

The Italian Ministry of Tourism and Performing Arts

ITALY IN HOUSTON



**The Italian Ministry of Tourism and Performing Arts
presents**

ITALY IN HOUSTON

A cultural program

October 12th - 31st 1987

Music, Dance, Plays, Marionette Theatre, Cinema,
Environmental Lights, Italian Folkloric Dance and
Music, Arts Exhibits, Lectures on cultural and scientific
subjects.

**Under the High Patronage of the President of the
Republic of Italy**

Greetings to our friends in Italy and in Texas!

It is with great pleasure that I anticipate the beginning of the "Italy in Houston" cultural program. I extend my most heartfelt welcome to our visitors from Italy and from other cities in the United States.

This program will be received very enthusiastically not only by our local Italian community whose contribution has been outstanding, but also by all Houstonians. Our performing groups have traditionally evinced a profound interest in Italian themes.

The Houston Grand Opera is featuring "Aida" and "La Rondine" during its next season, and our Museum of Fine Arts has recently offered a very successful Italian film festival.

We feel privileged by the fact that the Italian Ministry of Tourism has selected our city to host "Italy in Houston". Our community is looking forward to enjoying the cultural heritage of Italy which has been felt throughout the world for centuries.

Again, welcome to Houston!

Kathryn J. Whitmire
Mayor of Houston

"Italy in Houston" is a Festival that I am particularly proud to present. It is an initiative directed above all at strengthening the ties of friendship and understanding between Italy and the United States of America, through the presentation of significant cultural and artistic expressions of our country; however, it also aims at introducing innovative forms of close cooperation between tourism and the performing arts for the purpose, never before attempted, of realizing a single combined promotional project.

Given these intentions, where else in the United States could this Festival be held if not at Houston? A city of unique architecture, of great cultural strength and diversity, and with a most remarkable growth history in the fields of business and technology. In addition, the Festival coincides with the Asta Convention of more than 6000 tourist operators coming from all over the world, who will be welcomed by Houston, the city of tomorrow, at the very moment when it is a walkway for Italy's past and present.

For, essentially, the Festival is a "journey" through the ancient popular traditions and feasts of our country, our handicrafts, visual arts, theater, dance, music and cinema; a journey which we hope will enhance the image of Italy, stimulate an intelligent cultured tourism and encourage the presence of Italian artists in foreign countries.

These motivations lead back to a basic concept of great relevance today: that is, that culture is not a mere static unproductive asset, but can instead become an important "business" when it is viewed as a reason for travel, for the exchange of ideas and of knowledge.

The important assistance given by the regions and municipalities involved in the project for the realization of this Festival must be remembered with gratitude and appreciation. I am firmly convinced that closely-coordinated multi-regional projects will become increasingly vital in the future for illustrating the vast cultural potential of our country, in all its aspects.

I should also like to express my sincere thanks to all those who, in Italy and at Houston, have made the realization of this Festival possible by their unsparing and enthusiastic efforts. May it meet with the success it deserves.

Franco Carraro
Minister of Tourism and Performing Arts

**ITALY IN HOUSTON is coordinated by
The Commission for the Study and
Coordination of Promotional Initiatives
in North America**

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ENIT (Ente Nazionale Italiano Turismo), EAGC
(Ente Autonomo Gestione Cinema), ETI (Ente
Teatrale Italiano), CIDIM (Comitato Nazionale
Italiano Musica, IMC-UNESCO)

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Italo Gomez

Operative Secretariat:
CIDIM (Comitato Nazionale Italiano Musica, IMC-
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Publicity Campaign:
ENIT (Ente Nazionale Italiano per il Turismo)

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The Festival has been realized with the invaluable
help and assistance of the Italian Consul General
in Houston, **Luca Brofferio**, and of the entire staff
of the Consulate General.

**ITALY IN HOUSTON is presented by
Ministero del Turismo e dello Spettacolo
(Ministry of Tourism and Performing Arts)**

in cooperation with:

EAGC (Ente Autonomo Gestione Cinema)
(Independent Organization for the Management of Film)

ENIT (Ente Nazionale Italiano per il Turismo)
(National Organization for Tourism)

ETI (Ente Teatrale Italiano)
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(Ministry for Scientific Research)

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And the support of:
The City of Palermo
The City of Venezia
The City of Vicenza

SUMMARY

La Luce Italiana	Page 2
Le Luminarie	
Lux Fulgebit	
Leonardo's Star	
Opera	12
Giustino	
Naples and Venice	
Il Suono Giovane	22
Giovanni Sollima	
Giulio Giannelli Viscardi	
Jasna Corrado Merlak	
Midday Concerts	30
Quartetto d'Archi di Venezia	
I Solisti Italiani	
Dance	36
Aterballetto	
Sosta Palmizi	
Musicals	46
Whirlwinds	
Pulcinella	
Assolutamente	
Marionettes	60
Varietà	
L'Opera dei Pupi Siciliani	
Regions	69
Puglia	
Sardinia	
Sicily	
Veneto	
Folklore	78
Sardinian Music and Dance	
Sicilian Music and Dance	
Cinema	88
Joan of Arc at the Stake	
Thirteen films by Roberto Rossellini	
Photographic Exhibit and Seminars	
New Italian films	
Music from Italian films	
Exhibits	112
Gian Domenico Tiepolo	
Renzo Piano	
L'Opera dei Pupi Siciliani	
Lectures	120
Summary of Program	122

The idea of holding an Italian Festival in the United States of America and, in particular, in Houston, was motivated by the desire to present, in one of the most outstanding centers of scientific and technological development of the United States, an image of our country which would closely reflect the artistic tradition that is the hallmark of all our history and to which we owe our present achievements in the cultural and, believe it or not, also in the economic field.

The intention is to propose Italian culture as a theme for international events, directed to making Italy correctly appreciated abroad for what it stands for in the world of modern Art, by means of interdisciplinary programs which reveal the bonds existing between past and present and clearly show how our modern artists are but the continuation of a long-living tradition.

"Italy in Houston", therefore, has two principal aims: firstly, to give the American public a look at genuine Italian cultural initiatives by proposing activities characterized by a visible interrelationship between past and present; secondly, to give Italian artists the opportunity of experiencing different philosophies of creating and staging a production. Why Houston? Because Houston is one of the most appropriate places for a festival of this kind. A leader in the field of scientific research and advanced technology, this fine town is now also alive with an ever-increasing number of initiatives in the field of the performing arts. A highly impressive example of "the city of the future", with architectural features of ultra-modern conception and of great landscape beauty, Houston is the ideal meeting-place for a comparison between the old and the new, a comparison which, with this Festival, we intend to center on the concept of "light", considered in various aspects, that is:

- **folkloristic**, with the installation of the traditional "luminarie" (light structures) of Southern Italy; with performances of scintillating folk music and dance; and with the unique Neapolitan songs of Lina Sastri;
- **religious**, with the mystical performance of "Lux Fulgebit";
- **history of art**, with the presentation of "Giustino", a recently rediscovered opera by Antonio Vivaldi, in the setting of a wooden reproduction of Andrea Palladio's Teatro Olimpico; with an exhibition dedicated to a project of one of Italy's greatest contemporary architects, Renzo Piano, for restoring the Palladian Basilica at Vicenza to its original intended use as a public building; and with an exhibition of Tiepolo frescoes from the family villa at Zianigo near Venice;
- **music**, with the sparkling, resplendent masterpieces of Baroque composers such as Pergolesi and Vivaldi and the brilliant performances of young Italian artists who have come to Houston as part of the project for encouraging musicians of the new generation, "Il Suono Giovane";
- **dance**, with two independent dance companies, Aterballetto and Sosta Palmizi, which in their different ways represent the most important expressions of Italian contemporary dance;
- **theater**, with two shows in which music is as much a protagonist as words and gestures: "Pulcinella", based on an unpublished text by Rossellini and directed by Maurizio Scaparro, and "Whirlwinds", a musical based on the astonishing and adventurous life of Lorenzo da Ponte, the librettist of Mozart's most luminous operas. "Whirlwinds" is presented in world première at Houston;

- **cinema**, with a retrospective on Roberto Rossellini, a homage to his genius; with the U.S.A. premières of three recent Italian movies; and with a live concert of music from various well-known Italian movies;

The Festival has not forgotten the ancient art of the Marionette Theater and is staging performances by two traditional Italian companies: "I Nuovi di Podrecca", from Friuli-Venezia Giulia, and the "Opera dei Pupi", from Sicily; nor has the opportunity been missed for organizing Round Tables on important topics such as medical cooperation between the U.S.A. and Italy and the Italian Space Program.

In these twenty days, with the help of the artists participating in the multifaceted program, we are presenting a range of performances which we hope will interest and entertain the people of Houston - and even more that it will arouse in them the wish to visit our country and get to know us better. If we succeed in this, it will indeed be our greatest reward.

Italo Gomez
Festival Director

A special thanks to the Departmental Heads, Officers and Staff of the various Divisions of the Ministry of Tourism and Performing Arts who have generously given invaluable support towards the realization of this initiative.

La Luce Italiana



The city was in a blaze of light —
all her domes, towers, and the long
lines of her beautiful palaces
revealed in the varying red and
golden flames of a hundred
thousand lamps and torches.
Pyramids of fire, transparencies,
and illuminated triumphal arches
filled the four principal streets, and
the fountain in the Cathedral
square gleamed like a jet of molten
silver....

Bayard Taylor, 1857

LE LUMINARIE

A project of light sculptures placed in five downtown areas.
Constructed in a Baroque style, visitors may walk through them.

LUX FULGEBIT

The Mystery of Light & Darkness (Mystical Performance).

LEONARDO'S STAR

A lighted sculpture by Valerio Festi, inspired by Leonardo da Vinci's Icosahedron.

IMAGES OF ITALY IN HOUSTON

Banners in Downtown and Uptown.

Downtown

October 12 - October 18
Monday, October 12
At 7:00 PM

Opening Ceremony
Sicilian and Sardinian Dance and
Music
At 7:00 PM

Presented by:
The Sicily and Sardinia Regions

Le Luminarie

A project of light sculptures placed in five downtown areas. Constructed in a Baroque style, visitors may walk through them

A project by **Valerio Festi**
Organization by **Battibaleno**

City Hall Park
Galleria Pavone
Peacock Arcade

Family: **Mariano** from Scorrano
Arcade with architectural motives in the style of the Thirties

Tranquility Park
Pezzi a solo "Ventaglio"
Solo pieces, "Fan"

Family: **De Cagna** from Scorrano
Single installations with typical Lecce Baroque motives

Civic Center Parking, Jones Plaza
Galleria Duomo
Cathedral Arcade

Family: **Mariano** from Scorrano
Arcaded gazebo with Gothic motives

Civic Center Parking, Jones Plaza
Pezzi a solo "Fiori d'Arabia"
Solo pieces, "Flowers of Arabia"

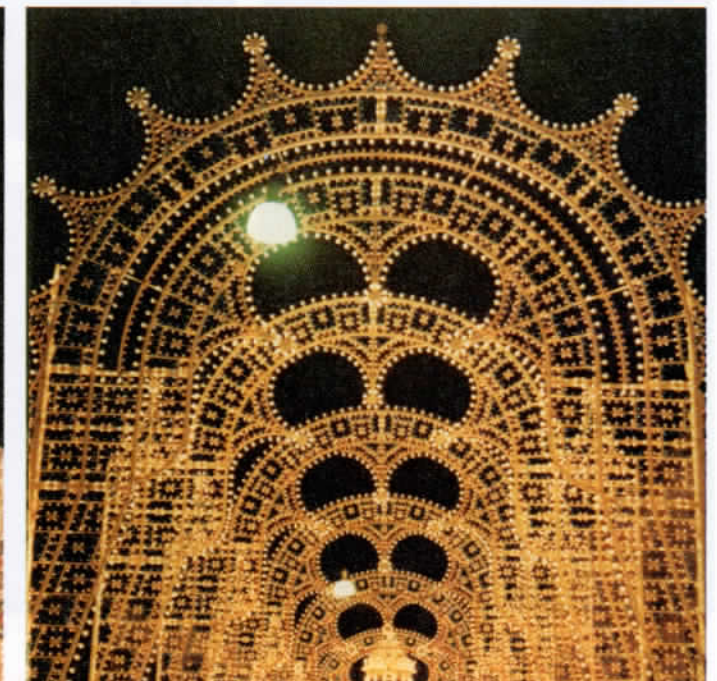
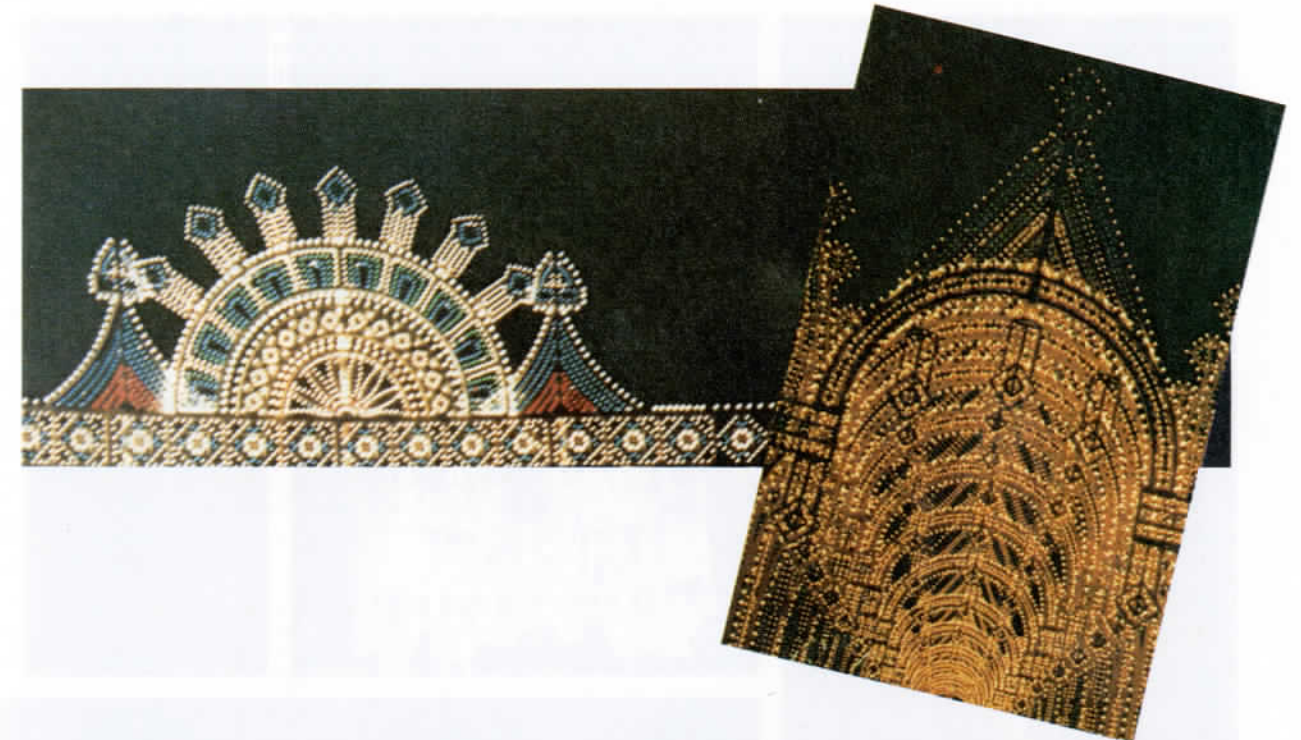
Family: **Paulicelli** from Triggiano
Single installations with Middle East motives

Civic Center Parking, Jones Plaza
Spalliera Merletto
Merletto's Trellis

Family: **Paulicelli** from Triggiano
Scenic arrangement enclosing the whole area with Middle East motives

Hermann Park
Galleria Reale
Royal Arcade

Family: **De Cagna** from Scorrano
Arcade with typical Lecce Baroque motives



Trinity Episcopal Church
Main St. & Holman Ave

Friday, October 16
At 8:00 PM
Saturday, October 17
At 8:00 PM

Lux Fulgebit

The Mystery of Light & Darkness
(Mystical Performance)

Musical Part edited by Bonifacio Baroffio
Texts written with the cooperation of Giulio Meiatini
Scenography by Valerio Festi and Maurizio Schmidt
Conceived by Bonifacio Baroffio, Valerio Festi, Italo Gomez
Screenplay by Monica Maimone

CHARACTERS

Light, singing voice:
Light, reciting voice:
Man, reciting voice:
Darkness, reciting voice:
Chorus:

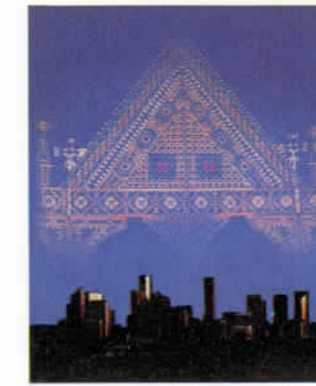
ACTORS

Catherine Schroeder
Isis Kruger
Maurizio Schmidt
Rita Falcone
Kantores

A light show with Gregorian and Ambrosian Chants
(VIIIth to XIIIth centuries).

Extracts from:
Novalis (Hymns to the Night, Book of Job),
St. Augustine (Confessions, First Letter of St. John),
St. Bernard (Sermon 45, Canticle of Canticles),
Andrew of Crete (Weeping Song, Revelation)

If I say, Peradventure the darkness shall cover me: then shall my night be turned to day.
Yea, the darkness is no darkness with Thee, but the night is as clear as the day: the darkness and the light to Thee are both alike.



George Brown
Convention Plaza

October 12 - October 31



Leonardo's Star

A lighted sculpture by Valerio Festi, inspired by Leonardo da Vinci's Icosahedron

Technical project by Dario Command

Leonardo da Vinci adopted a regular icosahedron (that is, a 20-faced polyhedron conforming to Plato's golden rule) as a perfect "image of light"; in fact, the perfect relation between bases and vertices of the solid represented in his eyes the maximum expression of harmony.

This large-scale version of Leonardo's Star is intended to be a sculpture of light, a replica of a symbol from the past which is realized with modern materials and placed at the center of George Brown Plaza.

The internal structure of the star is realized in Mero tubular elements, with a special joint constructed expressly by the German firm Mannesman to Festi's design.

The vertices are faced with Sirra cloth (a special light-filtering material generally used for studio illumination) so as to enable the sculpture to shine in the dark as brilliantly as possible.

The star created by Valerio Festi has a diameter of 8 metres and rests on a 3-metre high support.

The technical project is by Dario Command. Sandro Breschi and Francesco Ricci are responsible for the construction details of the supporting structure.

A star for every State and a State for every star

Robert C. Winthrop

Presented by:
ENIT

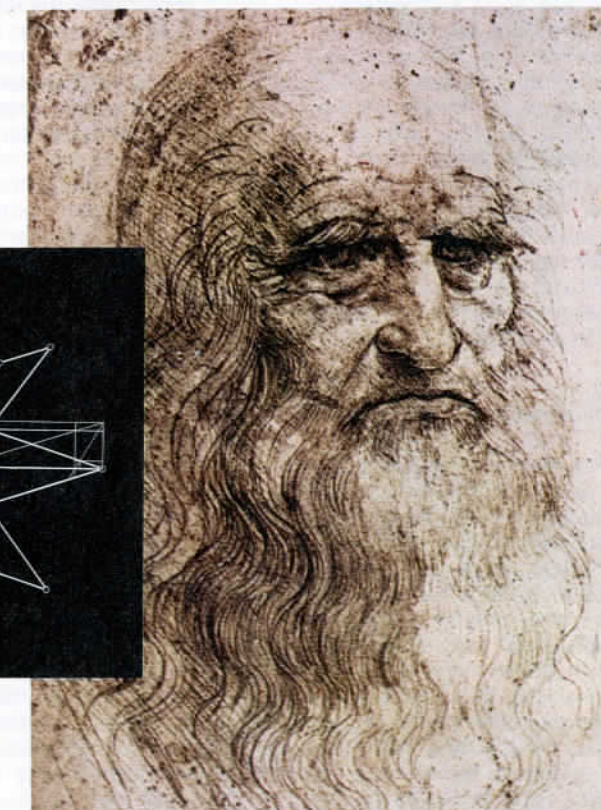
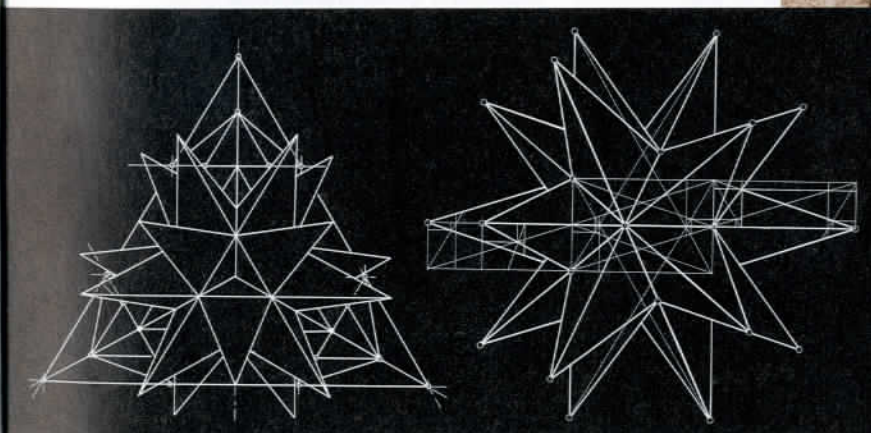
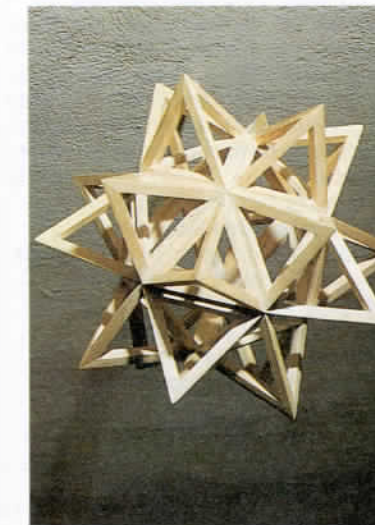
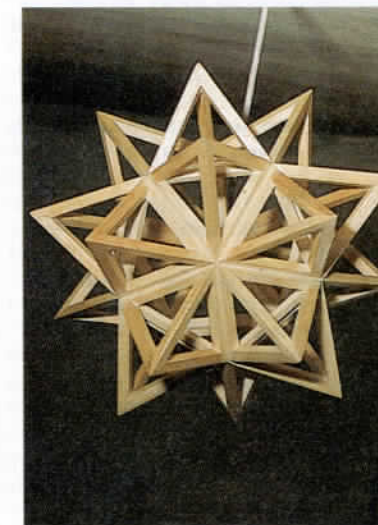
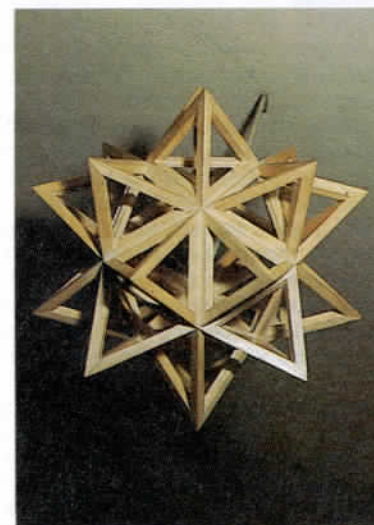
October 12 - October 31
Downtown and Uptown

Images of Italy in Houston

Banners in Downtown and Uptown

Project by Renzo Milan

In cooperation with:
Central Houston
Uptown Houston



LE LUMINARIE

Festive light

The light/festival relationship unites anthropology and latitudes, and every form of human community in its religious or civil anniversaries. The defeat, albeit temporary, of the dark of night; the banning of ancestral fears connected with it; the "transgressing" prolongment of communal life with festivity in the piazza. All this and, more simply, a natural linking of joy and light, has led to an identification of the gorgeous illumination with the recurring festive transformation of space.

From big bonfires to fireworks, from processional torches to public illuminations; the apparatus of grand events involving the masses has need of "spree" of luminosity, of a cathartic immersion in purifying light. In the age of European Baroque there evolved the highest degree of formal precision in the making of hangings, decorations for the celebration of festivals, the numerosness of which showed the power of the king, indeed good government. There were celebrations of anniversaries connected with reigning dynasties, to which, however, all the people were invited. Together with the great scenic apparatus which transformed the piazzas (enlarged for naumachiae; vulcanoes of papier mâché which erupted with fire; ephemeral "imperial" palaces created on the banks of rivers), we have the first architected constructions with lights.

Illuminations

Fire, light are no longer a careless "squandering" of illumination or ritual, an unrestrained "spree" but, entrusted to architects who change the face of the city for festivities of a few days, they become ornament. The grand ephemeral palaces are surrounded with illuminations which throw into relief their most elaborate form; the triumphal arches, in order to live through long nights of celebration, are covered with little wick lights which burn continuously and sketch in perspective the back ground — ancient forebears of the

illuminations of the Southern Mediterranean.

Yet only in the eighteenth century, when the Festa (festival) — no longer the gymnasium for bold aesthetic experimentation by artists — moved away from the city and was relegated to small centres, did the art of illuminations see its maximum development. The small masters in decoration, who with little resources have to reproduce the gorgeousness, sumptuousness, of a world they have only caught a glimpse of, begin to construct so that in place of imposingness they put gracefulness, in place of architectural opulence filigree. Arches come into being, structures to support the illuminations that, placed centrally in the avenues of the town, produce illusory perspectives, elongate and magnify modest streets.

Cathedrals of light

Naturally the change from oil to gas, and from gas to electricity, radically alters the way illuminations function. Instead of being a border element, they become the centre of the Festa. Colour and varying intensities of electric bulbs become powerful factors which facilitate a three-dimensional design; the contemporaneous lighting-up accentuates the wonder of the show and, finally, better building techniques and montage guarantee complex structures which are no longer commentary on what exists, but pure sculpture in light.

The different schools of designers are distinctly recognisable. The Pugliese and that of the Campagna work out designs reminiscent of the traditional architectures of the respective regions. The lacelike, Baroque Neapolitan style, and the sumptuous, deliriously Baroque one of Lecce are from two schools profoundly different. Working with little bulbs, the Campagna school animates pictures of light, generally of religious subjects, which are raised in piazzas, often in front of actual churches; it puts life into elaborate arches often three dimensional, of different sizes and degrees of luminosity of bulbs. Campagna school neglects, however, for choice and because of the street plan, the perspective of galleries, which are treated separately like single frescoes. But the Pugliesi have brought the art of perspective to unimaginable levels: their galleries, loaded with light,

redundant in arches of a heavy oriental Baroque, are real cathedrals of light. The gaze gets lost in distances that seem infinite, and the intensity of light cancels out surrounding space.

The illuminations seem, arriving from a distance, like cities of coloured crystal — great avenues constructed with triumphal arches, pieces alone to indicate piazzas and, in the end, the Cassa Armonica with the music/monument of the popular Southern festa.

Families

Like the subdivision of these two different schools, there remain the traditions of the families of "illuminists". An "illuminist" is not made — he may change, be renewed, restructure the family firm, but it all starts from there. With secrets passed from father to son — the number of paces (measurement in metres does not come into it) from one arch to another, different for every gallery, to get the right perspective; the 'lace touch' with the wood or enamelled tin; the ratio between intensity of light and colour to create chiaro-scuro; the technique of "setting up". Every head of family knows these things and passes them on, so that his son's experience in the field gradually grows, his son being heir to both knowledge and material. In the piazza, at the festa (festival), the head "illuminist" does not touch the scaffolding — he follows with a sharp eye the progress of the youths on the long ladders with the trolley, the stability, too, of the supporting poles, the anxious playing out of iron ropes. He waits — for the comment of people on the novelties that come out every year (the illuminations have new ornaments and colours each season); the murmur of wonder and applause expected at the evening lighting-up; the suggestions of the old; the first notes of the Banda dalla Cassa Armonica, the real signal that the festa has started. Heirs of a substantially oral tradition, the families do not keep records of their work. They jealously keep, however, (but do not show to the public) sketches of the galleries, where the crude hand of the ancient founders of the "Company of civil and religious decorators" has sketched regal images — Gothic basilicas, Arab palaces, Flemish cathedrals. Landscapes never seen, dreamed

up and re-invented by a popular art, the object of which, as Bernini stated, is "The end, the wonder".

Sculptures of light in Houston

In this city of perfect architecture, a great contemporary laboratory for the art of construction, luminarie from Puglia will be placed a visible and impressive symbol of the Festival of Italian Culture.

Everything, in this city of the future, happens in the ordered, planned spaces between the skyscrapers — here are real squares, real avenues, here people stroll shielded from a hostile climate and live their social life. The "outside" is a chancy thoroughfare, perforce busy with cars, a desert for pedestrians. This proud landscape of new "cathedrals", of hotels, banks, offices, at night blazes with lights, is lit up, high into the sky.

The luminarie, motor and symbol of the Mediterranean festa, which does everything in the open air, and on a horizontal plane contrast with this New world. And, proud of their beauty and ephemeral grace, they accept the challenge, to set up Downtown, in the heart, most boldly complex past, of the city.

But just because they are born in the open, for pleasure, for places of passage, and are delightfully "useless"; because they live for illusion and multiply it in their delirious cascades of light, they will reject — unlike other sculptures placed to guard the sky-scrapers — the concrete and asphalt. They will not be admired on a distracted stroll. They must be used — in real thoroughfares.

They are situated in the gardens — reflected in the water of the City Hall Park; they reflect the waterfalls of Tranquillity Park; they surround completely the Civic Center Parking; they will end, we hope on the road of light that crosses Hermann Park like a wild fantasy.

In these spaces, there are three families: De Cagna from Scorrano, Paulicelli from Triggiano and Mariano from Scorrano; they will set up for the first time together their most important pieces — galleries, and other forms of illuminations, with 120,000 electric bulbs, using 1000 K.W.

Monica Maimone

LUX FULGEBIT

At sunset, in the last reflections of the day, in the easing of daily tiredness, Vespers is perhaps the oldest of hours for prayer. It includes liturgical supplication — the lantern invoked to brighten the approaching darkness; the astonished wonder of man before the mysteries of the Incarnation and the Nativity (the hymn "Mysterium ecclesiae" and the response "O radix lesse"); man's serene trust in the will of Everlasting God in the rejoicing salmody that passes from the need for salvation ("Deus in nomine tuo salvem me fac") to the shout of praise "Laudate Dominum omnes gentes" to be crowned in the humble and sublime acceptance of the Magnificat.

Vespers also includes the return to the baptismal font (response "Cum infantibus") through liturgical gestures symbolising the continuous and repeated renewal of spirit, followed by the trusting close of "Pater Noster".

In the journey towards the Light (first performed in September 1986 at the Autunno Musicale Festival at Como) Father Baroffio has intelligently arranged chants drawn from four centuries of liturgy. The Benedictine Giulio Meiatini has written a text in which man wanders, assailed on one side by the reasoning enticements of Darkness and on the other by the mysterious promises of Light — and this is punctuated by the ample cadences of extracts from Novallis, Job, St Augustine, St John of the Cross, St Bernard and the Apocalypse, all excellently recited. We have, then, an orchestration of transcendent significance, where word and chant go together to suggest the double aspect of the liturgy, that of sinking into the abyss of darkness, sin and death — accompanied to the point of obsession by the first terzine of "Dies Irae", murmured in the background, almost a warning of the most wretched condition of mankind, and that of a slow progress towards luminescent tones which Valerio Festi translates scenically in rays which light up little by little till ritualistically the "Lux fulgebit" is reached.

Then we see the changing of the monks' tunics (before black, now white), a sign of renewed

conversion, the offering amid incense of the Hallelujah at the meeting with the man on the descent from chancel to transept, and finally the sublime blossoming of song released by the voice of Catherine Schroeder.

You notice here the essential expressiveness and dramatic power ("representation" is apt for the liturgy) in the chanting of that prayer which turns us from the linear vaults of the first part (of darkness) to the more open ornamented arches symbolising the joy that rises from the soul. Light.

It is Light that leaves you and welcomes you with the clear spark of a firework to illumine the return on the way down, to leave in distant memory the climb through darkness to the basilica, broken by the brief tremble of torchlight and braziers.

(From a review by Egidio Saracino)

SUMMARY OF PROGRAM

MONDAY, OCTOBER 12

Downtown
At 7:00 PM
Opening Ceremony

Le Luminarie

Downtown
At 7:00 PM

Folklore
Sicilian and Sardinian Music and Dance

TUESDAY, OCTOBER 13

Jones Hall
At 8:00 PM

Opera
Giustino by Antonio Vivaldi

WEDNESDAY, OCTOBER 14

Rice University Media Center
At 4:00 PM

Sardinian Films

Miller Outdoor Theatre
At 8:00 PM

Folklore
Sicilian and Sardinian Music and Dance

THURSDAY, OCTOBER 15

Rice University Media Center
At 4:00 PM

Sardinian Films

Jones Hall
At 8:00 PM

Opera
Giustino by Antonio Vivaldi

FRIDAY, OCTOBER 16

Baylor College of Medicine
At 4:00 PM

Lecture
Scientific Symposium: US - Italian Cooperation
in Medical Research

Hamman Hall
Rice University
At 6:00 PM

Marionettes
L'Opera dei Pupi

Trinity Episcopal Church
At 8:00 PM

Mystical Performance
Lux fulgebit

SATURDAY, OCTOBER 17

Hamman Hall
Rice University
At 3:00 PM - 6:00 PM

Marionettes
L'Opera dei Pupi

Wortham Theatre Center
Cullen Hall
At 2:30 PM

Concerts
Complesso Barocco Italiano

St. John's School
At 6:00 PM

Marionettes
I Nuovi di Podrecca

Trinity Episcopal Church
At 8:00 PM

Mystical Performance
Lux fulgebit

SUNDAY, OCTOBER 18

St. John's School
At 3:00 PM

Marionettes
I Nuovi di Podrecca

At 6:00 PM

University of Houston
Cullen Auditorium
At 8:00 PM

Musical
Whirlwinds

MONDAY, OCTOBER 19

University of Houston
Cullen Auditorium
At 6:00 PM

Musical
Whirlwinds

Wortham Theatre Center
Cullen Hall
At 8:00 PM

Musical
Assolutamente

TUESDAY, OCTOBER 20

Wortham Theatre Center
Cullen Hall
At 12:15 PM

Midday Concerts
Quartetto di Venezia

Jones Hall
At 8:00 PM

Dance
Aterballetto

WEDNESDAY, OCTOBER 21
Fine Arts Museum, Brown Auditorium
At 6:00 PM

Il Suono Giovane
Giovanni Sollima cello

University of Houston
Cullen Auditorium
At 8:00 PM

Musical
Pulcinella

THURSDAY, OCTOBER 22

University of Houston
Cullen Auditorium
At 6:00 PM

Musical
Pulcinella

Fine Arts Museum, Brown Auditorium
At 6:00 PM

Il Suono Giovane
Giulio Giannelli Viscardi flute

Tower Theater
At 8:00 PM

Dance
Sosta Palmizi

FRIDAY, OCTOBER 23

Rice University Media Center
At 2:00 PM

Cinema
Seminar on Roberto Rossellini

Rice University Media Center
At 5:00 PM
Opening Ceremony

Cinema
Photographic Exhibit on Roberto Rossellini

Tower Theatre
At 6:00 PM

Dance
Sosta Palmizi

Bel Air Cinema
At 8:00 PM

Cinema
Joan of Arc at the stake

SATURDAY, OCTOBER 24

Rice University Media Center
At 10:00 AM

Cinema
Seminar on Roberto Rossellini

Rice University Media Center
At 2:00 PM

Cinema
Un pilota ritorna

Wortham Theatre
Cullen Auditorium
At 3:00 PM

Cinema - Live Concert
Music from Italian Films

Rice University Media Center
At 7:30 PM

Cinema
Roma città aperta

Rice University Media Center
At 9:20 PM

Cinema
Paisà

SUNDAY, OCTOBER 25

Rice University Media Center
At 10:00 AM

Cinema
Seminar on Roberto Rossellini

At 1:00 PM

Cinema
Germania Anno Zero

At 4:00 PM

Cinema
Francesco Giullare di Dio

At 7:30 PM

Cinema
Stromboli terra di Dio

At 9:00 PM

Cinema
Viaggio in Italia

MONDAY, OCTOBER 26
Hilton Hotel, Clear Lake

Lecture
The Italian Space Program

At 12:00 Noon

Concert
Jasna Corrado Merlak, harp

Rice University Media Center
At 7:30 PM

Cinema
India

Rice University Media Center
At 9:00 PM

Cinema
Viva l'Italia

TUESDAY, OCTOBER 27

Fine Arts Museum, Brown Auditorium
At 6:00 PM

Rice University Media Center
At 7:30 PM

Bel Air Cinema
At 3:00 PM - at 5:00 PM
at 7:00 PM - at 9:00 PM

Il Suono Giovane
Jasna Corrado Merlak arpa
Cinema
La presa del potere da parte di Luigi XIV
Cinema
A new Italian film (title to be announced)
Speriamo che sia femmina

WEDNESDAY, OCTOBER 28

Wortham Theatre Center
Cullen Hall
At 12:15 PM

Rice University Media Center
At 7:00 PM

Bel Air Cinema
At 3:00 PM -
at 5:00 PM
At 7:00 PM -
at 9:00 PM

Midday Concerts
I Solisti Italiani
Cinema
L'età di Cosimo de' Medici
Cinema
A new Italian film (title to be announced)
La Famiglia

THURSDAY, OCTOBER 29

Rice University Media Center
At 4:00 PM

Bel Air Cinema
At 3:00 PM -
at 5:00 PM
at 7:00 PM -
at 9:00 PM

Cinema
Video Material on Rossellini
Cinema
A new Italian film (title to be announced)
L'intervista

FRIDAY, OCTOBER 30

Rice University Media Center
At 12:00 PM

Rice University Media Center
At 3:00 PM

Bel Air Cinema
At 7:30 PM

Cinema
Blaise Pascal
Cinema
Seminar on Roberto Rossellini
Cinema
Gala Premiere
Lunga vita alla signora

SATURDAY, OCTOBER 31

Rice University Media Center
10:00 AM to 1:00 PM
2:00 PM to 5:00 PM

Cinema
Gli Atti degli Apostoli
(in two parts)

EXHIBITS

Oct. 12-Oct. 18
Downtown

Le Luminarie

Oct. 12-31
George Brown
Convention Plaza

Leonardo's Star

Oct. 12-Oct. 31
Downtown
Uptown

Banners
Images of Italy

Oct. 13-Oct. 31
The Menil Collection

Renzo Piano
A Project for a Civic Center

Oct. 14-Oct. 31
The Museum of Fine Arts

Gian Domenico Tiepolo
Pulcinella in love

Oct. 16-Oct. 31
Sewall Gallery
Rice University

L'Opera dei Pupi
«Knights and Dragons»

Oct. 23-Oct. 31
Rice University
Media Center

Renzo Rossellini
Photographic Exhibit

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