

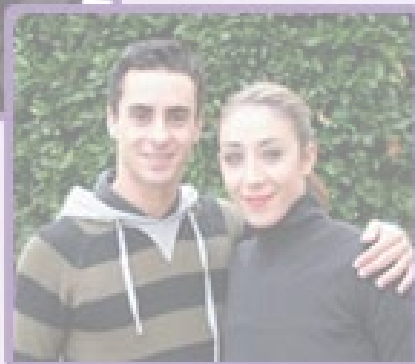
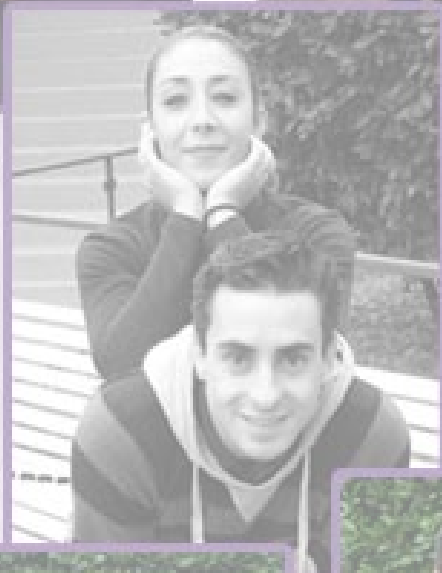


The 2009/2010 figure skating season is kicking off right now, and it will culminate in February with the XXI Olympic Winter Games in Vancouver, followed after only a few weeks by the 100th World Championships in Torino.

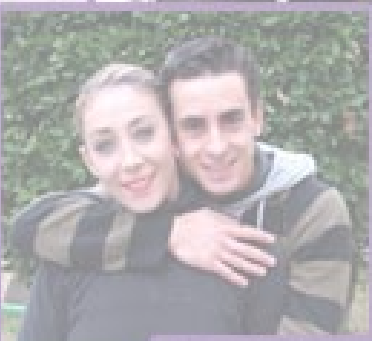
On the eve of the biggest competitions, we find Federica Faiella & Massimo Scali ready to tackle the challenges that they will have to face this year, with the strenght of a palmares that nowadays boasts 6 Italian National Senior titles, the 2009 European Silver Medal and the 5th place at the 2008 World Championships among their best results.

Federica and Massimo's season will start with their debut in the Grand Prix series, and will then follow these main steps:

- 29/10 - 1/11 Grand Prix - Cup of China (Beijing, China)
- 19 - 22/11 Grand Prix - Skate Canada (Kitchener, Canada)
- 3 - 6/12 GP Final (Tokyo, Japan - qualification to be earned)
- 17 - 20/12 Italian Nationals (Brescia)
- 18 - 24/1 European Championships (Tallinn, Estonia)
- 12 - 28 /2Olympic Winter Games (Vancouver, Canada)
- 22 - 28/3 World Championships (Torino)



In the following few pages you'll find more informations and explanations, reflections and details on the competitive programs of this season - the OD and FD - and the intorductions of the team of technicians and dancers that guided and supported Federica and Massimo in the creation of said programs, and which will follow them for the Olympic season.



ORIGINAL DANCE: TAMURRIATA NERA & TARANTELLA PIZZICATA

For this Olympic Season, the theme chosen by the ISU for the original dances has been once more the “Folk”, and Federica & Massimo will be performing two of the most famous rhythms of Italian folk music: the Tamurriata Nera from Campania, and the Tarantella Pizzicata from Calabria.

- the chosen songs are:

Tamurriata nera (Nuova Compagnia di Canto Popolare di Beppe Barra)

Tarantella pizzicata (Compare Ciccio)

- the choreography is by Barbara Melica, with the collaboration of Monica Sava, professor of Folk Dances at the University of Lisboa

- the program has been created with the goal of translating on the ice the original steps of the popular tarantella, which in its origins is a dance that celebrates religious festivities and secular events like the changing of seasons and the events in the life of men

- the movements take inspiration from the everyday task of rural life: the steps have names like “harvesting the fruit”, “drawing water from the well”, etc.

- the choreography emphasizes the free and easy gestural expressiveness and the playful attitude typical of the Neapolitan dancers, paying homage to the traditional cultures of the regions of Campania and Calabria

- these dances are also a form of communication between men and women, a non-verbal exchange through steps and songs as a way to talk about love and pass on messages that should not be conveyed through words

- the beat is stressed by little castanets called CASTAGNOLE, and Massimo & Federica are wearing one each, tied to their fingers with colorful ribbons that used to represent vows to Saint Mary, or the different seasons, bearing different meanings for each color)

THE TARANTELLA

One of the more characteristic folk dances is the Tarantella, a cultural phenomenon that crosses all southern Italy from Naples to the Salento, and it is executed in a continuous crescendo of sound and rhythm. There are several hypotheses on the origin of its name. Some want it to come from the city of Taranto, where its ancient ancestry is attributed; most identifies the tarantella with a ritual dance with miraculous powers to exorcise the demon that possessed those bitten by a tarantula.

This second hypothesis is the more commonly accepted, in order to find, perhaps, a justification to that style of dancing that is made up by “salterelli” (little jumps) just as if the dancer had been bitten by a spider. The more genuine tarantelle are those performed with the accompaniment of the typical instruments from Calabria like the zampogna and the organetto, accompanied by the guitar or the tamburello.

THE TAMURRIATA

The Tamurriata takes its name from the drum that marks its beat, the “tammurro”, which is the constant musical element in nearly all the festivities of the Vesuvian area. The tammurriata is a dance which is performed necessarily by a couple, and comprises different stages: at the beginning the dancers perform gestures which test the relationship in space between the dancers, but then one of them will assume an aggressive role, fought or favoured by the other. The tammurriata is the peasant’s dance for excellence: the majority of the gestures is drawn from the daily job (e.g. the simulation of the action of ploughing, seeding, etc.). And yet, it must not be forgotten that the “dance with the drum” is also and mainly a courtship dance, and so the different positions assumed by the body, particularly the hands, arms and legs, clearly express denial or consent towards the dance partner.

THE MUSIC OF BEPPE BARRA

Giuseppe Barra was born into this art, as he belongs to a family of Neapolitan artists. Masterful interpreter of songs and tammurriate, of theatre scenes and poetries, Barra manages to blend into one musical fresco, melodic and rhythmic, the echoes of the past and the modern rhythms of the Mediterranean. Connoisseur and careful investigator of the popular tradition, Beppe Barra is particularly skillful in the “fusion” between the genres.

The Original Dance : interview to the Choreographer, Barbara Melica

Barbara's enthusiasm for this program is evident and contagious, and we'll let her be the one to tell us which are the key points of the program, and more details according to its creator.

"The goal when creating this dance has been to remain as faithful as possible to the real folk dance; not to recreate those mimed "folk" sketches that are made for the tourists, but the true folk dance in its details , thanks to the collaboration with Monica Sava.

The Tarantella is a dance of both religious and secular celebration (there are dances for the grape harvest, the fertility, etc), and we have tried to maintain and translate to the ice the gestures and the steps that characterize this popular dance, those steps which bring us back to a world where harvesting fruit and wheat are part of everyone's lives.

Why did we make this choice, instead of limiting us to the tourist-friendly and colorful image of folk which is already famous for all the visitors of our country?

First of all, because we have chosen to start on a real cultural research project, without stopping to the mere appearances; we were not going for a theatrical mime, but aiming for the true popular culture.

We also wanted to pay homage to all the people of Italian descent that will see this program in its performances in America, in Canada, everywhere in the world: they are the sons of those immigrants that knew the true tarantella, that of the women who came to the public square to dance and recreate the traditional steps, and not the tarantella developed for the tourists. It is for them that we wanted to make it as true as possible!

The first part of the program is based on the Tamurriata Nera, one of the most famous melodies of the Neapolitan popular song, which tells the story of "a baby unexpectedly born with a dark skin color" – a scandal for that age ! - and which brings to life the typically playful attitude of the Neapolitan people, and their ability to de-dramatize even the more difficult events. It all starts from this cue, with a prayer to the skies for him... then there is not a real plot to describe, following this desire of not miming a scene, but just dancing.

The second part of the program starts from a "mossa" – the arousing hip movement so famous in the area - which triggers the interest of men: but then beautiful Federica reacts haughtily to the exchange between Compare Ciccio (Massimo) and its imaginary counterpart Compare Cosimo while they try to approach her. This is done always trying to stick to the purity of the dance, without descending into the theatrical mime, portraying the character and the humour of the population it takes its inspiration from.

Massimo portrays perfectly a Neapolitan "scugnizzo", while Federica has the moves of a Neapolitan noble woman, arrogant and with a magnetic look in her eye. Massimo and Federica are perfect to impersonate both physically and in their characters these archetypes that are built around them.

A word for the "castagnole" - these small castanets that because of the skating Massimo and Federica can only wear and use with a single hand: it is a typical instrument of these rhythms, difficult to use, but which has now become a second nature for Massimo and Federica as soon as they descent into the atmosphere of this program: they are a fundamental part of this dance and its gestures.

Thanks to Monica Sava we have also delved deep into a research in order to create the costumes, which we did not want simply to be inspired by the "postcard" folk (the colored costumes, little aprons etc), but we wanted it to be a true garment of the tarantella, a simple dress, than the women pinned up in order to dance when they abandoned their trades to come down in the public square.

FREE DANCE: THE IMMIGRANTS

Very intense and personal is the free program that Massimo and Federica will perform this season: an idea kept aside for some time, reserved for this important and special season, but already in the mind and the heart of Paola Mezzadri since a couple of years, to bring a piece of Italian history and of its great music to the Olympic Games in Vancouver.

The history of the many Italians who left their country to search for a better fortune in new worlds is a history which reflects somehow the personal vicissitudes of Massimo and Federica, Romans by birth, “adopted” by Milan, and transferred to the US to chase their Olympic dream.

Music is by the great Nino Rota – but as the main theme was too short to fit the program, at its end it is blended into an original composition by Riccardo Cimino, which reprises the main theme into a bolero rhythm that carries us to the end of the program. The decision to have this music written to fit the program is thus explained by Massimo: *“The problem is that the history we tell in this free dance is totally focused on the concept of the immigrants, and we did not want to introduce other themes to disperse the idea. The music by Nino Rota was about one minute too short for us, and so we brought it to a musician in Rome to have him write the final minute for us, amalgamating it with the main theme, and with this growing crescendo on a strong beat that represents the path covered by the immigrants.”*

Throughout the program, accompanying the melody of Nino Rota, several sounds have been added, representing the various stages of the story of a man and a woman that leave their country on a ship – so we recognize the siren that is heard at the beginning to signal the departure, the waves of the ocean that represent the travel and a second siren that marks the arrival to the new world. It is then that the composition of Riccardo Cimino is blended in, and the program continues, supported by this strong rhythm of bolero which represents the march of the duo towards a new life, a life that will impose sacrifices that will have to be faced together in unity and with strength.

A double dimension to the interpretation of this program: a homage to the history of our country, and a reference to the life story of Massimo and Federica. Making the program even more personal and unique, the two voices that alternates at the beginning of the program, telling us the history that we are about to see. These are the real voices of Massimo and Federica, who recorded the text written for them by Barbara Melica, and this is what they say:

*Our home is in a distant land
But this trip talks about us now
About our dreams our memories
That slowly flow as ships in the ocean
It is about what we will become*

The costumes of this season are entrusted to the expert hands of the Sartoria Brancato - historical costume makers for the La Scala Opera House in Milan. To their expertise is left a meticulous research work on the style, the colors and the typical models of Italian fashion in the 19th century. This great attention to every possible particular, has given life to costumes which may appear simple, but are attentively studied until the smallest detail.

In this season we also see the return, as last element of the program, of the reverse lift - a homage, a return to this element that has characterized for great part of their career Federica and Massimo - in a game of mirrors where the last lift of the program recalls the position of the bodies of the first one that is performed at the beginning, exchanging the roles between the partners. The decision to return to this element, in which the woman supports the man, is an ulterior element of this history, in which both the partners are strong and ready to sustain each other, facing this travel together.

Barbara Melica's commentary

This free program was born from a reflection on their own history, a process loaded with emotions that get portrayed from the very first moment, with this spoken text in which the athletes themselves explain what is the program that they are interpreting: this is a feature out of the ordinary, a unique addition to the competitive program. Those which we hear are not actors who interpret a phrase, but the athletes themselves who live their program from this point of view as well, telling us their story not only with the skating but with the words too. It is a choice that allows them to live the history they're telling even more, offering it to the public while exposing themselves to a deeper level, with their voices and their accents. To seize this idea, and to create the phrases to record, has been for me the apex of an enormous emotion, that comes back every time that the music starts.

NINO ROTA

(3/12/1911 - 10/04/1979) One of the most famous and respected masters of the music in the Italian movie history, especially for the films of Federico Fellini and Luchino Visconti, and then and for Francis Ford Coppola's Godfather trilogy and for the Shakespearian movies of Franco Zeffirelli, but also for countless other authors in a long career that spans beyond fifty years. Notorious for its work for cinema (he won the Oscar for the soundtrack of the second Godfather, in addition to several Grammys, David, and countless other acknowledgments), also composed ten operas, five ballets and many other orchestral and choral works, the best known being his string concerto.

RICCARDO CIMINO

Riccardo Cimino - owner of Studiosuoni srl - <http://www.studiosuoni.com/>

Composer, performer, sound engineer, not practicing Architect. Riccardo Cimino has composed countless pieces of music for television, cinema and advertising; adapter of the scripts and songs of movies such as: Charlie and the chocolate factory, the corpse bride, Bugs & Elliot, Happy Feet, Music and Lyrics, the Simpsons, Beowulf. Winner of numerous awards in particular in the advertising field.

L'EMIGRAZIONE ITALIANA

The Italian emigration to the American continent was enormous in the second half of the 1800's and in the first decades of the 1900's. In the 1880s, they numbered 300,000; in the 1890s, 600,000; in the decade after that, more than two million. By 1920, when immigration began to taper off, more than 4 million Italians had come to the United States, and represented more than 10 percent of the nation's foreign-born population. Most of this generation of Italian immigrants took their first steps on U.S. soil in a place that has now become a legend—Ellis Island.

It is a phenomenon that touched countless families, from all the regions of Italy, where people has decided to leave their homeland in search of better fortune and new opportunities.

IL TEAM

PASQUALE CAMERLENGO

Coach and choreographer with an important past in the history of Italian ice dancing. He competed with Stefania Calegari at the 1992 Winter Olympics, where they placed 5th, and with Diane Gerencser at the 1998 Winter Olympics, where they placed 17th. He has been the coach of Federica & Massimo since the summer of 2006, and among the other athletes with whom he works or has worked, we can name Dubreuil & Lauzon, Delobel & Schoenfelder, Wester & Barantsev, Stanick Jeannette, Gheorghe Chiper, Yasuharu Nanri, Roxana Luca and Daisuke Takahashi.

ANJELIKA KRYLOVA

Anjelika Krylova has been one of the greatest Russian figure skating champions. With partner Oleg Ovsyannikov she captured a silver medal at the 1998 Winter Olympics and won the World title in 1998 and 1999. Prior to partnering with Ovsyannikov in 1994, she skated with Vladimir Fedorov.

PAOLA MEZZADRI

The most famous and respected Ice Dancing coach in Italy, has been working with Federica and Massimo since the 2005 season. Forever the coach of Barbara Fusar Poli and Maurizio Margaglio, she guided them till their world and European titles, and to an historic Olympic bronze at the 2002 winter games. Countless couples have grown under her guidance – to name a few, Anna Cappellini & Matteo Zanni, Alessia Aureli & Andrea Vaturi, Valentina Anselmi & Fabrizio Pedrazzini, Gloria Agogliati & Luciano Milo.

NATALIA LINICHUCK

Natalia Vladimirovna Linichuk is a Russian former competitive ice dancer and current ice dancing coach. With partner Gennadi Karponossov, she was the 1980 ice dancing Olympic champion and two-time World champion in 1978 and 1979.

After retiring from competitions in 1981, they have become successful ice dance coaches, guiding many teams to European, World and Olympic medals, to name a few: Oksana Grishuk/Evgeny Platov, Angelika Krylova/Vladimir Fedorov, Angelika Krylova/Oleg Ovsyannikov and Irina Lobacheva/Ilia Averbukh, Galit Chait/Sergei Sakhnovsky and Alben Denkova/Maxim Staviski. Currently they are also guiding two of the top teams in contention for a medal in Vancouver: Tanith Belbin/Benjamin Agosto and Oksana Domnina/Maxim Shabalin.

BARBARA FUSAR POLI & MAURIZIO MARGAGLIO

Ice dancing became somewhat famous in Italy starting in 2000, thanks to Barbara Fusar Poli and Maurizio Margaglio. World and European champions, and winners of the Grand Prix in 2001, Olympic Bronze medalists in 2002, European Silver medalists in 2000 and 2002, 9 times Italian champions, they retired from amateur competitions in 2002 to become coaches and technicians, performing in exhibitions for the joy of their fans. They returned to competition in 2006 for the Olympics in their home country, returning to their coaching careers after those. Maurizio has also become an ISU technical specialist.

IL TEAM - i coreografi

BARBARA MELICA

Dancer, dance teacher and successful choreographer - Barbara Melica was part of the national ice dancing team. She specialized in Modern Jazz at the Broadway Dance Center and at the Alvin Ailey School of New York. Then came the tv, where she creates for several years the choreographies of kid's shows such as Solletico and Piccoli Fans. Founder of the dance school "Scuola di Danza del Cigno", where dancers and athletes study technique, expressivity and creativity. Teacher of Masters for the International Dance Association (IDA). Creator and teacher of the first course for choreographers for the Italian Federation of Ice Sports. Choreographer in the show "Notti sul Ghiaccio" with Milly Carlucci. She is the choreographer for champions such as Federica Faiella and Massimo Scali, and Marco Fabbri. Facing a new challenge, she founded the "Fusion Ice Dance Company", in which dance and skating blend together with art and musicality.

LYUDMILA VLASOVA

A true diva of classic ballet, star of the Bolshoi Theatre, she has been collaborating for years with the world of ice skating, with an important presence next to the Italian couples. Now assisting Federica and Massimo, she has been adviser of Fusar Polei/Margaglio, Cappellini/La Notte, and all the couples that studied under the guidance of Paola Mezzadri. After appearing on many top news for the vicissitude of the defection in America of the former-husband Alexander Borisovich Godunov, she found a new serenity and a new wedding, and now it lend her collaboration to athletes all over the world – to name a few, the duo Kerr/Kerr, the Armenians Grebenkina/Azroyan, Alexander Uspenski.

CORRADO GIORDANI

After the studies in Milan, he enters into the prestigious Aterballetto company, becoming soon lead dancer of the company and interpreter of their immense repertoire. He performs in the most prestigious theatres of the world, from New York to Buenos Aires, from Rio de Janeiro to London to Mexico City and many many more. He works in the Zurigo Opera House and in several worldwide-broadcasted productions next to the greatest artistic personalities, from the dance world or not, from Alessandra Ferri to Luciano Pavarotti. After retiring from the scenes, he enters the world of figure skating, collaborating with the best Italian and foreign athletes, among which we cite Valentina Marchei, Francesca Rio, Cappellini/La Notte, Alessandrini/Vaturi, Javier Fernández, Paolo Bacchini.

AND ALSO:

Collaborating to the choreography of the Original Dance:

Monica Sava - professor of folk dances at the University of Lisboa

Composing the original music part of the Free Dance:

Riccardo Cimino - composer

Costumes:

Sartoria Brancato, Milano