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theatre company ltd



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Guerra e Pace War & Peace

*un evento gratuito di poesia
e prosa bilingue e musica
dal vivo*

*a free bilingual poetry and
prose event with live music*

sabato 12 novembre

saturday 12th november

*Chiesa Italiana di San Pietro
St Peters Italian Church*

*Sono gradite le donazioni a favore della Chiesa.
Donations will be welcome. All proceeds will go to the church.*



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TricoloreTheatreCo
www.tricolore.org.uk

Guerra e Pace

Componimenti musicali e componimenti poetici rappresentano l'espressione artistica di sentimenti e sensazioni. La manifestazione di questa sera vuole offrire una selezione di canzoni e poemi italiani che riguardano la tematica "Guerra e Pace" dal periodo risorgimentale sino agli anni Ottanta.

Ogni processo di selezione comporta e necessita di operare delle scelte che, con un inevitabile grado di arbitrarietà, includono alcuni esempi ma che vengono ad escluderne molti altri, spesso egualmente validi. L'evento di questa sera ha cercato di presentare volutamente alcuni esempi meno noti o conosciuti.

La prima sezione è dedicata al Risorgimento ed alle Guerre di Indipendenza Italiana (1848-1866). La quasi totalità delle canzoni più popolari ed i componimenti poetici del tempo appaiono sottesi da una pervasiva tensione morale e presentano un messaggio univoco: la Guerra è un atto eroico ed il necessario sacrificio attraverso il quale l'Italia può giungere all'unità, all'indipendenza nazionale ed alla libertà. Una voce dissonante fu quella del poeta Gioachino Belli (1791-1863) che nelle sue poesie, scritte in dialetto romanesco, condanna fermamente la guerra come triste conseguenza della balzana volontà dei potenti e delle teste coronate.

La seconda sezione riguarda la Prima Guerra Mondiale. L'ingresso dell'Italia nel conflitto risale

al 1915. Il concetto di «dolore» e di «sofferenza» permea sia i motivi musicali che i componimenti poetici presentati questa sera. Gli orrori della guerra, dell'«inutile strage» per richiamare le parole di Papa Benedetto XV, rappresentano il tema principale delle canzoni ma anche del poema dal significato altamente religioso di Ada Negri o del breve, quasi lapidario, poema in versi liberi di Giuseppe Ungaretti.

La terza sezione riguarda la Seconda Guerra Mondiale ed il periodo a questa immediatamente successivo. Canzoni e poemi inneggianti alla gloria militare o intrisi di nazionalismo belligerante furono all'epoca molto popolari. Le canzoni ed i testi a cui si è data preferenza questa sera tuttavia sono caratterizzati da toni sobri e vengono a riflettere, e a farci riflettere, sulle tragiche conseguenze del conflitto e, per astrazione, di ogni Guerra, come nelle frasi di Cesare Pavese estratte da La casa sulla collina o nelle pregnanti parole di Primo Levi.

La quarta sezione riguarda il periodo dagli anni Cinquanta agli anni Ottanta. Un forte, sentito desiderio di pace e fratellanza caratterizza sia le canzoni che i testi recitati.

L'ultima performance – una libera trasposizione musicale del Cantico delle Creature – vuole essere una gioiosa celebrazione di San Francesco d'Assisi e del Suo messaggio di fratellanza e pace universale.

War & Peace

Songs and poems are the expression of human feelings and perceptions. This evening brings forth a selection of Italian songs and poems spanning from the Risorgimento period to the 1980s.

A selective process necessitates a choice which – almost inevitably with a degree of arbitrariness – includes a few examples but excludes others equally valid. The songs and poems selected for this evening's performance purposely represent less obvious choices.

The first section is dedicated to the Risorgimento and the Wars of Italian Independence (1848-1866). Popular songs and poems of the time are heaped with moral deed through which Italian unity, freedom and independence will be achieved. A discordant voice, however, is the one of poet Giuseppe Gioachino Belli (1791-1863). Belli, writing in Roman dialect, censures categorically any armed conflict as the whim of the rulers and crowned heads.

The second section focusses on the First World War. Italy entered the conflict in 1915. Grief permeates both songs and poems presented here this evening. The horrors of the War, of the "useless massacre" in the words of Pope Benedict XV, are the main topic of the

selected songs. Similar themes resonate in the highly religious poem by Ada Negri and in the brief, almost lapidary, poem in free verse by Giuseppe Ungaretti.

The third section covers the Second World War and its aftermath. Belligerent and militaristic songs and poems were popular at the time. The songs and poems selected for this evening's event however present a more sober tone and reflect on the unspeakable consequences of War as in the reading from Cesare Pavese's House on the hill or the humbling words of Primo Levi.

The fourth section deals with the '50s to the '80s. A predominant desire for peace and human fraternity is pervasive in both songs and poems performed.

The final piece – a musical rendition of the Cantico delle Creature or Canticum of the Creatures dating from the year 1224 – is a celebration of Saint Francis of Assisi and his message of brotherhood, caring and universal peace.

Andrea Del Cornò 18.10.2016
Italian Specialist, The London Library

RISORGIMENTO /
ITALIAN UNIFICATION

Addio Mia Bella Addio

Song by Carlo Alberto Bosi (1848)

All'armi, all'armi

Poem by Giovanni Berchet, read by Roberto & ensemble

Su, Figli d'Italia! su, in armi! coraggio!
Il suolo qui è nostro; del nostro retaggio
Il turpe mercato finisce pei re ;
Un popol diviso per sette destini,
In sette spezzato da sette confini,
Si fonde in un solo, più servo non è.

Su, Italia! su, in armi! Venuto è il tuo dì!
Dei re congiurati la tresca fini!

Dall'Alpi allo stretto fratelli siam tutti!
Su i limiti schiusi, su i troni distrutti
Piantiamo i comuni tre nostri colori!
Il verde, la speme tant'anni pasciuta;
Il rosso, la gioia d'averla compiuta;
Il bianco, la fede fraterna d'amor.
Su, Italia! su in armi! Venuto è il tuo dì!
Dei re congiurati la tresca fini!

Gli orgogli minuti via tutti all'oblio
La gloria è de'forti. - Su, forti, per Dio,
Dall'Alpi allo stretto, da questo a quel mar!

Deposte le gare d'un secol disfatto,
Confusi in un nome, legali a un sol patto,
Sommessi a noi soli giuriam di restar.
Su, Italia! su in armi! Venuto è il tuo dì!
Dei re congiurati la tresca fini!

Su, Italia novella! su, libera ed una!
Mal abbia chi a vasta, sicura fortuna
L'angustia prepone d'anguste città!
Sien tutta le fide d'un solo stendardo!
Su, tutti da tutti! Mal abbia il codardo,
L'inetto che sogna parzial libertà!

Su, Italia! su in armi! Venuto è il tuo dì!
Dei re congiurati la tresca fini!

Voi chiusi nei borghi, Voi sparsi alla villa,
Udite le trombe, sentite la squilla
Che all'armi vi chiama del vostro Comun!
Fratelli, a' fratelli correte in aiuto!
Gridate al tedesco che guarda sparuto:
L'Italia è concorde; non serve a nessun.

RISORGIMENTO /
ITALIAN UNIFICATION

Li sordati boni *The Good Soldiers*

Poem by Gioachino Belli, read by Roberto & Joseph

Subbito c'un Zovrano de la terra
crede c'un antro j'abbi tocco un fico,
disce ar popolo suo: « Tu sei nimmico
der tale o dder tar re: ffajje la guerra ».

E er popolo, pe sfugge la galerra
o cquarc'antra grazzietta che nnun dico,
pijja lo schioppo, e vviaggia com'un prico
che spedischino in Francia o in Inghirterra.

Ccusi, pe li crapicci d'una corte
ste pecore aritomeno a la stalla
co mmezza testa e cco le gamme storte.

E cco le vite sce se ggiuca a ppalla,
come quela puttana de la morte
nun vienissi da lei senza scercalla.

Daghela Avanti un passo (La bella Gigogin)

Song, music by Paolo Giorza (1859)

As soon as any earthly sovereign
Receives a slight in his own estimation,
"You are the enemy----" he tells his nation,
"--Of this or that king! Go and do him in!"

His people, eager to avoid the pen
Or some such pleasantry I will not mention,
Hoist muskets and ship out with the intention
Of making war on French or Englishmen.

So, for some martinet's fantastic whims,
The sheep come stumbling back into the stall
With broken skulls and mutilated limbs.

They toss their lives as children toss a ball,
As if that old whore, Death, who lops and trims
The human race, comes only when we call.

FIRST WORLD WAR 1915-1918

Fratelli Brothers

Poem by Giuseppe Ungaretti, read by Nadia

Di che reggimento siete
fratelli?

Parola tremante nella notte

Foglia appena nata
Nell'aria spasimante
involontaria rivolta
del'uomo presente alla sua
fragilità

Fratelli

What regiment are you from
brothers

Word shuddering in the night

Leaf barely open
In the anguishing air
Involuntary rebellion
of man present to his own
frailness.

Brothers.

O Garizia, tu sei maledetta

Song, traditional melody

FIRST WORLD WAR 1915-1918

Ritorno per il dolce Natale Return for Sweet Christmas

Poem by Ada Negri, read by Romano, Nadia, Roberto & Joseph

Disse la madre: "Lasciate socchiusa la porta, ch'egli verrà".
Fu lasciata socchiusa la porta: egli entra, disceso dall'eternità.
Per strade di neve e di fango gli fu guida la stella in cammino
nei cieli sol quando rinasce, dentro una stalla, Gesù Bambino.
Riaccosta l'uscio in silenzio, appende in silenzio al gancio
il mantello

(fiori e bruciacchi di shrapnel nella divisa ridotta un brandello):
ma ben calca sugli occhi l'elmetto, che la fronte non sia veduta,
e siede, al suo posto, nel cerchio della famiglia pallida e muta.
"Mamma, perchè non ti vedo la veste di seta dal gaio colore?"
"E' in fondo all'armadio, è in fondo all'armadio:
domani la metto, mio dolce amore".

"Babbo, perchè così curvo, perchè tante rughe intorno ai
tuoi occhi?"
"Son vecchio, ormai: vecchio e stanco; ma tutto passa, se tu
mi tocchi":

"Sorellina dal piede leggero, perchè un nastro nero fra i
riccioli biondi?"

"T'inganni, ha il color del cielo, ha il colore dei mari profondi".
Intanto, dalle campane della messa di mezzanotte
gigli e gigli di pace e d'amore fioriranno nella santa notte.
Ed ecco al "Gloria" drizzarsi nell'alta e sottile persona il soldato,
togliendo dal capo l'elmetto, piamente, con gesto pacato.
Scoperta arderà in mezzo alla fronte l'ampia stigmata
sanguinosa:

corona di re consacrato, fiamma eterna, divina rosa.
Ma sotto il diadema del sangue egli il capo reclinerà
come chi nulla ha dato, come chi nulla avrà.

Said the mother: "Leave the door ajar for he will come".
The door was left ajar: he enters, descended from eternity.
Through streets of snow and mud, he is guided by a star on
his journey

from heaven only when Baby Jesus is born again in a stable.
He closes the door in silence, in silence he hangs his cloak
on a hook

(holes and burn-marks of shrapnel in his uniform torn to shreds)
but he pulls his helmet down, over his eyes, so no one can see
his forehead.

And he sits, at his place, in the circle of the family pale and mute.
"Mother, why don't I see you in your silk dress of bright colour?"
"It's deep in the wardrobe, it's deep in the wardrobe:
I'll wear it tomorrow, my sweet love".

"Father, why so bent, why so many lines around your eyes?"
"I'm old, by now: old and tired; but all will pass, if you touch me."
"Little sister with the light step, why a black ribbon in your
fair curls?"

"You're mistaken, it's the colour of sky, it's the colour of deep seas."
Meanwhile, from the bells of midnight mass,
lilies upon lilies of peace and of love bloom in the holy night.
And at the "Gloria", the soldier stands, erect in his tall
slender figure,

removing the helmet from his head, piously, with placid gesture.
Uncovered, in the centre of his brow, glows his wide
bloody stigmata:

crown of an anointed king, eternal flame, divine rose.
Yet beneath the diadem of blood, he lowers his head
Like one who has given nothing, like one who will have nothing.

FIRST WORLD WAR 1915-1918

La ninna nanna de la guerra (War Lullaby)

Poem by Trilussa, ready by Roberto with Nadia & Joseph

Ninna nanna, nanna ninna,
er pupetto vò la zinna,
dormi dormi, cocco bello,
se no chiamo Farfarello,
Farfarello e Gujermone
che se mette a pecorone
Gujermone e Cecco Peppe
che s'aregge co' le zeppe:
co' le zeppe de un impero
mezzo giallo e mezzo nero;
ninna nanna, pija sonno,
che se dormi nun vedrai
tante infamie e tanti guai
che succedeno ner monno,
fra le spade e li fucili
de li popoli civili.

Ninna nanna, tu nun senti
li sospiri e li lamenti
de la gente che se scanna
per un matto che comanna,
che se scanna e che s'ammazza
a vantaggio de la razza,
o a vantaggio de una fede,
per un Dio che nun se vede,
ma che serve da riparo
ar sovrano macellaro;
che quer covo d'assassini
che c'insanguina la tera
sa benone che la guera
è un gran giro de quatrini
che prepara le risorse
pe li ladri de le borse.

Fa la ninna, cocco bello,
finché dura 'sto macello,
fa la ninna, che domani
rivedremo li sovrani
che se scambieno la stima,
boni amichi come prima;
so' cuggini, e fra parenti
nun se fanno complimenti!
Torneranno più cordiali
li rapporti personali
e, riuniti infra de loro,
senza l'ombra de un rimorso,
ce faranno un ber discorso
su la pace e sur lavoro
pe' quer popolo cojone
risparmiato dar cannone.

La canzone del Piave

Song by Ermete Giovanni Gaeta (E. A. Mario)

SECOND WORLD WAR 1939-1945

Se questo è un uomo If This Is a Man

Poem by Primo Levi, read by Nadia & Joseph

Voi che vivete sicuri
Nelle vostre tiepide case
voi che trovate tornando a sera
Il cibo caldo e visi amici:
Considerate se questo è un uomo
Che lavora nel fango
Che non conosce pace
Che lotta per mezzo pane
Che muore per un sì o per un no.

Considerate se questa è una donna
Senza capelli e senza nome
Senza più forza di ricordare
Vuoti gli occhi e freddo il grembo
Come una rana d'inverno.
Meditate che questo è stato
Vi comando queste parole.
Scolpitele nel vostro cuore
Stando in casa andando per via
Coricandovi alzandovi
Ripetetele ai vostri figli.
O vi si sfaccia la casa
La malattia vi impedisca
I vostri nati torcano il viso da voi.

You who live safe
In your warm houses,
You who find, returning in the evening,
Hot food and friendly faces:
Consider if this is a man
Who works in the mud,
Who does not know peace,
Who fights for a scrap of bread,
Who dies because of a yes or a no.

Consider if this is a woman
Without hair and without name,
With no more strength to remember,
Her eyes empty and her womb cold
Like a frog in winter.
Meditate that this came about:
I commend these words to you.
Carve them in your hearts
At home, in the street,
Going to bed, rising;
Repeat them to your children.
Or may your house fall apart,
May illness impede you,
May your children turn their faces from you

Se non ci ammazzan i crucchi

Song recorded by Dario Fo

SECOND WORLD WAR 1939-1945

Non gridate più Shout No More

Poem by Giuseppe Ungaretti, read by Nadia & Roberto

Cessate d'uccidere i morti,
Non gridate più, non gridate
Se li volete ancora udire,
Se sperate di non perire.

Hanno l'impercettibile sussurro,
Non fanno più rumore
Del crescere dell'erba,
Lieta dove non passa l'uomo.

Stop killing the dead,
Shout no more, don't shout
If you still want to hear them,
If you're hoping not to perish.

Their murmur is Imperceptible,
The sound they make no louder
Than growing grass,
Happy where men don't pass.

Pietà l'è morta

Song by Nuto Ravelli

La casa in collina House on the Hill

Prose by Cesare Pavese, read by Roberto & Joseph

Io non credo che possa finire. Ora che ho visto cos'è la guerra civile, so che tutti, se un giorno finisce, dovrebbero chiedersi: "E dei caduti che facciamo? Perché sono morti?" Io non saprei cosa rispondere. Non adesso almeno. Né mi pare che gli altri lo sappiano. Forse lo sanno unicamente i morti, e soltanto per loro la guerra è finita davvero.

I don't believe it can end. Now that I've seen what war is, what civil war is, I know that everybody, if one day it should end, ought to ask himself: "And what shall we make of the fallen? Why are they dead?" I wouldn't know what to say. Not now, at any rate. Nor does it seem to me that the others know. Perhaps only dead know, and only for them is the war really over.

FROM THE '50s TO THE '80s

Uomo del mio tempo Man Of My Time

Poem by Salvatore Quasimodo, read by Nadia & Joseph

Sei ancora quello della pietra e della fionda,
uomo del mio tempo. Eri nella carlinga,
con le ali maligne, le meridiane di morte,
t'ho visto – dentro il carro di fuoco, alle forche,
alle ruote di tortura. T'ho visto: eri tu,
con la tua scienza esatta persuasa allo sterminio,
senza amore, *senza Cristo*. Hai ucciso ancora,
come sempre, come uccisero i padri, come uccisero
gli animali che ti videro per la prima volta.
E questo sangue odora come nel giorno
Quando il fratello disse all'altro fratello:
«Andiamo ai campi». E quell'eco fredda, tenace,
è giunta fino a te, dentro la tua giornata.
Dimenticate, o figli, le nuvole di sangue
Salite dalla terra, dimenticate i padri:
le loro tombe affondano nella cenere,
gli uccelli neri, il vento, coprono il loro cuore.

You are still the one with stone and sling,
man of my time. You were there in the cockpit,
with evil wings, the sundials of death,
- I have seen you - in the fire-chariot, at the gallows,
at the torture wheels. I have seen you: it was you,
with your knowledge precisely extermination-guided,
as before, as your fathers killed, as the beasts
killed when first they saw you.
And this blood smells as it did on the day
when the brother said to the other brother:
Let us go into the fields. And that chill, clinging echo
has reached down even to you, within your day.
Forget, O sons, the blood clouds
risen from earth, forget the fathers:
their tombs sink down in the ashes,
the black birds, the wind, are covering their hearts.

La guerra di Piero

Song by Fabrizio De Andrè (1964)

FROM THE '50s TO THE '80s

Oltre il ponte che è in mano nemica

Song by Italo Calvino (1961)

La pace (Peace)

Poem by Alda Merini, read by Joseph, Nadia & Roberto

La pace che sgorga dal cuore
e a volte diventa sangue,
il tuo amore
che a volte mi tocca
e poi diventa tragedia
la morte qui sulle mie spalle,
come un bambino pieno di fame
che chiede luce e cammina.

Far camminare un bimbo è
cosa semplice,
tremendo è portare gli uomini
verso la pace,
essi accontentano la morte
per ogni dove,
come fosse una bocca da sfamare.

Ma tu maestro che ascolti
i palpiti di tanti soldati,
sai che le bocche della morte
sono di cartapesta,
più sinuosi dei dolci
le labbra intoccabili
della donna che t'ama.

FINALE

Una Preghiera Semplice *The Prayer of St. Francis*

Poem attribuito a San Francesco d'Assisi / Poem attributed to St. Francis of Assisi
read by Nadia, Joseph & Roberto

Oh! Signore, fa di me uno strumento della tua pace:
dove è odio, ch'io porti amore,
dove è offesa, ch'io porti il perdono,
dove è discordia, ch'io porti la fede,
dove è l'errore, ch'io porti la Verità,
dove è la disperazione, ch'io porti la speranza.
Dove è tristezza, ch'io porti la gioia,
dove sono le tenebre, ch'io porti la luce.

Oh! Maestro, fa che io non cerchi tanto:
Ad essere compreso, quanto a comprendere.
Ad essere amato, quanto ad amare Poichè:
Se è: Dando, che si riceve:
Perdonando che si è perdonati;
Morendo che si risuscita a Vita Eterna.

AMEN.

Domine Fac

Song, a new version by Joshua Kaye
Based on Cantico delle Creature attributed to San Francesco d'Assisi.

Lord, make me an instrument of Thy peace;
where there is hatred, let me sow love;
where there is injury, pardon;
where there is doubt, faith;
where there is despair, hope;
where there is darkness, light;
and where there is sadness, joy.

O Divine Master,
grant that I may not so much seek to be consoled as to console;
to be understood, as to understand;
to be loved, as to love;
for it is in giving that we receive,
it is in pardoning that we are pardoned,
and it is in dying that we are born to eternal life.

AMEN.

Joseph Long – Actor



St Peters Italian Church has wonderful memories for Joseph, as a location for the movie *Queen Of Hearts*, playing Danilo and in which many Clerkenwell Italians made appearances, as friends and residents, throughout the film. Since then he has gone on to appear in numerous film, television and theatre roles. Most recently as General Omer in the feature *Dracula Untold*, Henry Kissinger in the soon to be released

Roberto Landi – Actor



Born and raised in Italy and trained at Arts Educational Schools, Roberto is a versatile actor with a flair for quirky comedy roles and one-of-a-kind characters. Since graduating in September 2013, Roberto has appeared in a number of short films, new plays and rehearsed readings. He has recently appeared in Butterfly Theatre's tour of 'Romeo and Juliet' in Germany as Friar Laurence, and in Jack Garratt's latest video for his single 'Worry', as well as other stage and film projects. Roberto is really excited to be finally working with Tricolore Theatre Company on such a thought-provoking piece.

Nadia Ostacchini – Actor & Artistic Director



Nadia was born in London of Italian parentage and gained a BA (Hons) degree in Italian at University College London before training at The Academy Drama School. She has worked as a professional actress, voiceover artist and corporate presenter. Her 'bread and butter job' for years has been temping as a professional Executive Assistant within many sectors namely Banking & Finance. As Artistic Director of Tricolore, she is able to enjoy the freedom and creative process of exploring the ideas and themes that interest her within a theatrical context. Nadia's stage work has included several major national and international tours, and she has featured in various corporate videos and commercials. Voiceovers for Renault, Nivea, FIFA, a Pirandellian artist-led project entitled: *Treatment For Six Characters*, a new English learning audio book for children in Reggio Emilia for Augeo and a TV narration for NHK World, the International arm of Japan's broadcasting service.

Swedish film, *101-Year-Old Man* and is currently filming *THE LONG WALK* for Lionsgate Productions. On TV Joseph appeared as Luigi in all three series of *Ashes To Ashes* and has made notable appearances in *Doctor Who*, *Zen*, *Holby City*, *Eastenders*, *Spooks* and this year *The Collection* for Amazon Prime/BBC and *Tyrant* for Fox TV. Theatre has seen Joseph as Cardinal Lorscheider in Vatican thriller *The Last Confession* at the Theatre Royal Haymarket in the West End to Silvio Berlusconi in the farce *When Blair Had Bush And Bunga* at the Edinburgh Festival.

Romano Viazzani – Musician (Accordion)



Romano studied accordion with Frank Lilley and Professor Owen Murray. He is a soloist, having performed nationally and internationally at concert halls and on radio and television, a composer, a recording artist and a stage actor and performer. He teaches accordion and adjudicates prizes and exams (at the Royal Academy of Music) and supports projects involving young musicians. Romano was the bandleader and arranger for 'L'Orchestra Rara' and the 'High Society Dance Orchestra' between 1981 and 2002, and then a member of the ensemble 'Gilad Atzmon and the Orient House Ensemble' which won a BBC Jazz Award in 2003. Subsequently the Romano Viazzani Ensemble has brought together a group of outstanding musicians who have performed music of Piazzolla and other tango and related composers with great success in the UK and Italy. He has composed and performed an Accordion Concerto in concert and on BBC

Maya McCourt – Musician (Cello)



Maya McCourt is a professional cellist and singer currently based in London. Graduating in Music from the University of Edinburgh (1st Class Hons) in 2013, Maya has gone on to be a prolific contributor to the live scene in London,

Allison Rosser – Musician (Clarinet)



Ally Rosser is the General Manager of Mahogany Opera Group, a contemporary touring opera company based London. She feels very lucky to have been

Radio 3, and also the sound track for a BBC2 documentary which was nominated for a BAFTA Award in 1987. He is currently writing a Stage Show for which he is also composing the score. He has played as a soloist in concerts, festivals and accordion clubs in the UK and across Europe. He also combines his performance skills with stage acting, with credits in many shows including at the Covent Garden Linbury Theatre ('Songs from a Hotel Bedroom') with Frances Ruffelle, the Lyric Theatre, Belfast ('Jacques Brel is alive and well and living in Paris'), and 'The Accordionist' (in Hampstead, Poole and Exeter) for which he also composed the music and starred with Bethany Jameson. In 2015 he performed in New York with Jacqui Tate and Joanna Strand, with whom he has worked on many cabaret and recording projects. Romano released three solo albums in 2007: 'Viazzani takes Stok', 'Encore' and a classical album focusing on the music of Piazzolla and Davor Bobic.

playing solo and with a number of bands and singer/songwriters. These include folk band Various Guises, alt-Americana band Dana Immanuel & the Stolen Band, and Tom Hyatt, amongst others. Her music has been heard on BBC Radio 2, 3 & 6, and she also works with community music organisation Soundcastle, as well as teaching privately.

able to call Joshua Kaye a dear friend for over ten years. She is very happy, after a long hiatus from playing clarinet to be back performing his music. She also feels very privileged to be working with Nadia and everyone at Tricolore.

Dimitry Devdariani – Director



Dimitry Devdariani was born in Tbilisi, Georgia in 1974. He was trained as an actor, stage designer, director and a playwright. Dimitry staged various classical and modern plays both in London and his native Georgia. Amongst them are *Uncle Vanya* by Anton Chekov; *The Sorceress* by Alexander

Kuprin; Mad Girl by Yoshio Mishima; *Solaris* by Stanislaw Lem; *A Morning with Guy Burgess* by John Morrison, *The Man With The Flower In His Mouth* by Luigi Pirandello, a one act opera by Simone Spagnolo "Even You Lights Cannot Hear Me". Dimitry has worked with the medium of Radio Theatre as well and facilitated numerous drama workshops.

Joshua Kaye – Composer & Musical Director



Josh Kaye is a composer and teacher who lives and works in London. He studied composition at Guildhall School of Music and Drama and The Royal Conservatoire in The Hague. He has written for the stage, the concert hall and he has

arranged songs for bands. He has had work perform at The Barbican and Wigmore Hall and he had worked with the BBC Singers, Exaudi and Tricolore Theatre company. His work is concerned with using simple material to maximum effect. To hear samples of his work please see: www.soundcloud.com/JFK85.

**Andrea Del Cornò – Italian specialist
Researcher of poetry and music for this event.**



Italian-educated, with a Laurea in Political Science from the University of Rome "La Sapienza", completed his studies in London and obtained an MA in History of the Book at the Institute of English Studies, University of London.

napoletana del 1820-21 has been published the *Annali della Scuola Normale Superiore di Pisa* (2010). An English translation of the work is in preparation.

More recently, an essay on Giuseppe Mazzini and his London exile has been published by the *Società Bibliografica Toscana* (2013).

Since 2007 has been sole editor of the Italian Studies Library Group Bulletin, annual publication of the Italian Studies Library Group. He is presently Italian specialist at The London Library, where he has been in post since 2002.

In association with the University of Rome "La Sapienza", he is involved in research on the early Italian Risorgimento and Italian exiles in England. His *Il dibattito politico sulla Rivoluzione*

Peter vanDoorn – Poster & Programme
Peter is a trained actor and singer whose day job involves graphic design and building

websites. Peter was delighted to be asked by Nadia, with whom he trained at The Academy Drama School, to do the design for War & Peace. www.fabulosa.co.uk



Tricolore Theatre Company, a non-profit venture, was founded in 2007 by actress Nadia Ostacchini. Its main aim is to promote international theatre, literature, and language, although as its name suggests, the primary emphasis is on Italian work, specialising in bilingual plays for children. Tricolore's first Christmas show, 'THE GINGERBREAD MAN/ L'OMETTO DI PAN PEPATO', in a new adaptation by Penny Culliford, toured London and Rome in 2008-2009. Amongst other bilingual poetry and music evenings, performances and children's entertainment sessions, a new Bolivian play at The King's Head theatre in 2010 was followed by an English / Italian commedia inspired play, 'THE GOLDEN CHAIN/LA CATENA D'ORO' at the Teatro Technis theatre in 2012. Two historical re-enactments at Fishmonger's Hall and Freemason's Hall in 2014 followed as part of a series of events organized by The Mazzini Garibaldi Club in collaboration with the Italian Embassy, commemorating Giuseppe Garibaldi's

visit to London in 1864. SAFFRON HILL was written to commemorate the 75th Anniversary of the Arandora Star tragedy, played to a sell-out audience at The Pleasance Theatre in October 2015. Tricolore are currently exploring sponsorship opportunities to stage a re-run of Saffron Hill as well as the premiere of a new bilingual English/Italian production for young children in 2017.

They would like to thank The Mazzini Garibaldi Foundation for sponsoring GUERRA E PACE, The British Italian Society for their very kind donation and ST PETERS ITALIAN CHURCH & CASA ITALIANA SAN VINCENZO PALLOTTI for hosting and supporting their event.

Website: www.tricolore.org.uk / Facebook TricoloreTheatreCo / Twitter @tricolore_tc

If you would like to join our mailing list, please email nadia@tricolore.org.uk.



In Loving Memory of Victor (Vic) Heissl, a founder member of the Italian Catholic youth club at Casa Italiana San Vincenzo Pallotti in July 1960. This club was the meeting point for the very first Italian immigrants. Vic's work and dedication for the Italian club will never be forgotten.

Also praying for all the victims and those affected by the earthquakes this year in central Italy. Please see information on the back page of this programme to make a donation to the Italian Red Cross.

Praying also for World Peace.



Mazzini-Garibaldi Club

Mazzini Garibaldi Club Limited dates its origins to the arrival of Giuseppe Mazzini in London and the visit of Giuseppe Garibaldi to the United Kingdom, and the Risorgimento. The Club was registered as a Friendly Society with the Italian Embassy, the Italian Consulate, St Peter's Italian Church, The Italian Hospital, The Scalabrini Centre and many Italian associations both in the United Kingdom and Italy. It has raised funds for Great Ormond Street Children's Hospital, St Peter's Italian Church, the Earthquake Fund (in 1995) as well as other worthy causes.

For many years the Club was an important focal point for many Italians in London who had recently arrived into the country, and who needed help to find employment, accommodation and a social base.

The current Mazzini Garibaldi Committee is working to ensure the role of the Italian Community in London and the historical origins and traditions of the Club are not forgotten and the sense of community is retained for



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the continued benefit of members and friends alike. The Mazzini Garibaldi Club has through the sale of its Club premises in Red Lion Street in London assisted in the establishment of the Mazzini Garibaldi Charitable Foundation.

The Club is always interested in attracting new members. If you would like to join the Club, please email your request to: dpini@pinifranco.com

New members are welcome to join our annual Christmas Lunch at Highgate Golf Club on Sunday 27th November at 1.30pm

Join us on Sunday 13th November at 11am for a Remembrance Service for the Arandora Star 1940 wartime tragedy.

Find us on the web:
www.mazzinigaribaldiclub.org and
www.mgfoundation.com

On Facebook: Mazzini Garibaldi Association
On Twitter: @mazzinigaribald

The Catholic Performing Arts Association (CaAPA)

Our diverse group of members, comprised of actors, directors, writers, singers, musicians and other entertainers, share in a creative community where they can also grow in their spiritual values. We also aim to serve the wider community.
www.catholicassociationofperformingarts.org.uk



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Since it was founded seventy years ago, the British-Italian Society (BIS) has worked to increase knowledge and understanding in the UK of Italian culture in terms of history, institutions, way of life, language and contribution to civilisation. This it does through lectures, publications, exhibitions, readings and concerts. It also raises money for people in need both in the UK and Italy.

Circumstances have changed considerably since the founding "Friends of Free Italy" first met in 1941. Today, thousands of British people know Italy at first hand from visits there, just as thousands of Italians know Britain. Millions more know Italian culture from a myriad of sources. There are extensive financial, business, cultural, educational and other links. As a

fellow member of the European Union, Italy is scarcely 'foreign' any longer in the classic sense of the word.

The Society plays a role in the vast panorama of British-Italian relations. It provides a forum for all those who wish to learn about, sustain or develop their knowledge and love of Italy and Italian culture. In bringing together like-minded Italophiles, the Society provides a network of contacts and friendships in which all aspects of Italian culture can be explored and pursued.

Events and Membership:
Mrs Elisabetta Murgia
elisabetta@british-italian.org

www.british-italian.org

Thank you also to:

• Alberto, Marcella and Ireo Ostacchini • Padre Andrea, Padre Riccardo e Padre Giuseppe at St Peters Italian Church • The Mazzini Garibaldi Club Foundation and Club • Elisabetta Murgia and the The British Italian Society • Mickey Morena and John Fulgoni at Casa Italiana San Vincenzo Pallotti: @casaitalianaUK • Bruna Morena & Maria at The Parish office • The Italian Studies Library, London • Virginia Vanni - The Italian Chamber of Commerce • Cinzia Colella and The Italian Community: www.theitaliancommunity.co.uk • Mariella Riccobono - Eugenio Montale Library at The Italian Cultural Institute • Paul Clayton at Anglo American • Philip Baglini Olland and The independent on line magazine in London: www.italoeuropeo.com • Liliana Luongo • Tricolore Theatre Company's loyal friends & supporters – you know who you are!

EARTHQUAKE IN CENTRAL ITALY

If you would like to make a donation (paypal) to the Italian Red Cross, actively involved in the relief effort in the areas hit by the Earthquake in central Italy, please email: aiuti@cri.it, call 0039 06-5510 or make a donation directly into the Red Cross's account:

IBAN: IT40F0623003204000030631681

BIC/SWIFT: CRPPIT2Po86

Beneficiario: Associazione Italiana della Croce Rossa

Causale: "Terremoto Centro Italia"

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PUDDINGPRESS



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Tricolore will be selling
Usborne publishing bilingual
children's books at less than ½
price and making a donation
to Casa Italiana San Vincenzo
Pallotti club.



Paddy Gormley

Paddy manages the Tricolore
and Mazzini-Garibaldi
websites
www.wordsinaction.info
(teaching)
www.excitingwriting.info
(writing)
www.paddygormley.info
(web design)

The Anglo-Italian Family History Society

Members support each
other in tracing their Italian
ancestry back to Italy. If your
ancestors lived in the UK
after moving from Italy, our
website and our quarterly
journal can help you research
your family history."
anglo-italianfhs.org.uk

Alfredo Procaccini

Psychologist, NLP Practitioner, Hypnotherapist & Naturopathist
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***Guerra e Pace / War and Peace* an event by Tricolore Theatre Company**

As the commemorations for Remembrance Day saw a flurry of red poppies in the streets of London, Nadia Ostacchini and the Tricolore Theatre Company brought to stage *Guerra e Pace / War and Peace*, a bilingual (English and Italian) poetry and prose event with songs and live music.

Supported and endorsed by the Mazzini-Garibaldi Foundation and the British-Italian Society *War and Peace* was held on Saturday 12 November at St. Peter's Italian Church and presented a selection of Italian songs, poems and prose spanning from the *Risorgimento* period to the early 1980s. The charitable event was also an occasion to remember and commemorate Victor (Vic) Heiss, a founder of the Italian Catholic youth club at Casa Italiana San Vincenzo Pallotti. The Reverend Father Andrea Fulco, Parish Priest at St. Peter's, thanked those present for their generosity and donations made to the Church.

War and Peace unfolded in four distinct sections - the *Risorgimento*, the First World War, the Second World War and the 1950s to the 1980s - kept together by a common thematic thread.

A well-attended audience was treated to the evocative reading of various poems by Giovanni Berchet, Gioachino Belli, Giuseppe Ungaretti, Ada Negri, Trilussa, Primo Levi, Salvatore Quasimodo and Alda Merini. The selection put forth purposely emphasised less obvious choices but ones which were still poignant and significant.

During the *Risorgimento* and the Wars of Italian Independence (1848-1866) popular songs and poems were imbued with moral tension throughout, presenting a message with univocal significance: War depicted as a heroic deed only through which the achievement of Italian unity, freedom and independence would have been accomplished. A discordant voice, however, was the one of Gioachino Belli. In his poem *Li sordati boni*, Belli, writing in Roman dialect, censures categorically any armed conflict as the whim of the rulers and crowned heads.

The horrors of War, of the «useless massacre» in the words of Pope Benedict XV, were the main theme of the selected songs movingly performed by a trio of talented musicians. The notes of *O Gorizia tu sei maledetta*, a First World War song sang by Italian soldiers in the trenches on the Carso line, or *Oltre il ponte che è in mano nemica* (the lyrics of which was written by Italo Calvino) were a powerful reminder of the tragedy of War. Whilst the sober tone of readings from Cesare Pavese's *House on the hill* or the humbling words of primo Levi's *If this is a man* prompted reflections on the unspeakable consequences of armed conflicts, as War - any War - is a defeat for Humanity.

The final piece - a musical rendition of the *Canticle of the Creatures* - was a celebration of Saint Francis of Assisi and his message of brotherhood and universal peace which summed up the spirit of a brilliant and commemorative evening. As an event *War and Peace* - with excellent stage direction and performances by Nadia Ostacchini, Joseph Long and Roberto Landi, - offered not only entertainment but first and foremost the occasion to pause and reflect on a theme which continues to tragically resonate with us all.

Andrea Del Cornò
(The London Library)