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The acronym of Centro Studi Emigrazione di Roma, it is the web portal of the most important Italian institution dedicated to immigration and emigration studies. It holds a vast archive of data, a part of which is accessible online.

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Website of the Ernesto De Martino International Association (Anthropology)

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www.immi.gov.au/media/publications/statistics/comm-summ/_pdf/italy.pdf
(accessed 08/06)

Website of the Italian Oral History Institute of Los Angeles

<http://www.iohi.org/NEW/index.html> (accessed 09/06)

Website of the Italian State Records Institute; contains (among other resources) the *Annuario statistico dell'emigrazione italiana* cited by M Saija in the panels to the Exhibition "I percorsi dell'emigrazione Siciliana nel Mondo". It is the official and most complete web resource on contemporary and past Italian society

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www.itenets.org (accessed 12/06)

Tony Di Marti and Tony Gagliano's website

www.italianduo.com.au (accessed 02/07)

Italian songs website, by Italian emigrants to Brasil

<http://italiasempre.com> (accessed 11/08)

<http://www.itenets.org/virtualLibrary/taxonomy2.asp?NazioneID=andid=51andparentID=7andresCount=5> (accessed 12/06)

Viola Buzi and Elisa Tonelli website

www.itusci.it (accessed 02/05)

Antimafia association website, born after the assassination of judges Falcone and Borsellino

<http://www.libera.it> (accessed 01/07)

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www.peterciani.com (accessed 11/08)

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www.rosabalistreri.it (accessed 11/08)

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Website of Charlette Shulamit Ottolenghi and her projects.

www.shulamitvoice.com (accessed 11/08)

Webpage from a general website on Sicily, covering all aspects

<http://sicilyweb.com/storia/statuto.htm> (accessed 03/07)

Museo Cultura e Musica Popolare dei Peloritani, Villaggio Gesso (Messina)

<http://www.solnet.it/strumusipopol/index.htm> (accessed 05/06)

Website of the Associazione Soraimar of Udine, which produced a CD Series on the music of Veneti in South Brasil

<http://www.soraimar.it/index.html#> (accessed 05/06)

<http://supervoca.com/editorial/webster.cgi?word=symphony> (accessed 11/06)

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www.users.bigpond.com/piccini (accessed 11/08)

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On Angelo Merlino:

1) Omaggio Musicale Al Maestro Angelo Merlino – A Mattanza

Prima Edizione 2008 – 2nda Serata 28-08-2008 – Carmelo travia, Enzo Maimone,

Nicola Merlo, Marco Manni, Pittari Francesco, Luigi Barrica

By - aldomerlino – added: Sunday 28 September 2008

2) Filicudi tra Mito e Leggenda

Spettacolo in onore di Angelino Merlino Filicudi Pecorini 13/09/2008 GMM
SERVICE

By – Eoliano2 – added: Thursday 18 September 2008

3) Angelo Merlino – Chitarra Bar Show 02 – 2006 –

Angelo Merlino, Nicola Merlo, Luigi Barrica. 2006

By – aldomerlino – added: Sunday 4 October 2008

4) Angelo Merlino – Chitarra Bar Show 01

Angelo Merlino, Nicola Merlo, Luigi Barrica. 2006

By – aldomerlino – added: Friday 3 October 2008

On Holy Week in Lipari:

1) La festa di San Bartolomeo a Lipari

Servizio del giornalista Marco Grassi andato in onda su RTV dedicato alla festa di San Bartolo a Lipari. Le immagini sono di Francesco Anzalone.

By – borbonicomessinese – added: Sunday 30 August 2008

2) Venerdì Santo a Lipari – Isole Eolie – Messina

28 Marzo 2008, Venerdì Santo a Lipari con la tradizionale processione dei vari fercoli che raffigurano la Passione di Cristo e la Reliquia della Santa Croce.

By – borbonicomessinese – added: Sunday 30 March 2008

On Bartoluzzo Ruggiero:

1) bartoluzzo ruggiero #2 (all in minor case)

testo dell'autore

By – suntanfan – added: Wednesday 17 January 2007

2) ricordo di bartoluzzo ruggiero (all in minor case)

pollara sagra del cappero 2007 l ultima volta che abbiamo visto il maestro

By – Grid62ibox – added: Monday 17 March 2008

3) bartoluzzo ruggiero (all in minor case)

testo dell'autore

By – suntanfan – added: Wednesday 17 January 2007

On Tony Di Marti/Tony Gagliano:

Channels by – calabriamiaband – Vinz De Rosa

Appendix

a. Chronology Table:

From the origins (8000 BC) to the unification with Italy (1860)¹:

Around 8000 BC; First archaeological evidence of human settlements in Sicily

Around 5000 BC; First archaeological evidence of settlements by populations from the Orient:

Traces of agriculture and animal domestication have been found dating from these ancient times.

2000 – 9th C BC – Bronze Age:

The island was in contact with the Orient, from where bronze craftsmanship came. It was in contact with the North through the commerce of tin (it was a station of the Tin Road). According to the Greek legends collected in Homer's *Odyssey*, these were the times when Ulysses circumnavigated the island. Archaeological investigations reveal the island was in those times inhabited by 3 populations: the indigenous Sicani, west of the river Gelas (centre of the island); the Elymi, in the far west, to whom Trojan descent is attributed (from Troy, Asia Minor), and the Siculi, east of the Gelas River, who are regarded by archaeologists as "latecomers from Italy" compared to the first two populations. Evidence of Phoenician presence in Sicily has been found dating as early as the late years of the 2nd millennium .

9th – 6th C BC – Phoenician period:

Phoenician colonies were established in Palermo, Mothya (nowadays Mozia) and Solunto, all of which are coastal settlements in the west side of the island (see map in the next page). The interior of the island remained indigenous.

¹ Source: Gregory, C (1968) *Encyclopaedia Universalis*, Paris: Encyclopaedia Universalis.



A.1. The distribution of the 4 ancient populations inhabiting Sicily in the Bronze Age (2000 – 9th C BC) and the Phoenician period (9 – 6th C BC) – Source: Wikipedia online Encyclopedia

760 – 3rd C BC – The Greek colonies (city-states) were founded in Sicily; Apogee and splendour of Greek Sicily ; Decline of Greek supremacy:

In 757 Ionian Greeks from Euboea founded the city of Naxos, on the east coast. In 733 Corinthian, Dorian and Mégarian settlers founded the city of Syracuse, in the south east. Rhodian settlers founded the city of Gela, in south central Sicily. From the 6th to the 5th C BC supremacy of the Greek World over the Carthaginians and Etruscans in the Mediterranean region is established. In the cities of Syracuse, Selinunte, and Agrigento, architecture, philosophy, mathematics, sculpture, politics and all the arts flourished. Greek Sicily produced intellectual eminences such as the philosopher Empedocles, the poet Theocritus, the mathematical genius Archimedes, hosted the philosopher Plato and the tragedian Aeschylus. The indigenous interior was progressively ‘hellenized’. In the 4th and 3rd C BC the Carthaginian vs Greek rivalry built up again. Carthaginians end up controlling the west whilst the Greeks controlled the east.

3rd – 1st C BC – Sicily as Province of the Roman Republic:

From 218 to 201 the Second Punic War was fought, resulting in a crushing victory by Rome over the Phoenician/Greek allegiance. In 212 BC Syracuse, last stronghold of Greek Sicily, fell after 3 years of siege during which it was defended by Archimedes' war machines and traps. It was in this period that extensive wheat cultivation was established and that Sicily became known as 'the granary of Rome'. The land was divided into vast estates (*latifundia*, in Latin) and a huge slave workforce was imported to Sicily from all over the Mediterranean. The land was often administered by corrupt and greedy governors who imposed exorbitant taxes and scarcely improved the general living conditions of the population. The infamous case of Verres (governor of Sicily from 73 to 71), against whom Cicero wrote his *Verrinae* orations, is a prime example.

1st – 4th Centuries – Sicily as Province of the Roman Empire:

It was a time of peace and prosperity. Sumptuous monuments, amphitheatres, thermal baths and gymnasiums were built in many cities. The Latin author Apuleius tells of a multicultural island where three languages were in use: Greek, Latin and Sicilian.

4th Century – Barbaric Invasions:

The island was repeatedly ravaged by the raids of the Vandals led by Genseric from Africa and by the Ostrogoths led by Theodoric from the north

535 - 10th Century – Byzantine Sicily:

In 535 the Byzantine general Belisarius occupied Sicily and annexed it to the Oriental Roman Empire of Justinian.

10th Century – Arab Sicily:

From the 7th C onwards, Muslim populations from North Africa, ruled by the Aghlabid dynasty of Tunis, raided the island. By the 10th C the whole island was

conquered and divided into 3 provinces whose names are still in use today: Val di Mazara, west, Val Demone, north east; Val di Noto, south east. The army established its administrative headquarters in Palermo, where Arabic troops settled. The city was made into the splendid capital of the Arab Emirate of Sicily. The arts and sciences flourished. Castles and mosques, citrus, papyrus and sugar cane cultivation and advanced irrigation systems still bear witness to these times of plenty.

11th – 13th Centuries – Norman and Frederician Sicily:

In 1072 Palermo was conquered by Count Roger. Twenty years later the whole island had become Norman. In 1130 Roger 2nd was made King of Sicily by the pope. Kings Willam the 1st and 2nd followed. The Kingdom undergoes a time of great prosperity. Thanks to the stability guaranteed by the king, the wealthy Church and by the Norman lords, agriculture had the chance to flourish again. Commercial contacts with the Orient were re-established through the Crusades. These 3 centuries (11th to 13th) can be regarded most probably as Sicily's Golden Age, in which a just and enlightened government brought peace and prosperity for all. In 1194 the Norman King Tancredi was beaten by the armies of Henry 4th, the Germanic emperor. Frederick II Hohenstaufen (1198-1250), his son, acquired the titles of Emperor, King of Sicily and King of Jerusalem. The island underwent a period of great cultural renaissance. Greek, Latin and Arabic were the official languages. Frederick 2nd was a generous patron of all the arts. The first poem in the Italian vulgar language was written at his Court by Ciullo D'Alcamo. In 1250 Frederick 2nd died. His bastard son Manfredi inherited the kingdom, followed by Conradin.

13th – 15th Centuries – Angevin and Aragonese Sicily:

In 1268 the Hohenstufen heir to the throne, Conradin, was beaten in the battle of Tagliacozzo by Charles d'Anjou, Count of Provence, exponent of the Guelf party (supporters of the pope's supremacy over the Germanic Emperor). On the 31st March 1282 the Sicilian Vespers revolution took place led by John of Procida, ex-chancellor of Manfredi and thus exponent of the Ghibelin party (supporters of the Germanic Emperor's supremacy over the pope). The Angevins were chased from the island, which passed into the hands of the Aragon dynasty. Peter 3rd, Manfredi's son-in-law,

became the new king. In 1302, with the peace of Caltabellotta, Frederic of Aragon was crowned King of Trinacria. In the middle of the 14th C the “black death” (plague) ravaged the island. Civil War commenced among the feudal lords, who divided into factions and supported different heirs to the throne. In 1409 Sicily came under the direct rule of Martin of Aragon. In 1442 Alfonso of Aragon conquered Naples. The ‘Two Sicilies’ (Southern Italy and Sicily) were now entirely Spanish. The economy in this period establishes itself as based on wheat exportation to Spain and Africa. Sicily becomes part of the Aragonese Mediterranean Empire and was ruled by the Viceroy.

16th – 19th Centuries ; Spanish Sicily – The Kingdom of the Two Sicilies:

In 1487 the Holy Inquisition was introduced to Sicily. In 1492 the Jews were expelled from Sicily. Under the Viceroy feudal lords were granted large autonomy. They reinforced their local authority, their personal power grew, and the Church and Inquisition benefited from exorbitant privileges and accumulated immense fortunes. Economic policy under Philip 2nd and Charles 5th brought the island to disastrous conditions of poverty. Lands were left barren, Saracen pirates raided the coasts and the starving population withdrew from the coasts. Commercial contact with North Africa was interrupted. In 1503 the ‘Disfida di Barletta’ (Challenge of Barletta) and the battle of the Garigliano took place: after an attempted coup by the Sicilian Barons aligned with Charles 8th (Angevin King of France), Sicily was incorporated into the reign of Spanish King Ferdinand ‘The Catholic’. In the 17th – 18th C feudal privileges oppressed the vast peasant population, which dwelt in miserable living conditions. Excessive taxation caused revolts in Palermo (lead by La Pilosa and D’Alesi) and Naples (lead by Masaniello). They were bloodily repressed. From 1799 to 1808 Naples underwent its ‘*décennie française*’ (French Decade), being occupied by French troops. The Bourbon court was transferred to Palermo. In Naples, Joachim Murat and Joseph Bonaparte attempted to establish a Republic based on the principles of the French Revolution. The Bourbons soon struck back with English aid: the ships of Admiral Nelson (1801). Through the Congress of Vienna (1814-15) the Bourbons fully regained the Kingdom of Naples. In 1812 under Bourbon rule and with the influence of Lord Bentinck a new Constitution was established. Although its life was brief (2-3 years), this was an important step towards the abolishment of feudal privileges. In 1848 what is known as the Sicilian Revolution took place against

Bourbon rule and in favour of the Kingdom of Italy. On 11th of May 1860 Garibaldi with his 'one thousand men' (I Mille) disembarked in Marsala (westernmost point of the island) to 'liberate' Sicily from the much-hated Bourbon oppression. With a huge popular consensus which brought many voluntary fighters to join him and under the protection and auspices of imperial Britain, Garibaldi overcame the Bourbon Army. The following year Sicily was annexed to the Kingdom of Italy under the rule of Victor Emanuel 2nd of Savoy.

b. Statistic Yearbook of Italian emigration (Tables)

Emigranti italiani e stranieri partiti dai porti del Regno e da porti esteri per paesi transoceanici negli anni 1902-1925, classificati secondo i porti d'imbarco.

Italian and foreign emigrants leaving from the Kingdom of Italy's ports and from foreign ports to overseas destinations in the years 1902-1925. Listing by port of departure.

Anni Years	Genova	Napoli	Palermo	Messina	Portoferraio	Trieste	Porti esteri	Totale
1902	62,237	167,051	10,931	-	57	-	11,958	252,234
1903	62,308	181,681	16,516	-	-	-	14,834	275,339
1904	78,142	121,962	10,987	-	-	-	12,011	223,102
1905	105,801	216,117	23,425	4,513	-	-	18,298	368,154
1906	138,626	238,342	35,661	5,379	-	-	22,330	440,338
1907	106,760	238,222	28,815	2,525	-	-	21,382	397,704
1908	106,471	54,913	7,751	1,286	-	-	8,802	179,223
1909	116,746	193,644	29,736	-	-	-	17,724	357,850
1910	122,052	172,056	34,823	503	-	-	19,307	348,741
1911	70,047	120,584	19,480	756	-	-	16,702	227,569
1912	99,113	151,996	37,749	3,731	-	-	18,621	311,230
1913	138,166	209,835	62,746	6,367	-	-	27,667	444,780
1914	46,096	87,215	23,522	2,126	-	-	12,055	171,014
1915	14,635	23,022	5,465	126	-	-	-	43,248
1916	10,426	57,967	8,697	-	-	-	-	77,000
1917	5,376	5,974	1,268	-	-	-	-	12,618
1918	1,785	744	21	-	-	-	-	2,550
1919	21,149	33,757	5,824	-	-	-	-	60,730
1920	53,712	129,277	23,735	45	-	-	22,598	229,367
1921	65,286	117,201	15,219	332	-	9,862	3,651	211,551
1922	66,537	60,122	3,065	73	-	5,211	743	135,761
1923	94,265	80,138	12,107	-	-	12,420	1,086	200,016
1924	69,874	57,921	11,649	946	-	6,575	1,466	148,431
1925	55,746	51,735	9,697	1,959	-	5,453	1,493	126,083

B.1.

Emigranti italiani e stranieri partiti dai porti del Regno e da porti esteri per paesi transoceanici negli anni 1902-1925, classificati secondo i porti d'imbarco.

Italian and foreign emigrants leaving from the Kingdom of Italy's port and from foreign ports to overseas destinations in the years 1902-1925. Listing by port of departure.

Cifre proporzionali a 100 emigrati

Figures in relation to 100 emigrants

Anni Years	Genova	Napoli	Palermo	Messina	Portoferraio	Trieste	Porti esteri	Totale
1902	24.68	66.23	4.33	-	0.02	-	4.74	100
1903	22.63	65.98	6.00	-	-	-	5.39	100
1904	35.03	54.67	4.92	-	-	-	5.38	100
1905	28.74	58.70	6.37	1.22	-	-	4.97	100
1906	31.48	54.13	8.10	1.22	-	-	5.07	100
1907	26.84	59.90	7.25	0.63	-	-	5.38	100
1908	59.41	30.64	4.32	0.72	-	-	4.91	100
1909	32.63	54.11	8.31	-	-	-	4.95	100
1910	35.00	49.34	9.99	0.14	-	-	5.53	100
1911	30.78	52.99	8.56	0.33	-	-	7.34	100
1912	31.85	48.84	12.13	1.20	-	-	5.98	100
1913	31.06	47.18	14.11	1.43	-	-	6.22	100
1914	26.96	51.00	13.75	1.24	-	-	7.05	100
1915	33.83	53.23	12.64	0.30	-	-	-	100
1916	13.52	75.19	11.29	-	-	-	-	100
1917	42.61	47.34	10.05	-	-	-	-	100
1918	70.00	29.17	0.83	-	-	-	-	100
1919	34.82	55.59	9.59	-	-	-	-	100
1920	23.42	56.36	10.35	0.02	-	-0	9.85	100
1921	30.86	55.40	7.20	0.16	-	4.66	1.72	100
1922	49.01	44.28	2.26	0.05	-	3.85	0.55	100
1923	47.13	40.07	6.05	-	-	6.21	0.54	100
1924	47.07	39.02	7.85	0.64	-	4.43	0.99	100
1925	44.21	41.03	7.69	1.55	-	4.33	1.19	100

B.2.

Annuario statistico della emigrazione italiana											
Statistic yearbook of Italian emigration											
Segue Tav.1 – Emigranti italiani partiti per l'estero negli anni 1876-1925, classificati per continente di destinazione.											
Follows Table 1 – Italian emigrants who left in the years 1876-1925, classified by destination continent.											
Sicilia											
Sicily											
Anni Years	Totale degli emigranti	Cifre effettive					Cifre proporzionali a 100 emigranti				
		Total figures					Figures in relation to 100 emigrants				
	Total number of emigrants	Continenti di destinazione									
		Destination continents									
		Europa	America	Africa	Oceania	Asia	Europa	America	Africa	Oceania	Asia
1876	(1) 1,228	435	349	437	-	-	35.42	28.42	35.59	-	-
1877	767	203	293	267	4	-	26.47	38.20	34.81	0.52	-
1878	1,065	288	198	575	4	-	27.04	18.60	53.99	0.37	-
1879	888	214	318	354	1	1	24.10	35.81	39.87	0.11	0.11

1880	884	215	430	239	-	-	24.32	48.65	27.03	-	-
1881	1,143	178	692	273	-	-	15.57	60.54	23.89	-	-
1882	3,215	279	1,664	1,272	-	-	8.68	51.76	39.56	-	-
1883	4,040	263	2,660	1,111	5	1	6.51	65.84	27.50	0.13	0.02
1884	2,420	126	1,866	427	-	1	5.21	77.11	17.64	-	0.04
1885	2,186	351	1,325	488	13	9	16.06	60.61	22.32	0.60	0.41
1886	4,270	256	2,966	1,026	20	2	5.99	69.46	24.03	0.47	0.05
1887	4,653	186	4,087	363	14	3	4.00	87.84	7.80	0.30	0.06
1888	7,015	477	5,819	708	6	5	6.80	82.95	10.09	0.09	0.07
1889	11,308	544	10,163	597	2	2	4.81	89.87	5.28	0.02	0.02
1890	10,705	353	9,957	395	-	-	3.30	93.01	3.69	-	-
1891	10,130	269	9,285	479	90	7	2.66	91.66	4.73	0.88	0.07
1892	11,912	477	11,022	413	-	-	4.00	92.53	3.47	-	-
1893	14,626	254	13,829	530	7	6	1.73	94.55	3.63	0.05	0.04
1894	9,125	274	8,399	446	5	1	3.00	92.04	4.89	0.06	0.01
1895	11,307	166	10,475	655	9	2	1.47	92.63	5.80	0.08	0.02
1896	15,432	267	14,605	497	57	6	1.73	94.64	3.22	0.37	0.04
1897	19,109	215	18,295	445	149	5	1.12	95.74	2.33	0.78	0.03
1898	25,579	551	24,041	843	134	10	2.16	93.99	3.29	0.52	0.04
1899	24,604	724	22,558	1,190	129	3	2.94	91.68	4.84	0.53	0.01
1900	28,838	773	26,643	1,304	106	12	2.68	92.39	4.52	0.37	0.04
1901	36,718	1,645	31,188	3,618	125	142	4.48	84.94	9.85	0.34	0.39
1902	54,466	1,858	48,584	3,755	164	105	3.41	89.20	6.90	0.30	0.19
1903	58,820	2,349	52,800	3,489	132	50	3.99	89.77	5.93	0.23	0.08
1904	50,662	1,427	41,703	7,329	183	-	2.82	82.32	14.47	0.35	0.04
1905	106,208	2,018	97,427	6,444	142	-	1.90	91.73	6.07	0.13	0.17
1906	127,603	3,008	121,066	3,161	95	-	2.36	94.88	2.48	0.07	0.21
1907	97,620	2,801	91,659	2,856	108	196	2.87	93.90	2.92	0.11	0.20
1908	50,453	1,773	45,689	2,867	100	24	3.51	90.56	5.68	0.20	0.05

1909	94,833	2,020	89,968	2,587	214	44	2.13	94.87	2.73	0.22	0.05
1910	96,713	1,855	92,038	2,589	191	40	1.92	95.16	2.68	0.20	0.04
1911	50,783	1,880	46,321	2,314	205	69	3.70	91.20	4.56	0.40	0.14
1912	92,788	1,991	86,018	4,466	310	3	2.15	92.70	4.81	0.34	0.00
1913	146,061	2,293	141,224	2,166	347	31	1.57	96.69	1.48	0.24	0.02
1914	46,610	763	44,423	1,122	237	65	1.63	95.31	2.41	0.51	0.14
1915	16,169	809	12,407	2,807	137	9	5.00	76.73	17.36	0.85	0.06
1916	20,073	810	17,565	1,625	72	1	4.03	87.51	8.10	0.35	0.01
1917	6,004	414	4,160	1,424	6	-	6.89	69.29	23.72	0.10	-
1918	2,087	431	802	852	2	-	20.65	38.43	40.82	0.10	-
1919	36,476	1,455	27,804	6,998	133	86	3.99	76.23	19.18	0.36	0.24
1920	108,718	1,795	102,803	3,744	357	18	1.65	94.56	3.44	8.33	0.02
1921	23,082	548	19,777	2,081	660	16	2.38	85.68	9.02	2.85	0.07
1922	22,367	539	18,659	1,958	1,202	9	2.41	83.42	8.75	5.38	0.04
1923	36,070	1,249	32,044	2,529	232	16	3.46	88.84	7.01	0.64	0.05
1924	28,956	3,111	20,860	3,953	1,027	5	10.74	72.04	13.65	3.55	0.02
1925	23,760	2,695	16,346	3,280	1,434	5	11.34	68.80	13.80	6.04	0.02
(1) Compresi 7 emigrati (0.57%) diretti a paesi non indicati.											

c. Causes for emigration (Marcello Saija):

This is a translation of an extract from the visitor's pamphlet guide to the exhibition which accompanied and was opened contemporarily to the Conference on Sicilian Emigration in the world, written by Marcello Saija (author's translation).

The term 'emigration' has always evoked images of men dressed in rags who, whilst standing and holding improvised "cardboard and thread" suitcases, wait resigned for immense steamboats. Whoever has attempted to find the causes of this phenomenon has put forward exclusively the reason as being economic crisis which, drastically reducing the possibility of employment, would have been the cause responsible for the expulsion of entire families, who were forced to emigrate against their will, almost like an exodus. Economic depression and miserable living conditions among the working class, however, have been endemic conditions in the island for centuries. Why had then mass migration only occurred in the decades bridging the Nineteenth and Twentieth centuries? Which were then the decisive factors that provoked it? The modernisation of transport in the second half of the Nineteenth century entailed a revolution in the economy and shortened the distances between the continents; emigration patterns spread in Sicily, creating a proper emigration culture in itself, diffused through a capillary network of agents and sellers of the American Dream. Hence, the expulsion and integration processes interacted and provoked timid departures at the start, followed shortly tough by an uncontrollable flood in the first two decades of the Twentieth century. There were different reactions to the state of affairs. Folk living in large estates (Latifondi) left before folk living in areas specialized in the farming particular produces. Later Departures occurred from areas where small and medium land properties were well entrenched. Progressively, though, in the space of few years, all these "Sicilies" blend and it is difficult to perceive the differences. After the end of the Second World War, the migration phenomenon started again in a flood from all over island. The prevalent destination was now Australia for precise reasons: after 1945 a world struck by famine demanded grocery products. Australia was a primary supplier of such products and needed to support its rapidly expanding industrial economy and its agricultural economy. In 1947 minister Arthur Calwell announced officially that Australia was to open its doors to European emigration. It was in this way that, between 1947 and 1971 the country was involved in the most stimulating and modern experiment of

social engineering of the world. Offices for emigration to Australia were opened everywhere in Europe. An extremely positive and even utopian image of the favourable economic conditions in Australia was presented. The fare for the sea passage to Australia was brought down to only 10 pounds. In March 1951 Italy and Australia sign the Assisted Migration Agreement, through which each party, with the support of international agencies sponsored by the American government, committed itself to financing the passage of Italian emigrants. Hence, Australia suddenly became less distant from Sicily, and the new restrictions adopted by American legislation on emigration, contributed to enhance the migrants' flux towards the new continent (Saija, 2005).

d. Early folklorists on Sicilian music (19th C):

All of the texts here below listed are in Italian. The list includes only some of the major folklorists from the 19th C. Many publications and authors have been omitted.

Avolio, Corrado (1875), *Canti popolari di Noto. Studii e raccolta*, Noto: Tipografia Zammit; re-edition with Introduction by Antonino Buttitta (1974), Palermo: Edizioni della Regione Siciliana

Favara, Alberto (1957) *Corpus di Musiche popolari siciliane*, 2 vols, edited by Ottavio Tiby, Palermo: Accademia di Scienze, Lettere ed Arti
(1959) *Scritti sulla musica popolare, Con un'appendice di scritti di U. Ojetti, C. Bellaigue, E. Romagnoli e A. Della Corte*, edited by T. Samonà Favara, Roma: De Santis

Guastella, Serafino Amabile:

(1876) *Canti popolari del circondario di Modica*, Modica: Lutri e Secagno

(1877) *L'antico carnevale della contea di Modica*, Ragusa: Picciotto and Antoci

(1887) *Ninne nanne del circondario di Modica*, Ragusa: Picciotto and Antoci

Habsburg-Lothringen, Ludwig Salvator (1893-96) *Die Liparischen Inseln*, 8 vols, Praha: Henrich Mercy Ed

Lizio Bruno, Letterio: (1871) *Canti popolari delle Isole Eolie e di altri luoghi di Sicilia, messi in prosa italiana ed illustrate*, Messina: Tip. D'Amico; re-edition in Lizio Bruno, L and Mango, F (1987), *Canti popolari Siciliani* (edited by Sergio Bonanzinga), Palermo: Folkstudio

Pitré, Giuseppe:

- (1870-71) *Canti popolari siciliani*, 2 voll., Palermo, Pedone Lauriel; new edition published (1891) Torino-Palermo: Clausen
- (1881) *Spettacoli e feste popolari siciliane*, Palermo: Pedone Lauriel
- (1882a) *Sulle voci dei venditori ambulanti*, in "Archivio per lo studio delle tradizioni popolari", I: 289-292, 455-458
- (1882b) *Motti popolari applicati a' suoni delle campane*, in "Archivio per lo studio delle tradizioni popolari", I: 333-344
- (1886) *I giuramenti del popolo siciliano*, Palermo: Tip. del Giornale di Sicilia
- (1887-88) *Usi e costumi, credenze e pregiudizi del popolo siciliano*, 4 voll., Palermo: Pedone Lauriel
- (1892) *Catalogo illustrato della Mostra Etnografica Siciliana*, Palermo: stab. Tip. Virzi.
- (1894) *Costumi dei venditori ambulanti di Palermo*, Tip. del Giornale di Sicilia
- (1895) *Formole dei mendicanti di Palermo nel chieder la elemosina*, in "Archivio per lo studio delle tradizioni popolari", XIV: 120-125
- (1896) *Medicina popolare siciliana*, Torino-Palermo: Clausen
- (1900) *Feste patronali di Sicilia*, Torino-Palermo: Clausen
- (1904) *La vita in Palermo cento e più anni fa*, 2 vols, Palermo: Reber
- (1910) *Proverbi, motti e scongiuri del popolo siciliano*, Palermo: Reber
- (1913a) *Cartelli, pasquinate, canti, leggende, usi del popolo siciliano*, Palermo: Reber
- (1913b) *La famiglia, la casa, la vita del popolo siciliano*, Palermo: Reber

Salomone Marino, Salvatore:

- (1883) *La voce dei tamburi in Sicilia*, in "Archivio per lo studio delle tradizioni popolari" II: 601-603
- (1886) *Le reputatrici in Sicilia*, Palermo: Tip. Giannone e Lamantia

(1897) *Costumi ed usanze dei contadini di Sicilia*, Palermo:

Sandron

(1898) *La Rivoluzione Siciliana del 1848-49 nei Canti popolari*,

Palermo: Tipografia cooperativa fra gli operai

Vigo, Leonardo (1870-74), *Raccolta amplissima di canti popolari siciliani*, Catania:

Tip. C. Galatola

e. Prayers and rosaries

Rosaries in Sicilian and in Italian for Sant'Antonio da Padova, Protettore di Poggioreale, cited in Chapter 4.

1. Leaflet 1 (4 pages)

Page 1 – Title: Laudamu a tutti l'uri Sant'Antoniù, Protetturi

Below: Breve di S. Antonio

Ecco la croce del Signore!

Fuggite, o potenze nemiche!

Vinse il leone della tribù di ... (missing)

La radice di David!

Alleluia!

Page 2 – Title: Rosari a S. Antonio

I°

Below: Posta:

Laudam' ad Antoniù lu gran Patuanu,

Allarga la manu, li grazi nni fa;

Allarga la manu, li grazi nni fa.

(10 volte)

Dieci mila voti ludam' a Sant'Antoniù;

Laudam'a tutti l' uri, Sant'Antoniù, Protetturi.

II°

Posta:

Sant'Antonino amato, amato,

Amato sempre di Maria
 E dai pesci fosti ascoltato
 Sant'Antonino, prega per noi.

(10 volte)

Sant'Antonino glorioso e pio,
 Che in cielo fate l'avvocato mio.
 Quest' arma mia messa in cammino
 E proteggetela Sant'Antonino

(Follow)

Ludam'ad Antoniu!
 Lu gran Patuanu
 Allarga la manu
 Li grazi nni fa.

La terra trimanti
 Di chistu paisi
 Antoniu difisi
 E ferma si sta

Ch' é beddu stu Santu!
 Chi gioia chi porta!
 'Nnaiuta e cunforta,
 'Lligrari nni fa.

O Sant'Antoniu,
 Di chistu paisi
 A tutti l' uri
 Nu' virremu ccà.

Si grazi vulemu,
 Stu Santu priamu,
 Cridem' e spiramu
 Chi nni li farà.

E Poggiuriali
 Si porta stu vantù
 Di chistu gran Santu
 Chi lu salverà.

In ogni occorrenza
 Cu prea cu fidi
 Lu prova e lu vidi
 Lu succursu so.

Si tu nun rispetti
 Stu gran Protetturi
 Iddiu, gran Signuri,
 Ti castighirà.

Li genti stranieri
 Chi vonnu purtenti,
 Sicuri e cuntenti,
 Ricurrinu cca.

Cu inni e cu canti,
 Cu vuci giuliva,
 Antoniu Evviva!
 Avemu a cantà.

Li gran tirrimoti,
 Li ferì timpesti,
 La fami e la pesti,
 ‘Lluntana di ccà.

2. Leaflet 2 – 1 page

Title: Sant’Antonio

Below: Sant’Antonio di Padova vichiamati

Equantu belli grazii nifaciti

Nilasicilia visiti firmatu

A Poggioreale siti fistiggiatu

Ogniannu lafest chisifaci

Etutti lidivoti sufelici

Nipirdunati simangiamu assai

Osantantonio naduramu abui

Sitiaduratu digiglio e di sciuri

Cussu bammbinu purtati splinturi

Ligrazii chinifaciti sunno assai

Avucatu dilucielu siti vui

Siti loprotetturi di limalati

Esensa midicina li guariti

Nui semu stanchi e viprigamu assai

Osantantoniù datini aiutu vui

f. Songlist of Mario Coppolino

Provided by Sylvia Granturco, I cited this list in Chapter 4. I have here transcribed what Coppolino wrote (including spelling errors), provided the correct title when possible (in *italic*) and provided the authors of the songs and the performers of their most popular renditions. I have also indicated when the song is not identifiable due to lack of correct data.

- 1) Cielito lindo (Quirino Mendoza y Cortés, 1882)
- 2) Una Palomba blanca (George Baker Selection, 1975)
- 3) Alezzo di rose (unknown/insufficient data)
- 4) Stornellata del marinaio (i.e. ‘Lo stornello del marinaio’, popularized by Carlo Buti, 1948)
- 5) La Vedova allegra (music by Franz Léhar, 1905)
- 6) Non ti scordare di me (popularized by Beniamino Gigli; E. De Curtis, D. Furno’, Marischka, 1935)
- 7) La bella Romanina (i.e. ‘La Romanina’, popularized by Luciano Tajoli; E. Di Lazzaro, G. and R. Micheli, 1937)
- 8) Piemontesina (popularized by Claudio Villa; E. Frati, G. Raimondo, 1939)
- 9) La torre di Pisa (i.e. ‘Evviva la torre di Pisa’, popularized by Gino Latilla; Castrolli, Rastelli, 1939)
- 10) Valzer del Vacambond (unknown/data insufficient)
- 11) Quando Veronica andò in città (unknown/data insufficient)
- 12) Valzer di mezzanotte (music by Frank Amodio, 1937)
- 13) Speranze perdute (music by Alessandro Morelli, 1920s)
- 14) Valzer del Danubio (unknown/insufficient data)
- 15) Sulle onde (unknown/insufficient data)
- 16) Quanto ti voglio bene (unknown/insufficient data)
- 17) Cianderemo (i.e. ‘Ci andremo’) a passeggiare sotto la luna
(unknown/insufficient data)
- 18) Cumpassita (i.e. ‘La cumparsita’, popularized by Carlos Gardel; G. Rodriguez, 1917)
- 19) Paloma – (i.e. ‘Cucurrucucu’ paloma’, popularized by Caetano Veloso; T. Méndez, Mexico, 1954)
- 20) Voglio amarti così (popularised by Le Piccole Ore, A.Lara, Larici, 1946)

- 21) Teresa (Sergio Endrigo, 1965)
- 22) Aziedibachi zichibù (i.e. Zichi-paki zichi pu; Mendes, Mascheroni, 1936)
- 23) I pompieri di Viggiù (popularised by Clara Iaione; Fragna, Rastelli, 1949)
- 24) I sommergibili (i.e. 'La Canzone dei sommergibili', Zorro, Ruccione, 1941)
- 25) Fra Milano (i.e. 'Stramilano', popularised by Milly; Vittorio Mascheroni, 1929)
- 26)pieno pieno (?)
- 27) Siciliana bruna (Di Lazzaro, C Bruno, 1939)
- 28) Cici cici olà olà olà (unknown/insufficient data)
- 29) Bella piccinina (i.e. *Piccinina*, popularised by Carlo Buti; Panzeri, E. Di Lazzaro, 1939)
- 30) Cavallino corre e và (C. Bruno, E. Di Lazzaro, 1940)
- 31) Quando la mamma russa (unknown/insufficient data)
- 32) Arrivato la massiatore (unknown/insufficient data)
- 33) La donna è mobile (from Verdi's 'Rigoletto', 1851)
- 34) Lo sferù (unknown/insufficient data)
- 35) Marina marina (i.e. 'Marina', Rocco Granata, 1960)
- 36) Raspa (unknown/insufficient data)
- 37) Torna a Surriento (E. De Curtis, G.B. De Curtis, 1904)
- 38) Rosamunda (popularised by Gabriella Ferri; Nisa, Vejvoda, 1942)
- 39) Papaveri papaveri (i.e. *papaveri e papere*, popularised by Nilla Pizzi; Panzeri, Mascheroni, Rastelli, 1952)
- 40) La spagnola (popularised by Gigliola Cinquetti; Dole, V. Di Chiara, 1926)
- 41) Lo spazzacamino (popularised by Luciano Tajoli; Cherubini, Rusconi, 1929)
- 42) La pazza inglese (unknown/insufficient data)
- 43) Sotti (?) di Nino zucchero (unknown/insufficient data)
- 44) La Traviata (music by Giuseppe Verdi, 1848)
- 45) Romangna mia (Orchestra Casadei, 1954)
- 46) Vola colomba tutta pura (i.e. *Vola Colomba*, popularised by Claudio Villa; Cherubini, Concina, 1952)
- 47) Cavalleria rusticana (P. Mascagni, 1890)
- 48) Valencia (unknown/insufficient data)
- 49) Carnevale di Venezia (adapted from a tune Niccolò Paganini, 1851)
- 50) Vigliavacca (i.e. 'Mazurka Variata', Augusto Migliavacca)

- 51) Danubio Blu (i.e. 'Blue Danube Waltz', music by Johann Strauss, 1866)
- 52) Calabrisella mia (anonymous, Calabrian)
- 53) Mamma son tanto felice (i.e. Mamma) (Bixio, Cherubini)
- 54) Vento di Aprile (unknown/insufficient data)
- 55) Le mille capinere (i.e. 'Tango delle Capinere'; Cherubini, Bixio, 1928)
- 56) Santa Lucia (T. Cottrau, 1850)
- 57) O sole mio (Capurro, Di Capua, 1898)
- 58) Campagnola bella (i.e. Reginella Campagnola, anonymous, Calabria)
- 59) Il marinaio (i.e. 'O Marenariello, Ottaviano, Gambardella, 1893)
- 60) Chitarra romana (C Bruno, E. Di Lazzaro, 1934)
- 61) La mula de Parenzo (trad. Alpine)
- 62) Come mamma ti ha fatto (i.e. 'Comme facette mammeta', L. Bruno, 1906)
- 63) Son tutte belle le mamme del mondo (unknown/insufficient data)
- 64) Amore chiaro (unknown/insufficient data)

g. Joe Castellana – The King of the Zufolo

Repertoire

- 1) Italia Bella
- 2) Ricordi
- 3) Illusione di un Artista
- 4) La Costa D'Oro
- 5) Il Potente Serpente
- 6) Caterina e Bianca
- 7) Futura Sposa
- 8) Francesca, Francesca
- 9) Eravamo ad un Festino
- 10) Si si si
- 11) Ballo a Saltellare
- 12) Italia tu che Sei la Patria mia
- 13) Rosa tu Delle Rose Sei la Piu Bella
- 14) Buon Compleanno per te Amore Mio

h. Poem by Gabriella Pavone La Greca

Jurnata 'n Sicilia:

Quannu lu Suli spunta 'nto mari d'a Sicilia

Tutti li cori si inchinu d'amuri

E picchi simu vera ggenti di la terra nostra

Priamu lu Signuri chi porta paci e amuri

Versu lu menzujornu 'nta la chiazza

Li vecchiarreddi si fannu la partitedda alli carti

E vivunu chillu vinu binidittu

Ca di li mani so' fu fatto

Verso la sira

Cu lu suduri di la frunti

Zappandu tuttu lu iornu

Sentunu di luntanu na campana sunari

E di riverenza lu cappeddu si levanu

Nta la notti lu cielu si inchi di stiddi e lu mare cancia culuri

L'innamurati fannu l'amuri

E sirinati li chitarreddi fannu

Chistu e' lu ricurdu di la Sicilia mia

Ora cas sugnu nta sta terra luntana

Nto cori aiu ancora l'amuri di la genti e di tutti li parenti

Transcription from the practice book of Dominique Granturco:

i. Peter Ciani's DVD songlist

Titles from: Ciani, Peter (2006) *Cantando anche all'Italiana*, Sydney, Continental Records.

- 1) We Are The Knights (Peter Ciani)
- 2) Straniero (Patelli Daniele)
- 3) Canto All'Italiana (Peter Ciani)
- 4) Dolce Venezia (P. Ciani/N. Zenardo)
- 5) This Beautiful Country (Peter Ciani)
- 6) Taranté / A Lunammezzomari (P.Ciani)
- 7) Dicitencello Vuie (Fusco/Flavo)
- 8) O Marinariello (Arr.Peter Ciani)
- 9) Per Un Poco Del Tuo Amore (Peter Ciani)
- 10) Chitarra Romana (Di Lazzaro)
- 11) Io M'Arricordo (Peter Ciani)
- 12) Fish in a tin (J.Parks/P.Ciani)
- 13) Il tuo mondo (Pettenati/Villa)
- 14) Latin Fever (Arr. Peter Ciani)

1. Dominique Granturco's practice book

- 1) First page: compilation song – featuring
 - 1- Vitti na crozza (Trad. Sicilian)
 - 2- Sciuri sciuri (Trad. Sicilian)
 - 3- Calavrisella mia (Calabria – Otello Profazio)
 - 4- Quan'e' bello lo primm'ammore (Puglia - Molise) – originariamente “Ci je' belle ‘u primm' ammore”
 - 5- Funiculi funicula' (Neapolitan)
 - 6- O surdate innammorate (Neapolitan)
 - 7- ‘Na gita a li castelli – Franco Silvestri 1929 (Roman)
- 2) A livareda appetitusa (Sicilian)
- 3) Amuri e peni (Sicilian)
- 4) A soggira sciarrinia (Sicilian)
- 5) A vinnigna (Sicilian)
- 6) Brutta vecchiazza (Sicilian –listed under Gruppo Culturale Eoliano)
- 7) Calabresella (Calabrian – listed under Gruppo Culturale Eoliano)

- 8) Cannitu (Salvatore Biviano)
- 9) Qui comando io – Gigliola Cinquetti (Italian – Veneto – Verona)
- 10) Ciuri ciuri (Trad. Sicilian)
- 11) Sicilia bedda (Trad. Sicilian)
- 12) Canzone alla mamma (scritta da chi?)
- 13) Dopo i confetti (Trad. Sicilian)
- 14) Medley (similar to one in first page) – Vitti na crozza/sciuri sciuri (Sicilia)
/calavrisella (Calabria)/lu limone/lu primmo ammore (Puglie)/U suldatu
innammuratu/Funiculi funicula’/come ta fatte mammita (Napoli)/La societa’ dei
magnaccioni/’na gita a li castelli (Roma)/Vola vola/Zi Nicola (Abruzzo)/Firenze
sogna (Firenze)
- 15) I cappari da Salina (Salvatore Biviano)
- 16) I remember (Salvatore Biviano)
- 17) Gigliola Cinquetti – la domenica andando alla messa
- 18) Lipari nto suonno (Salvatore Biviano)
- 19) Mi vogghiu fari zita (Trad. Sicilian)
- 20) 7 scuogghi (Salvatore Biviano)
- 21) Reginella campagnola (Trad. Abruzzo)
- 22) Quel mazzolin di fiori (Alpine)
- 23) Sciuri sciuri (new version)
- 24) Sicilia antica (Trad. Sicilian)
- 25) Sicilia leri leri, Sicilia leri la’ (Trad. Sicilian)
- 26) Taurmina leri la (Trad. Sicilian)
- 27) Terra distesa nel mare (author?)
- 28) U cinciolu (Bartoluzzo Ruggiero) (Trad. Sicilian)
- 29) U vinu liparotu (Bartoluzzo Ruggiero) (Trad. Sicilian)
- 30) A figghia di Massaru (Trad. Sicilian)
- 31) Mi vogghiu fati zita (Trad. Sicilian)
- 32) Bella Calabria (author?) (Calabria)
- 33) Uniti noi

m. Pane amore e... musica, Songlist and analysis

Musicians	Title of song	Author of song	Year of publication	Original song performer	Genre (s)
Maio and Pengue	1. Libertango	Astor Piazzolla (1921-1992)	1973	Astor Piazzolla (Argentinean composer & bandoneon player)	Tango
Maio, Pengue and Piave	2. Che fiero costume	Giovanni Legrenzi (1629-1690)	1675	VV.AA. from 17 th C Italy	Baroque art
=	3. Vacanze Romane	Matia Bazar (Italian pop group currently in activity)	1983	Matia Bazar (Italian pop Group)	Italy of "La Dolce Vita"
=	4. Roma non fa' la stupida stasera	Armando Trovajoli (born 1917), P. Garinei & S. Giovannini	1961	Nino Manfredi (Italian actor) and Ornella Vanoni (It. Pop singer and actress)	Italy of "La Dolce Vita"
=	5. Quando m'en vo (from "La Boheme")	Giacomo Puccini (1858-1924)	1895	Orchestra of the Teatro Regio of Torino, directed by Arturo Toscanini	Opera
=	6. Gelosia	Gade, Jacob, Rastelli	1926	Connie Francis (1960), Adriano Celentano (1986) and many other Italian pop singers between 60 to date	Tango
Amer, Maio and Pengue	7. What kind of fool am I?	Anthony Newley (1931-1999)	1961	Sammy Davis Jr In 1962	Broadway

Glenn Amer	8. We've only just begun	The Carpenters	1970	The Carpenters	Italy/USA. of the 60s/70s
=	9. Mario Lanza medley	VV.AA.	1921-1959	Mario Lanza	Italian-American
=	10. (Ghost) Riders in the sky	Vaughn Monroe (1911-1973)	1949	Vaughn Monroe & Bing Crosby	Western/ Broadway
=	11. Laura	-	-	-	-
=	12. Pretty Woman	Roy Orbison	1964	Roy Orbison	Italy/USA. of the 60s
=	13. The Vaughn Monroe Medley – There, I've said it again!	Vaughn Monroe	Various	Vaughn Monroe	Broadway
Maio, Pengue and Piave	14. Il tango delle rose (Tango of the roses)	Riviere/ Schreier/ Bottero	1928	Mario Battaini; Gigliola Cinquetti; Connie Francis; Jeff Krebs; Nilla Pizzi; Frank Sinatra; Carlo Buti	Tango/ Italy/USA. pop music between 50s and 60s/ Italian-American
Glenn Amer and Nadia Piave	15. Don't say "I love you" – Ti voglio bene	Maury Yeston	1982	Maury Yeston	Italian-American/ Broadway/ Italy of "La Dolce Vita"
=	16. Mambo Italiano	Tyler Tinsey	1954	Rosemary Clooney (1954), Dean Martin, Sophia Loren (1960) in the film <i>It started in Naples</i>	Italian-American/ Italy of "La Dolce Vita", Italy/U.S.A. pop music between the 50's and 70's.
=	17. Be Italian	Maury Yeston	1982	Maury Yeston	Italian-American/ Broadway/ Italy of "La Dolce Vita"
=	18. Souvenir d'Italie (Remembrance of Italy)	Perry Como	1957	Perry Como & Connie Francis	Italian-American

=	19. Passione (Passion)	Bovio- Tagliaferri- Valente	2 nd ½ 19 C	The most famous Italian Tenori between 2 nd ½ XIX and 1920s	Canzone Napoletana/ Opera
=	20. O sole mio (Oh my sun)	Capurro/ Di Capua	1898	=	C. Napoletana/ Opera/Crooners – Italian- American
=	21. Torna a Surriento (Come back to Sorrento)	G. and E. De Curtis	1904	=	Canzone Napoletana/ Opera
=	22. Addio mia bella Napoli Farewell, my beautiful Naples)	Teodoro Cottrau	2 nd ½ 19C	=	Canzone Napoletana/ Opera
=	23. Santa Lucia luntana (Santa Lucia far away)	E. A. Mario	2 nd ½ 19 C	=	C. Napoletana/ Opera/Crooners
=	24. La Danza (The dance)	Gioacchino Rossini	Between 1792-1868	=	Canzone Napoletana/ Opera

M.1. Pane amore e...musica, Songlist and analysis

Applicable description of repertoire		Nr of songs
1	Italian-American	7
2	Broadway	5
3	Italy of 'La Dolce Vita'	4
4	Italy/USA pop music between the 50's and 70's	4
5	Canzone Napoletana/Opera	3
6	Tango	3
7	Canzone Napoletana/Opera/Crooners	2
8	Opera	1
9	Western	1
10	Baroque art	1

M.2. Table analysing contents of M.1.

I shall here comment on the songs I classified in the tables above, the second (M.2.) being analytical table based on the data presented in M.1. I have classified the songs

per genre and listed how many of the songs are included in each. Here below I shall start analysing the songs I listed starting from the most numerous per genre, going down to the single cases. I shall try and understand why these songs have been included in a show which presents itself as ‘Italian’ and attempt to draw the connection between the different songs. In doing so, my aim will be to show how, apparently ‘out of theme’ (such as western or Broadway) songs have been included in the repertoire, hence retracing the path of associations which are common in the identity of Italian-Australians. The analysis of this path of associations is further expanded in Chapter 5, where I will consider all the types of music I have found throughout my thesis, relating to Italian identity and involving Sicilian musicians.

1) Italian-American – 7 songs Observing the above table and analysis, we can see how predominant the Italian-American influence is in the repertoire of songs Nadia Piave and Glenn Amer presented. 7 or more songs are either written by Italian-Americans, or have been performed and adopted by Italian-Americans for decades. Some originally Italian songs have become so American that their text has been changed into an English one, such as ‘Sole mio’ on the notes of which Dean Martin wrote his new crooner-style composition, ‘There’s no tomorrow’. ‘O sole mio’ was also performed by Elvis Presley.

2) Broadway – 5 songs The second classification to show up is that of Broadway productions. As we can see, though, only 2 songs out of the 5 listed aren’t connected somehow to ‘Italianess’, in one form or the other. Hence we can justify the presence of Broadway productions because of their frequent associations with ‘Italianess’.

3) Italy of ‘La Dolce Vita’ – 5 songs Italy as represented in cinema, in particular by Federico Fellini.: (5 songs)

- ‘Vacanze Romane’ – song which refers to the 1953 Classic film, starring Audrey Hepburn and Gregory Peck
- ‘Roma non fa’ la stupida stasera’ (Rome, don’t be stupid tonight) – written by roman screen music composer Armando Trovajoli, active in Italian cinema of the 50s and 60s
- ‘Don’t say “I love you” – Ti voglio bene’ and ‘Be Italian’, by Maury Yeston, both

From his musical *Nine* (1982), a Broadway musical production inspired by Fererico Fellini's famous autobiographical film, *8 ½* (1963).

- 'Mambo Italiano' sung by Sophia Loren in the American film *It started in Naples* (1960), starring also Clark Gable and Vittorio De Sica filmed in Rome, Naples and Capri.

4) Italy/USA pop music between the 50's and 70's – 4 songs The Carpenters and Roy Orbison were included in the repertoire purely for a generational and cultural reasons. Italian and American culture in the 60s and 70s were in total osmosis: they fed off one another. Non-Italian related songs as these, much as the Broadway non-directly Italian-related material, are included because of the general closeness and influence of the two entertainment industries. 'Il Tango delle Rose' is a typical example of Italian-American share. As we can see, 'Mambo Italiano' shares many categories.

5), 7) and 8) Canzone Napoletana/Opera/Crooners – 5 songs The third classification ranking is that of songs from the Canzone Napoletana, Opera and related Crooner style singing (all combined). Canzone Napoletana and Opera can also be considered Italian-American, given the immense popularity that in the first decades of the 20th C Italian Tenor legends, such as Enrico Caruso and Beniamino Gigli, Mario Lanza and Tito Schipa had in the USA and South America, especially among the immense Southern-Italian Diaspora living there. The repertoire these great tenors sung also included songs about Italian migration, which have become everlasting classics and epitomes of Italianess, i.e. 'Santa Lucia lontana' (Santa Lucia far away), 'Addio Mia Bella Napoli' (Farewell my beautiful Naples), 'Torna a Surriento' (Come back to Sorrento). Remembering a romanticised, far away Italy became such a cliché that Italian-American pop singer Perry Como wrote an original song, 'Souvenir d'Italie' (Remembrance of Italy).

6) Tango – 3 songs Argentina's to date population is 38.592.150 people of which roughly 500.000 are Italian citizens, while the population of Italian descent is estimated being around 16.000.000, a figure which is only surpassed by the USA and Brasil. These figures alone can tell us how much the Italian culture has influenced Argentinean since the earliest days (second half 19th C). An analogue phenomenon to

the USA happened with Argentina in feedback culture to Italy. Tango became popular in Italy contemporaneously to its birth and spread throughout Argentina.

9), 10) 2 songs As for Country-Western style ‘Ghost riders in the sky’, its inclusion was because of association with Vaughn Monroe and Broadway, of whom I have said. Giovanni Legrenzi’s ‘Che fiero costume’, is a song from the 17th C, known as the Baroque era in art. It was part of an Opera called *Eteocle e Polinice*, written in 1675. It was included as Baroque Operas where the first Operas; the ‘grandparents’ of the modern 19th C classics. Also, this is the only example of art music in the concert, reminding people that Italy is also, most of all, the land of artistic genius and taste.