



MARCH
2019

fao Casa gazette

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- WHY DO WE LOVE OPERA?

- MESE DELLA FOTOGRAFIA

- TREKKING

- THE HEART OF YOGA TEACHING

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WHY DO WE LOVE OPERA?

with an introduction to Gluck's *Orfeo ed Euridice* at the Teatro dell'Opera, Rome 15-22 March 2019



di Orhan Memed

Harpsichordist, pianist and musicologist. He offers piano lessons to FAO Staff Coop members on site and gives music history lectures for small groups
www.orhan-memed.org

I realize that the title of this article is more than a little provocative. Or maybe it gives away too much too soon. Let me be clear from the outset: I don't expect anyone to be as passionate about opera as I am. But for those who do enjoy it, I hope to put into a few words some of the reasons we keep coming back to the opera house. And for those who still have their doubts, I hope to pick up a few more... what would be the right word...devotees? (sounds too high-brow); disciples? (it's true: some opera lovers think of it as a religion); supporters? (there are no winners or losers in opera... even if love always seems to win the day).

How to describe that feeling as we sink into our seats, listen to the orchestra warm up and tune, take in the sumptuousness of what is often a beautiful theatre, scan the audience (and wonder if the well-dressed lady in the fifth row will actually keep her hat on during the performance, or whether flip-flop sandals should be worn only within sight of a beach or a pool), and give a fleeting thought to what might be going on behind the curtain? And then the lights go down, a hush falls over the theatre, a smattering of applause can be heard for the conductor and the orchestra and suddenly our eyes and ears are focussed on one thing: our desire and expectation to be entertained. If we can agree that opera is the art form that brings

together all the artistic endeavours: music, drama, dance and stagecraft, then it might just follow that there is something in it for everyone. It is storytelling at its most, intense and manipulative. The themes are human and universal: love, passion, joy, anger, death, despair. Through the combination of music and drama, we can identify with the characters. When they portray happiness, anger, jealousy, grief, we can stop time for a moment and explore these emotions through music and movement.



Costumes for a delphic couple from the intermezzo *La Pellegrina*, 1589 - costume design by Bernardo Buontalenti

A live performance of an opera is a uniquely thrilling experience. In the nineteenth century, Richard Wagner's ambition was to create a *Gesamtkunstwerk*, a total work of art, but this was already in the minds of the first proponents of opera in Italy in the latter part of the sixteenth century. The intermezzi of the Florentine court festivities, which were inserted between plays and which were to be the precursors of opera, had already all the elements of modern opera. Only a few years later, Claudio Monteverdi would bring opera out of the enclave of private court entertainment to turn it into a commercial genre.

More importantly, composers and librettists in the seventeenth century had come up with a clever way to tell a story through music: first with recitativi, scantily accompanied sung texts meant to be intelligible in order to move the narrative along; and arias, fully accompanied songs that took the time to flesh out the emotional state of the character. To this, of course, were added dances, instrumental interludes and music depicting natural phenomena. At the heart of opera, however, we have singing and it seems to me that there is a common thread that runs through centuries of composers writing operas: the desire to explore the range and vulnerability to die. Where do we fit in and how are we meant to offer empathy, compassion, or even relate to their plight and behaviour.



Christoph Willibald Gluck, engraving by Simon

Well, like all good drama, there is always a kernel of truth and relevance to be found in all of these stories. And think of how many times you've witnessed something in your own lives and said: "That's crazy, it's like something out of a film". Next time it happens, think it could be right out of an opera.

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By the time Christoph Willibald Gluck was composing operas in the mid eighteenth century, librettists and composers were moving away from what they considered to be the rigid rules of opera seria: a succession of formulaic recitatives and arias embellishing stories with immoral plots with little or no dancing. Gluck, a man who liked to move in many different kinds of social circles in several different countries, kept his ear to the ground and followed his instinct in "reforming" opera. His idea was to return to a "noble simplicity" in both music and text, and to do away with complicated plots and overly sophisticated music. With the Empress Maria Theresa in the audience, the first version of his opera Orfeo ed Euridice was premiered in Vienna in 1762 and it was his first opportunity to put his new ideas to the test. Recitatives are now accompanied by the full orchestra and seemingly lead directly to arias that themselves have a freer form.

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Gluck found inspiration in the writings of Francesco Algarotti who suggested that opera should “delight the eyes and ears, to rouse up and to affect the hearts of an audience, without the risk of sinning against reason or common sense”. So, if you think you’ll be hearing sopranos singing glass-shattering high notes or tenors topping high Cs, you might be disappointed.

It might surprise you too that, besides a substantial chorus and full orchestra, there are only 3 central characters in the whole opera. After all, the plot is quite simple: Cupid discovers Orfeo lamenting the loss of his wife Euridice and tells him that he can travel to Hades to bring her back from the dead, if only he promises that he would not look back at his wife. Of course he does look back, she dies a second time, and just when he’s about to put an end to his own life, Cupid steps in to reunite the lovers and to assure us a happy ending. Far-fetched? Sure. And quite a departure too from the myth of the Greek musician. From an austere recounting of the story of Orfeo, Gluck manages to weave a musical tapestry of orchestral colours and textures that just might seduce you by their simplicity. And here’s another hint: I’ve never met a singer who doesn’t like singing Gluck.

I often ask why and I always get the same answer: he writes so well for the voice. The melodies might not have the invention of Mozart or Puccini, the verve of Verdi, but they always seem to please. A deceptively upbeat orchestral overture leads to a chorus that plunges us immediately into the drama of Orfeo’s mourning. His first recitative is in fact woven into the plaintive sighs of the chorus. Gluck then stops the drama and inserts a dance, allowing us to reflect on the state of mind of Orfeo, before we even hear the first aria. In fact, Gluck will do this often: just when you want to know what happens next, he’ll put in an extended instrumental section of dance music to stop the action and give us the time to take in the consequences of the drama. The chorus assumes its conventional role from antiquity, that of commenting on the action

and commiserating with the principal actors. Act II tracks Orfeo’s journey to the underworld in search of Euridice and contains some of the more powerful music of the whole opera.

Plenty of ballet music accompanies Orfeo on his quest, depicting the barren and dangerous landscapes, while arias serve to illustrate his fear and determination. We have to wait for the final Act to hear Euridice sing an aria imbued with such drama that previously was relegated to the chorus or ballet. When we hear “Che fiero momento”, we can feel her despair and desperation and it literally knocks us back into our seats. The grief of Orfeo in his last aria “Che farò senza Euridice?” is palpable and it is heart wrenching to hear him crying out to her, begging her to respond. We’ve been thrown onto an emotional rollercoaster, but Gluck and his librettist Ranieri de’ Calzabigi are not about to have us leave the opera house in such a state: a carefully crafted series of ballets and an eleventh-hour appearance by Cupid assures a happy ending and, guess what? The couple are reunited and love conquers all.

Of course opera, like any art form, was destined to evolve and change. I would even go as far as saying that opera has survived for over 400 years precisely because it has been able to adapt to changing tastes and fashions. Think of all of the different forms today that have their roots in opera: musicals, operettas, zarzuelas, melodramas, Singspiel, to name just a few.

And yet, there is nothing that should prevent us from enjoying something created centuries ago in a very specific context with very different aesthetic ideals. Like it or not, opera has seeped into popular consciousness and parts of it pop up everywhere – in advertisement, film, sports events. But don’t just settle for the snippets you’re force-fed by today’s world of YouTube tutorials and Instagram posts. As with all good things in life, the more you immerse yourself in opera, the more rewarding it is. I hope you just might be convinced that opera opens a world of heightened senses that is unlocked by a magical mixture of words, music and drama.



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TREKKING URBANO A PROPOSITO DI ROMANITÀ.....

Un'alternativa turistica per conoscere i segreti dell'Antica Roma attraverso lunghe salutari passeggiate a passo lento per assaporare i colori, la magia e le sensazioni che questa città sa regalare



di Enrica Romanazzo

Sostiene e promuove da anni le attività della FAO STAFF COOP. Nel contempo segue ed organizza eventi in difesa dell'ambiente e per la valorizzazione del territorio salentino.

Un romantico pellegrinaggio nel passato attraverso i segreti della Via Appia Antica.

L'escursionismo a Roma, a scopo di conoscenza e svago era un'esperienza che mi mancava. Attraversare a piedi la via Appia Antica, lungo un percorso di 20 chilometri fino a Santa Maria delle Mole, in cui non transitano mezzi di trasporto convenzionali, mi ha regalato sorprendenti emozioni.

Interessante è stato lo scoprire, attraverso l'ausilio di una guida, tutte le curiosità disseminate lungo questa antica e famosa via contraddistinta da una fila quasi ininterrotta di tombe, altari, torri, tempietti, nonché i singolari "monumentini", costruiti da Canova all'inizio dell'Ottocento, per conservare in loco frammenti architettonici, sculture ed iscrizioni disperse nei dintorni.

Il trekking in città consente di soddisfare l'esigenza di praticare esercizio fisico attraverso la piacevolezza del camminare lento che ti permette di scoprire territori sconosciuti, spesso attraversati velocemente e distrattamente.

Da romana ho dovuto amaramente constatare che pur avendo tanta bellezza a disposizione, per mancanza di tempo, per pigrizia, per la tendenza a rimandare quello che si può fare anche domani...si finisce per ignorare i segreti di questa città che gli stranieri conoscono meglio di noi.

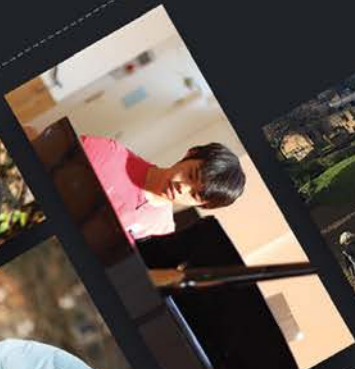
Questa escursione mi è servita anche per capire che forse una vita non basta per vedere tutto il bello che la Città Eterna offre. Mi sono quindi riproposta di non perdere più tempo e di continuare a percorrere nuovi itinerari per scoprire luoghi affascinanti ed insoliti seguendo il ritmo lento dei miei passi....



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TREKKING : DID YOU KNOW THAT A SMILE IS CONTAGIOUS?

A day together is not only a good chance to be amazed by the landscape, the nature and the whereabouts, it is also about emotions, joy and conviviality, feature which distinguishes us from other



by Pietro Paolo Lepre (Startrekk Tourist guide)

Startrekk is a non-profit association for social advancement, founded six years ago by a group of friends passionate about hiking and nature, trekking and travelling

Did you know that smiling is contagious? That is why we welcome everybody with a big smile: to create a good climate, everyone has to feel comfortable and enjoy the day. With us you can go hiking, snowshoeing, canoeing and skiing, we organize day trips, weekends, skiing holidays and travels from the top of the highest mountains down to the Mediterranean sandy and warm shores, including historical cities in Italy and abroad. Each year we offer more and more but always caring about the quality of our proposals, offering to our members only the best.



We had foreigners joining our activities since ever, however, from this year on we speak your languages, English/Spanish/Polish/French/Chinese, as you see Italian is not necessary anymore. A day together is not only a good chance to be amazed by the landscape, the nature and the whereabouts, it is also about emotions, joy and conviviality, feature which distinguishes us from other. During the week we have dinners together, visit exhibitions, go to theater ...or just watch movies! And, as they say in Oxford, "DAJEEEE!"



Pieluigi Picconi

Presidente dell'associazione Startrekk e guida di trekking da circa quindici anni.

Per me tutto quello che riguarda la natura, lo sport all'aria aperta, la socializzazione è qualcosa che mi fa star bene ed è per questo motivo che circa sette anni fa ho deciso di trasformare questa

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mia passione in uno stile di vita e in un “lavoro”. Mi occupo infatti a tempo pieno della vita associativa di Startrekk che considero la mia casa e la mia famiglia. In questi anni mi sono circondato di molti amici e di validissimi collaboratori che contribuiscono alla buona riuscita di tutto questo.

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Marzo 2019 - Mese della Fotografia

Un susseguirsi incessante di spunti e occasioni per conoscere e confrontarsi con il mondo della fotografia.



di Emiliano Pinnizzotto

*Fotoreporter documentarista e Visual Journalist, Docente di Fotografia e Post-Produzione Digitale
le foto di questa pagina sono di Paolo Beltrame ed Angela Matarozzi, quelle di pagina 16 di Emiliano Pinnizzotto*

Dall'1 al 31 marzo la fotografia diventa assoluta protagonista con un grande evento itinerante: "MFR 2019". Sbarca a Roma il Mese della Fotografia. Una grande kermesse che animerà la capitale con oltre 250 iniziative gratuite per celebrare l'arte fotografica e darle il giusto palcoscenico, grazie a location suggestive, dal centro storico fino in periferia, che la città eterna offre. Il progetto è nato da un'idea dell'Associazione Faro in collaborazione con varie realtà fotografiche di Roma e dintorni, scuole, associazioni, circoli culturali, collettivi e gruppi di fotografi indipendenti, con lo scopo comune di promuovere e diffondere la fotografia in tutte le sue diverse forme ed espressioni. Moltissimi gli incontri con i professionisti del settore per coinvolgere il pubblico di appassionati in un percorso che spazierà da seminari, talk, workshop,

a mostre fotografiche, presentazioni di libri e progetti fotografici. La Graffiti, con i suoi 30 anni di esperienza come Scuola di Fotografia, Agenzia Fotogiornalistica e Casa Editrice, ha aderito fin da subito all'iniziativa, partecipando al grande evento



con alcuni interessanti lavori dei suoi fotografi professionisti e lanciando i migliori allievi della scuola.

Si partirà il 23 Febbraio alle ore 18 con un'anticipazione di MFR19 con la mostra "Teatro fotografico" di Angela Matarozzi al Sacripante Art Gallery, una visione artistica e pittorica della fotografia ritrattistica che si rifà ai grandi classici del passato. Dall'1 al 31 Marzo sarà possibile visitare la mostra fotografica "Antarctica" di Paolo Beltrame presso Explora - Museo dei Bambini - Area Bookshop. Il 1° Marzo alle ore 18 si proseguirà con un fotografo-



artista, che da anni è alla ricerca di una vera e propria trasformazione delle immagini fotografiche in opere d'arte concettuali, Armando Casali con la mostra fotografica "Istantanee... trasformazioni" presso il Muef Art Gallery. Lunedì 4 Marzo ore 18.30 sarà inaugurata la mostra di Maria Mulas, Emiliano Pinnizzotto e Paolo Sollazzo presso lo spazio espositivo "Gallerja". Mercoledì 6 Marzo ore 19 presso la storica

sede della Graffiti, sarà la volta del Seminario di fotografia "Dallo smartphone alla reflex: dal point-and-shot al controllo completo" di Paolo Carbone, uno dei massimi esperti di tecnica e strumentazione fotografica presenti sul territorio romano. Venerdì 8 Marzo alle ore 19 si inaugurerà la mostra "Roma, tra luci e ombre" presso l'Università di Tor Vergata (Macroarea di Lettere e Filosofia) immagini estratte dall'omonimo

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libro fotografico realizzato da 31 allievi, ex allievi e fotografi Graffiti che si sono confrontati per oltre un anno con la Capitale. Il giorno seguente, Sabato 9 Marzo ore 18 si terrà presso la Sala Espositiva Graffiti l'inaugurazione della mostra "World, i cinque continenti" di Simone Tetti, grande viaggiatore e fotografo, scomparso nel 2013 dopo una lunga lotta contro una grave malattia; mostra promossa e organizzata dall'Associazione Onlus che porta avanti il suo nome e la sua battaglia. Sabato 16 marzo ore 18.00 inaugurazione della Mostra Collettiva del gruppo fotografico MIT (Ministero delle Infrastrutture e dei Trasporti) M. Navarra, A. Bellucci, P. Ceci, M. Vivaldi, presso la Sala Espositiva Graffiti. Giovedì 21 Marzo ore 19 si terrà presso la sede della Graffiti di Via Latina n. 515, il seminario "Immagine e Percezione" di Marco Casini, un'indagine approfondita



sulla visione umana, attraverso gli occhi e soprattutto la mente.

Sabato 23 Marzo alle ore 18, presso il Museo MACRO asilo, Sala delle Letture, verrà presentato il Libro Fotografico: "Unusual Visions" di Emiliano Pinnizzotto, un racconto per immagini di quattro diversi reportage dell'autore che

rivelano un'India insolita e poco conosciuta: il Malla Yuddha, l'antico wrestling indiano, gli ultimi Tagliatori di Teste del Nagaland, i Naga Baba, asceti nudi cosparsi solo di cenere e Opium, la piaga dell'oppio al confine con la Birmania.



Tutte le informazioni e gli eventi in programma di MFR19 sono disponibili sul sito www.mesefotografiaroma.com - www.graffitiscuola.it.

Invitiamo chiunque a partecipare attivamente al Mese della Fotografia 2019, rendendo marzo un susseguirsi incessante di spunti e occasioni per conoscere e confrontarsi con il mondo della fotografia.

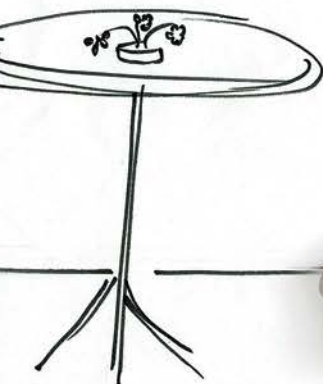
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THE HOUSE OF THE GLADIATORS OF POMPEI HAS BEEN REOPENED



by Giulio Calenne

Born in Rome on May 5, 1991, he graduated from La Sapienza University with a master thesis on storytelling used by the Islamic State. Photojournalist, videomaker and journalist

In recent years, the archaeological site of the House of Gladiators has become the emblem of the rebirth of Pompei. Pompei is undoubtedly one of the most famous cities in the world. In fact, it is the only city in the world that has remained steady over time, since that August 24, 79 A.D., when Mount Vesuvius erupted and the city was overwhelmed by lava, with smoke and ashes killing all the inhabitants. Among the most visited archaeological sites in the world, Pompei has unfortunately suffered damage over the years due to poor site maintenance. It is perhaps for this reason that on 6 November 2010 the Gladiators' house, located in the famous Via dell'Abbondanza, endured a serious collapse of the walls. From this date, the Gladiators' house, inside the excavations of Pompei, has become the 'symbol' of the collapses of the domus and a 'symbol' of redemption for the rebirth and cure of Pompei.

The House of the Gladiators

The House of the Gladiators of Pompei consists of a large peristyle with rooms on the north and east sides. The peristyle is adorned with eight columns on the long side and four on the short side. On the east side of the house there is an entrance. Another entrance is located on the southern side in an extension

of the house, which arrives at the road. Next to the extension there is a small house, which is completely surrounded by the Gladiators' house to the north and west, and which borders the intersection of the via di Nola and the Gladiators' alley to the east and south. After a renovation phase, in Roman times, the house was used as a place for the gladiators to practice. The use of the building as a place for the exercising of gladiators is given by the numerous graffiti the gladiators left in the house. The triclinium in the back of the house is decorated with refined paintings. In the triclinium the mosaic flooring was also well maintained. Inside the house, the affiliates gathered to plan the military activities and games that would take place in the Great Gym or the Amphitheater. Inside, on the recesses of the walls, there were shelves where the armor and the military trophies were exhibited.



The Reconstruction

After the tragic collapse, the Archaeological Park of Pompeii launched in 2015 a major restoration project of the building. After eighty thousand euros of funding from the European Union, on 3 January 2019 the School of Gladiators of Pompei finally reopened the site to tourists. Present at the inauguration was also the General Director Massimo Osanna, together with the restorers who followed the restoration of the frescoes, which together presented the reopening project. The reopening is part of a more detailed project of fruition and of the Musealization of the Schola Armaturarum which will allow to see the paintings and the objects in their place of discovery.

During the period of restoration, the General Director of the Archaeological Park, Massimo Osanna, marveled the world with photos taken in environments forbidden to tourists. The photos posted on Instagram of the fragments of the decorative and floor pieces of the Schola Armaturarum, undergoing restoration, have become viral.



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THE HEART OF YOGA TEACHING

"The yogi is a seeker after stillness"



di Cesare Maramici

He is a member of the Human Values Group, he teaches yoga at the FAO

The content of this article is inspired by the proposals of two great yoga masters I was lucky enough to meet: The Indian teacher, the yogi Gyanander who leads an ashram (a yoga center) in Perugia and the teacher Antonio Nuzzo who runs a center in Rome.

The Yoga Day is celebrated in June worldwide. It was introduced by the Indian Prime Minister H.E. Narendra Modi, who aimed at promoting yoga as a beacon of Indian culture and emphasizing the original contents of this discipline.

Yoga is an ancient mental, physical and spiritual science. It is the science of the Self which originates from the ancient rishis (wise men) of India and is handed down from master to disciple over the centuries. Yoga does not apply to the mind or the body; the mind and the body are only the means to attain the realization of the true Self or of the Universal Spirit. Yoga gives us the tools to achieve this state through hard work that can last for years or even a life (or several lives if you believe in reincarnation). The two energies within us - *Shakti* (energy) and *Shiva* (awareness) - will be united and result in the loss of individuality: thus, everything will become Self. Unfortunately, yoga is seen only as a body exercise nowadays, and a person is

seen as composed of many separate entities (body, mind, spirit). Yoga, on the other hand, is a spiritual way that involves the person as a whole. There are two dimensions in a human being: life and spiritual path that often do not meet. We are obliged to participate in the dance of life because we have children, a partner, a job, etc ... but when we are on the mat, we only need to learn how to shut off and enter into a deep inner research. It is on the mat that we must strictly apply the rules, and in order to get acquainted with them, we must read every single sutra.



There should not be any obsessive search for yoga in the everyday life; otherwise, life would become sterile and yoga would turn into an anesthetic. Through this article I will attempt to draw the boundaries within which, in my opinion, a yoga practice can be set.

Yoga allows to realize that acting through the body and coming into harmony with it, is a direct, simple and intuitive way to reach an inner silence. Silence, slowness, gentleness, caution, respect are the real fragments of the DNA of yoga. Indeed, the essential elements of a yoga practice are:

1. the stillness of the position,
2. the ability to teach yoga to ourselves,
3. the contemporary approach to various aspects of yoga (asthanga yoga),
4. the importance of mantra (the repetition of a sound) and pranayama (the control of vital energy through breathing) during the practice to try and get in touch with our unconscious part,
5. the reference to the classical texts of yoga.

Point 1. Yoga makes us travel from motion to stillness, it lets us enter into a new space.

Interaction with the outside world and dynamism characterize the human being from birth and throughout the whole life. In this interaction, very fast and dynamic relationships are established, especially today, in the social media world. Unfortunately, the modern individual has included yoga in these dynamics. However, dynamic movement acts as a buffer between the world and yoga. In a

yoga practice, dynamic movement makes sense only if we aim at the state of stillness, where it will be possible to enjoy it.

It is essential that, when in the yoga position, we endeavour to purify the mind and enjoy the present moment. To purify the mind means to free oneself from the demon of self-centeredness and from mental mechanisms. When we are in a position (*asana*) we have to realize that we are not searching for anything, instead, we are satisfied, we accept life as it is, we stop asking and we gradually get used to impermanence. Even the result which we have acquired in the positions (*asana*), sooner or later will be lost. We have to learn how to relate to our body which expresses the Unconscious through the positions. The mind (the consciousness) pushes us sometimes to go beyond our physical possibilities and bend the body in order to impose its decisions on the Unconscious; this way conflict and rigidity will arise. Practicing yoga is a way to try and erase the Ego. Sin is to desire the fruit of our actions also during the practice. The attempt to assume certain positions increases the Ego (*ahamkara*). Hatha yoga is the most difficult spiritual way because the Ego is easily identified with the body. Often during the practice of yoga there is the obsession

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of confrontation with others, the desire to improve some positions, and in this way, discomfort is cultivated. If the mind would listen to the body, the egoistic dimension would be extinguished.

For André Van Lysbeth the positions (*asanas*) must have five characteristics: the position must be static, held for long duration, with the elimination of unnecessary efforts, the rhythm of the breath must be constant and harmonious, and there must be an extension of consciousness. The teaching style of a true teacher is to give only some voice instructions on the postures that are to be kept, minimum instructions, leaving everyone free to move the bodies according to one's feeling. A teacher rarely corrects a wrong position. This choice creates a huge space that everyone can fill in, there is no right or wrong position, but only the correct position for you. In yoga we must strive not to look at the result of the practice and the exercises always take us to the same point: to nowhere.

Point 2. Everyone has his/her yoga.

It is important to find a good teacher, but it is equally important to understand in what state of agitation and mental dispersion we find ourselves. Teaching yoga to oneself is NOT easy. We must change the way we relate to ourselves when practicing yoga. The teacher does not know the state in which we are when we do a position or when we do a pranayama exercise. The yoga session must be a laboratory of new consciousness. If the unconscious manifests a limit in a position or in a breathing exercise, this is for our well-being. We must learn how to develop a loving relationship with ourselves, with our heart in peace; only in this condition can we

go towards a reconciliation with the unconscious.

If we reshape the ego, we will be at peace with the people we will relate to. During the positions we must not use violence against ourselves, we must tell the truth to ourselves, recognize our intentions, eliminate the haste and, grasp the sensations of the mind. During the practice of the *asanas* we must expand the consciousness to the whole body and not stop at the particular part that is subjected to effort.

Point 3. A topic about some confusion in the West regarding yoga is dealt with in Patanjali's book "*Yoga sutra*".

In his work he speaks about eight steps of yoga called *ashtanga yoga*. These eight steps are: *yama*, *niyama*, *asana*, *pranayama*, *pratyahara*, *dharana*, *dhyana* and *samadhi*.

1. *Yama*. Rules of moral behavior that a Yogi must adopt in social life (non-violence, sincerity, honesty, etc.);
2. *Niyama*. Rules of conduct (study of texts, discipline, etc.);
3. *Asana*. Regular practice of Yoga positions;
4. *Pranayama*. Application of breathing techniques to manage life energy;
5. *Pratyahara*. Deep introspection, withdrawal from worldly life;
6. *Dharana*. Inner concentration and visualization;
7. *Dhyana*. Practice of meditation;
8. *Samadhi*. It represents the ultimate goal of Yoga, or the attainment of a state where we are in communion with the universal Self. It is believed that there are many types of yoga corresponding to the eight steps and that the different steps can be taught separately. These

eight aspects (ashtanga also means limbs) must be carried forward simultaneously. Gymnastic exercises are not part of yoga because they produce a dispersion of energy and damage the body. What is done in the West under the name of Patanjali is precisely in contrast with the vision of yoga because both in the work of Patanjali or in any other yoga book there is not a single verse that speaks of yoga positions made of movement. In his book Patanjali writes about the asanas (2:46) “The position that can be maintained for a long time, motionless without pain, that quickly leads you to success in your practices, is called asana”.

Point 4. Yoga incorporates different practices that do not directly affect the body, but rather the balance of the mind.

Mantra and pranayama are important practices in yoga that act on the psychophysical balance. Kirtan, which is based on the repetition of various mantras accompanied by sounds of musical instruments, is a moment of liberation of emotions and of encounter with the unconscious, and with the hidden side of one’s own self. Western people thought that the mantra had to do with religious deities but it is not so. The mantra has nothing to do with religions, it is only a meaningless word. Mantras are expressions of transcendent awareness in the form of sound.

These sounds were not produced by a human being but were heard in a very deep meditative samadhi state by the ancient wise men (*rishi*). According to tradition, initiation into the mantra is given by the master.

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A mantra can never be bought or sold, because a mantra obtained in this way will never have any effect on awareness. Breath is the space in which the conscious interacts with the unconscious. The rhythm of breathing brings consciousness into a subtle world, a place made of energy flows, the essence of vitality. It takes us from matter, a world filled by the five senses, to a subtle life, to the prana which is life energy. *Pranayama* is the pivot around which change is built. *Pranayama* practice allows to create subtle processes that will lead to a change of the unconscious.

The meditative state arises when we reach a balance between conscious and unconscious. *Pranayama* helps to build the conscious meditative state and helps to get to a state of peace, of total quietness, in a non reactive mental state but very welcoming. Practicing yoga is acquiring peace, tasting without reacting the air that enters into the body, perceiving the different temperature of the air that enters and exits by the nostrils, falling in love with the small perceptions that you feel. Once, I met a *swami* (a spiritual teacher, a Hindu priest) in India who gave me a practice to do; while I was practicing, he was carefully observing the rhythm of my breathing and my stillness which are important indicators for understanding the mental state of a person.



Point 5. “Yoga is not a sport, nor an activity, but a thousand-year old discipline that we, twentieth-century men have reinterpreted - underlines the teacher Antonio Nuzzo. For this reason, in order to understand yoga, we should study the ancient texts, understand them and apply them to the practice that must be adapted to our era”.



The texts that can help to understand yoga are the following:

“*Yoga sutras*” by Patañjali, which were written between the 2nd century BC or between the 3rd and 6th century AD (text repeatedly mentioned in the article);

“*The Bhavagad-Gita*” or the song of the Blessed is the sixth book of the poem Mahabharata and illustrates Krishna’s teaching of yoga to Arjuna. It was written between the 3rd century BC and the 2nd century AD. To these two books are added the classical tantric yoga texts which date back to the eighth century AD that are: Hata Yoga Pradipika, Gheranda Samitha, Shiva Samitha. These texts illustrate the asana and the exercises of pranayama, shatkarma, bandha and mudra

I shall conclude with a sentence by Carlo Patrician: “Share everything, always, do not hold secrets or anything just for you. Yoga lives in the spirit of sharing, help others



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HOW TO ADJUST BETTER TO U.N. RETIREMENT:

Useful tips to maintain high levels of activity while leading a balanced style of involvement with Family, Local Society and the International Community



di Alex Van Arkadie

FAO (GS 1977 to 2006) Member of - UGSS Exec. Secretariat, Control Board, Staff Selection Committee; FAO-CASA English Theatre Group, Philharmonic Choir, Blood Donors Group, Human Values Group and contributor to CASA Gazette from 1977; since 2006 Member of FFOA Ex-Com. (Coordinator for Staff Rep. Bodies of Rome-Based U.N. Agencies in FAO, IFAD, WFP, etc.)

Dear Prospective and recently Retired colleagues of our Rome-based U.N. Agencies (RBAs). (Apologies for my absence though invited again by the FAO Retirement Seminar Team for my Ppt. Presentation at the Nov.2018 Session).

Here's my Welcome portal to 'active and resourceful ageing'.

Rejoice ! YOU can add value to self-worth of U.N. Retirees world-over. Wherever you may decide to reside, steer yourself to remain mentally active, physically fit and resourcefully engaged. Retirement from the U.N. is not 'an end' – as some tend to feel - but, as statistically proven can launch you to the dawn of an 'invigorating and resourceful life'.

Retirees achieve comparable benefits from intellectual advancement via reading, writing, as well as family involvement and group travel including engagement in creative hobbies and non-competitive sports. Regular activity and frequent participation help develop mental and physical control essential for good health from a well- balanced life-style.

Bonded links to Self via Family

Continue to remain useful to yourself, nearest family, local society and, if so desired, to the international community. For example, maximum personal satisfaction is guaranteed from offering a few hours each week to help civil society as interpreters,

translators, voluntary language teachers at local community centers and/or provide advisory guidance via rural community welfare groups to initiate and solicit funding resources for small-scale food production projects for income-generation by the poorest in Africa, Asia, Latin America or even in your own host country. Our files are over-filled with success stories and photo images from 1000s of community welfare projects the Rome 1% for development Fund supported over a near half century. They continue to affirm and attest ample gains among the poorest in distant villages of the world. (Mine extended 25yrs. as Coordinator of the Project Appraisal Group while helping responsibly formulate, select, recommend funds and thereafter monitor progress of welfare projects in the English-speaking world for which geographical areas I remained assigned while others on our Voluntary Team were entrusted with the French and Spanish speaking).

As you reach retirement, adopt a positive approach to improve family relations. Bear in mind that your contribution for family must always come first. Indeed, for in them you would place trust unless 'alternates and options' remain multiple and/or obviously varied. Make a determined effort to re-establish your participatory role among nearest family circles and hold firmly onto them. (Psst. To truly understand why, FFOA members can request from the Secretariat a recent copy of the document Titled 'Before and After' by FFOAs, Gabriel Sabatino).

Next, consider how to put to resourceful and invigorating use your experience from the U.N. and thereby gain from an active and stimulating retired life throughout your long and happy retirement wherever.

Civil Society and the International Community

How can U.N. retirees gain from an active and participatory life encircled by prevalent needs among civil society and, recurrent appeals for collaboration and support from the international community at large ?

Consider the following facts:

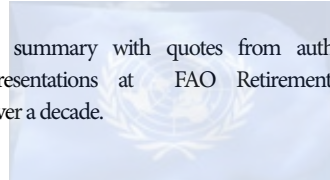
- U.N. Retirement is set at a relatively young age (65+ is hardly 'old' anymore);
- U.N. retirees live better, healthier and longer (80+ is far more distant than the time you'd take to walk 3 times around the Globe);
- U.N. staff have gained competency and experience from a range of job disciplines focused on global care and human welfare (so their blueprint is 'user-friendly' for application and usage where-ever).
- U.N. staff have computer, linguistic, and other rare skills having also worked among or with a rich diversity of multi-ethnic communities from grass-root to top-level.

Requisites - acquired and available:

- Self-motivation powered by self-confidence aimed now toward self-contentment;
- Combined linguistic abilities, capacities, dispositions, geographical experience and accumulated skills (even hobbies, interests & talents);
- Take advantage of your 'strengths' and remain aware of your 'limits' when interacting with others in order to gain from maximum mutual rewards. Refrain from 'conflict' and/or 'compelling constraint'. Thereby, instead of ageing as mere dependent service-users, U.N. retirees transform to become independently active and resourceful service-providers.

That's all for now Folks ! ... be active, stay fit and enjoy to the fullest and longest your U.N. retirement - Long live the U.N.

* Above summary with quotes from author's Power point Presentations at FAO Retirement Seminars for well over a decade.





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di Daniele Moroni

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Wine has always accompanied the life, the culture and the food of people. This delicious beverage, obtained from the alcoholic fermentation of grape must, dates back to prehistory, and is so ancient to be blended with the history of humanity. Viticulture in Italy has remote origins; in fact, Italy was formerly called Enotria (land of wine), named after the Enotri, an ancient pre-Roman population that inhabited the current Basilicata. During the Roman Empire, the wine acquired more and more importance, the Romans in fact acquired from the Greeks all the secrets of cultivation. In this period wine became a drink of daily use and from a simple source of nourishment gradually became a cultural complement of food, conviviality and festivity.

Today the wine sector provides Italy with an inestimable economic, social and environmental contribution. Sales of wine abroad have grown by 575 percent in 30 years. Food and wine, not surprisingly, rank in third place among the export goods that the world envies us. Furthermore, wine can be seen as a thin fil rouge that binds the culture and tradition of each Italian region. In addition to all this, wine nowadays has also become a trend to follow. In fact, more and more people are fascinated by this world; just think of the many events that are organized every year and which involve not

only large cities but also small towns, where thousands of enthusiasts meet to learn about new wines and learn more about this topic. Wine is therefore a passion, and if until some time ago some topics mainly concerned entrepreneurs, winemakers or connoisseurs as sommeliers, today the audience of enthusiasts has expanded. In fact, “non-professionals” increase their wine culture and consume it both at home and outside the home. Knowing wine means recognizing it and enjoying a product that arouses emotions, enhances an excellent dinner, reinforces an opportunity for conviviality and socialization.

The tasting of a wine allows us to understand what is really hidden inside a glass. The ability to taste is a skill that we all have, only that in many it must be refined. How? With consciousness and through knowledge, just like anything else you desire and have passion about. During the tasting the curiosity is important, because it is this quality that allows us to go down “to the bottom of the glass” and to always discover wines that can give us satisfaction. So even as simple enthusiasts you can understand the goodness of a wine without having to be a tasting expert. To conclude, I would like to give you a little advice: on the journey of becoming wine experts, be curious, trust the ones you like, following your instinct and drink in moderation.

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Special offert granted to Fao staff coop members

Aperitivo piccolo 5€ **Aperitivo medio 8€**
 Prosecco o campari spritz o aperol spritz o birra Estrella Galicia 20cl Aperitivo piccolo + 1/2 british bacon + 1/2 panino a scelta tra la gamma pans
 o coppa Sangre de Toro bianco o rosso
 Patate chips + noccioline + olive

Aperitivo grande 10€
 Aperitivo medio + prosciutto iberico con 1/2 baguette

In aggiunta a qualsiasi opzione di aperitivo una porzioni di fritti da 3 pz + 1,80€

FRENCH DENTAL CLINIC ROMA

DR. BENOÎT BRUNET
 Diplômé de la Faculté de Chirurgie-Dentaire de Toulouse III
 Membre Diplômé du CFI (Collège Français d'Implantologie)
 Membre de l'ITI (International Team for Implantology)

DENTISTRY/ ORTHODONTICS/ IMPLANTOLOGY/ AESTHETICS

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TAKE AN APPOINTMENT CALLING 0657 250 625 / 339 57 97 543
 OR E-MAILING US AT : DR.B.BRUNET@GMAIL.COM

INFO : WWW.FRENCHDENTALCLINICROMA.COM

Logos: Facebook, Allianz, Straumann, ITI, and flags of France, Italy, and UK.

WINE PASSION

Wine Tasting Workshop

SPECIAL DISCOUNT ONLY FOR FAO STAFF COOP MEMBERS (limited seats)

*Bookings and payments to be made c/o FAO Staff Coop not later than
March 7th 2019*



DATES & CONTENTS

19/3 - wine tasting through the senses

26/3 - from the vineyard to the glass: the cycle of the grapevine, the harvest and the vinifications

2/4 - italian and international grapevines

9/4 - basic elements for combining food and wine: from appetizers to desserts

Hours: 19:00 - 21:00

Location: Boja Padel Club, Via Luigi Perma 26, Roma

Contribution: € 140

€ 125 for FAO Staff Coop Members

WINE PASSION / Wine Tasting Workshop

LANGUAGE: PowerPoint Presentation in English
Speech in English or Italian according to the kind of audience

SOMMELIER: Luca Sparagna, Sommelier and Chef
SELECTION OF WINES AND FOOD provided by
Daniele Moroni / GURMIT

FEE FOR THE WORKSHOP: € 140,00

SPECIAL PRICE for FAO STAFF COOP members
only: € 125,00

For Booking: FAO Staff Coop – Room E016
06570-53142 / fao-staff-coop@fao.org (not later than
March 7th 2019)

Please be advised that we accept only cash payment. Persons willing to participate are kindly requested to provide name, surname, telephone number and/or email address, enabling to be contacted by the organizers for any future event.

*Kindly note that the FAO STAFF COOP is in no way responsible for services provided by third parties who respond directly to clients.

PASSIONE VINO/Corso di Avvicinamento al Vino

LINGUA: documentazione e presentazione multimediale in inglese. Spiegazione in Inglese e Italiano in funzione della composizione dei partecipanti

DOCENTE DEL CORSO: Luca Sparagna,
Sommelier e Chef

SELEZIONE DEI VINI E DEFINIZIONE MENU:
Daniele Moroni / GURMIT

PREZZO DEL CORSO: € 140,00 –

PREZZO RISERVATO A SOCI FAO STAFF
COOP: €125,00

Prenotazioni: FAO Staff Coop – Stanza E016
06570-53142 / fao-staff-coop@fao.org (entro il 7
Marzo 2019)

Si informano i gentili soci che accettiamo solo pagamento in contanti. A fronte di ogni prenotazione, cortesemente indicare nome e cognome, numero di telefono e/o email, in modo da poter essere ricontattati in caso di qualsiasi evenienza.

*Si rende noto che la FAO Staff Coop non é in alcun modo responsabile delle prestazioni rese da terzi, i quali ne rispondono direttamente nei confronti dei beneficiari.



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- Multi asset portfolios, investing directly in funds, equities and bonds, managed by Rathbones, a leading investment manager for private investors and charities.
- Sophisticated bespoke portfolios, managed by Cazenove Capital, the wealth management arm of the Schroders Group.
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- You can choose to make regular contributions of at least €200 per month or €750 per quarter
- You are free to suspend contributions at any time without penalty

Every Tuesday and Friday at the Staff Coop

Come and find out more on
Tuesday from 10.00 to 12.00
and Friday from 12.00 to 14.00

Meetings in Room E021 on Tuesday and in
Room E014 on Friday in Ground Floor Building E

Book appointment now at:
pensions@unityfinancialpartners.com
Or call: 06 57053142 - 06 57055753