



MARANO DI VALPOLICELLA
In the Heart of Valpolicella



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Marano

IN THE HEART OF VALPOLICELLA

More than just a single valley, Valpolicella is a cluster of small valleys, sloping south from the Lessini Mountains to the Adige river, from the hills behind Verona to Monte Baldo. Benefiting from an excellent climate, gentle landscapes and the presence of widespread water springs, Valpolicella has, since ancient times, always been densely populated. During the Renaissance, it became a favourite holiday resort for many noble families hailing from Verona and Venice, who built elegant classic villas surrounded by gardens and parks.

With such an uplifting and harmonious balance between the agricultural landscape, which combines vineyards and olive trees, dry stone walls and rustic courtyards, and the serene natural environment, made of rolling hills, streams, woods and meadows, the area also enjoys a rich historical and artistic tradition, with dozens of ancient churches and as many Venetian villas, making it a land of extraordinary charm, a place of choice Italian culture.

Since ancient times, Valpolicella has been appreciated for the production of fine wines and for its fine craftsmanship in marble and stonework. Both activities still form the basis of the area's economy today, and they have been preserved while adapting to the needs of modern times, without losing their peculiarities. Today, as during the time of Roman Emperor Augustus, the wines of Valpolicella - which are produced with dried grapes - are highly praised. Even today, the red marble of Verona is appreciated worldwide and the stone slabs, with which the Arena of Verona and many Venetian palaces were built, are employed in modern architecture.

Valpolicella is a hospitable land: once it welcomed noble lords, poets and artists, while today it is full of modern hotels and restaurants that are beautifully integrated into the environment.

Right in the heart of Valpolicella, between the wider valleys of Negrar and Fumane, we find the Marano valley, which has best preserved the traditional landscape of Valpolicella. The gentle agricultural landscape has not been altered and, if vineyards and cherry trees now dominate the lower and medium hills, there are also patches of olive trees and conifers, while the broad terraces

Overview of Valpolicella



with dry stone walls, the small farm roads and the coppice woodlands remain almost intact. The area further upstream is dominated by the woods and the whole territory lends itself to beautiful hikes on numerous well-traced paths, that start from Malga Biancari and head towards the Tibetan bridge and the splendid Valsorda.

A magnificent overview can be enjoyed from the square of the church of Santa Maria Valverde: the view stretches from Verona to Lake Garda and on clear days it reaches as far as the Apennines.

The same compositional unity characterizes the rural architecture, which includes the noblest architectural typologies of the Venetian countryside. In the lower part of the valley, the courtyard structure prevails, with houses in limestone ashlars and roofs in terracotta tiles, while the higher parts have features similar to those of the Lessinia geographical area, with the *contrade a spina* (dwellings with houses arranged in parallel rows) and the houses built entirely of limestone slab. The numerous Venetian villas are flanked by elegant rustic courtyards or delightful *contrade*, or peasant houses of restrained dignity, and are often restored passionately and intelligently. This serene balance achieved over the centuries, is also enriched by the smaller-scale rural architecture: votive shrines or columns, some of them frescoed, stone crosses, fountains with washtubs, country homes, cottages and old sheds for hunting.

To visit the valley, follow provincial road n. 34 at the traffic lights of San Floriano (in the municipality of San Pietro in Cariano) in the uphill direction, along the centre of the valley, to Santa Cristina, on the border with the municipality of Sant'Anna d'Alfaedo: with short detours, by car or on foot, you can reach all the points worth visiting.

The religious architecture is very interesting. In addition to the parish churches (Valgatara, Marano, San Rocco), which are all of ancient origin, but renovated over time - with Marano's boasting a majestic dome - there are other churches rich in history and art: San Marco al Pozzo (Romanesque, with frescoes and paintings from 1300s to 1600s), Santa Maria Valverde, set in a beautiful location (also medieval, but renovated in the seventeenth century), San Giorgio di Purano and other smaller churches.

Behind Santa Maria Valverde there is an archaeological site of significant importance: Monte Castelon, where artefacts from the Bronze Age have been discovered, and the location of the Roman/Arusnates Temple of Minerva and the medieval Castle of Federico della Scala. The Castle and above all the Temple have been the object of recent excavations leading to surprising results: the entire structure of the temple has been brought to light and can be visited, while the archaeological area has been securely covered.





Valpolicella

THE TERRITORY

The territory of the Municipality of Marano di Valpolicella, which covers 18.63 square kilometres, occupies almost the entire Marano valley (the smallest of the valleys that make up the Valpolicella, between the valleys of Negrar to the east and that of Fumane to the west) and the eastern side of the Progni Valley to the Valsorda stream. The altitude varies from 150 m above sea level at the bottom of the valley, near the border with the municipality of San Pietro in Cariano, to 788 m at Mount Noroni, one of the first peaks of the Lessini Mountains, which erupt northwards in the municipality of Sant'Anna d'Alfaedo.

The valley of Marano has fared better than others in preserving the traditional landscape of Valpolicella, and the latest economic transformations have not substantially altered the quaint agricultural landscape. If vineyards and cherry trees now dominate the lower and medium hills, respectively, where wheat and corn were once cultivated, there are also patches olive and conifer trees, while the broad terraces with dry stone walls, the small farm roads and the remaining coppice woodlands stand almost intact. A magnificent view of the territory can be enjoyed



from the square of the little church of Santa Maria Valverde: the view extends from Verona to Lake Garda and on clear days it reaches the Apennines. The same compositional unity characterizes the rural architecture: in the lower parts of the valley the courtyard structure prevails, with the houses in limestone or tufa ashlar, and the roofs in terracotta tiles, while the higher parts, more similar to the area of Lessinia, have traditional contrade a spina (dwellings with houses arranged in parallel rows) and houses built entirely in limestone slab (even roofs). Here are also to be found the noblest architectural examples of the Venetian countryside. The northern area of the municipality is part of the Regional Park of Lessinia.

The main settlements are Valgatarà which includes (from south to north) the ancient hamlets of Badin, Rugolin, Fasanara, Maregnago, Canova, Castello, Villa, Cadiloi, Pozzo, Torre, Agnola, Paverno, Molino, Perlé, Gnirega, Marognole, Bignele, then there is Prognol, then Marano (with Ravazzol, Pianaùra, Canzago, Cotto, Novaia, Olmo, Cornesel, Camporal), Purano (with Ziviana, Gazzo, Cornal), Pezza, San Rocco (with Carazzole and Tonei) and Mondrago. Sitting alongside and completing the fabric of these settlements, some modern residential districts have developed, although this has not altered the traditional features of the valley.

The ancient village of Mondrago, is particularly remarkable: located in the highest part of the municipality and being one of the best preserved stone villages of Lessinia, it sits among very beautiful surroundings.



View on Gazzo



THE LANDSCAPE

I



The small valley of Marano has preserved, more than any other place in Valpolicella, its ancient features from the pre-globalization era, i.e. from the period that existed until about 50 years ago. Venetian villas with brolo walls (the term “brolo” refers to the field around the villa, enclosed by a wall: it included a garden, an orchard and other fruit trees for the direct use of the owner) and gardens with tall trees, centuries-old hamlets, rustic houses surrounded by nature, a network of narrow paths among vineyards, olive trees, cherry trees, away from traffic and the hustle and bustle of every day life: a hymn to the art of living, the joy deriving from a serene and unspoiled environment, however complex and diversified. The diversified landscape is in fact a mirror of what was an articulated society, with the small owners living side by side with sharecroppers and wealthy farmers, and where small village communities prevailed, each with its own church and bell tower, and some individual artisans, blacksmiths, carpenters, millers, barbers/tailors, a grocery store and a few taverns. In the larger hamlets there would also be a pharmacy, an elementary school, a town hall, as well as a doctor and the midwife. The diversified nature of agricultural production, and the spread of workloads and sources of income throughout most of the year, proved strategic in facing the annual risks of bad weather and the whims of the markets. Therefore, the countryside was largely dedicated to the cultivation of wheat and corn, but also had beautiful rows of vineyards, including fruit trees (pear trees, above all, but also peach trees, then cherry and apricot trees: in short, a field which was also an orchard), with every now and then a walnut tree and a few rows of willows and mulberries near the waterways. Bordering between the fields or between fields and small country roads, there would often be hedges functioning as live fencing, where sheep and cows grazed and where a natural biological diversity was guaranteed.

Vineyard in Marano



Vineyards and wines

Even with regard to the aspect of its most typical cultivation, the vineyard, Valpolicella succeeded in maintaining and even expanding the traditional diversity in its methods, which were not affected much, or even at all, when a massive replanting started about a century ago, following a wave of phylloxera.

The different conformation of the land, the centuries-old arrangements of the fields, the cultivation planning and technical choices of the winemaker, the fragmentation of the properties, still today draw dissimilar physiognomies and geometries. Some have taken care to preserve and reinforce the old terraces and dry-

stone retaining walls, renouncing the alternative of levelling the slopes and cutting out large ciglioni, others have taken care to limit the vegetative development of the vines, leaving more space to air and sun; some have adopted more functional concrete poles, while others have tried to at least keep the crossbars in wood. While the first tufts of roses appear up ahead, further afield at the edge of the hillside old rows of vines survive, marked by the presence of ash trees or more rarely elms, which were once used as living supports. There are still a few vines grown by festooning, where a single long trunk makes the Apulian grapes of the vineyard practically disappear, helping bring shade for the whole family and ensuring fresh fruit throughout the summer.

The marogne

The dry-stone walls that redesign the slopes of Valpolicella in terraces are called marogne, a term that in Italian indicates a shapeless pile of stones. Our marogne, on the other hand, are the result of a very skilled construction technique, perhaps acquired a couple of centuries ago, when the local residents were employed to build the Austrian forts around the Chiusa di Ceraino.

First of all, stones needed to be gathered, either by using landmines to blow up the big limestone boulders that may have hampered the field, or, where there were quarries, using the waste stones (in such cases the wall was built with fishbone patterns). After that, a ditch was made to access the rocky layer below ground, and the construction of the wall began, or rather of two walls: an external one with properly squared blocks, larger at the base and smaller higher up, arranged so that each stone rested on two blocks below, and an inner one (called the *contracassa*) made with the recycled material to better absorb

The marogne



Detail of a marogna



the thrust of the ground. In the higher blocks, the profile was also bent to increase the resistance capacity and to obtain, with protruding blocks, ladders of communication between one field and another.

The masonry involved in the marogne was a rather delicate art and required recurring maintenance that was carried out during the winter months. Also for this reason, it is difficult to date them precisely: we know that the marogne appeared at the end of the eighteenth century, and that since they were rebuilt and enlarged several times. In the harsh winters, the owners of the villas commissioned the work to their farmers, also as a way to offer them some meagre additional income.



VISITING TIPS

II



The temple of Minerva

Mount Castelon dominates the valley of Marano and the central Valpolicella. On a plateau near the summit an extremely interesting archaeological complex has been identified, highlighted by a number of archaeological excavations carried out between 2007 and 2019 by the Superintendence of Archaeology, Fine Arts and Landscape for the provinces of Verona, Rovigo and Vicenza, in collaboration with the City of Marano. The temple had been excavated in 1835 by Giovanni Gerolamo Orti Manara, who discovered the structures of a temple of Augustan age, but further traces would not be made, until a few years ago. The complex boasts significant records of three



Column fragments

superimposed cult structures: a votive bonfire of protohistoric times, containing a deposit with a strong carbon and organic components (judging by the objects and the botanical and faunal remains excavated, it was used for the sacrificial activities practiced in the open air over an extended period, from the sixth century B.C. to the second half of the second century B.C.), a Roman temple of the Republican era from the end of the second century B.C. (with a large quantity of splendid frescoes painted in early Pompeian style), a temple of Augustan age, with earthenware floor and an opus reticulatum wall.

Other discoveries include some fragments of a statue, several coins and numerous rings. The last excavation campaign, recently concluded, carried out a comprehensive investigation around the discovered structures. The site has been restored and consolidated to make it accessible to the public: for this purpose, the path between the church of Santa Maria Valverde and the temple has been restored and the archaeological area has been completely covered.

For visits : CTG Tel. 349 5923868

Remains of the Temple



The churches

There are many churches scattered in the valley. Going up from San Floriano, the first one is located in Valgatarà in Pozzo. Originally dedicated to St. Stephen and then to St. Mark, it has preserved the Romanesque imprint in its architectural structures and in particular in the beautiful bell tower, while the interior is decorated with fourteenth-century frescoes of sound workmanship. On the southern side there is a Roman plaque with a dedication to Jupiter: a further testimony to the cohesion between Roman places of worship and Christian buildings.

In Valgatarà, at the end of a long avenue, stands the parish church, dedicated to Saints Fermo and Rustico, also of medieval origin, which became a parish (thus detaching itself from the Pieve di San Floriano) on December 24, 1797. The architecture of the church today dates back to the nineteenth century. It was built on a design by architect Francesco Ronzani in 1854, with two side aisles and a round apse added to a building perhaps dating to the fifteenth century. In 1944, based on a design by architect Francesco Banterle, the church was lengthened and elevated to its present size.

The principal town of Marano, a parish since 1454, had its own church, dedicated to St. Peter, enlarged at the end of the 18th century, when it was equipped with a beautiful bell tower. The new temple, Greek cross-shaped with a dome almost thirty meters high, was built between 1922 and 1924 based on a design by Don Giuseppe Trecca. Inside, visitors can admire wonderful decorations of painter Aldo Tavella, who completed them between 1944 and 1945. The churches of St. George in contrada Purano (from the 15th century) and of St. Eustachio in contrada Prognol also depends on this parish.

Church of San Marco al Pozzo



Roman tombstone of San Marco

Parish Church of Marano





Church of Santa Maria Valverde

The first documents referring to the church of Santa Maria, in the hamlet of Pezza, date back to the beginning of the 15th century, but certainly a religious building existed for a long time before that. However, the devotion to Santa Maria della Valverde (also known in the sources as "Minerbe" and "de castro") heightened during the fifteenth and sixteenth centuries, until the church was called maxima. Four altars, as in the parish church, are dedicated to Mary, St. Anthony, St. Rocco and the Passion of Christ. There is a remarkable wooden statue of the Virgin from the workshop of Francesco Badile, dated 1516 and donated by the Company of Santa Maria della Valverde. In 1682 the high altar was built and in the middle of the 19th century the church was enlarged with three naves and the apse was rebuilt.

From the wonderful viewpoint of the church of Santa Maria one can see below the church of San Giorgio di Purano, easily reachable downhill from Pezza through a short detour towards Fumane. The first acknowledgments of this church, like the plaque with the inscription on the north side, date back to the early 15th century. The church at that time depended on the parish church of Marano, which provided the clergy and the liturgical garments, but only in the first half of the 1700s does its appearance become the present one.

On the northern side there is a stone inscription from 1410 that recalls the testamentary donation of Franceschino that obliges the heirs, and in their absence the Municipality of Marano, to provide bread to the poor (no less than 43 kilos!) on the feast day of the patron saint, St. George. The interior has a single nave that leads to the triumphal arch and then to the square apse, where there is the marble altar and the altarpiece depicting St. George defeating the dragon, already mentioned in 1699.



Interior of the Church of Santa Maria

On the other side of the square there is an ancient column with a dedicatory inscription in Latin planted on a stone base (previously, this must have been the counterweight of a large wine and oil press, of a type that had fallen into disuse for two centuries).

The church of San Rocco, in a hamlet carrying the same name, was built during a 15th century development of the district: it was first mentioned in the cause of the pastoral visit of Bishop Gian Matteo Giberti in 1530. At this time there was a priest who, while not in charge of pastoral care, did say Mass, which for locals meant they did not have to climb up to the church of Santa Maria (which the visitors also called “Santa Maria of the Green Valley”), where the custody of the small temple was entrusted at the time to a hermit, such Gerardo of the Order of the Servants of Mary. The church of San Rocco was totally rebuilt and enlarged in 1950, when the parish was established.



Church of San Giorgio di Purano and inscription

Chapel of Our Lady of Sorrows in Mondrago

Finally, arriving to the extreme north of the municipality, we can find the hamlet of Mondrago with La cappella dell'Addolorata. The history of the small church of Mondrago is inseparably linked to that of the local population, who insisted on building and maintaining it over the years, always attending to it with great care and passion. The small church was erected in 1860 and dedicated to the Virgin, as the engraving above the entrance recalls: “D(eo) O(ptimo) M(aximo) P(ri)ssimaeque V(irgini) M(ariae) D(edicatum) A(nno) MDCCLX” (“to God the Great Maximus and the Most Holy Virgin Mary Dedicated in the Year 1860”). Shortly after its construction a devotee, Angelo Marchesini of Cerna, donated an icon of Our Lady of Sorrows, which is still venerated today. This image was placed in a niche on the back wall, and while it gave the impression of being placed above the wooden altar, it was separated from the nave by two balustrades, also made of wood, and from the bottom of the church by a small corridor that allowed walking around it. In the years 1955-1956 extra space was added at the side: in addition to functioning as a sacristy, the space served as an extension of the building, which by then could no longer accommodate the faithful. During the years 1977-1978 the church’s congregants donated the present stone altar and used the occasion to fund a general restructuring of the building.



Tibetan Bridge

Malga Biancari and the Tibetan bridge

Driving up Provincial Road 34, past the town of Marano and the two hamlets of Pezza and San Rocco, you will reach a junction with a signalled detour towards Malga Biancari, the Valsorda and the Tibetan bridge. After a couple of kilometres of well paved road you will find the large parking lot of Malga Biancari and the forest.

Compared to the hills cultivated with vineyards, here the environment changes and the coppice woodland takes over, with some rare conifers and numerous chestnut trees. The meadows, once cultivated fields, today are partly transformed into cherry orchards.

Many hikes can be enjoyed here among peaceful and silent paths, immersed in unspoiled nature that is more reminiscent of mountains than hills. Leaving your car in the large parking lot of Malga Biancari, if you are rightly equipped, you can set off on the many marked trails, in particular the one that reaches the Tibetan bridge, which offers a breath-taking view of Valsorda suspended at more than 50m in height.

This is a challenging trail, recommended for experienced and fit hikers, equipped with hiking shoes. The 5.7 km circular path allows you, in about two to three hours, to cross the Tibetan bridge and enjoy the thrilling sights of a steep valley, with beautiful views and naturalistic landscapes along the entire route of the Valsorda, from the village of Mondrago to the end in Prognò di Fumane.

Malga Biancari





Waterfall on a path in the Valsorda



Flora of the Valsorda

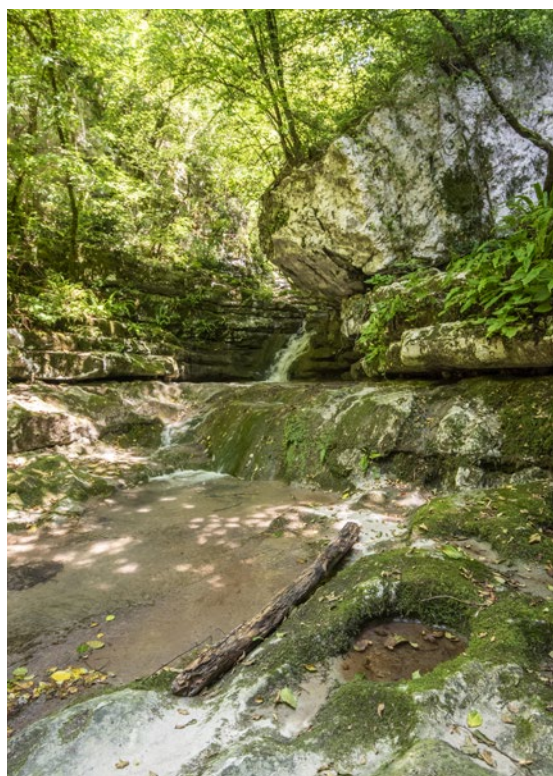
The whole territory is calcareous, consisting of sedimentary rocks, which millions of centuries ago were deposits of sand and mud, in a vast tropical sea, and today are banks of hard rock. The corrosive action of the water has traced deep and steep valleys, which descend into the Valley of the Progni di Fumane forming numerous karst caves, called covoli.

For those who would like to get a better idea about these geological formations, it is possible to book a guided visit inside the covoli (Coalo del Diaolo and Buso Streto), two karst caves rich in calcareous concretions

A landscape of extraordinary beauty

(stalagmites and stalactites) and as prehistoric shelter and burial place. (For guided visits, call 045.7755002)

Valsorda also includes other places of interest, such as the "Sabionara di Campora". This is a large cave, used periodically as a place of refuge, where for centuries a very fine sand was dug out (in fact, it was limestone reduced to sand due to a very particular chemical phenomenon). The sand was used by the women of the neighbouring districts to clean dishes and pots and pans of copper and brass.

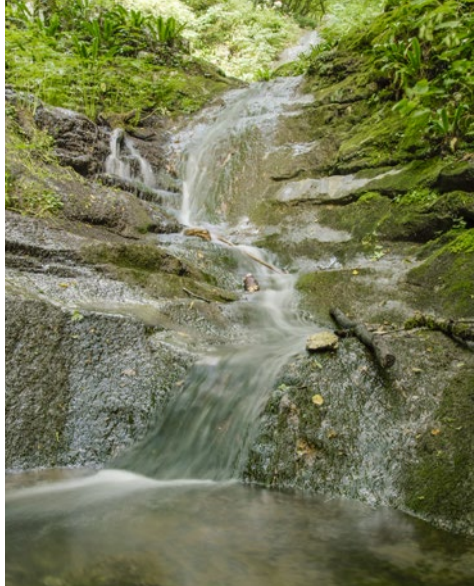




A SMALL WALK

III





Valsorda

A relaxing walk



Walking in nature

First of all, it is important to get your bearings on foot, not only to avoid stumbling, but also to better understand the path you are taking and its origins. It could be an old inter-poderal road, or a barely traced path, or a mule track. It could be dirt, maybe with two side rails and a nice green lane in the middle. The central lane is often adorned with humble grasses and miniscule flowers, while the sides are flanked by dry wall (marogna) or a hedge of crabgrass, ash, hazelnut, blackthorn, maybe mixed with brambles and bush roses.

During the past two hundred years, greenery has made inroads into the open spaces: a vineyard here, a wood there, a field of olive trees, an orchard of cherry trees, a terraced valley, uniformly green at first

Cherry trees in Marano



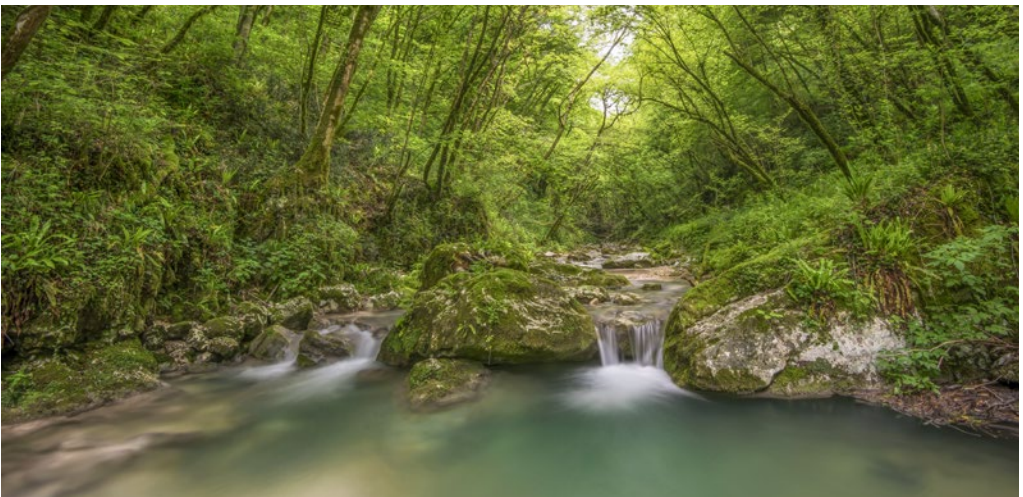
The scarce swallowtail butterfly



sight, but into which emerge the light spots of the hamlets and scattered houses, the dark spots of coniferous gardens that adorn the Venetian villas. And then you notice the points of the bell towers, the black cypresses, sometimes isolated to watch over a courtyard, a crossroads, sometimes arranged in rows. Not all vineyards are the same: they can vary by row orientation, by cultivation method, by leaf colouring. All signs that call into question an agricultural history made of small farms, where many crops used to be cultivated, to better face the many adversities and to always have food to put on the table. We are told that viticultural practices are changing nowadays, but these are closely linked to the choices of each grower.



Of course, it is important to be attuned to the seasonal changes, because the landscape is always evolving. Something is always different. In the woods, for example, you could miss sight of the bare trees, before the catkins (male yellow flowers) or the hazelnut or cornelian flowers appears in patches. Then it is the turn of the undergrowth (primroses, snowdrops, anemones, pulmonary, periwinkle), while the first buds of elm, ash, hornbeam also appear. You cannot grasp all of this at once: you just need to appreciate how greenery is not always the same. Just enjoy the differences, the nuances.



A few stops in the hamlets and rural courtyards

Since the beginning of the modern age, both in Valpolicella and across the whole Veronese hillside, peasant houses have organized around open spaces: the courtyard, which was the focal point for family life in the summer, including agricultural work, and where grains were threshed and dried. Houses would be arranged around this space, usually on the north side, which allowed for exposure to the sun, and further afield would sit the farmhouses, i.e. porches, stables, a chicken coop, a pigsty, sometimes an oven. At times the courtyard doubles: few courtyards form a dwelling



San Rocco with Mount Castelon

of parallel houses, and a set of these dwellings constitutes a village, usually equipped with church, bell tower and elementary schools. Perfect examples of this evolution can be found in the middle-hill hamlets of the municipality of Purano, Pezza and San Rocco, while Mondrago preserves some features of Lessinia's architecture, such as the arrangement of the houses in parallel rows, the massive use of stone and the presence of external stairs. In some cases the courtyard was formed at the centre of a medium or large manor house, in which case the house would be inhabited by its owner (the oldest courtyards were equipped with a colombara tower, perhaps the first public stone building in the countryside) and would assume a special architectural decorum. If over the centuries the owner managed to enlarge his lands, then the manor house would evolve into a villa, with divisions on the sides for cottages, while gardens would be adorned with statues and fountains

A rural courtyard





View of a Venetian villa

The Villas

There are many Venetian villas in the territory of Marano that are worth mentioning, even if they cannot be visited. They represent an important feature in the history of the community, and they mark the presence, in the valley, of many noble or wealthy urban families who brought in and spread cultural styles and sometimes quite significant agricultural innovations. All of them, however, have left their mark on history, in the development of a certain type of agricultural contract, such as sharecropping, and in the promotion of new agricultural practices, such as silkworm breeding and livestock in general, and also in the surrounding area where they fostered viticulture and slope terracing.

In addition, they mark the landscape with their palaces of noble workmanship, sometimes with porticoes and loggias, sometimes with large eighteenth-century facades. Some have preserved gardens with centuries-old trees or brolo walls, perhaps a monumental entrance. Some have a private chapel, others bear the signs of an ancient origin.

We therefore list them here, starting from those located downhill, to be able to reference a name, or a fragment of history, and to better understand the actual structure of rural courtyards and towns. The list is as follows: Villa Venini Castellani and Villa Graziani Bonazzi in Badin; Villa Guantieri in Fasanara; Villa Graziani near Pozzo; two villas once owned by the Soardi family in Sottovilla and Castello; two 19th century villas in Villa (Villa Silvestri De Renzo) and Maregnago (Villa Rimini Girelli); Villa Nuvoloni in Torre, also in Valgatarà. In Prognol there is Villa Capetti Borghetti; in Novaia Villa Broilo; in Canzago Villa Lorenzi Benati and Villa Porta Salvelli with its double portico and the chapel of San Carlo.



EVENTS

IV





Epiphany

Epiphany

The beginning of each new year is greeted with an afternoon concert organized for the Epiphany. Year after year, these concerts see the participation of different talented chorales. Traditionally, the evening is dedicated with a communal meal, at the end of which a bonfire is lit up, in order to “burn the old lady” (brusar la vècia), a symbol of the old year which has finished. Tromboni are fired at the church of Santa Maria in Valverde. The tromboni are pieces of muzzle-loading artillery, originating from the mountain and the work of patient craftsmen. They were fired to mark religious solemnities, feasts and traditional festivals in the mountains of Verona in the nineteenth and first half of the twentieth century. (*)



A small walk

Springtime gastronomic walk in the Marano valley

Since 2004 the Proloco of Marano organizes the “Quattro passi... di gusto”, an enogastronomic walk in the Marano valley that takes place in spring. Participants will discover the area through a sensory experience that aims to introduce them to the local traditions, history, local economy, art and music. Besides enjoying a few hours of clean air among the green meadows, the white of the cherry trees and the blue of the sky, participants will admire the quaint valley, visit traditional villages and districts and little known monuments, and taste local dishes paired with extraordinary wines. (*)

Waiting for and listening to the sunrise

One of the most notable initiatives of the Proloco di Marano involves the Maffei Quartet, an ensemble which on the first Sunday of August greets the sunrise by playing a repertoire of classical music in the magnificent setting of Malga Biancari, against the backdrop of Monte Baldo, Monte Pastello and the slopes of the Lessini Mountains. The magic of the music, the sound of the instruments create an atmosphere full of charm and poetry. (*)



The magic of music at dawn

Christmas markets

The small hamlet of Pezza holds a characteristic Christmas market. The streets and courtyards are festively decorated with lights and colours creating a charming atmosphere in one of the best preserved villages of Valpolicella. Visitors have the opportunity to taste the best of local gastronomy, while searching for the most appropriate gift among the typical stalls. Seasonal dishes are served in covered and heated booths, prepared with the skill and sensitivity of an ancient tradition of country cooking, always tasty and accompanied by the best wines of the valley. (*)

* The event must be confirmed each year

Christmas markets



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