

IAHF NEWS

September 2017 • ITALIAN AMERICAN HERITAGE FOUNDATION • ESTABLISHED 1975 • FOUNDED AS NONPROFIT 1976 • CELEBRATING 40 YEARS

IAHF OFFICE #: (408) 293-7122 • TAP HERE FOR WWW.IAHFSJ.ORG

RICHARD STEWART | IAHF NEWSLETTER EDITOR-IN-CHIEF



PRESIDENT'S MESSAGE

Dear Members of the Italian American Heritage Foundation,

As I write this, we are in full swing preparing for this year's Festa. Volunteers are working hard to make this a memorable experience for all participants. It's amazing to think of all the great volunteer work and sponsorship that goes into the making of our Festa. This combination of sponsors and volunteers makes our Festa a fun family experience.

Our Festa is top on the list of Members' favorite events. Last month we sent out a survey form and the Festa was listed as the favorite event by many. We had more than 85 respondents to our survey, which was a sizable return. We had many great compliments and suggestions and are in the process of analyzing all the suggestions to make our organization truly dedicated and responsive to our Members. The survey was something new to the IAHF and to my knowledge has never been done before.

Another new venture that we started was our Free Movie Night. We showed three Italian movies with English subtitles with free admission to our Members. The movies were entitled *La Mafia Uccide Solo D'estate*, *Cinema Paradiso*, and *Mediterraneo*. My personal favorite was *Cinema Paradiso*. This film demonstrated the loving memories of the life of a young man in Sicily. It showed me how memories and even nostalgia can make for a rich and full life. Reminiscing is often frowned upon in our culture. We seem to put so much emphasis on living in the now. But the memories, both happy and sad of the main character in this film, demonstrated how rewarding memories can be and how our lives are richer because of these memories. These movies were enjoyed by a large gathering that shared popcorn and a real movie-going experience. We hope to do more of these movies in the future, so stay tuned.

Another new event that took place in August was a dinner at **Giorgio's Italian Food & Pizzeria**. Many Members enjoyed an Italian dinner and Giorgio's gave a percentage of the proceeds to our Scholarship Fund. We truly appreciate Giorgio's for this generous donation and all the Members that came to dinner and made this a successful event. Giorgio's not only helps with our Scholarship Fund but also donated quite considerably to our Festa. Thank you, Linda Binkley, for putting this all together.

I would also like to thank **Guglielmo Family Winery** for all the support and donations that they have contributed. The Guglielmo's have donated to several of our events and projects including our Carpet Fund and hosting the grape stomp at our Festa. Guglielmo Family Winery will be hosting a concert with ALFIO, a great singer and performer, at their winery in Morgan Hill on Sept. 24th. Look for the ad in this newsletter. Gene and George Guglielmo are personal friends of ALFIO and have extended the invitation to ALFIO to perform at their winery.

In closing, I would like to again thank all our wonderful volunteers, sponsors and donors. Your good work is helping us keep Italian culture alive and well.

Grazie Mille, David Perzinski / President, Italian American Heritage Foundation 🍷

Words from The Editor-in-Chief of the IAHF Newsletter

Why do I put such effort in putting the newsletter together? My mother has always told me, "Italians have done a lot for this country, and we are all Italians no matter what background we come from." In the newsletter I do my best to try to indicate it. It's why I present articles about what Italians went through in coming to the United States to strive for a better life, along

with bringing with them their values and traditions, what they accomplished, and the importance of family.

In addition to all of this, I try to give our readers a feeling of the life and beauty of their mother country, Italy.

Richard Stewart 🍷🍷

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Member SPOTLIGHT

Benvenuti New Members from January 2017 to August 2017

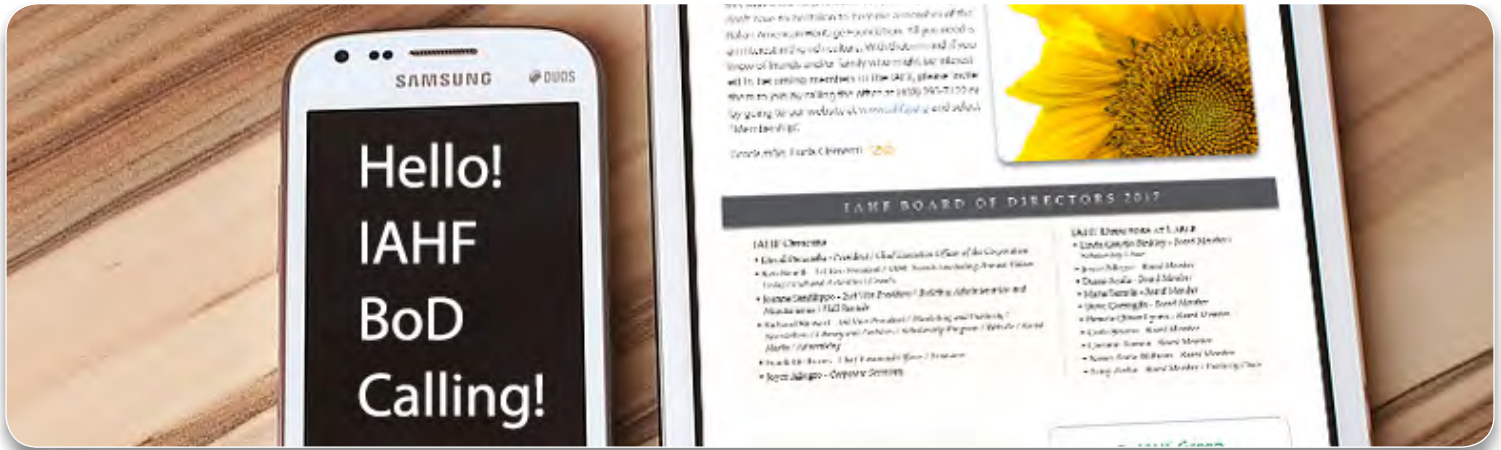
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| <ul style="list-style-type: none"> • Brian & Hasmig Archbold • Amber Bianchi • Dylan & Adelina Boldt • Jim & Teri Bombaci • Claudine Puglisi Cagwin & Thomas Cagwin • Caitlin Carro • Joseph & Rose Cozzitorto • Helen C. Danna • Zerelda del Fiugo • Michelle & Tony DeOcampo • Russell & Sandi di Bari • Phyllis Dieter | <ul style="list-style-type: none"> • Richard DiTullio • Deborah Edginton • Marianne I. Ezell • Joseph A. Fasano • Fabiano & Beth Fontana • Amber Lynn Hallett & Stefano Gallinaro • Ariane Harding • Tonnie Canciamilla Jones • Silvia X. Leon • Art Maggio & Pam Rohrkemper • Eileen J. Marino • Jennifer Merriss | <ul style="list-style-type: none"> • Seth G. Michelson • Josephine Minola & Peter Boguski • Nuria & Miguel Mora • Martha Muzi • Amelia Nichol & Nicholas de Almeida • Rich & Rose O'Brien • Josephine T. Pellegrini • Mary Perzinski • Monica Bacon-Proctor • Lucy Quacinella • Carl & Aleene Reisinger • Diane J. Renna | <ul style="list-style-type: none"> • Dana Rositano • Arianna Sarchi • Karleigh Hewitt & Gabe Scarpelli • Enrico & Antonina Sciaky • Monita Sun • Susan & Douglas Larson • Al & Diana Vallorz • Sharon Vignato • Kacie Wilson • Barbara D. Woodmansee |
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Grazie 2017 Patron Members

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The time is coming when the Board of Directors will have vacancies to fill. We have term limits which ensures the Board remains fresh. According to our by-laws we maintain a Board of Directors of 15 persons... of which you could be one! If you have some good ideas to share and a bit of time, please consider joining us. We are always seeking ways to improve our service to the community.

If you are looking for a way to be helpful, this just might be a perfect fit for you. New ideas about things to offer the Italian American community or thoughts about ways to improve what we are already doing are most welcome. The best way to introduce these ideas is through the Board. We have eager participants and

fantastic volunteers for all our events so you are sure to have all the support you need.

I have agreed to chair the nominating /selection committee and I am enthusiastic about reaching out to all of you. We meet one evening a month in the IAHF Board room. Attendance is important because we cannot vote without a quorum.

Please do consider applying for a Board of Directors position. Each term is for two years and is twice renewable. Contact me with any questions or for an application at linda.binkley@iahfsj.org

-- Article by Linda Binkley 

IAHF BOARD OF DIRECTORS 2017

IAHF OFFICERS

- David Perzinski - *President / Chief Executive Officer of the Corporation*
- Ken Borelli - *1st Vice President / IAHF Events (including Annual Italian Festa) / Cultural Activities / Grants*
- Joanne Sanfilippo - *2nd Vice President / Building Administration and Maintenance / Hall Rentals*
- Richard Stewart - *3rd Vice President / Marketing and Publicity / Newsletters / Library and Archives / Scholarship Program / Website / Social Media / Advertising*
- Frank De Turrís - *Chief Financial Officer / Treasurer*
- Joyce Allegro - *Corporate Secretary*

IAHF DIRECTORS AT LARGE

- Diane Ayala - *Board Member*
- Marie Bertola - *Board Member / Scholarship Co-Chair*
- Linda Gaudio Binkley - *Board Member*
- Steve Cornaglia - *Board Member*
- Carlo Severo - *Board Member*
- Corinne Tomeo - *Board Member*
- Nanci Arata Wilborn - *Board Member*
- Tony Zerbo - *Board Member / Publicity Chair*

It's always great to get stories from members of the IAHF for the Newsletter. It adds vitality, diversity, and a sense of family and community. I'll be looking forward to your contributions.

Please send your proofread entries to Richard Stewart at news@iahfsj.org

Please check the Submission Guidelines on page 30 of this issue for more information. *Thank you!* 

Be **IAHF Green**
and **go paperless!!!**

Please [click here](#)

or call 408-293-7122.

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Membership Invitation

As your Membership Chair, I want to thank all of you for your support, participation and contribution to this wonderful organization. As you may know, you don't have to be Italian to become a member of the Italian American Heritage Foundation. All you need is an interest in the rich culture. With that in mind, if you know of friends and/or family who might be interested in becoming members of the IAHF, please invite them to join by calling the office at (408) 293-7122 or by going to our website at www.iahfsj.org and select "Membership".

Gracie mille, Lucia Clementi 🍷



LEARN ITALIAN

WITH YOUR FAMILY & FRIENDS

Watch & Learn Italian with

Professor Toto

Tap Here: <https://m.youtube.com/watch?v=RkgkUBCpyyc>



FROM THE ARCHIVE

Old Italian Holy Cross Neighborhood, San Jose, 1930s



Church of The Precious Blood (Italian) San Jose



Holy Cross (ICF BR 4, San Jose) Drill Team, Oct 1936

CULTURAL NOTES

by Ken Borelli



Along with the exciting activities at the Festa and its *Villaggio Culturale*, I would be remiss, however, in not commenting on all the other cultural activities that have been occurring and will be occurring at the IAHF. It would be nice to "live in the moment" a bit, but it is very hard when we are also planning for activities through 2018!

July Regional Lunch It was moved up a day to combine a special welcome luncheon for both the new Consul General Lorenzo Ortona, and our new Honorary Consul General Salvatore Caruso. Sal was sworn in that day as Honorary Consul General so it's now official, and congratulations are in order. We will be hearing more from Sal as his tenure unfolds.

We combined the two events, in the form of a Regional Lunch. Our lunch featured the Adriatic part of Italy, with Rimini, Ravenna and the Republic of San Marino. Surprisingly, the area gets very little tourism from the United States. On a visit to the area, I found it popular with Eastern Europeans and German tourists. Historically, the area had major ties to Eastern Europe, Greece and Byzantium, being a capitol of Byzantium Italy after the collapse of the Western Roman Empire.

The Ravenna mosaics are a major arts destination, along with its rich regional folk lore. Both Rimini and Ravenna are part of Emilia Romagna, also known as Italy's "breadbasket". It is also in proximity to a city state known as the Republic of San Marino, a political entity surrounded by Italy itself. One of the more unique food items is a flat bread called *piadina*. It is similar to an Arab flat bread or Mexican tortilla. In hunting for this bread I came across the one regional restaurant that features the food of Rimini. Its called The Italian Homemade Company. They have two locations in San Francisco, one in the Marina and one in North Beach. Last week I went to the Union Street store, where you waited in line to order our foods and then find a table to be served. The menu was very similar to the foods at the Regional Lunch, including a *tortellini* in a cream sauce. Their menu has an extensive selection of *piadini* folded with fillings. It's well worth a trip up to explore the neighborhoods around each location.

September Regional Lunch Due to the Festa, there is no Regional Lunch in August. In September, we will resume our culinary explorations of Italy with a visit to the Jewish Quarter of Rome and sample some of the classical cuisine of one of the oldest

Jewish traditions in Europe. The cuisine will not be completely kosher. If you are not sure what kosher is, come to the lunch, too, for a discussion of the dietary tradition. That will be on Thursday, September 21, 2017. We are also in the process of planning a video on a Jewish Italian theme film, details will be forthcoming depending on availability of the film.

Future Cultural Events Plans are underway for a visit to the Italian Cemetery in Colma. Not only is it a treasure trove for those who are searching for ancestry, but its historical role in the Italian Community will be explored. Also in the planning stage is our annual World of Italian Opera, Holiday Party, and lectures about post-World War Two immigration to the United States, with Professor Laura Ruberto. In addition, we are negotiating additional visiting musicians and a musical folk tour of Italy event. Stay tuned as the events unfold. Likewise, the Cultural Committee invites your participation in its activities. "Ideas, creativity and fun" are the operational guidelines!

Aurora Mandolin Orchestra Visit to the IAHF July 30th was one of those "you had to have been there to experience the magic" sort of events. We were entertained by the 24-piece string orchestra, with an all-Italian concert under the direction of Josephine Pelligrini, and literally serenaded by Maria Fassio Pignati, and a guest Neapolitan Street singer, or *posteggiatori*, Alfredo Imperato. He sang at one of our *feste* about 3 years ago. After the concert, we hosted a reception for the musicians, singers and guests, at which time additional spontaneous song broke out. Kathy Sherak, who brought Alfredo, also plays with the orchestra and is a musicologist. We will be negotiating with her trio to do a folk musical tour of Italy. Likewise, we will be planning a special concert with Maria Pignati next year. Music is so much a part of the Italian heritage that it was a truly engulfing experience.

Regional Events Hot Off the Press August 24 through January 7, *Baccari--tale padre, tale figlio*, the photographic artistry of Alessandro Baccari, Sr. and his son. Il Museo Italo Americano, www.sfmuseo.org. Alessandro, Jr. spoke at the IAHF on the history of Italians on the West Coast, several years ago. And the Italian Film Festival in San Rafael, under the coordination of Lido Cantarutti, will be presenting their 41st season, September 23 to November 21. Check out www.italianfilm.com kjosephb@aol.com

ITALIAN COOKING CLASSES

Our exciting cooking classes are starting up again. If you haven't yet enrolled in one of our cooking classes, you're in for a treat! Our students experience hands-on training with authentic Italian family dishes that have been passed down from generation to generation. Here's a list of our upcoming classes (subject to change). All of the classes begin at 7:00 p.m. and are payable in advance. Please go to www.iahfsj.org/events to enroll. -- Lucia Clementi

- September 7: Almond Biscotti / Instructor: Carol Tapella / \$25.00
- October 5: Italian Pasta Sauces (Bolognese & Puttanesca) Instructors: Ken Borelli & Lucia Clementi / \$25.00
- November 2: Annual Holiday Biscotti (Assorted Italian Cookies) / \$25.00

AURORA MANDOLIN ORCHESTRA ♦ JULY 30 ♦ IAHF HALL



Photos by Richard Stewart



Bravo! Bravo! Bravo!

What a fine turnout we had at Giorgio's on Tuesday, August 8th. The scholarship fund-raiser started at 4:00 and numerous supporters came in for take-out dinner. It was a great start. Counting backwards from the amount of money we earned we had between 80 and 90 diners! Thank you all so much!

I am thrilled to tell you that because of Giorgio's generosity and your willingness to participate and the generosity of those who could not attend but made a donation, we garnered a substantial amount money toward funding a scholarship! It was well worth the time and effort of organizing and advertising. I am really humbled by your robust support.

-- Linda Binkley / Giorgio Event Chairperson 🍷



Photos by Linda Binkley

Marge, Julia, Peter Gaudio, Bob Binkley, Nancy Morreale



The Palma Family



Students from Delia's Italian Class



The Migliaccio and Sabato Families



Our City Forest - Filling blank space with trees since 1994

Hello Richard,

Our City Forest would like to thank you for your continued support. You've provided our members with opportunities to get to know their community through the Italian American Heritage Foundation. The feedback I've received about the events has been overwhelmingly positive. In addition, we appreciate the generosity you've shown our members in the form of housing support. We recognize that the housing market is competitive and that you've charged below market rate in order to give Colin and Michael a safe place. We meant to thank you sooner, but wanted to make sure you know that Colin has been a valuable asset to OCF and San Jose. He has been a part of engaging over 4,000 volunteers in over 15,000 hours in green space projects. Our team has planted over 1,200 trees and 2,500 shrubs, each tree having the potential to remove 2 tons of CO₂ from the atmosphere throughout its lifetime. You have helped impact our community in a significant way, helping us achieve great things.

Thank you so much for your support!!!

PS - This card was typed in the spirit of saving you time reading my not so legible handwriting. If you ever need assistance with anything please let me know. I would really like to return your kindness if possible.

Sincerely,

Bryan Hammond - OCF - AmeriCorps Grant Program Officer

While Italy can't boast nearly as many fossils as the European nations farther north (especially Germany), its strategic location near the ancient Tethys Sea resulted in an abundance of pterosaurs and small, feathered dinosaurs. Here's an alphabetical list of the most important dinosaurs, pterosaurs, and other prehistoric animals discovered in Italy, ranging from Besanosaurus to Titanosuchus.

BESANOSAURUS

Discovered in 1993 in the northern Italian town of Besano, Besanosaurus was a classic ichthyosaur of the middle Triassic period: a slender, 20-foot-long, fish-eating marine reptile closely related to the North American Shastasaurus. Besanosaurus didn't give up its secrets easily, as the "type fossil" was almost completely enclosed in a rock formation and had to be carefully studied with the aid of X-ray technology, then meticulously chipped out of its matrix by a devoted team of paleontologists.



Besanosaurus

CERESIOSAURUS

Technically, Ceresiosaurus can be claimed by both Italy and Switzerland: the remains of this marine reptile were discovered near Lake Lugano, which straddles these countries' borders. Yet another ocean predator of the middle Triassic period, Ceresiosaurus was technically a nothosaur--an obscure family of swimmers ancestral to the plesiosaurs and pliosaurs of the later Mesozoic Era--and some paleontologists think it should be classified as a species (or specimen) of Lariosaurus.

EUDIMORPHODON

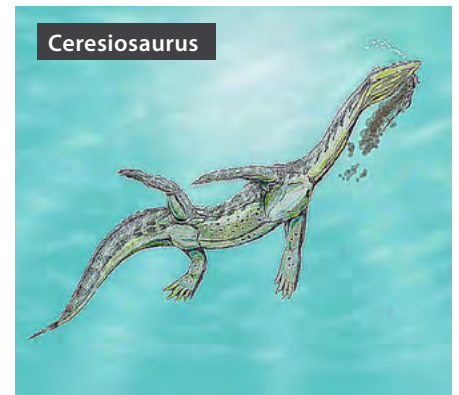
Probably the most important prehistoric creature ever discovered in Italy, Eudimorphodon was a tiny, late Triassic pterosaur closely related to the better-



The Dinosaurs & Prehistoric Animals of Italy

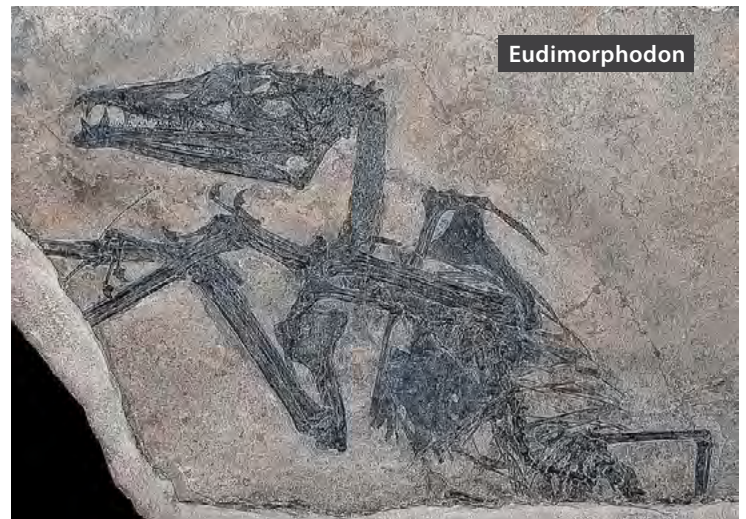
These dinosaurs, pterosaurs & marine reptiles terrorized mesozoic Italy

by Bob Strauss | Updated April 20, 2017



Ceresiosaurus

known Rhamphorhynchus (which was discovered further north, in Germany's Solnhofen fossil beds). Like other "rhamphorhynchoid" pterosaurs, Eudimorphodon had a petite wingspan of three feet, as well as a diamond-shaped appendage at the end of its long tail that likely maintained its stability in flight.



Eudimorphodon

MENE RHOMBEA

The genus Mene is still extant--the sole living survivor being the Philippine Mene maculata--but this ancient fish has a fossil history dating back tens of millions of years. Mene rhombea populated the Tethys Sea (the ancient counterpart of the Mediterranean Sea) during the middle Eocene epoch, about 45 million years ago, and its highly sought-after fossils have been excavated from a geologic formation a few miles from Verona, near the village of Bolca.

PETEINOSAURUS

Another tiny, late Triassic pterosaur closely related to Rhamphorhynchus and Eudimorphodon, Peteinosaurus was discovered near the Italian town of Cene in the early 1970's. Unusually for a "rhamphorhynchoid," the wings of Peteinosaurus were twice, rather than three times, as



Mene Rhombea

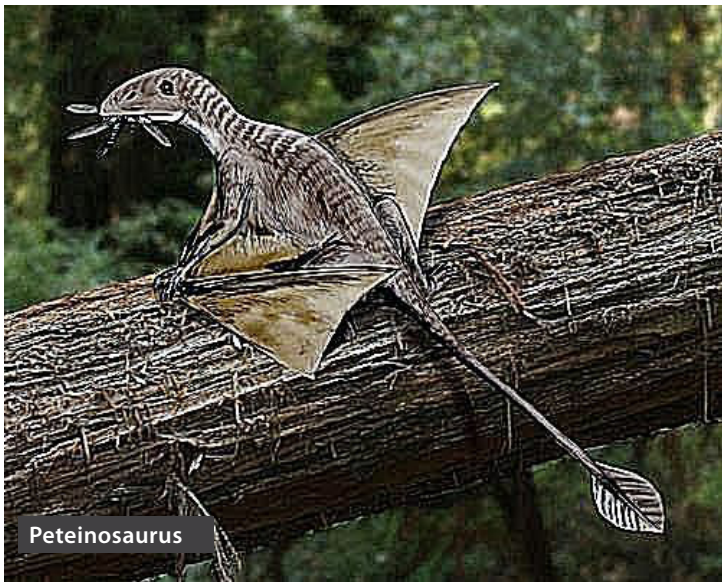


Scipionyx

is that it was a close relative of the North American Allosaurus, albeit slightly smaller, and that it had three fingers on each of its front hands. Hopefully, this predator will enter the official record books once paleontologists finally get around to examining its remains in detail!

SCIPIONYX

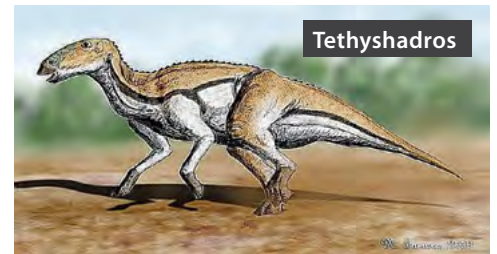
Discovered in 1981 in a village about 40 miles northeast of Naples, Scipionyx ("Scipio's claw") was a small, early Cretaceous theropod represented by the single, exquisitely preserved fossil of a three-inch-long juvenile. Amazingly, paleontologists have been able to "dissect" this specimen, revealing the fossilized remnants of this unfortunate hatchling's windpipe, intestines, and liver--which has shed valuable light on the internal structure and physiology of feathered dinosaurs.



Peteinosaurus

TETHYSHADROS

The most recent dinosaur to join the Italian bestiary, Tethyshadros was a pint-sized hadrosaur that inhabited one of the numerous islands dotting the Tethys Sea during the late Cretaceous period. Compared to the giant duck-billed dinosaurs of North America and Eurasia--some of which attained sizes of 10 or 20 tons--Tethyshadros weighed half a ton, max, making it an excellent example of insular dwarfism (the tendency of creatures confined to island habitats to evolve to smaller sizes).



Tethyshadros

long as its hind legs, but its long, aerodynamic tail was otherwise characteristic of the breed. Oddly enough, Peteinosaurus, rather than Eudimorphodon, may have been the direct ancestor of the Jurassic Dimorphodon.

SALTRIOSAURUS



Saltriosaurus

Essentially a provisional genus waiting for a real dinosaur to be attached to it, "Saltriosaurus" refers to an unidentified meat-eating dinosaur discovered, in 1996, near the Italian town of Saltrio. All we know about Saltriosaurus



Titanocetus

TITANOCETUS

As prehistoric whales go, the name Titanocetus is a bit misleading: in this case, the "titano" part doesn't mean "giant" (as in Titanosaurus), but refers to Monte Titano in the republic of San Marino, where this megafauna mammal's type fossil was discovered. Titanocetus lived about 12 million years ago, during the middle Miocene epoch, and was an early ancestor of baleen whales (i.e., whales that filter plankton from seawater with the aid of baleen plates).

Source: <https://www.thoughtco.com/dinosaurs-and-prehistoric-animals-of-italy-4026366>

--Article submitted by Richard Stewart



Molise

Italy's Undiscovered Region

Molise is a region on the eastern side of south-central Italy. Until 1963, it was part of the region of Abruzzi e Molise, alongside the region of Abruzzo. The division of the one region into two separate regions began in 1963 and was finalized in 1970, making Molise the newest region in Italy. Molise is the second smallest region in Italy, covering 1,714 sq miles, and has a population of approx. 300,000 Molisani.



Molise is subdivided into two provinces that are named after their respective capitals: Campobasso and Isernia. Molise constitutes less than 1.5% of the Italian territory and less than 1% of its population. Molise is bordered by the regions of Abruzzo to the north, Apulia to the east, Lazio to the west and Campania to the south. It has a short but beautiful coastline to the northeast, on the Adriatic Sea. More than 50% of Molise is mountainous, and makes up part of the National Park of Abruzzo, Lazio and Molise. Many of Europe's rarer species of flora and fauna still find a home in this heavily forested and relatively untouched region.

Molise has a small but pretty coastline along the Adriatic Sea. The largest town along the coast is Termoli, an ancient fishing village, situated on a small outcrop. Within the imposing walls towering above the sea, there is the Svevo Castle, of Norman origin, thought to have been built during the reign of Federico II, and the 13th century Cathedral. Thanks to its large sandy beach and crystal clear bathing waters that are consistently awarded the European Blue Flag designation, Termoli has developed into a real tourist magnet, further attracting visitors

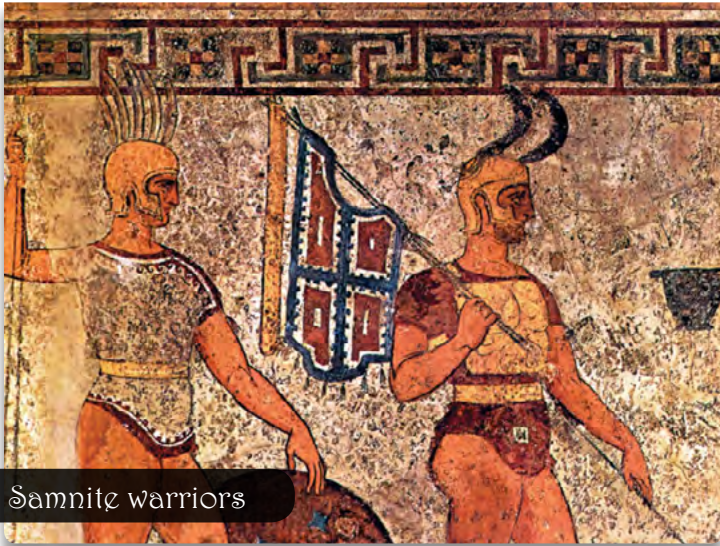
with its picturesque seafront promenade where one can see fine examples of the traditional *trabucchi* fishing vessels. It's logical that seafood forms the basis of Termoli's excellent cuisine.

Tourism is growing as a result of the international flights from other European countries and North America which enter Pescara not far to the north in Abruzzo. Tourists are attracted not only by the National Park which offers great skiing, hiking and rock climbing, but by unspoiled beaches, antiquities, excellent food, salt-of-the-earth people, and the gentle pace of life.

Molise has been inhabited for over 700,000 years. The original inhabitants were the Samnites and Frentani, and they lived and prospered in this region until the arrival of the Romans. After the fall of the Roman Empire, Molise was invaded by the Goths and the Lombards. In 860 AD, the Saracens destroyed many towns in the region. By the 10th century there were 9 countdoms in Molise: Venafro, Larino, Trivento, Bojano, Isernia, Campomarino, Termoli, Sangro, and Pietrabbondante. In 1095, Bojano came under the rule of the Norman Hugo I of Molhouse, who gave his name to the region. Okay, enough dry facts.

Termoli





Samnite warriors

Campobasso, the capital of Molise, consists of a new town and an interesting old town, with stepped streets and alleys, dominated by the imposing Castello Monforte. Campobasso was founded by the Romans as a *base camp* for conquering the resident Samnites. It took the Romans 200 years to conquer the Samnites so their presence is still evident. Isernia is another ancient town, once the capital city of the Samnite people, with history dating back to the beginnings of civilization. Most of Isernia was destroyed in World War II, but the city was lovingly rebuilt.

My family is from Vinchiatiuro, a small mountain town in the Province of Campobasso. Vinchiatiuro has a population of approx. 3,000 and an area of about 13.5 sq miles. It's pretty mellow. I still have a few relatives living there from my father's side of the family. Vinchiatiuro was established by the Romans over 2,000 years ago as a place to imprison captured Samnites. To this day, the crest of Vinchiatiuro pictures a tower and chains. My take on the meaning of the word Vinchiatiuro is *tower of the vanquished*.

Molisan agriculture produces notable wines, excellent olive oil (prized since Roman times), vegetables, grains, fruits and dairy products. Two very traditional products are grass pea (cicerchia) and faro. Molise's signature grape is Tintilia, which has been rediscovered during the last ten years.

Though there is a Fiat plant in Termoli, the industrial sector of Molise is dominated by stone quarries servicing the construction industry, and by small and medium-sized farms spread widely throughout the region. An important industry is food processing, as pasta, meat, milk products, olive oil and wine are traditional products of Molise. There is a small services sector that supports the industries and tourism. With very few exceptions, firms are small in all sectors, limiting the marketing of Molisan products on an international and even a national scale. For example, Molisan olive oil is widely recognized as some of the best in Italy, but production is small so it rarely goes outside the immediate region. But in a case like this, smaller might be better.

There is a lot of seismic activity in the mountainous parts of Molise and that has taken its toll on the region's buildings and its inhabitants. After the earthquake of 2002 some of the communities in Molise adopted a state-policy to rebuild their homes. Larino, near Termoli, has been beautifully transformed. Part of the policy is to return the houses to their

historical colors and, based on careful research, the structures were painted in a range of soft pastel tones. Now Larino is an important center for tourism, and scores of expatriates from all over the world are returning to live there.

Molise is home to many Arbëresh since the 15th century. As a result, the Molisan dialect is heavily influenced by the native languages of the Arberesh living there. Molisan Croats speak an old Dalmatian dialect of the Croatian language. Molisan Albanians speak Arbëresh, a variety of Albanian, which is very different from the Albanian spoken in Albania itself. The Province of Campobasso has four towns with significant Arbëresh populations: Campomarino (Këmarini in Arbëresh), Montecilfone (Munxhufuni), Portocannone (Portkanuni), and Ururi (Rùri).

Molisan Cuisine

Molisan truffles



There is a lot that can be said about food in Molisan society, but I don't think I need to dwell here on the importance of food to an Italian. Basically, the flavors of Molise are dominated by the many aromatic herbs that grow there - marjoram, for example. My mother and grandmothers used marjoram as a seasoning more often than oregano. And lots of basil and parsley, too. Molisan foodstuffs are generally locally produced or even grown in home gardens.

Molisan family meals are usually two-courses, with a first course of either pasta or soup, and a second course of fish or meat and vegetables accompanied by a big green salad dressed with local olive oil and red wine vinegar. Wine (often home-made) is usually on the table. Even the kids get a few small sips. And bread. It doesn't matter if you are eating pasta - heck, some Molisans eat bread with their pasta. You always need a crust of bread to wipe the ragu off the plate after you finished the pasta - my father called it *scarpett'*. Or you might want to place a thick slice of crusty bread into your bowl of lentil soup or escarole soup, both Molisan traditions.

Pasta is an absolute mainstay of the Molisan table. Traditionally, you have pasta with tomato sauce and popette, sausage and/or braciola as *primo piatto* three days a week: for dinner on Tuesday and Thursday, and for lunch on Sunday. But there is often pasta in the soup on Monday night and just maybe on the table again on Friday night instead of *baccala*. When I was growing up, we would have eaten pasta every night if my father and grandfather had their way. Those guys were Italian through and through.

Molisan after-dinner desserts vary but often focus on local fruit and cheese. Figs and pears, widely grown in Molise, are very popular fruits in season. Or there might be



Sautéed zucchini

pignoli cookies (yum!!) or *pizzelle* and espresso with a little home-made anisette or *centerbe* or Fernet or Sambuca added – solely for digestive purposes, of course. *Torrone* is another traditional dessert but usually reserved for special occasions and holidays. Some sweets and desserts have an ancient tradition in Molise and are linked to the history of the territory and to specific religious feast days and family festivities.

When company stops by after dinner, fresh or dried figs, nuts, olives, lupini, roasted garbanzos, biscotti, wine, and espresso are usually on the table. And maybe a little anisette and Fernet.

Molisan Wine

Molise is Italy's smallest wine region but it is up and coming. Molise is still an obscure region, because although excellent wines have been made in Molise as far back as 500 BC with influences coming from the Samnites, Etruscans and Romans, it only gained its independence as a wine region in the last half of the 20th century. Molise gained two of its own DOCs, Biferno and Pentro di Isernia, in the 1980s. Biferno and Pentro di Isernia wines include reds, whites and roses. In 1998, these two DOCs were joined by the newer Molise del Molise DOC, which encompasses the whole region and also makes sparkling spumante. Several grape varieties reign in this area, including Aglianico, Cabernet Sauvignon, Chardonnay, Falanghina, Montepulciano and the native Tintilia.



Tratturi

Old Ways Live On in Molise

Molise is known for its *tratturi*, a network of ancient grassy paths still in use today. From 6 B.C. to only a few decades ago, countless Samnites / Etruscans / Romans / Italians walked these trails from

season to season, herding sheep and goats, the principal mainstay of the southern peasant. The *tratturi* provide a rigorous journey from the cool mountain pastures of Abruzzo to the warm and humid Apulian plateaus. Many of the *tratturi* run next to or actually are ancient stone-paved Roman roads. Essentially, the *tratturi* cover the entire territory of Molise and offer trails that unite the Gargano National Park to the regions of Abruzzo, Lazio and Molise. Some shepherds still move their herds along this old network of paths to graze, evoking the rhythms, sounds and traditions of a very early time. Ancient stone huts can be found scattered along the *tratturi*.

Molisan religious holiday observances tend to have many ancient aspects, perhaps more so than in the rest of Italy. For example, in Castelnuovo del Volturno, one very old pre-Lenten tradition centers around *l'oumo cervo*, the deer man, a man in a deer costume complete with antlers, who struggles with a masked man as a symbol of man against nature, man triumphing over his baser instincts, man achieving spiritual purification. This tradition has its roots in pre-Christianity and was practiced widely across much of Europe in ancient times. During *carnevale* in the villages of Carpinone, Forlì del Sannio, and Roccasicura, a puppet known as Fantoccio is put on trial and burned at the stake. In the village of Sant'Agapito, his smoldering corpse is thrown off a cliff. In Tufara, the devil is put on trial and is marched through the streets accompanied by several figures dressed in white who keep him in chains before being burned. In many Molisan villages and towns, *carnevale* centers around a puppet dressed in black, with flax in his hand and a potato bottom with seven chicken feathers sticking out of it. The puppet is often suspended from balconies or from wires hanging in the yards. In Vinchiaturò, other ancient traditions involve couples jumping over a wood fire on the Feast of St. John, and men rolling large rounds of cheese down the street, like in Etruscan days, during Easter festivities. During the summer in Vinchiaturò, some young women wear a sprig of basil behind their ears to get a kiss from their sweetheart. This tradition of "kiss me, Nicholas" or *bacia nicola* dates back to ancient Greek and Etruscan times. Traditional Christmas Eve bonfires bring the *Molisani* out into the freezing mountain night to sing traditional Christmas songs. And that's when a *pignoli* cookie and little sip of anisette comes in handy.



Devil of Tufara

There is so much more that I could write about Molise, but perhaps you would prefer to experience it first-hand. Molise isn't far from Rome. Trains run to Campobasso every few hours. It's easy to drive there, too. Like most of Italy, it is a wonderful place. Check it out when you want some down-home Italian peace and quiet. -- Compiled from various online sources by John Romano



Friendly Visits Needed

The IAHF has been contacted by Emilio Benedetti of the Italian Community Service Agency centered in San Francisco. They recently had to place one of their clients at O'Conner Hospital. The gentleman is English speaking, bed ridden, and would be welcoming of some friendly visits. If any of our Members have a little spare time and are able to visit this person, please contact Ken Borelli at the IAHF for further details. *Grazie!!* kjosephb@aol.com

➤ • Richard Vannucci Remembered • ➤

It is with some sadness that I am writing this article about Richard. He died last month. He was a long time friend of the IAHF. Although Richard lived in Castro Valley, he joined the IAHF several years ago, and participated in its cultural life with great gusto. In fact, anything Richard did, he did with *gusto*, whether it was attending a jazz concert, celebrating his Italian heritage, Navy experience, high school alma mater, high school job fair, alumni activities, veterans work, and church events at St Louis Bertrand's in Oakland, including their food bank. I am sure I have not included all his activities, as in many ways he was all over the Bay Area. As was noted at his funeral by many people from many walks of life, "when you got Richard on your side, your back was covered!"

That pretty much sums up Richard, sometimes for good, and some times for bad! Personally, when I needed, and still do need, help to try to save one of the oldest Italian American buildings in the United States, the Romaggi Adobe, in Angels Camp, California, one of the first persons I asked to help me out was Richard. He definitely rose to the occasion and the coordinator of the adobe project. Adrian Nestor said of all the people that has helped so far, Richard had the thickest file of documents and papers sent. What is amazing about that comment is we can all say that about Richard, regardless of the project. Even during the convalescence period from an illness that led to his death, he found time to contact me about sending him Festa posters and cards to distribute along with other pending IAHF projects. He was a one man public relations network, and was responsible for many residents of the East Bay finding out about our IAHF events here in San Jose.

What drew him to our Foundation was our cultural focus. He loved the newsletter, and would send me articles to forward to Richard Stewart, our editor, along with finding the time to do two regional

lunches from Liguria and Piedmonte, and attending our lectures and special events. He shared his library of *Italianita* at the Festa and was very proud of the exhibit, *Con i nostre mani: The Italians of the East Bay*, he helped create. At one of our *feste* we had several of the panels on loan. For several of the *feste*, Richard was there with his various exhibits basically networking and sharing his collection of books on Italian American subjects.

We are planning a special memorial lecture as a tribute to Richard next year, details to follow. And upon hearing of his death we dedicated the Festa exhibit on the San Jose-New Orleans connection to him. He was a volunteer's volunteer. And lets face it, in any organization, these sorts of volunteers are rare indeed. We are very fortunate to have at the IAHF a cadre of those volunteers.

His language was also very "colorful" to put it mildly, after 30 plus years in the US Navy he really was an "old salt"! And he had a keen observation that kept one hopping. In describing his attraction to the IAHF (remember he lived a distance away), our events, lectures, and cultural activities were paramount to him, and he would say many times "that the IAHF was not just a fork and spoon (his term) operation". While we do love our culinary traditions, it is true that our focus is certainly more than that. And that hooked Richard, and I am sure many others, into the IAHF. Richard basically "walked the talk" as was very evident at his memorial service where so many people shared their Richard stories. Believe me, the couple of words we could share at the service only scratched the surface of a life so well lived. Richard is a void that is not going to be replaced by one person soon, likewise his friendship, and support is going to be deeply missed. Our condolences to his family and friends throughout the area.

-- Written by Ken Borelli 🍷

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WHAT MAKES
Vivaldi
UNIQUE AMONG COMPOSERS?

Venice, Italy, Aug 6, 2017 / 04:02 pm (CNA/EWTN News). While Antonio Vivaldi's "Four Seasons" echoes in concert halls and elevators around the world, for some, his greatest masterpieces are not the scores resonating spring, summer, fall and winter, but rather his sacred music.

Although less known, Vivaldi's sacred music compositions, according to a researcher and expert on the musician's life, is probably his greatest contribution to music – featuring an altogether unprecedented combination of deep spirituality and the contemporary trends of the time.

And this profound personal spirituality was rooted in what is likely a little-known fact for many: Antonio Vivaldi was a Catholic priest.

"I'm going to give you the most bizarre idea. Think of the Pope, who represents priests, spiritual things, and then you've got Jimmy Hendrix, a superb guitarist. You put them together and you've got Vivaldi," British researcher Micky White told CNA Aug. 1.

It's a combination altogether "bizarre," she said. "Vivaldi the priest, deeply spiritual, comes out in his music. Jimmy Hendrix Vivaldi you've heard in the Four Seasons; it's the most bizarre piece of music."

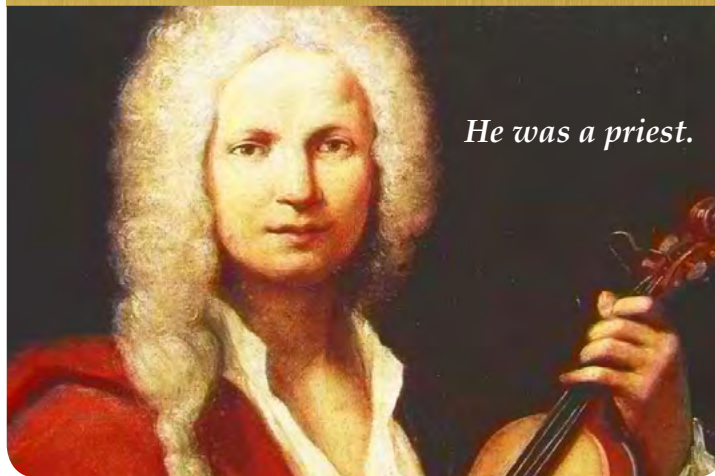
"It's timely, a priest wrote it," and it's meshed with the modern style of the day – a combination of two things that are essentially "polls apart," she said. "That's what makes him stand out among anybody. Bach wasn't a priest, Mozart wasn't a priest, nor was Beethoven, but Vivaldi was.

In listening to Vivaldi, it's obvious that he was a very faith-filled man, she said, "you hear it in his music, you listen to it."

White, who left a thriving greeting card company in England and moved to Venice to pursue an increasing interest in researching Vivaldi's life, has become an expert and point of reference on the musician.

Not only has she published a book, "Antonio Vivaldi: A Life in Documents," as the fruit of her research, but she was a consultant for a new display on his life called "Viva Vivaldi: The Four Seasons Mystery."

The exhibit, located just behind St. Mark's Basilica in Venice, provides attendees with an indoor video-mapping show done with immersive HD images, surround sound and scent special



He was a priest.

effects such as scent and wind. It opened to the public May 13 at the Diocesan Museum, and will stay open during 2018.

One of the most famous Baroque composers, Antonio Lucio Vivaldi, affectionately known by many in his time as "the Red Priest" due to his auburn locks, was born in Venice in 1678.

His father, who was an instrumental figure in his life (pun intended), was a professional violinist, and taught his son how to play as a young child. The two

then went on tour together throughout Venice, giving Vivaldi an extensive knowledge and even mastery of the violin from a young age.

In 1693, at the age of 15, he began studying for the priesthood. He was ordained in 1703 at the age of 25, and shortly after was appointed chaplain and Violin Master at a local orphanage called the Pio Ospedale della Pietà, or the Devout Hospital of Mercy.

The orphanage, called the "Pietà," was founded in 1492 by a poor friar as a home for abandoned babies. Young children were typically raised by older girls already at the center, and while the boys were taught a specific trade and ousted at the age of 15, the girls were trained as musicians if they had the ability. If not, they were taught a different trade, such as reading or sewing.

The most talented of the girls stayed on and became members of the hospitals renown orchestra and choir. Vivaldi worked at the hospital from 1703-1715, when he was voted off the faculty. He was voted back in 1723, and remained until 1740, composing some of his most famous works during that time.

However, after just a year of being a priest, Vivaldi requested a dispensation form celebrating Mass due to his poor health. From birth he had been afflicted with a serious, unknown, health condition thought to be a form of asthma.

All that is known about the mysterious illness comes from the letter Vivaldi wrote asking for the dispensation, in which he referred to it as a "tightness of the chest."

According to White, "it would have been very hard for Vivaldi to give up saying Mass. It would have been his own decision, a decision of nobody but himself, and he also gave up a good salary."

She pointed to rumors alleging that he had been kicked out of the priesthood or even excommunicated, saying they "are so ignorant and so stupid," because if one actually looks to the facts, the rumors are "not proven."

Continued on next page >>>

She also addressed rumors that Vivaldi had abused the choir girls as the reason he was kicked off the Pieta faculty in 1715. These rumors, she said, “not only are they not true, they’re impossible.”

Not only would Vivaldi have never been welcomed back in 1723, but many of the girls who remained in the orchestra stayed until they were 70 or even 80 years old. The hospital was also overseen by several governors, so had there been abuse, Vivaldi would have been kicked out right away, “so that doesn’t add up,” White said.

People often make assumptions about the past or judge by their opinions, telling others that “‘it must be like this’ or ‘so and so said that,’” White said, adding that when this happens “you go from bad to worse.”

But when she first started digging into her research on Vivaldi and putting the information into context, “then everything made sense,” she said, because “research is a matter of fact, it’s not a matter of opinion, and it’s not a matter of ideas, it’s fact.”

She insisted that his priesthood was likely an essential element of his music. Even after stepping down from his liturgical duties, Vivaldi never stopped being a priest, White said. “Once a priest always a priest.”

“He was ordained, he was a priest his whole life (and) his spirituality comes out in his music, all you have to do is listen and you’ll hear it.”

Although in poor health, Vivaldi made great strides in his musical career. He continued to write a variety of compositions, and received many commissions from all over Italy and Europe, for which he traveled frequently.

During one jaunt in 1722, Vivaldi moved to Rome, where he was invited to play for Pope Benedict XIII before moving back to Venice in 1725.

The various pieces he wrote throughout his career include several different types of concertos – from violin to orchestra – arias, sonatas, operas and sacred music.

But according to White, while the Four Seasons, written around 1721, and his many operas are what made Vivaldi rise to fame in his day, “sacred music is on another plane compared all the other compositions. It’s the empire of composition itself that comes from faith.”

Among the sacred scores written by Vivaldi are the Gloria, the Credo, the Stabat Mater, the Magnificat, Dixit Dominus and Laetatus sum, among others. The “Laetatus sum,” specifically, was written by Vivaldi at the age of 13 in 1691.

White said that while these are the known liturgical and sacred works, “there’s a lot, lot missing.”

Given his 38 year career at the hospital, there are likely many, many works of Vivaldi that have never been discovered, she said. For example, “I’m sure that he wrote full Masses, absolutely positive,” but they are likely all lost.

Despite the success he enjoyed during his career, Vivaldi died in poverty in Vienna July 28, 1741. He had moved to the Austrian country after meeting Emperor Charles VI, to whom he had dedicated his Opus 9 work, in 1728.

The emperor was so impressed with Vivaldi’s work that he gave the musician the title of Knight, a gold medal and an invitation to Vienna. However, the emperor died shortly after Vivaldi’s arrival several years later, and with no royal connection or steady income, Vivaldi became impoverished and died from an infection at the age of 63.

According to White, the greatest legacy that Vivaldi left can be summed up in one word: “music.”


“Music comes out of him, it doesn’t come out of his brain, it just pours out of him. It’s like a waterfall,” she said.

While his sacred and classical music might seem outdated in a society enthralled with artists such as Beyonce, Taylor Swift and Justin Bieber, White said Vivaldi is so versatile in his style that he can mesh with well with contemporary music as well as the older

“Vivaldi could do a rock concert quite easily, and Vivaldi can appeal to everyone,” she said. “Vivaldi, he’s alone, he’s absolutely unique. You talk about the Baroque style, and the romantic style...Vivaldi cuts that whole sude.”

With the “tremendous energy” present in his music, Vivaldi is truly one of a kind and is difficult to imitate, she said. “He doesn’t fit anywhere, and he fits everywhere.”

Source: <http://www.catholicworldreport.com/2017/08/06/what-makes-ivaldi-unique-among-composers-he-was-a-priest/>

-- Article submitted by Christine Rosa 



VIVALDI ON YOUTUBE


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[HTTPS://WWW.YOUTUBE.COM/
WATCH?V=O6NRLYUTHRY&APP=DESKTOP](https://www.youtube.com/watch?v=O6NRLYUTHRY&app=desktop)

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HISTORY: GILROY GARLIC

Italian immigrants introduced garlic to the town of Gilroy in the late 19th century. However, many looked down on the produce as a pungent substance used primarily by lower class immigrants. Most farmers during this period grew the bulb strictly for personal use. Following World War I, as garlic developed into a more socially acceptable ingredient, Japanese farmers descended upon Gilroy and began planting garlic crops for commercial purposes. The area's fertile soil turned the region into a farmer's paradise. By the turn of the 21st century, Gilroy produced more than 660 million pounds of garlic each year.

Source: <http://traveltips.usatoday.com/gilroy-california-famous-for-102006.html>

-- Article submitted by Richard Stewart 



LETTER TO THE EDITOR

My friend's comment today when I sent this month's (August) newsletter to him. I send it to him each month:

Such a great publication!

-- Anonymous



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Event Hosted by Richard Stewart, IAHF Third Vice President

THE POWER OF LEGACY

As a donor to San Francisco Opera, I received their SF Opera Magazine, I read this very heart warming article by Senior Legacy Giving Officer, Mandala Pham. The San Francisco Opera Magazine graciously allowed me to reprint the article on behalf of San Francisco Opera. It basically describes the power of a legacy fund, but more relevant to me was that both Joseph Padula and my father Joe Borelli were both raised in an orphanage. Both Joseph's started at ground zero, and did incredible things with their lives, so never underestimate that Italian tenacity! Read on...

CELEBRATING

THE LIFE AND LEGACY OF JOSEPH E. PADULA

Last year, San Francisco Opera received a call from an estate representative of the Joseph E. Padula Living Trust, who delighted us with news that the Company would receive a share of the Trust to sponsor this season's production of Don Giovanni, part of the trio of summer operas programmed to mark the 50th anniversary of San Francisco's Summer of Love.

Joseph E. Padula, affectionately known as "Joe" by loved ones, rose from humble beginnings at an orphanage in Albany, New York to become a multi-millionaire philanthropist in San Francisco. John Sucich, friend and Trust Designee of the Padula Trust, shares, "He was proud of his Italian heritage and had a particular fondness for Mozart and Italian opera. Sponsoring Don Giovanni is a dream come true for Joe, even though it was realized after his lifetime. I remember when he first arrived in San Francisco in 1967. It was the Summer of Love; that movement was the reason why Joe decided to stay for good. That's

also when Joe started ushering at San Francisco Opera, and would do so for many years. Before his first night ushering, Joe needed a dark suit jacket – he bought one at Goodwill Industries for five dollars." Decades later, Goodwill Industries would be named one of the beneficiaries of the Padula Trust. In all, 90 organizations will receive gifts from Joe's estate.

A financial genius who enjoyed investing in the stock market and traveling around the world, Joe lived a modest life at home in San Francisco. Maria Eliza Ruiz, Trustee of the Padula Trust, recalls, "He had a good sense of humor and was generous. He was a music lover, cared about animals and was brilliant with numbers. I will always remember how he volunteered to take care of a feral cat in Golden Gate Park and spoke fluent Italian to his cats." He also worked with Steve Silver on the finances during the inception of Beach Blanket Babylon.

When San Francisco Opera simulcasts Don Giovanni on June 30



JOSEPH E. PADULA, AFFECTIONATELY KNOWN AS "JOE" BY LOVED ONES, IN ITALY AS A YOUNG MAN.

to over 30,000 people at AT&T Park, we can also marvel at the fact that Joe helped in the ticket office for the San Francisco Giants!

"Knowing that he helped bring this Summer of Love opera to so many supporters in the community is incredibly meaningful," remarks Sucich.

For more information about making a legacy gift to San Francisco Opera, contact Senior Legacy Giving Officer Mandala Pham at (415) 565-6413 or mpham@sfoera.com

The Michelangelo of the Capitol

In the U.S. Senate's [sculpture collection](#), there are plenty of busts of instantly recognizable historical figures such as Presidents Theodore Roosevelt and Abraham Lincoln. But enshrined alongside them, there's also the lushly-bearded, bowtie-wearing likeness of an obscure 19th Century Italian-American artist. While Brumidi, who signed his work "C. Brumidi Artist Citizen of the U.S.," isn't a famous name, he left a lasting mark on the U.S. Capitol, by creating striking frescoes and murals that add charm and grace to the building's interior.



Brumidi's work, which can be found throughout the Capitol, includes the fresco *The Apotheosis of Washington* in the Rotunda canopy. But his masterwork is the hallways on the first floor of the Senate wing, an assortment of frescoes and murals known as the Brumidi Corridors. Inspired by [Raphael's Loggia in the Vatican](#), Brumidi's art is distinguished by his blending of classical imagery with patriotic American themes. The *Washington Post* once described Brumidi as "the genius of the Capitol," and noted that "so many of its stately rooms bear the touch of this tireless brush that he shall always be associated with it." Art historian [Francis V. O'Connor](#) has called him «the first really accomplished American muralist.» A journalist of his time went even further, labeling him «the Michelangelo of the U.S. Capitol.»

It's odd to think that the man who earned such accolades came to the U.S. under a cloud, fleeing to avoid a prison sentence for revolutionary activities, and that his foreign birth and skill as a muralist earned him some enmity from American artists who, as O'Connor puts it, "could not paint a wall to save their lives."

Brumidi was born in Rome in 1805, before Italy became a unified modern nation. His father owned a coffee shop. He began studying art at age 13 at the Academy of St. Luke. There, he spent the next 14 years learning how to paint in various media — including the difficult art of fresco painting, in which

pigments are applied to freshly-laid, wet plaster, which allows little margin for error, and forces an artist to work against the clock to finish a section before the plaster dries. Painting on walls had a venerable history in Italy, and Brumidi eventually found work decorating the villa of a wealthy family with some of the same classical motifs that he later used in the Capitol. As his talent won recognition, he also was hired by the Vatican, for whom he restored frescoes and painted church murals. He was so highly thought of that he was even commissioned to paint the official portrait of Pope Pius X.

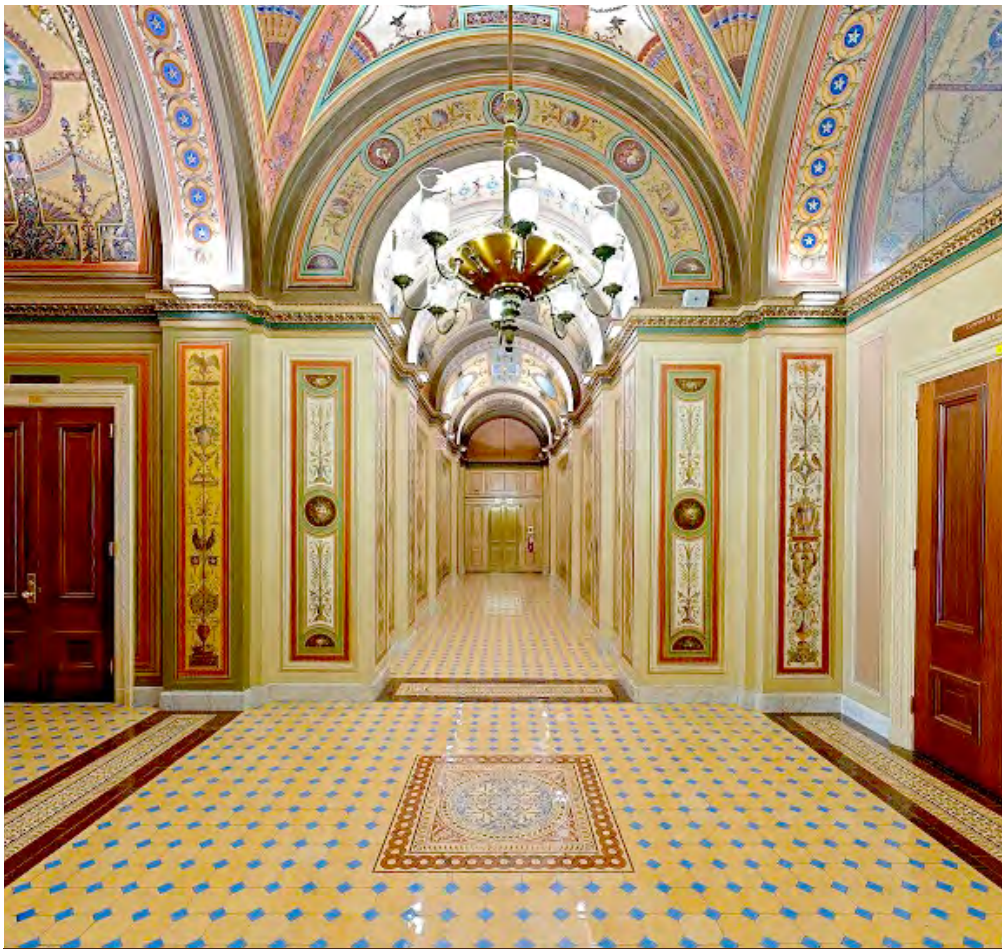
Even so, Brumidi was not paid enough to make a living solely as an artist, and he helped support his family by continuing his father's coffee shop. He continued along that path uneventfully until 1849, when Italy — like other parts of Europe — fell into revolutionary turmoil. After revolutionaries seized Rome and the Vatican, Pius IX was forced to flee the city in a disguise. Brumidi, who reluctantly served as a captain in the Papal civic guard, by one account removed valuable objects from church buildings to hide them from looters; when order was restored, what sounds like diligence on Brumidi's part was interpreted as thievery, and he was arrested, jailed for 13 months, and eventually sentenced by a court to 18 years in prison. The U.S. Capitol might have bare walls today, except that the pope whose portrait he'd painted took pity upon Brumidi and pardoned him, with the understanding that he would leave Italy and go to the U.S., where he had been offered work decorating churches. (Brumidi would later romanticize



Brumidi's Apotheosis of Washington

his revolutionary experience, claiming that he'd been arrested because he refused to fire on civilians.)

When Brumidi arrived in New York in 1852, he was nearly 50 years old. He cut an odd figure — just five feet five inches tall, with wild, unruly hair and a bushy beard, and gray-blue eyes that contrasted with his dark complexion. With his bohemian appearance, it would have been easy to mistake him for an anarchist revolutionary.



Brumidi's Corridors

But Brumidi was grateful to still have his freedom, and he had no interest in stirring up any more trouble. Instead, he immediately applied for U.S. citizenship and then began working energetically, taking on commissions to do private portraits and painting alterpieces and murals in churches, including a 22-by-44-foot mural of the Crucifixion in St. Stephen's in Manhattan that the New York Times once noted «rivals Baroque masterpieces in Italy.»

But in December 1854, the opportunity of a lifetime came Brumidi's way. He traveled to Washington and managed to land an interview with with Capt. Montgomery C. Meigs, the engineer who supervised the expansion of the U.S. Capitol that had been designed by architect Thomas U. Walter. Meigs had a vision for decorating the Capitol's expanded interior with artwork inspired by the Vatican and the villas of Pompeii, and Brumidi — an Italian with a demonstrated mastery of fresco technique — seemed like a perfect fit for the job. Brumidi painted a test mural depicting the Roman general and dictator Cincinnatus, and it was so successful that he got the job of decorating the rest of the Capitol. He began in 1855, and continued for the next 25 years, until his death.

It was a monumental task, especially for a man who didn't even speak or write in English when he started it. (A quick study, he somehow taught himself the language as he worked, and

within a few months was writing letters in English, albeit ones filled with grammatical errors.) Meigs and other American officials suggested general subjects for his work, but it was up to Brumidi to fill in the details. He went to the Library of Congress and studied books on American history, and familiarized himself with James Herring's 1854 book National Portrait Gallery of Distinguished Americans, to get an idea of how to depict famous figures. All that merged in his mind with the classical Roman artwork and architecture that he'd studied in his youth. "He tried to make his work American," the Washington Post noted in his obituary.

Brumidi's Apotheosis of Washington, which he completed in 1865, exemplifies his blend of classical and patriotic themes. The immense fresco, which looms 180 feet above the floor in the eye of the Capitol Rotunda, depicts a godlike Washington rising toward the heavens, surrounded by women representing liberty and victory.

In 1878, at age 73, Brumidi began his final work, the ambitious Frieze of American History, which encircles the Rotunda. Two decades before, Brumidi had sketched out the plan for a series of scenes, beginning with the landing of Columbus, rendered in a fashion that would create the illusion of monumental sculpture. But by then, the artist was in failing health, and the task turned out to be too arduous. While working on the scene of William Penn with the Indians, his chair slipped on the scaffold, and he was left clinging to the rung of a ladder 50 feet up for 15 minutes, until he could be rescued. The mishap took something out of him, and he was able to return the scaffold only one more time. He spent his last few months at his home at 921 G Street NW — now the site of the Martin Luther King, Jr. Memorial Library — working on drawings, before passing away in February 1880. The Frieze eventually was taken over by two other artists, Filippo Costaggini and Allyn Cox, who completed the last three panels in 1951.

In 2014, the Government Printing Office published a new edition of a book devoted to Brumidi's work, Amy Elizabeth Burton's To Make Beautiful the Capitol: Rediscovering the Art of Constantino Brumidi.

Source: <http://blogs.weta.org/boundarystones/2015/02/13/michelangelo-capitol>

-- Submitted by Richard Stewart 🍷

WHEELING — The 35th Annual Upper Ohio Valley Italian Heritage Festival officially kicked off on Wednesday at the McLure Hotel as nearly 200 festival supporters gathered for a dinner to honor the 2017 Italian-American of the Year, former Ohio Sen. Lou Gentile.

“We are very happy to see Lou Gentile honored as Italian-American of the Year for all that he has done in Jefferson County, in the

political arena, and for what he has done to support the Italian culture through the Italian American Cultural Club and Campo Italiano in Steubenville,” said Ron Castellucci, festival chairman.

Gentile was introduced by former U.S. Rep. Zack Space, who is currently running as a Democrat for Ohio auditor. He spoke about his own heritage as a Greek-American, and drew parallels to the Italian-American experience.

“The values that we have as children, grandchildren or great-grandchildren of immigrants have been carried forward. These are the values that Lou has embodied. He is the product of a great family,” Space said. “Those values of devotion to family, hard work and commitment to communities is what Lou has embraced and what he has become. He has applied these values to his adult life.”

Born to first generation Italian-American parents Lou Sr. and Carmella, Gentile, 38, has dedicated his adult life to public service. He began his career in governmental service and politics campaigning for former Ohio Gov. Ted Strickland. He then served in the Governor’s Office of Appalachia and as a representative in the Ohio House before moving on to serve in the Ohio Senate. He ran for re-election in 2016 and was defeated by Sen. Frank Hoagland, R-Mingo Junction, in the November general election.

“I saw firsthand Lou’s devotion to the coal industry while he was in the state Senate. Nobody worked harder for coal than Lou Gentile,” Space said. “I couldn’t help but notice that is the industry that many of our ancestors went into when they came over here.”

Space went on to praise Gentile as someone who fought for those from southeastern Ohio who did not have a voice in Columbus. He said he was proud to be part of his campaign, and touted Gentile’s love of family and loyalty to friends, honesty and trustworthiness — as well as his ability to make great pasta.

“Lou fell victim to a trend, a political wave,” Space said. “There is no justice in politics when a guy like Lou goes down. There was not a better fighter for Italian-Americans or southeastern Ohioans.”

Gentile then took the podium, expressing gratitude for the being honored, and giving his family and heritage most of the credit for his success. He spoke about the importance of his Italian



ITALIAN-AMERICAN OF THE YEAR

by Janell Hunter / Times Leader Staff Writer

ancestry, the need to carry on the values of those who came before him and the need to take care of the community at large.

“Our ancestors would really be proud that what we are doing here this evening and throughout this weekend is about investing in our youth. It’s about creating opportunities for our young people to get scholarships to go on to higher education, or to learn the culture,” Gentile said.

He emphasized that many Italian immigrants, including his grandfather, literally came to the United States with nothing but the clothes on their backs.

“I try to picture that experience and think about if somebody could have gone backwards in a time machine and told my grandfather that his grandson would someday work for a governor and serve in the Ohio House and Senate. He probably would have told them to get the hell out of his way, in Italian,” Gentile added.

He said those immigrants were not selfish people and they did not come here because they only wanted to enrich themselves. He told the festival supporters in attendance that they were doing the right thing by supporting their communities.


“They understood that coming to this country meant that they were going to have a better opportunity for their families and their loved ones, but they were also going to contribute to the community and help build a better tomorrow for future generations,” Gentile said. “I think the festival is doing that by awarding these young people scholarships ... and sending the same signal our ancestors did — that we are going to invest in future generations.”

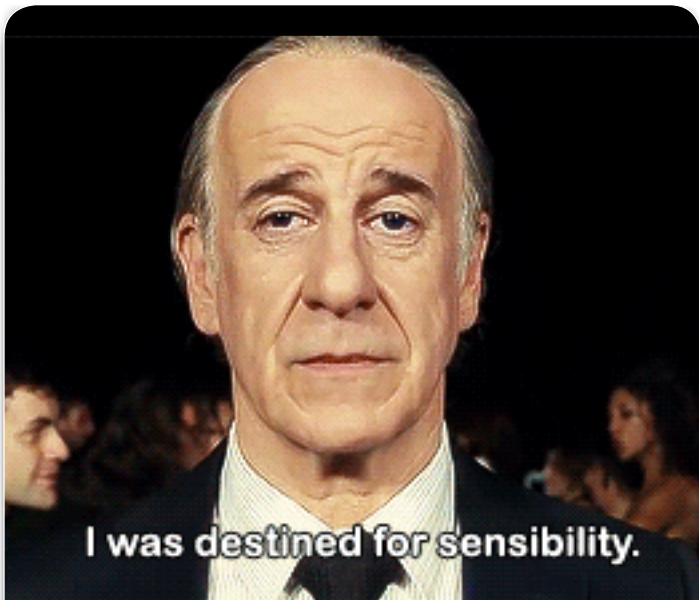
Gentile concluded by noting that he understands the gravity of the recognition as Italian-American of the Year, noting the accomplishments of previous honorees.

“I am humbled by this recognition. But to me, we should take this time this weekend to celebrate our culture, remember who we are as a people, what we’ve done as a community of people,” Gentile said. “And in order for our culture and heritage to remain intact, in order for it to move forward and be preserved and protected, we’ve got to continue to invest in our young people and give them the same opportunities that our parents and grandparents and ancestors gave us.”

The Upper Ohio Valley Italian Heritage Festival opening ceremonies are set for noon Friday, and the festival continues Saturday and Sunday at Heritage Port in Wheeling.

Source: <https://www.timesleaderonline.com/news/local-news/2017/07/italian-american-of-the-year/>

-- Article submitted by Richard Stewart 



I was destined for sensibility.

**TAP HERE FOR
43 FULL LENGTH
ITALIAN FILMS
WITH ENGLISH SUBTITLES**

-- Submitted by Richard Stewart



The New Italy Museum Inc. honours the spiritual legacy of Italian pioneer families who, through courage and community, established "New Italy".

We celebrate the multicultural heritage shared by all peoples.

-- Submitted by Richard Stewart

Cinema Italia SF in collaboration with the Italian Cultural Institute and the Italian Consulate General in San Francisco are proud to announce their sixth Classic Italian film program



Homage to Lina Wertmüller on Saturday, September 23rd at San Francisco's iconic Castro Theatre, celebrating the pioneering woman director and visionary whose fearless, polemical and provocative films have left indelible marks and influence on the international entertainment field. See on the BIG SCREEN the best films of the first woman ever nominated for the Academy Award in the Best Director category – all starring Giancarlo Giannini, along with the new documentary profile film by Valerio Ruiz.

The Castro Theatre

Saturday, September 23rd, 2017

- ♦ 11:00 AM: "Love & Anarchy" ♦
- ♦ 1:30 PM: "Behind the White Glasses" ♦
 - ♦ 4:00 PM: "Swept Away" ♦
 - ♦ 6:30 PM: "Seven Beauties" ♦
- ♦ 8:30 PM: White Glasses Party in the Theatre's Mezzanine ♦ (ends at 10:00 PM)
- ♦ 10:00 PM: "The Seduction of Mimi" ♦

All four narrative feature films star Giancarlo Giannini. All films in Italian with English subtitles.

Saturday, September 23rd, 2017

from 11:00am (first screening) to 10:00pm (last screening)

8:30 PM: White Glasses Party in the Theatre's Mezzanine.
The Castro Theatre -
429 Castro Street, San Francisco CA

For information and tickets:

www.cinemaitaliasf.com



SEPTEMBER

September 7 / Cooking Class / Almond Biscotti

\$25 / Instructor: Carol Tapella / 7:00 PM / RSVP at eventsrsvp@iahfsj.org or call 408-293-7122

September 21 / Regional Lunch / Jewish-Roman Cuisine

\$14 members / \$17 non-members / 12:00 PM / RSVP at eventsrsvp@iahfsj.org or call 408-293-7122

September 23 / Mete Tasin CD Release Party / Angelica's

\$22 - \$32 / 8:30 PM / For more information call 408-293-7122 or email richard.stewart@iahfsj.org

September 28 / Cena Fuori / Buy-th'-Bucket

456 Stevens Creek Blvd., Santa Clara, CA / \$35, pay at door only / 7:00 PM / RSVP at eventsrsvp@iahfsj.org or call 408-293-7122

OCTOBER

October 5 / Cooking Class / Italian Pasta Sauces (Bolognese & Puttanesca)

\$25 / Instructor: Ken Borelli & Lucia Clementi / 7:00 PM / RSVP at eventsrsvp@iahfsj.org or call 408-293-7122

October 19 / Regional Lunch / Florentine Luncheon by Nanci Wilborn

\$14 members / \$17 non-members / 12:00 PM / RSVP at eventsrsvp@iahfsj.org or call 408-293-7122

October 26 / Cena Fuori / Antipastos by DeRose

Pay at door only / 7:00 PM / RSVP at eventsrsvp@iahfsj.org or call 408-293-7122

NOVEMBER

November 2 / Cooking Class / Annual Holiday Biscotti (Assorted Italian Cookies)

\$25 / 7:00 PM / RSVP at eventsrsvp@iahfsj.org or call 408-293-7122

DECEMBER

December 1 / World Of Italian Opera

RSVP at eventsrsvp@iahfsj.org or call 408-293-712

December 21 / Festa Di Natale

RSVP at eventsrsvp@iahfsj.org or call 408-293-712

*Calendar of Events is subject to change**



Thursday, September 14th: Save The Date and join the IAHF as we see *Cooking with the Calamari Sisters*. The play is direct from NYC to the Montgomery Theater. We will be getting group ticket rates. Approximately \$42.00 a person, depending on the amount of people who are attending. Contact the IAHF for further details. From the producers of "My Mother's Italian my Father's Jewish and I am in Therapy", "My Son the Waiter" and other zany production. A fun time will be had by all!

YOU CAN CLICK HERE TO RSVP AND TO PRE-PAY AT <http://www.iahfsj.org/#!events/cfpg>

RSVP FOR ALL EVENTS (UNLESS OTHERWISE NOTED) BY EMAILING eventsrsvp@iahfsj.org or by calling 408-293-7122

Dear Members, your assistance is needed as we plan events. The following guidelines are helpful tips to assist our Event Chairs with activity planning:

- 1) If you are signing up online, there is a form to indicate who you want to sit with. If you use PayPal or a credit card, call, write, or email the IAHF with the names of the the people who you wish to sit with.
- 2) Many events, such as regional lunches and lectures, are "open seating", however, please be sure to sign up for these events by going online or calling the IAHF office.
- 3) If you make a reservation, please be sure the others in the party you listed will be attending the event (in some instances people are listed in two separate guest list, and they were not aware).
- 4) If you are canceling an activity please call the IAHF as soon as possible. Sold out events usually have a back up list that the Committee Chair can call. Just not showing up to an event is costly since supplies and food are purchased several days in advance, and also denies others the ability to participate.
- 5) Our events are priced modestly as a benefit to our members and their guests, so following these suggestions will help the Chairpeople plan efficiently and effectively. The more lead time the better in order to purchase food and plan the events accordingly.
- 6) When in doubt about an activity *please call the IAHF*. All information regarding an event can be found on the Events page of the IAHF website, but if you have a question, a simple phone call or email usually can resolve an issue.

Come spend a year in **ITALY**

Join us at the Institute for a 30-week journey into the heart, mind, and imagination of the Italian people in the modern era. In our academic year together, we will study the Italian story from the end of the dazzling Renaissance to the tumultuous 20th century.

In the Fall quarter, we will encounter the sudden new energy of the papacy in the 17th century and the titanic intellectual struggles that contributed to the making of early modern Europe. In Winter, we will consider the exciting story of the unification of Italy that took almost 100 years from the late 18th century, through the Napoleonic Wars, to the crisis of the 1860s and the triumph of the Risorgimento. In the Spring, we will see Italy grappling with a new democracy and the demagogue Mussolini who hijacked it. Along our way, we will meet a cast of fascinating characters: Galileo, Caravaggio, Bernini, Vivaldi, Garibaldi, Mazzini, Cavour, Verdi, Giolitti—and even Hemingway and other *stranieri* who entered into the romance and adventure that is modern Italy.

The History of Modern Italy *Tuesday evenings, beginning Oct 3, 2017*

Instructor: William H. Fredlund, Ph.D.
Dr. Fredlund has taught at Stanford University, UCSC-Extension, and the University of Florence, and is one of Silicon Valley's most popular lecturers.

Our classes start at 7:00PM and are always preceded by a fun gathering hour of wine and goodies.

Tuition is \$345 per quarter.

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and readings,
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(408) 864-4060
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Submission deadline: 20th of each month for inclusion in the next month's newsletter

Revision deadline: No later than the 25th of each month

Guidelines for the newsletter must be followed before submitting entries.

Information for the newsletter **MUST** be submitted by having all information together and not piecemeal. If you don't know the date or the start time then you'll have to wait until you know all the info before you submit it. *Otherwise it cannot be posted.*

For posting Events, please provide the following information:

- Official name of event
- Time of event
- Cost of tickets
- Date of event
- Location of event
- Short description of event

Articles

- Original articles must be carefully proofread, spell checked and grammar checked before submission. The IAHF cannot assume responsibility for errors that appear in articles. Include author's name and other pertinent credits and/or information.
- Original articles should be submitted simply as text in paragraph form, single line spaced, with no formatting (no centering, no indents, etc.). The newsletter staff will format the article as required.
- Articles from the Internet, magazines or other sources must have author's credits, photographer's credits, website or publication name.
- Articles must be submitted in either Word or PDF format, or as email text. PDF documents must have text that can be selected and copied. PDFs made from scanned hard copies will not work.

Photos

The IAHF media staff reserves the right to use images at their discretion.

Transmission:

- Image files should be sent as email attachments, not embedded in a text document or in an email message.

Format:

- JPEG preferred; BMP, EPS, GIF, PDF and TIFF formats may be acceptable as well.
- Photos should be big, bright, and sharp, with no timestamps or watermarks. Low-quality photos or out-of-focus photos cannot be used.

Size:

- Send full-size, unedited, high-pixel-count files. Make sure your email program doesn't downsize the files. Sizes of 500 KB and larger are preferred.
- Each photo must have an individual name. Leaving the name of the photo as named by your camera is suggested.

Credits:

- Original photos should include the name of the photographer. If you are not the photographer, you must give credit or secure permission to use the photos with your article.

Captions:

- Please provide captions as either email text, as a Word document, or as a PDF document

Questions?

- Please contact Richard Stewart, IAHF Newsletter Editor, at 408-821-4260, or at news@iahfsj.org 📧

Molise

Italy's Undiscovered Region



Ancient *tratturi* still move herds through the mountains next to old Roman roads



Beautiful Adriatic coastline



Plenty of winter snow



Traditional *salumi*



Typical Molisan mountain town



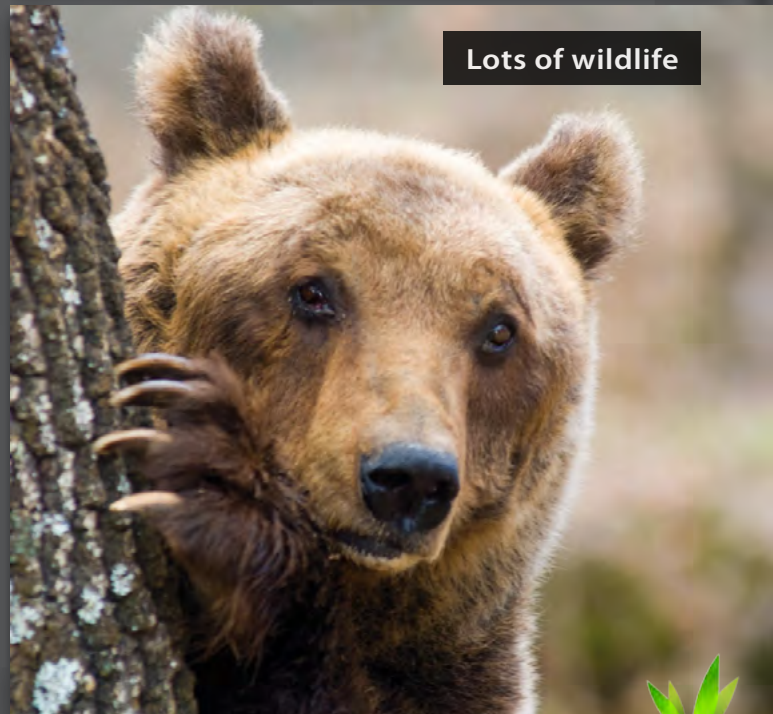
Famous for bells since the Middle Ages



Great for photos



Delicious simple foods, like *cavatelli*



Lots of wildlife

Pre-Roman customs, like cheese rolling (seriously)...



...and l'uomo cervo



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Professional Experience

Rosetta is a full-time, professional real estate agent assisting in buying and selling homes in all of Santa Clara County. Throughout the years, Rosetta has earned many achievements and awards such as, International Presidents Elite, Top Listing agent, Top Buyers agent, one of Silicon Valley's Top 100 agents and Top Producers with over 18 years of sales, marketing and negotiation experience. Rosetta takes pride in providing 100 % quality service to all her clients and has earned an impressive reputation in the real estate community. She is known for her exceptional work ethic, effective communication skills, attention to detail and fierce negotiating experience. With her clients' best interests at heart, Rosetta understands the meaning of commitment and dedication.

Education

Since obtaining her California Real Estate license, Rosetta has attended mandatory legal classes, completing various state required programs, such as Real Estate Principals, Real Estate Appraisals, 1031 Exchange Reinvestment Plan, Limit Liability Company for Reinvestments, Protecting the Fee, Due Diligence and Disclosures, Agency Fair Housing, Trust Funds, Ethics and Risk Management, Survey Course and Risk Management.

Professional Philosophy

Rosetta's passion and philosophy have always been to put her clients best interests first, provide every client with the highest of business ethics, commitment and 100 % excellent quality service. Building a lifetime relationship by earning the respect and trust of her clients, is her ultimate goal.

Professional Affiliations

- California Association of Realtors
- National Association of Realtors
- San Jose Real Estate Board
- Re-Infolink Multiple Listing Service

Personal Background

Spending quality time with family and friends, exercising, running and giving back to the community

It is my ultimate goal, as your professional real estate agent, to provide you with quality service, exceed your expectations and make your real estate transactions a positive and painless experience. My overall local expertise and extensive real estate experience will benefit you whether you currently are selling or buying a home, or are a returning client checking out the many homeowner resources I offer.

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