

La Rondine

THE NEWSLETTER OF THE ITALIAN CLUB OF ST. LOUIS

June 2005

"Annual Report from the Vice Consul of Italy in St. Louis", presenter Joseph Colagiovanni, J.D.

Next Meeting

Wednesday

June 15th

Cocktails- 6:30p.m.

Dinner- 7:00p.m. \$20 per person

RSVP—Dan Viele

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"So, how to distinguish basses from baritones? It is not the range which is the delineating factor but how well that voice works within the range; how comfortable is the voice especially within the lower register" In March 1997, Joseph Colagiovanni was appointed Honorary Vice Consul for the Government of Italy in St. Louis. Each year at our June meeting, Joe Colagiovanni gives his annual "year in review." Specifically, he will tell the Italian Club members what the office of the Honorary Vice Consul has been doing during the last year and what he anticipates will be the major focus of their activities in the coming year. He will also answer questions from the membership.

Colagiovanni spends one Saturday each month at the Italia-America Bocce Club on the Hill.

In addition to his duties as Honorary Vice Consul, Mr. Colagiovanni has been a Partner in Bryan Cave LLP, a leading national and international law firm. Mr. Colagiovanni is a member of the International, and Real Estate Development, Construction and Project Finance practice groups and leader of the Firm's Construction Law Section.

Mr. Colagiovanni is an Adjunct Professor at the Washington University School of Law, President of the Federation of Italian-American Organizations (FIAO) and member of the Italian Club.

"Let's Hear It for the Basses and Baritones" by Susan Wohl

At our May dinner meeting, Susan Wohl once again shared her expertise and enthusiasm for opera. Her focus this year was the basses and baritones. She began with "Pity the poor basses and baritones!" The baritone is usually the disappointed lover or rival suitor to the tenor who NEVER gets the girl, the representative to the throne, the parent who usually stands in the way of what would be a happy marriage. The bass is usually the priest, the King, the Grand Inquisitor of the Evil One. However, the two can be hilariously funny as with Basilio and Bartolo in Rossini's "Barber of Seville".

But their roles are usually those with gravitas, arias which are weighty and with lots of low notes.

The ranges usually overlap: the bass at the lower range, its deepest notes being the low C which corresponds to the lowest string on the cello. Those low notes are delivered with resonance and color, not just sung and there seems to be little effort expended when reaching those low notes. Verdi rarely touched the vocal extremes but he did write high

for baritones, whereas, Mozart and Strauss loved the vocal extremes as with Baron Ochs in "Der Rosenkavalier", where the voice is dropped to that low C and raised to the E above middle C.

The baritone, which basically is a new identification of the 19th century, where the voices are usually soprano, alto, tenor and bass, was originally written in the bass clef and is the most common male voice and it is capable of working within the basso range, but Giuseppi di Luca edited out the lows and highs within an aria and

stayed in the middle range of baritone roles and was outstanding in the great baritone roles, although not always as written.

So, how to distinguish basses from baritones? It is not the range which is the delineating factor but how well that voice works within the range; how comfortable is the voice especially within the lower register. That is a true bass.

A baritone and a tenor can have very similar ranges. Mozart wrote low for his tenors while Verdi wrote high for his baritones. However, there is a question of color

and weight and the brightness in the higher registers.

Classic baritones sing like cellos without the brightness while tenors bring that brightness to the same notes. There is a very vague line between the tenor and the baritone. The separation is much stronger between basses and baritones.

The duets which are written for bassos and baritones are not without gravitas, as witness the interplay between Rigoletto and Sparafucile

when they meet as strangers on a dark street and Sparafucile tells Rigoletto of his profession.

The duets between basses and tenors are usually about friendship and brotherly affection, as witness the duet between the heroes of "La Forza del Destino", probably one of the greatest duets ever written.

Wohl then shared examples of arias that demonstrated the true bass and baritone voices and the similarities between the two voice ranges.



Susan Wohl and Nick Mazzola discussing Wohl's presentation.

L'Angolo Del Presidente by James Tognoni

My Fellow Members:

I hope that all is well with you and yours. May was an incredible month with the wonderful concert featuring Alberto Fraschina, Kathryn Thompson Favazza and Gina Galati and the delightful dinner meeting on opera by Susan Wohl. We were joined by 20 of our friends from Cuggiono and had an opportunity to spend time with them at the concert and reception and a special dinner for them the following evening.

My sincerest thanks to those members who support our events with their time, energy and contributions. Without your help, we cannot function as smoothly as we do. A special thanks to the Officers, Board Members and Committee Chairpersons that give so generously of their time. The Italian Club of St Louis continues to get very favorable

notoriety for all the fine work that we do and for the special contributions we make to the cultural scene in St Louis.

June will also be an exciting month for us. Honorary Vice Consul, Joseph Colagiovanni, will be our speaker at our meeting on June 15th. We will celebrate the anniversary of the Italian Republic and honor this year's Italian Heritage Award recipient, Frank Borghi. Please join us for this very important evening.

I would ask that you please make a reservation when attending the monthly meetings. Please call or e-mail Dan and Jan Viele by noon on Tuesday, June 14th so that Baldo can appropriately prepare for our dinner on June 15. The entire evening will run more smoothly if we know how many will be attending. .

Cíao, Jím

and part of a cultural exchange

organized with the Ecoistituto

della Valle del Ticino in Cuq-

The Italian Club of St Louis is grateful to NIAF and to many

who contributed to the financial

support of this event. We would

also like to that those who gave

of their time and talent in plan-

ning the concert. A special

thank you to Carolyn Ranzini

Stelzer who worked tirelessly herself and and who also

giono, Italy.

itoqnoni@earthlink.net

Italian Tenor, Alberto Fraschina's Encore Performance with Sopranos, Kathryn Thompson Favazza and Gina Galati **Was a Great Success**

An audience of 360 people filled St. Ambrose Church on the Hill on Sunday, May 22nd to hear a concert of operatic, religious and popular songs. The enthusiastic crowd showed their appreciation for the fine performances of tenor, Alberto Fraschina, and sopranos, Kathryn Thompson Favazza and Gina Galati, with a standing ovation for each during the concert and one following the performances, drawing an encore of "O Sole Mio" from Fraschina. The concert, honoring St Louis' Italian-American community and 20 visitors from Cuggiono, Italy who were in attendance, was followed by an outdoor reception on the grounds of the Sacred Heart Villa for all who attended the performance.

Fraschina performed several familiar arias from Verdi's *Rigoletto* and Puccini's *Tosca*, as well as religious and popular songs with a pure, powerful and passionate voice. Ms. Galati's enchanting performances of "O mio babbino caro," Chi'l bel sogno and "Quando m'en vo'" by Puccini and Ms. Thompson's lustrous voice and commanding range in "Caro nome" also from Rigoletto and "Regnava nel silenzio" from Lucia di Lammermoor captured the audience. The soloists were accompanied by ever talented Sandra Geary. Organized by the Italian Club of St. Louis and St Ambrose Church, and sponsored by the National Italian American Foundation (NIAF) and the Italian-American community of Greater St. Louis, the concert was free, open to the public



Alberto Fraschina, Gina Galati and Kathryn Favazza.

enlisted the help and support of the entire community on our behalf. Thanks to Gloria Griffero who hosted Alberto during his stay in St. Louis, to Fr. Bommarito for allowing us to hold the concert in St. Ambrose Church, to the Sisters of the Sacred Heart Villa for the use of their beautiful grounds for the reception. Thank you to the Galati family and the Favazza family for their generosity and support. Thanks to all who attended. Most of all thank you to Alberto Fraschina, Kathryn Thompson Favazza and Gina Galati for an unforgettable afternoon.

Photo Courtesy of Pam Bredenkamp, Signature Studio Creative Photography

Visitors from Cuggiono Are Honored at Dinner

The Italian-American community was honored to have visitors from Cuggiono, Italy in conjunction with the concert on May 22. Carolyn Stelzer and Pamela Huss coordinated tours for the visitors and a lovely buffet dinner on Monday, May 23 at Favazza's Over 100 people from the Restaurant. community joined to welcome our visitors. The visitors included Gianluigi Garavaglia of the Museo Cibico di Cuggiono and Ernesto Milani and Oreste Magni who are part of the Ecoistituto della Valle del Ticino. The Italian Club presented each of the visitors with a poster of the streets of the Hill during the filming of the "Game of Their Lives". Our friends from Cuggiono presented us with a copy of "Rosa" (in Italian) "Images of Cuggiono", a book on the churches in Cuggiono and "Gli Anonimi Protagonisti della Nostra Storia" from the Ecoistituto. A special thank you to our friends from Cuggiono for their warmth, friendship and special gifts.

Italian Club Honors St. Ambrose Students

At the May 20th Graduation at St. Ambrose, two graduating students were presented with awards from the Italian Club for Excellence in the Study of Italian Language. They were Allison Kremer and Margaret Gambaro. Congratulations

Contributions

In connection with the concert the ICSL solicited by invitation, the donations of friends and neighbors as well as members of the many Italian American organizations to support this concert and other like events. On the day of the concert we received many inquiries from those wishing to contribute. If you wish to make a tax deductible donation you may do so by mailing it to: Italian Club of St Louis.

ZA PAGINA

I capolavori della poesia italiana

a cura di Barbara Klein

1860 – ivi 1934) fu tra i più importanti poeti in dialetto napoletano. Fra le sue opere: Sunette antiche, Ariette e sunette, e Novelle napolitane.

Marechiare

di Salvatore Di Giacomo Quanno sponta la luna a Marechiare pure li pisce nce fann' a l'ammore, se revotano l'onne de lu mare, pe la priezza cagneno culore quanno sponta la luna a Marechiare.

A Marechiare nce sta na fenesta, pe' la passione mia nce tuzzulea, nu carofano adora int'a na testa, passa l'acqua pe sotto e murmuléa, A Marechiare nce sta na fenesta Ah! Ah! A Marechiare, a Marechiare, nce sta na fenesta.

Chi dice ca li stelle so lucente nun sape l'uocchie ca tu tiene nfronte. Sti doje stelle li saccio io sulamente. dint'a lu core ne tengo li ponte. Chi dice ca li stelle so lucente?

Scetate, Carulì, ca l'aria è doce. quanno maie tanto tiempo aggio aspettato? P'accompagnà li suone cu la voce stasera na chitarra aggio portato. Scetate, Carulì, ca l'aria è doce. Ah! Ah! O scetate, o scetate,

scetate, Carulì, ca l'area è doce.

In giro per l'Italia

a cura di Barbara Klein

Il Maschio Angioino

Il Maschio Angioino di Napoli, detto anche Castel Nuovo per distinguerlo da quelli già esistenti dell'Ovo e di Capuana, fu costruito verso la fine del Duecento al tempo della dominazione angioina della città.

Carlo I d'Angiò, il sovrano francese, incaricò la costruzione di un nuovo castello agli architetti Pierre d'Angicourt e Pierre de Chaule. L'edificio non aveva tuttavia la sola funzione di residenza reale, ma rivestiva anche e soprattutto dei compiti strategici, essendo stato concepito e realizzato a sorveglianza del porto. Di schietta architettura gotica, il maniero fu iniziato nel 1279 e finito nel 1282. Aveva una pianta quadrilatera irregolare, quattro torri di

difesa, alte mura merlate dalle strettissime feritoie, un profondo fossato che lo circondava interamente e un ampio portale d'ingresso con ponte levatoio.



Il prestigio del Maschio Angioino venne nutrito dalla frequentazione di personaggi eminenti: il monumentale palazzo dovette accogliere papa Celestino V (il celebre eremita Pietro da Morrone), che vi soggiornò fino all'abdicazione. Trascorsero, inoltre, dei lunghi periodi sia Francesco Petrarca che Giovanni Boccaccio, mentre diversi pittori, come Pietro Cavallini o Montano d'Arezzo, provvidero ad ornarne le lussuose architetture con la loro arte.

Altri lavori di abbellimento furono fatti eseguire da Roberto d'Angiò detto il Saggio, che si servì anche dell'opera di Giotto che lavorò a Napoli dal 1328 al 1333 affrescando, fra l'altro anche la Cappella Palatina con "Scene del Nuovo e del Vecchio Testamento", opere che oggi non esistono più, forse distrutte da uno degli innumerevoli terremoti.

Nel 1442 la corona di Napoli fu cinta da Alfonso d'Aragona, detto il Magnanimo, che ordinò una radicale ristrutturazione della sua residenza all'architetto aragonese Guglielmo Sagrera che diede alla costruzione l'aspetto che oggi conserva quasi integralmente. Ancora oggi si può ammirare la conformazione della sala maggiore, un miracolo di statica architettonica, alta una trentina di metri, presenta una copertura a costoloni che, partendo dal centro, si congiungono elegantemente alle solide mura perimetrali. Questa sala è detta "dei Baroni" perché nel 1486 Ferrante d'Aragona, figlio di Alfonso, vi riunì tutti i baroni del regno per arrestarli in massa. Alfonso fece inoltre erigere il magnifico arco di trionfo collocato all'ingresso del castello e ritenuto dagli esperti una delle più belle opere del Rinascimento italiano. Esistono ben quattro nomi di suoi possibili autori: Guglielmo da Majano, Luciano Laurana, il Pisanello e Pietro da Milano.

In seguito, Castel Nuovo venne ulteriormente rinforzato da un altro circuito di difesa chiamato "la Cittadella", consistente in un recinto trapezoidale con gli angoli rinforzati da bassi torrioni, che gli Spagnoli trasformeranno nel Cinquecento in più moderni bastioni.

Oggi la struttura appartiene al Comune di Napoli, ed è sede del Museo civico Castel Nuovo-Maschio Angioino.

Per ulteriori informazioni vedi http://www.icastelli.it/regioni/campania/napoli/maschioa.htm

Buon viaggio in Italia!!!

THE NEWSLETTER OF THE ITALIAN CLUB OF ST. LOUIS LA RONDINE

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FUTURE ITALIAN CLUB MEETINGS and EVENTS

June 15 - Annual Report from the Italian Vice Consul- Joseph Colagiovanni Italian Heritage Award presented

July 20 - "The Miraculous Canals of Venice" documentary with a buffet dinner

The Italian Club meets the third Wednesday of each month for dinner at da Baldo's Restaurant Cocktails—6:30p.m. Dinner- 7:00p.m. Reservations must be made by noon of the day prior to the dinner meeting

HOT CITY THEATRE PRESENTS "Filumena" by Eduardo de Filippo July 7-July 30

It's marriage, Italian-style. In a seductive blend of humor and pathos, the play tells the tale of a canny Neo-politan woman – a former prostitute – who is determined to marry to secure the future of her three sons. Tricking her faithless lover of twenty years into marrying her on her deathbed, she makes a miraculous recovery and a stormy comedy begins. This charming play is by one of Italy's most renowned playwrights.

The play will be presented at Art Loft Theatre, 1527 Washington Avenue, Downtown St. Louis.

To purchase tickets: (314) 482-9125 or www.hotcitytheatre.org \$23 General Admission; \$19 Students/Seniors (62+)