ICS EVENTS

Social meetings start at 3:00 PM on the third Sunday of the month, September thru May, at the Friendship Heights Village Center, 4433 South Park Ave., Chevy Chase, MD (See map on back cover)

Sunday, September 19: I BRONZI DI RIACE, Presentation and discussion by Prof. Roberto Severino and special guest with a personal story about the bronzes (see President’s message below)

ITALIAN LESSONS on September 19 at 2:00
Movie of the Month: “Dov’è la Libertà” (Roberto Rossellini) see pages 6 and 7

IT’S NOT TOO LATE TO SIGN UP FOR ICS TOUR OF PUGLIA, SEE PAGE 7

PRESIDENT’S MESSAGE

We hope you have all had a chance to enjoy the summer season since our last get-together in June for our annual Awards dinner/gala. This catered event featured awards to remarkable young scholars of Italian, music, and science and of other persons accomplished in keeping alive Italian artistic and craft traditions. Please read about them further on in this issue. Also in June, the ICS along with Fieri and Holy Rosary parish sponsored the annual Festa Italiana which this year featured Italy’s newest region, Molise, and was highlighted by the appearance of a wonderfully costumed and talented group of performers from Lanciano in Abruzzo, Mastrogiurato. This ensemble performed in pageantry with flags and drums to usher in a group of dignitaries wearing medieval costume who repeated in ritual Latin the investiture of Il Mastrogiurato to oversee honest trade during the annual fair in this important ancient trading town. It was a spectacular display, much enjoyed by our Washington Festa-goers and also a day earlier by Silver Spring residents in a sister event sponsored by SMATCH.

This year we are in the planning stages of several events for our social meetings. We begin on September 19 with a presentation on I bronzi di Riace, the beautiful Greek warrior statues discovered beneath the sea near Reggio di Calabria in 1972. Professor emeritus Roberto Severino of Georgetown University has agreed to make the presentation with a special guest having an interesting personal story to tell in connection with the bronzes. The September meeting will be a joint one in which we are happy to welcome members of the Abruzzo Molise Heritage Society to enjoy the presentation and to socialize with us. As usual, before the meeting there will be a showing of a Rossellini film Dov’È La Libertà, about which see pages 6 and 7. I hope to see you there as we begin another exciting year.

Ron Cappelletti, president

In This Issue

Page
2. ICS Scholarship Awards
4. World War II: Saving Italy’s Artistic Treasures
6. Film of the Month
7. Cecilia Fiermonte Profile
7. Welcome to New Members
8. Pane e Biscotti
9. Chocolate Biscotti Recipe
9. Pictures from the May 16 Meeting and Concert
10. Pictures from the Festa Italiana 2010
11. Patricia Segnan
11. Local Events of Interest
ICS SCHOLARSHIP AWARDS

The Italian Cultural Society sponsors an annual competition for awards made possible through donations and fund raising events. Prizes were awarded at the ICS Gala Dinner on June 12.

The Candida Pitassi Di Croce Italian Language Award of $1000, to be given to a scholar who has excelled in learning the Italian Language and shows promise of continued commitment to excel in the language and culture of Italy. The 2010 awardee is Lily Jaffe-Shupe.

Lily Jaffe Shupe (above) addressed the Gala guests in excellent Italian. She is a recent graduate of the University of Delaware where, among other honors, she was selected outstanding student of Italian in 2010.

The Vincenzo Palumbo Artisan Award of $1000, to be given to an artisan who has excelled in working with stone, wood, natural and synthetic fibers and other relevant media. There age restriction does not apply to this award. This year there are two co-recipients: Maestro Roberto Paolinelli and artist Michela Mansuino.

Michela Mansuino receiving her half of the Vincenzo Palumbo Artisan Award from Ronald Cappelletti, ICS president. Michela is a practicing painter, sculptor, draftsperson, and designer. A collection of her work was distributing during the event.

The Ruggiero Morigi Artist Award of $1000, to be given to a scholar who has excelled in the Arts. This year the awardee is Miriam Costa-Jackson, a junior at Utah State University, for her operatic accomplishments. A recording of Ms. Costa-Jackson featuring a performance of "O mio babbino caro" from Puccini's Gianni Schicchi was played during the Gala. Ms. Jackson and her sisters Ginger and Marina gave a memorable concert to the ICS in the fall of 2009.

The Pietro Antonio Donna Italian Scholarship of $600 for a high school student who has excelled in the study of Italian. The awardee this year is Emma Ross, beginning senior at Washington International School.

Ms. Emma Ross, a top-grade student at WIS, addressed the Gala attendees with remarkable aplomb, and in impeccable Italian, making it obvious why she was selected for the Donna Scholarship.

The Young Scientist Award of $1,000, to be given to a young person (not older than 25 years by May 22th, 2010), who has excelled in the Sciences. The awardee this year is Lois Bangiolo, who recently finished her junior year at Smith College.

Lois Bangiolo waits patiently while her long list of accomplishments is read out to the audience. Ms. Bangiolo is a straight-A student focusing on biology at Smith and plans to attend medical school.
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Aldo Bove, Liaison in Italy
On September 8, 1943, Italy’s surrender to the Allies, following the secret signing of a preliminary document in a field near Syracuse, Sicily on September 3, was made public by General Eisenhower, despite a plea for a delay by Marshall Pietro Badoglio, Mussolini’s successor after the Duce was fired on July 26 by the diminutive King Victor Emmanuel III.

Feeling betrayed by the duplicity of the new Italian government and its abject surrender to its new masters, the Allied armies, the Germans’ heavy hand slammed its fist throughout the areas they controlled. The shock was felt not only in the destruction of public works and utilities, and in the dismantling of industrial machinery, but, despite the efforts of a few Germans, just as importantly in the destruction of works of art or cultural artifacts, or their outright theft, on the patently false claim they were safeguarding the works of art from the pillage of the uncouth, unappreciative Allied “barbarians”.

For example, on September 26, 1943, German soldiers set fire to fifty thousand books in the university library in Naples, and on September 28 burned eighty thousand manuscripts and valuable old books from various archives and libraries, which had been moved for safeguarding to the small town of Nola.

Similarly, 187 cases of paintings by Titian, Peter Brueghel, Raphael, and others from the Capodimonte Museum in Naples, and Pompeian bronzes, Roman jewelry and other ancient artifacts from the Naples National Archeological Museum had been removed from Naples to Montecassino for safekeeping just before September 8, 1943.

When Montecassino came under Allied attack, in December 1943 the German Göring Division moved the art objects to Rome but during the move 15 cases “disappeared”, appropriated, as turned out, by some ranking division officers to give as a 50th birthday present to Air Force Minister Hermann Göring, for whom the division was named.

They also plundered thirty-nine cases of art objects from Palazzo Venezia, in Rome, and took eight-truck loads of 532 paintings and 153 cases of sculptures and other artistic objects from Florence’s Uffizi Gallery, Palazzo Pitti, and other Tuscan venues. These included works by Michelangelo, Botticelli, Titian, and Donatello; the priceless items, under the pretense of “safeguarding” them from the Allies, were taken in open trucks to the small town of San Leonardo, near Udine, and stored in an unused jail. Other looted objects were hidden in a castle in the town of Campo Tures in the south Tyrol region of Italy near the old border with Austria, while the paintings stolen at Montecassino that came from the Capodimonte Museum in Naples were moved to salt mines at Altaussee, Austria, near Salzburg.

General George Patton’s 3rd U.S. Army found them there in May 1945. The salt mine, which had been mined by the SS, contained not only the artifacts from Naples that had gone missing but other stolen paintings grabbed by Göring for his personal collection, and 6,500 works (some illegally

Dopo la ratifica segreta di un documento preliminare avvenuta il 3 settembre in un campo vicino a Siracusa, la resa dell’ Italia agli Alleati fu annunciata dal Generale Eisenhower l’otto settembre 1943, nonostante una richiesta per ritardare l’annuncio fosse stata fatta dal Maresciallo Pietro Badoglio, successore di Mussolini dopo le dimissioni del Duce del 26 luglio su ordine del ministro Re Vittorio Emmanuele III.

Sentendosi traditi dalla duplicità del nuovo governo italiano e la sua resa abietta alle forze Alleate, i suoi nuovi padroni, la mano pesante dei tedeschi si abbatté con un pugno di ferro su tutte le zone da loro controllate. La scossa fu sentita non solo nella distruzione di opere pubbliche e delle infrastrutture e nella devastazione di apparecchiature industriali ma altrettanto importante, e malgrado tentativi contrari di alcuni tedeschi, nella distruzione di opere d’arte e oggetti culturali, o semplicemente nel loro furto dietro la ovvia falsa pretesa di salvaguardare le opere dal saccheggio dei rossi ed insensibili Alleati “barbari”.

Ad esempio, il 26 settembre 1943, dei soldati tedeschi bruciarono cinquantamila libri della biblioteca dell’ Università di Napoli, e il 28 settembre bruciarono ottantamila manoscritti e vecchi libri di valore provenienti da vari archivi e biblioteche, che erano stati trasferiti per salvaguardia nel piccolo comune di Nola.

Così pure, poco prima dell’ 8 settembre 1943 erano state trasferite da Napoli a Montecassino per proteggerele 187 casse di dipinti di Tiziano, Peter Brueghel, Raffaello ed altri, provenienti dal Museo di Capodimonte a Napoli, assieme a bronzi di Pompei, gioielli romani, e altri antichi oggetti d’arte dal Museo Archeologico Nazionale di Napoli.

Quando Montecassino venne attaccata dagli Alleati nel dicembre del 1943 la divisione tedesca Göring traslocò gli oggetti d’ arte a Roma, ma durante il trasloco 15 casse “scomparvero”, sequestrate da certi ufficiali di rango della divisione per farne dono al ministro dell’ aviazione militare Göring, da cui prendeva nome la loro divisione, in occasione del suo cinquantesimo compleanno.


Il Terzo Esercito del generale George Patton li trovo’ li’ nel maggio del 1945. La miniera di sale, minata dalle SS,
In April 1945, when it became eminently clear that Mussolini’s republic’s remaining life was counted in days, the German commander in Italy, General Wolff, used the hidden locations of the treasures at San Leonardo and Campo Tures as a bargaining chip while negotiating surrender with the OSS representative Allen Dulles and thus monument officers were able to secure them and begin the process of conservation, cataloguing, and restitution to the original owners and institutions.

Prior to evacuating Florence in the face of the Allied advance, on August 3, 1944, despite Hitler’s previous informal decision that the city would be considered as an “open city” the Germans blew up all bridges across the Arno River, except Ponte Vecchio (too narrow and fragile to support the weight of tanks, although at first it had also been mined) and destroyed all buildings within 150 yards of both sides of the Arno River, an area that had a concentration of medieval buildings from before the Renaissance. These bridges, included Ponte alla Carraia (first built in 1218, and reconstructed by Bartolomeo Ammanati (1511-92) in 1557, and again in 1948), Ponte delle Grazie, dating back to 1227 (reconstructed in 1953), and Ponte Santa Trinita’ first built in 1252 by the Frescobaldi family, reconstructed by Ammanati and rebuilt again in 1958.

Ponte Santa Trinita’ is a monumental bridge rebuilt between 1567 and 1571 on commission by the first Tuscan Grand Duke Cosimo I (1519-74). With the graceful, subtle curvature of its arches, and the manner in which it blended into its surroundings, it was Ammanati’s masterpiece. Some evidence suggests that Michelangelo may have helped Ammannati in its design. Prior to its destruction by the retreating Germans, the bridge had stood solidly against many Arno floods since 1571. Fortunately, the original architectural drawings and plans were still available and after World War II, after dredging the river and numbering stones retrieved from its muck one by one, the bridge was faithfully reconstructed “as it was, where it was” between 1952 and 1958.

In 1608 four statues, representing the Four Seasons, had been set at the four corners of the Ponte Santa Trinita’ to commemorate the wedding of Gran Duke Cosimo II. The neutral Swiss Consul, Carlo Steinhauslin, Cardinal Elia Dalla Costa, and other notables had pleaded with the German commandant for the bridge to be spared, or for the removal of the statues to no avail. They were not, and both bridge and the statues ended up at the bottom of the Arno.

After the Allied liberation, divers started to retrieve from the river bottom the stones and statue fragments, but the head of the statue of The Spring by Pietro Francavilla (1548-1615) could not be found. Mary McCarthy in her book The Stones of Florence recounts that rumors started circulating that an American black soldier with a Brooklyn accent had taken the head of The Spring in 1944; others said that it was a New Zealand black soldier, not an American. In any case, ads offering a three thousand dollar reward for the head’s return were placed in U.S. and New Zealand newspapers and posters featuring pre-war photographs of the statue went up all over Florence, all to no avail. When the bridge conteneva non solo gli oggetti d’arte che non erano più a Napoli ma anche altri dipinti rubati, presi da Göring per la sua collezione personale, e 6,500 lavori (alcuni presi illegalmente) destinati al museo d’arte previsto da Hitler per Linz.

Nell’aprile del 1945, quando fu chiaro che i giorni della repubblica di Mussolini erano contati, il comandante tedesco in Italia, Generale Wolff, si servì’ dei nascondigli del tesoro di San Leonardo e di Campo Tures per negoziare la resa con il rappresentante della OSS Alan Dulles in modo che gli ufficiali potessero mettersi al sicuro ed iniziare il processo di conservare, catalogare, e restituire i beni ai proprietari ed alle istituzioni originali.

Prima di abbandonare Firenze, in anticipo all’avanzata degli Alleati, il 3 agosto, 1944, malgrado la precedente decisione informale di Hitler che la città sarebbe stata considerata “città aperta”, i tedeschi fecero saltare tutti i ponti sull’Arno (eccetto il Ponte Vecchio, che, sebbene fosse stato inizialmente minato era troppo stretto e fragile per sostenere il peso dei carri armati), e distrussero pure tutti gli edifici nel raggio di 150 metri da ambo i lati del fiume, una zona ricca di edifici medioevali antecedenti al Rinascimento. Questi ponti comprendevano il Ponte della Carraia (la cui prima costruzione risaliva al 1218 e poi ricostruito da Bartolomeo Ammanati (1511-92) nel 1557 e nuovamente nel 1948), il Ponte delle Grazie, del 1227 (ricostruito nel 1953) e il Ponte Santa Trinita’, costruito inizialmente nel 1252 dalla famiglia Frescobaldi, ricostruito dall’Ammanati, e ricostruito nuovamente nel 1958.

Il Ponte Santa Trinita’ e’ un ponte monumentale ricostruito tra il 1567 ed il 1571 su ordine del primo Granduca di Toscana Cosimo I (1519-74). Con la curvatura graziosa ed elegante dei suoi archi ed il modo con cui armonizza con l’ambiente che lo circonda, era il capolavoro di Ammanati. Indizi suggeriscono che Michelangelo avesse aiutato Ammanati nel progetto. Prima della sua distruzione da parte dei tedeschi in ritirata, fin dal 1571 il ponte aveva saldamente resistito a molte inondazioni dell’Arno. Fortunatamente i progetti originali degli architetti erano ancora disponibili, e dopo la seconda guerra mondiale, dopo aver dragato il fiume e numerato le pietre ripescate dal fango una per una, tra il 1952 ed il 1958 il ponte venne fedelmente ricostruito “come era, dove era”.

Nel 1608 quattro statue, che rappresentavano le quattro stagioni furono sistemate ai quattro angoli del Ponte Santa Trinita’ per commemorare il matrimonio del Gran Duca Cosimo II. Il console della Svizzera neutrale, Carlo Steinhausen, il Cardinale Elia Dalla Costa, ed altri notabili avevano perorato senza successo il comandante tedesco affinchè il ponte venisse risparmiato o che le statue fossero rimosse. Questo non fu fatto, e sia il ponte che le statue finirono in fondo all’Arno.

Dopo la liberazione da parte degli Alleati, palombari cominciarono a recuperare le pietre ed i frammenti della statue dal letto del fiume, ma non era stato possibile trovare la testa della statua della Primavera di Pietro Francavilla (1548-1615). Mary McCarthy, nel suo libro The Stones of Florence racconta che cominciarono a circolare voci che un soldato nero americano con un accento di Brooklyn aveva preso la testa della Primavera nel 1944; altrimenti dicevano che...
stood back on the bridge, minus the ion for: The ICS Board reserves sole discretion for music. It took ioni who wrote Un Pilota Ritorna aid a fee or provided Academy of Film. Also, he

Dear Mr. Rossellini,
I saw your films Open City and Paisan and enjoyed them very much. If you need a Swedish actress who speaks English, who has not forgotten her German and who in Italian knows only "Ti amo," I am ready to come and make a film with you.

Ingrid Bergman

And so, The Spring stood back on the bridge, minus the head, until 1961 when in dredging the Arno River near Ponte Vecchio, about half a mile away from the Ponte Santa Trinita, the head of The Spring was found. It is now is back in its rightful place.

Ponte Santa Trinita, seen from Ponte Vecchio
Mr. Mangiafico is a US diplomat who served as consul in Milan and later Consul General in Palermo. The next article in this series will discuss efforts in saving the treasures

FILM OF THE MONTH:” DEO PER LE LIBERTÀ?"

Directed by Roberto Rossellini (1906-1977)
Rossellini’s wealthy father built the first cinema in Rome. The family lived on Via Ludovisi, where Roberto became close friends with Vittorio Mussolini, Benito’s son. In 1940, Vittorio gave Roberto his career break, signing him to direct three full length feature motion pictures. Those were fascist propaganda movies filmed in cooperation with the Italian navy. During this time, Roberto Rossellini discovered gifted writer Michelangelo Antonioni who wrote Un Pilota Ritorna (1942).

The 1943 liberation of Rome forced Rossellini to self produce movies. He found an unknown script writer named Federico Fellini and an unemployed actor named Aldo Fabrizi. His brother, Renzo Rossellini, compiled the music. It took Rossellini two years to raise money through credits and loans. To finish, he sold some personal belongings to buy short ends of film stock. This crude, spliced format perfectly matched the feel of the Italian underground resistance movement. The result was the Cannes Film Festival grand prize winning Open City (1945). More international success followed his next film Paisan (1946) nominated for best original screenplay at the Academy Awards and winner for Best Foreign Film at the British Academy of Film. Also, he won this fan letter:

Dear Mr. Rossellini,
I saw your films Open City and Paisan and enjoyed them very much. If you need a Swedish actress who speaks English, who has not forgotten her German and who in Italian knows only “Ti amo,” I am ready to come and make a film with you.

Ingrid Bergman
With this letter began one of the best known love stories of the 1950s. This joyful period of their lives with Bergman and Rossellini at the peak of their careers is when the Italian Cultural Society September film of the month Dov’ è La Libertà? (1954) was made.

Roman barber Salvatore Loiacono (Toto’) is being released from Portorino prison after 22 years for a crime of passion. ►►►►

CECILIA FIERMONTE
an autobiographic profile

Cecilia Fiermonte grew up in the United States, but spent much time in Italy, especially in her parents' native Bari, in the region of La Puglia. She has remained close to her Pugliese roots and keeps in close contact with her Italian family members. Always struck by the beauty of the Italian language and culture, her passion for Italy grew when she studied art and art history in college, as she realized the depth of the treasures that come from her parents' native country. After college she went on to receive two advanced degrees: a juris doctorate and a masters of public communications from the Syracuse University S.I. Newhouse School of Public Communications, one of the top journalism schools in the country. She has devoted her career to children's legal issues, about which she has given numerous national trainings and has had books and articles published through the American Bar Association. She also has litigation, policy, legislative drafting, and management experience. To share her love of La Puglia, she is producing a web site, www.LaPugliaItaly.com, which highlights the beauty and history of the region. She has enjoyed working on La Festa Italiana D.C. with her fellow ICS friends and is looking forward to helping promote Italian culture in her new role as an ICS board member. She speaks Italian, some French, and at times even remembers a few words of German.

He tries to go legitimate attempting to work at a dance marathon, a boardinghouse, and at his in-laws slaughterhouse. To his dismay, he encounters one deceitful person (Vera Mulnar) after another (Nita Dover) and finds his family (Franca Faldini) is even worse. Salvatore realizes his only chance to live with respectable people is to break INTO jail! Roberto Rossellini stays true to his neorealism roots by using authentic locations, real townspeople instead of extras, having Renzo Rossellini add the soundtracks, and introducing fresh talent in the form of a young producer named Dino De Laurentis.

Please join us for Dov’ è La Libertà? in Italian with English subtitles.

by Joe Onofrietti

CECILIA FIERMONTE
un profilo autobiografico (traduzione)

Cecilia Fiermonte è cresciuta negli Stati Uniti ma ha passato molto tempo in Italia, particolarmente a Bari, la città natale dei suoi genitori, nella regione Puglia ed è sempre rimasta vicina alle sue radici pugliesi ed ai membri della sua famiglia italiana. Colpita dalla bellezza della lingua e della cultura italiana, la sua pasione per l’ Italia è cresciuta quando studiava Arte e Storia dell’ arte all’ università’, quando comprese la ricchezza dei tesori provenienti dalla terra di origine dei suoi genitori. Dopo la laurea continuò’ a studiare, conseguendo due ulteriori diplomi: un dottorato in diritto ed un master di comunicazione pubblica dalla S. I. Newhouse School of Public Communications della Syracuse University, una delle più prestigiose scuole di giornalismo degli Stati Uniti.


Per condividere il suo amore della Puglia, Cecilia mantiene un sito web www.LaPugliaItaly.com, che contiene informazioni sulle bellezze e sulla storia della regione. È stata felice di collaborare alla Festa Italiana D.C. assieme ai suoi amici dell’ ICS, e non vede l’ora di iniziare a promuovere la cultura italiana nel suo nuovo ruolo di socio dell’ ICS. Parla l’italiano, un po’ di francese, e a volte si ricorda anche di qualche parola di tedesco.

WELCOME TO NEW ICS MEMBERS

It is with great pleasure that I introduce those Members who have joined us recently. As I welcome them I hope that they will take advantage of all that the Society has to offer and that they will contribute with their knowledge and expertise to the success of the Society’s mission: Benevole! Dr. George J. Galasso, Gerri Buchanan, Carlo Ellen, Rich D’Adamo, Josephine Torrente, Frances Li, Robert and Jocelyne Farah, Sharon Callahan, Olivia Kibler, Steve and Elizabeth Daughety, Jim Natali, Carol Sutherland, John and Linda Cinciotta Alguin, Eugene and Connie Stoker, Donna McCague

Cesarina Horung, Membership Chair

IT’S NOT TOO LATE TO SIGN UP FOR “La Bella Puglia”

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Molti ricordi del mio passato e i miei sogni del futuro girano intorno al pane. Pane quando ero ragazza nella casa di famiglia, pane quando abitavo a Firenze, pane in questi giorni, e pane nel mio futuro. Il tipo di pane che mangiavo da ragazza lo compravo al mercato, costo minimo, e non era memorabile. In contrasto, il pane d’Italia evoca una memoria speciale. Avevo sentito che il pane di Firenze non era buono, ma a me, quando penso a quel pane, fa ricordare i pasti con piacere.

La data era il 1971. Abitavo alla Badia Fiesolana, un monastero del secolo dodicesimo. È situato fra Firenze e Fiesole, alla fermata dell’autobus che si chiama San Domenico di Fiesole, l’autobus numero sette da Piazza San Marco. Ero una studentessa che veniva dalla California. Il programma degli studi (l’organizzazione del programma) aveva affittato questo posto dai preti lì ed era tutte e due le cose: un pensionato universitario e una scuola con le aule per le lezioni. Eravamo un gruppo di trentacinque studenti che facevamo colazione insieme ogni mattina.

Il pane del giorno prima stava sulla tavola. Non proprio pane raffermo, ma il pane non era fresco. Per mangiarlo, si prendeva un pezzo di pane e lo si inzuppava nel latte con cioccolato caldo. Un momento delizioso. Un altro modo di mangiare il pane vecchio era con burro e marmellata, un esercizio per i denti e la mandibola. La memoria è qualcosa di speciale.

Dinner was something entirely different. Tuscan bread is a type without salt, and light, very light. It is difficult for me to find it outside of Italy. I had tried to make bread like the one in Florence at home, but I was not successful. I hope that in the future a bakery here in America will learn how to make good Tuscan bread.

However, I did meet with success in making biscotti. There are Italian biscotti in stores here in America, and I like many types of them, but the biscotti that I like the most are the ones I make: chocolate biscotti with coffee beans. This is the recipe:
Biscotti al Cioccolato

Ingredienti:
due tazze di farina
mezza tazza di cacao in polvere
un cucchiaino e mezzo di lievito in polvere
mezzo cucchiaino di sale
mezza tazza di burro senza sale
una tazza di zucchero
due uova grandi
mezza tazza di cioccolato a pezzetti
mezza tazza di chicchi di caffè, coperti con cioccolato
un albumine (bianco dell'uccello)

Direzione:

Dividere l'impasto in mezzo. Fare come due tronchi d'albero. Metterli su un 'baking sheet' e spazzolarli con albumine. Cuocere al forno per 30 minuti. Poi raffreddarli per 10 minuti.

Aumentare il forno a 350 gradi. Tagliare ciascun tronco in pezzi larghi un centimetro. Mettere giù i pezzi e cuocere al forno per 15 minuti ancora.

Chocolate Biscotti

Ingredients:
two cups of flour
one half cup of powdered cocoa
one and one half tablespoons of powdered yeast
one half tablespoon of salt
one half cup of unsalted butter
one cup of sugar
two large eggs
one half cup of chocolate bits
one half cup of chocolate covered coffee beans
one egg white

Directions:
Heat oven to 325 degrees. Combine flour, cocoa, powdered yeast, and salt. Then, in another bowl, combine butter and sugar. Add the eggs one by one. Add the flour mixture, mixing gradually. Add the chocolate bits and coffee beans.

Divide the mixture in halves, as in two tree trunks. Put them on a baking sheet and brush with egg white. Bake in the oven for 30 minutes. Then cool them for 10 minutes.

Raise the temperature to 350 degrees. Cut each trunk into pieces one centimeter wide. Put the pieces in the oven to bake for 15 more minutes.

The pictures below were taken at the May 16 ICS meeting and concert of the National Philharmonic Singers.

-- courtesy of Antonio Galizia
The pictures below are from the Festa Italiana 2010 -- courtesy of Nick Monaco* and Anthony Galizia**

La bandiera della Festa **

Quest’anno si celebra la Regione Molise *

Il Mastro Giurato

Balliamo un po’ *

Attenzione che i palloni non la portino via ! *

Gli sbandieratori concludono lo spettacolo *
Patricia Segnan

We are saddened to report the passing in July of ICS member Patricia Segnan, wife of board member Romeo Segnan. She was a true friend with a big generous heart and will be missed terribly by all who knew her. We quote here from her obituary.

Patricia Segnan, an internationally recognized artist who lived and worked in Washington D.C. for the past 43 years, spent part of each year in Venice, Italy, where she worked at the Atelier Aperto graphics workshop and as Artista informato at the Venezia Viva Gallery. She was a long-standing member of D.C.’s Gallery 10 and the Washington Sculptors Group.

A painter and collagist whose work often evolved into sculpture and graphics, Pat Segnan received the C. Lorillard Wolfe Award for Sculpture and the Glassman award for painting. Her work is in collections at the National Museum of Women and the Arts; The Pfizer Corporation; the Academia Scalabrino, Montecatini, Italy, as well as in private collections in the United States, Great Britain, and Italy.

Segnan’s work has been featured extensively in solo and group exhibitions in Europe, in the Washington, D.C. area, and in New York, Chicago, Philadelphia, and Pittsburgh. In Italy she exhibited regularly in Venice, Rome, Turin, and Florence, and other European cities, including Paris and Grenoble in France, and Guernika in Spain. In addition to establishing a profile as an exhibiting artist on two continents, she taught workshops in three-color collage-monotype and other collage techniques at the Associazione Internazionale Incisori, Rome, the Atelier Aperto in Venice and at Gallery 10 in D.C. She organized three shows at Gallery 10 as part of a cultural exchanges with the Atelier Aperto in Venice. Most recently, her sculpture Lost and Found was part of the March – May 2010 exhibition at the Annmarie Garden Sculpture Park and Arts Center, an affiliate of the Smithsonian Institution in Solomons, MD.

Her recent work reflected the light and colors of her beloved Venice. In May she paid Venice one last visit, working on artist books in a final collaboration with poets Anita Olachea Bucci and Luciano Menetto, who wrote, “They were knocking at the door, a voice was calling me…. (Bussavano all porta, una voce mi chiamava….).”

ICS members and friends of the Segnans are encouraged to contribute to The Patricia Moore Segnan Award, newly established at American University, to assist art and art history students in studying abroad (primarily Italy). Tax deductible donations can be sent to ICS which will combine them with ICS Board Member donations to create a significant ICS gift to the award. Make checks out to ICS, and specify The Patricia Moore Segnan Award on the memo line. Mail to: ICS Office, Attn: Segnan Award Fund; 4827 Rugby Avenue, Suite 301; Bethesda, MD 20814. Grazie!

Local Events of Interest

Italian Cultural Institute: ARTS CONFUSION: Exhibition of paintings by Lucio Zucchi and photographs by Dario Zucchi September 10, 2010 - 6:30 p.m Arts Club of Washington 2017 Eye Street NW Washington, DC 20006. RSVP to be announced.


Holy Rosary Church: VILLA ROSA ITALIAN FESTIVAL Sept. 26, 3800 Lottsford Vista Rd., Mitchellville, Md


Washington DC Italian Language & Culture Meetup Group: Social gatherings every Monday & Friday at Vapiano restaurant. See www.meetup.com/DCItalian

Washington DC Italian Language Meetup Group www.meetup.com/italiano

Atlas Performing Arts Center: Cinema al Fresco: showing of the film Roman Holiday, Saturday, Sept. 4, 8:00 PM, 1333 H St. NE, Washington DC $6.00, for tickets see http://www.atlasarts.org/tickets.php
### ICS Membership Application

Mail application to:

clio ICS Treasurer  
4827 Rugby Avenue  
Suite #301  
Bethesda, MD 20814

Please make check payable to:  
The Italian Cultural Society

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<thead>
<tr>
<th>Type of membership</th>
<th>Interest group</th>
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<tr>
<td>Single $35.00</td>
<td>Theater</td>
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<tr>
<td>Family $50.00</td>
<td>Literature</td>
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<td>Student, full time $20.00</td>
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<td>Platinum Sponsor $1,000</td>
<td>20-40s</td>
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<td>Gold Sponsor $500.00</td>
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<td>Silver Sponsor $250.00</td>
<td>Museums</td>
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Please mark the group you are interested in:
- Incontri a cena
- Conversation
- Travelling
- Dancing
- Cultural progr.
- Fund Raising
- Outdoor activities

### Meeting Location

**Friendship Heights Village Center**  
4433 South Park Ave., Chevy Chase, MD 20815

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**The Italian Cultural Society of Washington, DC, Inc.**  
4827 Rugby Avenue, Suite #301  
Bethesda, MD 20814  
(202) 333-2222  
www.italianCulturalSociety.org

Return Service Requested

The expiration date of your membership is shown on the address label. Please renew using the form at top of this page.