionale della musica celtica segnava un interesse rinnovato per il folklore.

Nel 1979 nasce a San Daniele del Friuli la *Fieste di Chenti*, da un nucleo di giovani operatori culturali, giornalisti e musicisti, alcuni dei quali interrottamente in sella da allora: tutti accomunati dalla stessa passione per il folk e con ben chiara in testa l'idea di una manifestazione in grado di rivoluzionare i vecchi metodi organizzativi italiani. La *Fieste di Chenti* si propone come un importante punto di riferimento per espressioni musicali italiane e straniere.

Il successo era immediato: migliaia le presenze nei tradizionali tre giorni di festival, con un pubblico assai eterogeneo proveniente soprattutto da fuori regione. In seguito, anche il resto del territorio friulano pretende la presenza della manifestazione: nasce così il progetto di un festival itinerante che si dimostrerà col tempo un'idea vincente, permettendo alla manifestazione stessa di proporsi in una forma completamente nuova, acquisendo ovunque consensi crescenti.

Alla fine degli anni settanta era ideale punto d'incontro tra le avanguardie che in tutta l'Europa occidentale si stavano affermando nell'ambito delle culture minoritarie. A partire dai primi anni ottanta è stato il primo grande festival europeo ad aprirsi significativamente alle migliori produzioni dell'Est europeo, anticipando di alcuni anni le mode culturali che hanno largamente influenzato l'intero Vecchio Continente fino alla caduta del muro di Berlino.

Nel 1980 viene registrato un long play dal vivo, che riscuote subito notevole successo tanto che risulta da anni esaurito. L'interesse della stampa specializzata crea intorno alla manifestazione una notevole cassa di risonanza: ormai la si riconosce come il più importante festival italiano. Si sperimentano nuove formule (stages, seminari, proiezioni cinematografiche, nuovi itinerari) e nuovi nomi, *Chenti* (nell'80) *Suoni e Tradizioni* (nell'83), per poi giungere definitivamente nel 1984 a *Folkest*. Nel 1989, alla ricerca di nuovi spunti e stimoli organizzativi, le serate finali vengono trasferite alla città di Spilimbergo.

Oltre cinquecento gruppi musicali si sono esibiti a *Folkest*, più di un centinaio di località friulane, slovene, carinziane e istriane sono state toccate dagli spettacoli itineranti. Dalle cinquemila persone iniziali, il festival è cresciuto fino a superare le quarantamila presenze annuali. La sua risonanza è internazionale. Ogni anno oltre agli invitati della stampa nazionale e locale sono presenti anche numerosi giornalisti stranieri. Nel 1988 Rai2 ha trasmesso uno speciale registrato con alcuni dei più importanti musicisti presenti al festival. Nel 1990 la Televisione Svizzera ha dedicato al festival friulano un programma speciale della durata di un'ora, realizzato da una sua troupe che ha seguito tutte le serate della manifestazione. Dal 1992 Tv Koper-Capodistria segue ufficialmente l'intera manifestazione.

Dall'India all'America del Sud, dalla Bretagna all'Ungheria, dalla Scozia al Friuli, da Israele al mondo arabo, dalla Spagna agli Stati Uniti, scelte artisti senza compromessi hanno qualificato nel corso degli anni *Folkest*. Molti dei più apprezzati gruppi del momento hanno avuto da queste parti la prima volta all'interno di un importante festival europeo.

Scoprire nuovi talenti, affiancandoli ai gruppi più sperimentati è da sempre uno degli obiettivi degli organizzatori. A lungo andare si è verificata una benevola ricaduta anche in Friuli, che oggi può vantare una serie di artisti di ottimo livello, giovani e maturi.

### The History of Folkest

The year 1979 was an extraordinarily important time for the so-called ethnic revival. The international success of Celtic music signaled a renewed interest in folklore.

In 1979 the *Fieste di Chenti* was organized at San Daniele del Friuli by a group of young cultural entrepreneurs, journalists and musicians, some of whom are still active participants today. All shared the same passion for folk music and a very clear concept of a festival capable of revolutionizing the traditional Italian organizational methods. The *Fieste di Chenti* was proposed as an important point of reference for musical expression, both Italian and foreign.

The success was immediate: thousands of people attended the traditional three-day festival, with a mixed audience coming predominantly from outside the region. Subsequently, the rest of the Friulian region also wanted to have a piece of the festival, and thus the plan of an itinerant festival was born, ultimately proving to be a winner and allowing the festival itself to take on a completely new form, and receiving growing acclaim everywhere.

At the end of the 1970s it was an ideal meeting point for the avant-garde who were asserting themselves within minority cultures throughout Western Europe. From the early eighties this was the first large European festival to significantly open itself up to the best productions from Eastern Europe, anticipating by a number of years the cultural trends which widely influenced the entire Old Continent up until the fall of the Berlin Wall.

In 1980 a live LP was recorded, which immediately met with such remarkable success that it was sold out for years. The interest of the specialist press in its turn created a considerable buzz about the festival, which is now recognized as the most important Italian festival. New formulas were experimented with (stages, seminars, screenings, new itineraries) and new names, *Chenti* (in '80), *Suoni e Tradizioni* (in '83), finally arriving at *Folkest* in 1984. In 1989, seeking new ideas and organizational stimuli, the final evenings were transferred to the city of Spilimbergo.

More than 500 musical groups have performed at *Folkest*, with more than a hundred Friulian, Slovenian, Carinthian and Istrian localities hosting the itinerant performances. From the initial five thousand people, the festival has now grown to exceed forty thousand annual visitors. It is of international importance. Each year, in addition to the national and local press invited, numerous foreign journalists were also present. In 1988, Rai-2 transmitted a special recording of some of the most important musicians attending the festival. In 1990, Swiss Television dedicated a special hour-long program to the Friulian Festival, produced by a crew which covered each evening of the festival. Since 1992, TV-Koper-Capodistria has officially covered the entire festival.

From India to South America, from Great Britain to Hungary, from Scotland to the Friuli, from Israel to the Arab world, from Spain to the United States, chosen artists without compromise have qualified throughout *Folkest's* many years. Many of the most appreciated groups have been those for which this was the first participation in such an important European festival.

To discover new talents, placing them side-by-side with experienced groups, has always been one of the objectives of the organizers. In the long run, even the region of Friuli has realized a beneficial "fallout," that it now can claim a series of high quality artists, young and old.

### Book Music Now on CD!

You now have a choice! Those who purchase Cav. Elba Gurzau's book, Folk Dances, Costumes and Customs of Italy, may now choose to receive the accompanying music in either audiocassette or CD format. IFAFA extends its appreciation to Paul Torna and *I Ballerini e le Voci d'Italia* of Philadelphia for burning the dance music onto CDs and donating the CDs to IFAFA at no charge. Thank you!

### Italian-American Events in New York

The John D. Calandra Italian American Institute of Queens College and The City University of New York present "The Most Comprehensive Listing of Italian and Italian American Events for New York."

As a service to the Italian American community, the Institute provides a bi-weekly emailed list of current Italian films, theater, concerts, opera, entertainment, feasts, processions, events, exhibits, radio programs, television programs and more for New York.

To see a list of current events, and to be added to their email notification list, go on-line to the "Community Calendar" of the John D. Calandra Italian American Institute at <http://www.qc.edu/calandra/community>.

The information has been researched and organized for your convenience and enjoyment, and edited by Geoffrey Claroni, Assistant Director for Community Programs, and Marianna Prestigiacomo, Community Programs Assistant, of the John D. Calandra Italian American Institute.

## FOLK DANCES, COSTUMES AND CUSTOMS OF ITALY

by Elba Farabegoli Gurzau

Softcover book, 128 pages, which includes black-and-white and color illustrations, 17 dances with description and notated music, information about Italy, costumes, customs, etc. Comes with recorded music to accompany the dances, your choice of audiocassette or CD.

Price: \$25.00, plus \$3.95 for handling and postage.  
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Please make check or money order payable to  
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IFAFA Treasurer Rose Giarrusso  
103 Greenbrier Drive  
Carnegie, PA 15106

The purpose of the ITALIAN FOLK ART FEDERATION OF AMERICA (IFAFA) is to preserve and foster interest in Italian folk art; to research Italian folklore, traditions, customs, costumes, dances, songs, instruments, etc.; to act as a center for gathering, storing, and disseminating the information; and to bring together Italian folk performing groups and other interested individuals.

IFAFA is an outgrowth of the Italian Folk Art Project initiated at the Nationalities Service Center (NSC) of Philadelphia in 1977. With the assistance of NSC and the leadership and dedication of Cav. Elba Farabegoli Gurzau, IFAFA was incorporated May 7, 1979, in the Commonwealth of Pennsylvania as a non-profit cultural and educational organization.

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