On September 25th, the first concert in collaboration between the Italian Cultural Society and the Catholic University of America took place at its prestigious Heritage Hall. Under the direction of Maestro Simeone Tartaglione, the C.U.A. Symphony Orchestra brought us on a musical journey of an all-Italian taste.

The evening opened with an intervention by Francesca Casazza, CEO of the Italian Cultural Society. She expressed her gratitude to the Catholic University of America and cheered the beginning of the new academic year of the I.C.S. School of Music, founded in 2018 by Felicia Toscano. This year the School of Music will continue its mission by offering violin lessons under the guidance of Caterina Vannucci, and choir and piano lessons under my guidance.

The event has also been an opportunity to shed light on some of the current conducting students from the C.U.A. Benjamin T. Rome School of Music, Drama, and Art, who demonstrated to owe good interpretation judgment and musical maturity that usually belongs to most adult artists.

The program began with the Prelude from Verdi’s Traviata, conducted by the graduate student Brendan Harper. To follow, the performance of Procaccini’s “Marionette” was interpreted by the doctoral degree students Rebekah O’Brien and Brazilian Noel Nascimento, who alternated on the podium conducting different movements.

In an introduction to Procaccini’s music, Maestro Tartaglione praised her ability to treat dissonant harmonies and avant-garde compositional techniques in a way that a musical message can still be effectively conveyed to the audience. This is why, Maestro continued, despite writing as a contemporary composer, she must not absolutely be identified as one of those who made the theaters history by emptying them... Her modern but still accessible language, indeed, should be considered one of the reasons she became an important figure within the Italian composition landscape.

Giovanni Bottesini, also named as “the Paganini of the double bass”, is well known for the demanding technique that challenges the physical limits of the instrument, as is the case of his second Concerto for double bass and orchestra, which concluded the first half of the concert. It was interpreted by David Sheets, a member of the C.U.A faculty and Active Principal...
Bassist of the Baltimore Symphony Orchestra. The entire performance was characterized by this alternation between astonishing stunts on the fingerboard and moments of intimate lyricism, where at times it seemed that Mr. Sheet’s double bass could magically be transformed into a cello.

Mendelssohn’s Symphony No. 4 Op. 90 is commonly referred to as the “Italian”. It was drafted between the fall of 1831 and the summer of 1832 when the composer had the chance to explore Italy; from Venice, through Rome, and down to Naples. Mendelssohn’s sophisticated compositional technique, masteries of form, counterpoint art, and orchestration, are now in service of a composer who was bewitched by the Belpaese and who momentarily forgot to be German. After all, it is not surprising that after experiencing a deep immersion in Italian society and its music, the Italian Symphony stands as the most cheerful work the composer wrote up to that point. We learn this from a letter dating back to February 1821, where he wrote that “[the drafting of the symphony] is happily proceeding; it is the most joyful work I have ever composed, especially in the finale.”

Despite the complexity of the work anatomy leads to many technical pitfalls under both conducting and performance perspectives, these remained identifiable only in theory. The natural conducting aptitude and the rare musical gift that Maestro Tartaglione owes, combined with an extremely reactive and inspired orchestral ensemble, brought us to a place of no space and no time. The audience was mesmerized for the entire duration of the piece, after which they found it difficult to stop clapping.

The Italian Cultural Society wishes to express once again its most sincere thanks to Maestro Tartaglione, to the C.U.A. Symphony Orchestra, and to the Dean of the Benjamin T. Rome School of Music, Drama, and Art, Jaqueline Leary-Warsaw. We hope that the success of this night will mark the first in a long series of cultural events in collaboration between the realities of I.C.S. and C.U.A.

By Giampiero Bugliarello.
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MESSAGE FROM THE BOARD

Dear ICS Friends,

“To have seen Italy without having seen Sicily is not to have seen Italy at all, for Sicily is the clue to everything,” wrote Johann Wolfang Goethe on his Italian Journey after visiting the Island in 1787.

Sicily may as well be on its way to experience a third golden age as one of the best loved destinations of this year. Our first Italian Cultural Society professor led trip to Sicily was a huge success. I had the pleasure to share my passion and expertise with fantastic like minded travelers and we all came back starting to plan for the next one! We will post pictures very soon so that those who could not join us this time can still savor the magic memories we brought home.

In October we celebrate the 22nd edition of the Italian language in the world and we have a special event on Sunday October 16th. Famous New York based Italian actress Laura Caparrotti is coming back to DC (some of you met her in our Evening Under the Stars in 2021). Together with Kairos Italy Theater she will lead an interactive event that brings together American poets and Italian artists. This is a free family and children friendly event. For more information and to RSVP here is the link: https://italianculturalsociety.org/events/

On October 30th, at 2:00-3:00 p.m. I am leading a tour of the Italian collection of portraits at the National Gallery of Art in English. A second tour from 3:00-4:00 is possible if the group becomes too big. Please enquire with our office if you would like to participate, or check our webpage Upcoming Events.

November will take us to Portofino! On November 6th we are offering a webinar on contemporary art and sculpture at the Park Museum in Portofino with the president of the museum, Daniele Crippa and professor Francesca Boschieri.

Winter classes will be posted soon and there will be many new classes both in person and online for adults and children of all levels targeting conversation, culture, history, literature and much more!

Happy Fall!

Annelise Brody Morani
Chair of the ICS Board of Directors
Dear friends,

Fall Term, Session 2 will start on October 24th, with a few courses and especially the new course, starting on October 25th, at 6:30-8:30pm:

“Lettura de I promessi sposi di Alessandro Manzoni -Parte I. Reading and analysis of Manzoni’s historical novel, universally considered the second most important work of Italian literature after Dante’s Commedia. We will read the first 10 of the 38 chapters.” Prof. Federica Deigan.

A few courses offer the possibility of drop-ins, like Yoga in Italiano and conversation-courses.

Look at our schedule at https://italianculturalsociety.org/ilp/. Classes are offered in person, online and hybrid (some students in class and others at home.)

Children’s courses are all in person. A few teens also connect online from other states. New advanced level courses opened, attended also by natives. Children and kids can still join the courses, which last 30 weeks, until June 2022.

https://italianculturalsociety.org/kids-teens/.

Last week, our school was filled with happy kids led by Maestra Fiorenza, in a celebration of the Fall and the Festa dei nonni. Next workshop will take place during our Christmas Party, on Saturday December 3rd and on Friday, December 9th (Parents Night Out!)

CORO in ITALIANO will start this Saturday, October 15th, and more kids and teens (4-13 years old) are welcome to join!

October is the month of the “Week of the Italian Language in the World, initiative launched in 2001 from the Ministry of Foreign Affairs and International Cooperation in collaboration with Accademia della Crusca.

For this year’s XXII edition, on Sunday October 16th, we are happy to offer an interactive show for the entire family by the actress Laura Caparrotti. A show about Italian language, dialects, and the language of young people.

Next month, besides the webinar on Portofino, we will present a few events in person. Check our website, stay tuned!

Un caro saluto,

Francesca Casazza
CEO & Executive Director

Con grande partecipazione sono ripresi i laboratori serali speciali dedicati ai bambini dai 4 ai 10 anni. Venerdì 30 settembre dalle 18.30 alle 21.30 i bambini si sono divertiti a preparare il lavoretto per la Festa dei Nonni, che in Italia si celebra il 2 ottobre, hanno raccontato come si chiamano e dove abitano i loro nonni, hanno cenato, decorato la pizza con i cuoricini di salame (non pepperoni!), gustato il pane e Nutella, frutta e verdura. Hanno continuato poi a parlare della stagione delle foglie, delle ghiande, delle castagne, delle noccioline, famose per la nostra amata Nutella, preparando lavoretti con foglie vere, carta, colla, forbici, tappi di sughero e tempere. La serata si è conclusa con la lettura ad alta voce e balli e canti a tema.

Il prossimo evento sarà dedicato all’INVERNO ed il Natale, venerdì 9 dicembre, sempre alla sede dell’Italian Cultural Society. https://italianculturalsociety.org/kids-teens/

By Fiorenza Castelli, Workshop and Summer Camp Coordinator
On the occasion of the 22nd edition of the Week of Italian Language in the World dedicated to “L’ITALIANO E I GIOVANI,” Kairos Italy Theater presents an interactive event based on the experience of Versetto Libero. Founded in 2014, Versetto Libero is a program that brings together American poets with Italian artists through sessions that observe translations and recitals of poems written by American poets and translated by Italian artists. In this special session, the audience will work on translating in Italian and in the language of the youngsters’ poems originally conceived in their dialect. The participants are asked to bring a poem or a story in the dialect of their origins.

During the event participants will be paired together and partake in a translation exercise involving dialect, Italian, and English. After the activity, the participants will bring the poems and stories together, exhibiting their work in an oral recital.

This is a family friendly event. Bring along your children 7 years old and up!

Laura Caparrotti

Laura Caparrotti has a Master Degree in Performing Arts, Cinema and Theatre History from the University “La Sapienza” in Rome. She also studied with Nobel Prize Dario Fo, among others. After ten years of professional theatre in Italy, she relocated to New York, where she continues to direct and/or perform. She is the Founding Artistic Director of the main Italian Theater Company in NY Kairos Italy Theater and of In Scena! Italian Theater Festival NY, the first Italian Theater Festival to take place in all 5 NY Boroughs. In 2019 Laura inaugurated On Stage! the first American Theater Festival in Rome as a associate director.
MARYLAND LYRIC OPERA: UN BALLO IN MASCHERA
GIUSEPPE VERDI - NOV 11 & 13, 2022

Combining political intrigue, a dangerous love triangle, and a fortune teller's mysterious prophecy, Un ballo in maschera shows Verdi at the height of his powers. A masterwork that survived a notorious battle with censors and endless revisions before its premiere, the opera contains radiant choral writing and some of Verdi’s most passionately expressive melodies.

Never has the downfall of a king sounded so exhilarating! The Lyric Opera Orchestra is conducted by internationally renowned Verdi specialist Andrea Licata, and audiences are invited into the masked ball of the opera’s title with immersive visuals led by David Gately.

Sung in Italian, with projected English subtitles.

Running time 2 hours 45 minutes, with one 20-minute intermission.

The Music Center at Strathmore

Meet the Artists

Act I
Riccardo reviews the list of guests who will attend an upcoming masked ball. He is elated to see the name of the woman he loves on the list - Amelia, the wife of his friend and advisor, Renato. When Renato arrives, he tries to warn Riccardo about the growing conspiracy against him, but Riccardo refuses to listen to his words. Ulrica summons her magical powers. Disguised as a fisherman, Riccardo arrives before the others. He makes the fortune of a sailor named Silvano come true by spiritizing a document of promotion into his pouch, convincing the crowd of the truth of Ulrica’s powers. When he realizes that Amelia is coming to see Ulrica, he hides and watches. Alone with Ulrica, Amelia confesses that she is tormented by her love for Riccardo, and asks for a means to bring peace to her heart. Ulrica tells her to gather a certain herb with magical powers. Riccardo resolves to be there when she does so. Amelia leaves. Now Riccardo presents himself again, along with all of the courtiers, and asks to have his fortune told. Ulrica reveals that he will be killed by the next man who shakes his hand. He laughingly dismisses her prophecy and offers his hand to the courtiers, who refuse to take it. Renato arrives and shakes Riccardo’s hand in greeting. Riccardo’s true identity is now revealed and he is acclaimed by the people.

Act II
Amelia, conquering her fears, has come here alone to pick the herb of which Ulrica told her. She is surprised by Riccardo, who has come to meet her, and the two finally declare their love for each other. Unexpectedly, Renato arrives, and Amelia covers her face with her veil before he can recognize her. Renato explains to Riccardo that the conspirators are pursuing him, and his life is in danger. Riccardo leaves, making Renato promise to escort the veiled woman safely back to town, not asking her identity. When the conspirators arrive, they confront Renato; in the struggle, Amelia’s veil drops. Renato assumes that Amelia and Riccardo have been involved in an adulterous love affair. He asks the two leaders of the conspiracy, Samuel and Tom, to meet him the next day.
Il Museo del Parco nasce nei primi anni ottanta sviluppandosi sul terreno di un magnifico giardino su differenti terrazzamenti, di circa tre ettari affacciato sul mare, costruito con pazienza ed amore agli inizi del secolo dal Barone Mumm che oltre a dedicarsi ai suoi vigneti aveva creato, favorito dal microclima di Portofino, una collezione di rare piante provenienti da ogni parte del mondo.

Il Museo che ospita sculture appartenenti ad alcuni tra i maggiori Artisti a livello internazionale si arricchisce ogni anno di nuove acquisizioni creando uno spazio culturale sempre in evoluzione tale da stimolare continue visite tra gli amanti del settore e della natura.

Scopri gli artisti presenti, sul sito web.

The Park Museum was born in the early eighties developing on the land of a magnificent garden on different terraces, of about three hectares overlooking the sea, built with patience and love at the beginning of the century by Baron Mumm who, in addition to dedicating himself to his vineyards, had created, favored by the microclimate of Portofino, a collection of rare plants from all over the world.

The Museum, which houses sculptures belonging to some of the major international artists, is enriched with new acquisitions every year, creating an ever-evolving cultural space that stimulates continuous visits among lovers of the sector and nature.

Discover the artists of the museum on the website.
The catalogue of the museum has an exceptional introduction from Borges:

Presentazione di JORGE LUIS BORGES

Per fortuna nessuno - diciamo a Parigi o a New York - ha commesso l’insensatezza di sperimentare una scultura pura, che prescinda dalla visione e che si limiti ai piaceri tattili dello spigoloso, del rugoso, del vitreo, del metallico, del liscio, del convesso, del concavo e dello scabro. Un’opera scultorea è notoriamente visuale e quasi si potrebbe dire infinita, poiché possiamo contemplarla da angolazioni quasi infinite. Nel caso delle effigi equestri, raggiunge l’epopea.

In questo momento ricordo il Gattamelata e il Colleoni, quei due bronzi che si guardano dai confini di Padova e di Venezia. Ricordo in una piazza del Sud la statua di Lee, gli occhi rivolti verso il Nord. Ricordo di aver toccato un petalo del fiore di loto su cui è seduto il Budda di Nara, alto e terribile. Ricordo di aver toccato la Sfinge, che Erodoto vide e definì, carica di Sahara e di tempo. Ricordo le grandi forme di Henry Moore, che stanno per diventare umane, e che non perdono la loro magia. Ricordo infantilmente due leoni vittoriani di marmo, ai piedi di una scala di marmo, che giocano con serpenti nella sala di una stazione ferroviaria.

Le sculture sono corpi tra i corpi, sagome foranee che l’invenzione degli uomini cala tra gli altri che popolano lo spazio e la cui immagine, secondo l’idealismo, può essere lo spazio. Curiosamente il suo carattere materiale accentua il suo carattere fantastico. Ogni statua è un Gòlem.

Gli psicoanalisti hanno divulgato un gioco di società, che consiste nel chiedere ad ogni persona che cosa gli suggerisce una data parola. Lascio scritto qui ciò che mi suggerisce la parola scultura.

Jorge Luis Borges
Buenos Aires, quattordici di giugno del 1983
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ABOUT ICS

The Italian Cultural Society of Washington D.C. (ICS) is your home for cultural and social events in the Washington metropolitan area, and for courses to learn or improve your Italian. Our community is growing and involving the entire US.

OUR MISSION

The Italian Cultural Society promotes the appreciation and knowledge of the Italian language and culture by creating opportunities through language programs, cultural events, and partnerships.

OUR HISTORY

Founded in 1953 by Professor Salvatore J. Castiglione, Chairman of the Italian Department of Georgetown University, the Society launched its Italian Language Program in 1974, with contribution of the Italian Ministry of Foreign Affairs and International Cooperation.

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