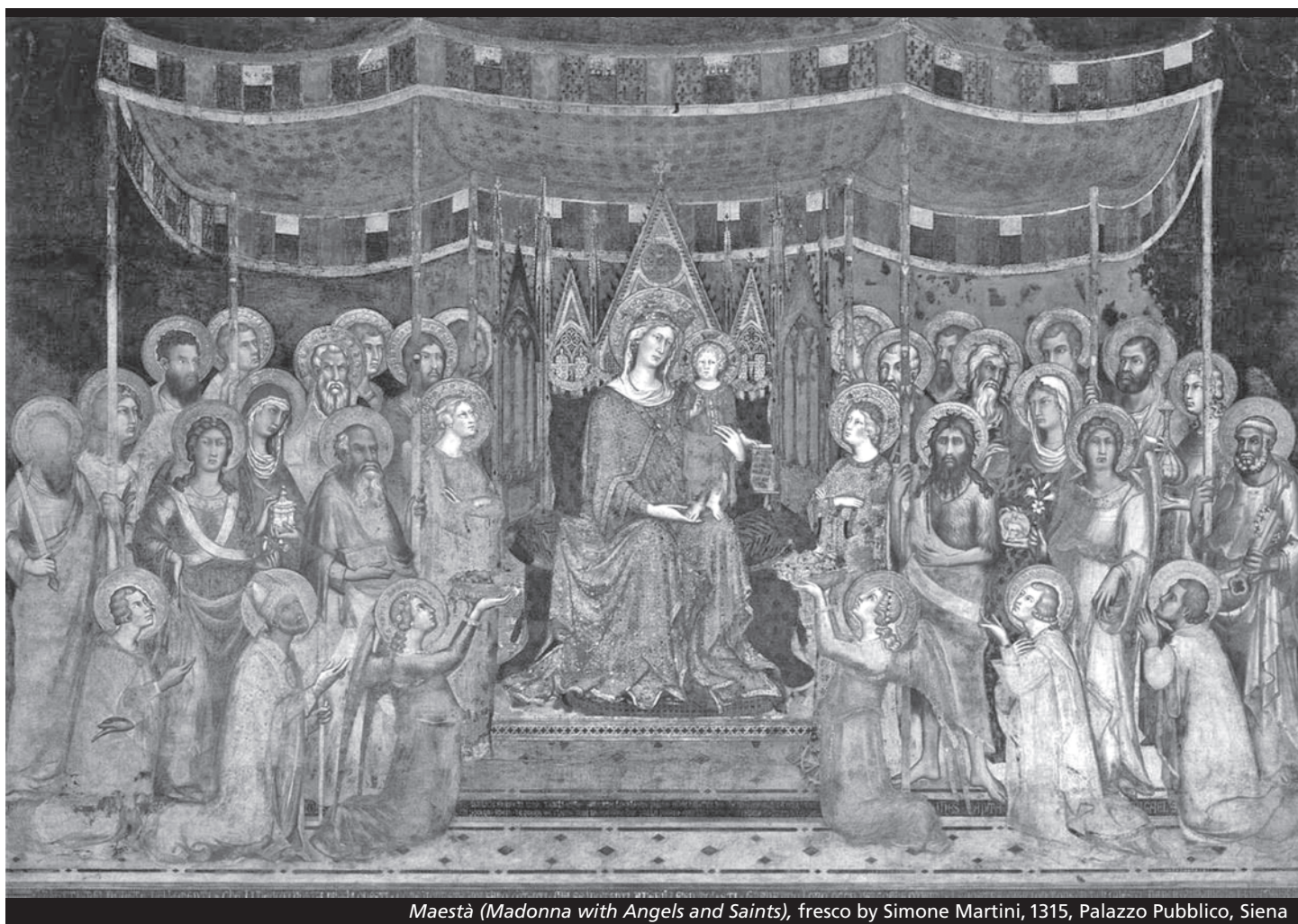




HUMANITIES WEST

Exploring History. Celebrating the Arts.



Maestà (Madonna with Angels and Saints), fresco by Simone Martini, 1315, Palazzo Pubblico, Siena

Dawn of the Italian Renaissance (1275–1400)

OCTOBER 23–24, 2015 • MARINES' MEMORIAL THEATRE, 609 SUTTER ST., SAN FRANCISCO

Presented with support from Grants for the Arts / SF Hotel Tax Fund, Italian Cultural Institute, George and Judy Marcus Family Foundation, Bank of the West, Hauben Charitable Fund, Stanford Humanities Center, CBT Charitable Trust, UC Berkeley Institute of European Studies and ORIAS, Marines' Memorial Theatre, Mechanics' Institute, RushTix, the Leonardo daVinci Society, and individual donors.



Dawn of the Italian Renaissance (1275–1400)

The Italian Renaissance represents a high point of early Western European culture. Italian writers and artists first recaptured and reinvigorated the artistic accomplishments of classical antiquity. The republican communes erected monumental civic palaces and other major architectural works, such as fortifications and public fountains. Duccio, Giotto, Simone Martini, and Giovanni Pisano entered new territory in painting and sculpture, paving the way for later artists such as Masaccio and Brunelleschi. Dante, Petrarch, and Boccaccio wrote their masterpieces in verse and prose, which Chaucer would later retrieve and reimagine in the English language. The music of the Trecento and Ars Nova paralleled significant achievements in art, architecture, and literature.

Commemorating the 750th anniversary of Dante’s birth and presented in collaboration with the Consul General of Italy in San Francisco, the Italian Cultural Institute, the Leonardo da Vinci Society, and the Department of History, Stanford

Introductory slide show by Tiffany Lundberg.

Background Music: Jacopo da Bologna (c1340–c1386): Italian Madrigals of the Fourteenth Century/Ensemble Project Ars Nova. Deutsche Harmonia Mundi, 1985.

Scholars Circle: Performers Shira Kammen, Tim Rayborn, and Phoebe Rosquist sponsored by Theresa Nelson and Barney Smits

Friday, October 23, 2015

7:30 pm–9:30 pm

Welcome PATRICIA LUNDBERG (Humanities West) and
MAURO BATTOCCHI (Consul General of Italy)

How the Renaissance Began PAULA FINDLEN (History, Stanford)

What inspired the creative impulses that we associate with the Italian Renaissance? When we consider the age of Leonardo, Machiavelli, and their contemporaries, we see the Renaissance in its maturity without fully understanding how such a world began. The origins of much of the Italian Renaissance can be found in a world of commerce, politics, faith, and culture that emerged during the Middle Ages.

The period before and immediately after the arrival of the plague in western Europe (1347–1348) was shaped by ambitious merchants, a papacy absent from Rome, and new experiments in politics. In a fundamental sense, this era gave birth to a society that came to see itself as being “reborn” at the dawn of what is now known as the Renaissance.

Intermission

The Ars Nova and Beyond: Italian Music from the Borders of the Renaissance

SHIRA KAMMEN (vielle, medieval harp), TIM RAYBORN (percussion, lute, and voice), and PHOEBE JEVTOVIC ROSQUIST (voice)

| | |
|-------------------------------|--|
| Cominciamento di Gioia | Anonymous, Italian (14th century) / MS 29987 |
| Fenice Fu | Jacopo da Bologna (fl. 1340–c. 1386) |
| Non Avra | Francesco Landini (1300–1374) / Faenza MS |
| Lamento di Tristano | Anonymous, Italian (14th century) / MS 29987 |
| Non al suo Amante | Jacopo da Bologna |
| Saltarello | Anonymous, Italian (14th century) / MS 29987 |
| Lucente Stella | Anonymous, ballata (14th century) |
| Una Panthera | Johannes Ciconia (c. 1370–between June 10 and July 13, 1412) |

Welcome **PATRICIA LUNDBERG** (Humanities West)

Courtly Culture at the Dawn of the Renaissance **CAROL LANSING** (History, UC Santa Barbara)

In the early Renaissance rising, urban merchants adopted models from Antiquity as well as from multicultural southern Italy. This is a lost history: after 1260 and the defeat of Emperor Frederick II and his sons, it was politically easier to imagine that culture came from France and the north. In actuality, the vibrant southern mix of Greek, Jewish, Muslim, and Latin influences produced fascinating worlds—major centers of intellectual and artistic life. Frederick and his sons

were military leaders who also wrote exquisite love poetry. Frederick traveled in the north for decades, building a chain of massive forts and elegant palaces adorned with classical sculpture. His traveling court included an elephant, hunting leopards, a troop of Muslim archers, and his gold and enamel throne. This culture profoundly influenced Dante and contemporaries in their fascination with love poetry, knighthood, and courtliness.

Intermission

Italian Civic Palaces in the Age of the City-Republics **MAX GROSSMAN** (Art History, Univ. of Texas, El Paso)

With the death of Emperor Frederick II in 1250, and the subsequent defeat of his Hohenstaufen successors by the Angevins and their Guelph allies, the city-states of central and northern Italy enjoyed a long period of political autonomy and economic prosperity that paved the way for what is now called the “Italian Renaissance.” During the century leading up to the Black Death of 1348, major Italian

cities projected their power and authority by constructing monumental civic palaces embellished with sumptuous marble ornament and sophisticated frescoes. The Palazzo Vecchio in Florence, Palazzo Pubblico in Siena, and Palazzo Ducale in Venice are among the most celebrated examples. An analysis of their architecture and decorative motifs reveals much about the culture and civilization of the republican age.

Lunch Break Program resumes at 1:30 pm.

The Subtle Art: Courtly Love at the Beginning of the Renaissance / Calextone

with **ALLISON ZELLES LLOYD** (voice and medieval harp), **FRANCES BLAKER** (recorders and hackbrett), **LETITIA BERLIN** (recorders douçaine, voice), and **SHIRA KAMMEN** (vielle, medieval harp, voice)


Calextone: “all the gods accepted her joyously and lovingly looked to her happiness”

| | |
|--|--|
| La Quarta Estampie Royal | La Manuscrit du Roi (c. 1270–1320) |
| Mon cuer s’en fait | Turino MS (late 14th–15th century) |
| La Danse du Cleves (<i>basse danse</i>) | Anonymous (15th century, Brussels MS) |
| La Franchoise Nouvelle (<i>basse danse</i>) | from Dance Book of Marguerite of Austria (c. 1470) |
| Ma belle dame (<i>rondeau</i>) | Guillaume Dufay (1400–1474) |
| Puis qu’on oubli (<i>rondeau</i>) | Guillaume de Machaut (c. 1300–1377) |
| Foy porter (<i>virelai</i>) | Machaut |
| Comment qu’a moy (<i>virelai</i>) | Machaut |
| Dame a vous | Machaut |

Brief Intermission

To pose questions to the Presenters please fill out a card and leave it on the lobby table.

Please complete our Online Evaluation for the *Dawn of the Italian Renaissance* program at: www.surveymonkey.com/r/DawnoftheItalianRenaissance2015



Special Offer Humanities West has produced a special-edition, educational resource/reader for *Dawn of the Italian Renaissance*. It is FREE to attendees in PDF format via email at cynthia@humanitieswest.org. The Resource List is available at humanitieswest.org.

Dante, Petrarch, Boccaccio: The Perspectives of Literature in the Early Renaissance

DAVID LUMMUS (Italian, Stanford)

The literary works of the “three crowns of Florence” have long been recognized as monumental achievements of human genius. Their works, Dante’s *Divine Comedy*, Petrarch’s *Canzoniere*, and Boccaccio’s *Decameron*, all respond to crises, both individual and cultural, of human solitude, historical isolation, and the uncontrollable events that shape the lives of men. They are poetic universes that provide new perspectives on the world and help confront, if not answer,

the fundamental questions of human life. This lecture will address how each of these authors uses literature to try to come to terms with mankind’s changing place in the cosmos. The lecture will conclude by addressing how their works and worldviews were translated and transmitted across Europe, becoming—from Chaucer onward—models for using the powers of the imagination to understand, and perhaps overcome, the limitations of human existence.

Panel Discussion with the Presenters, Moderated by GEORGE HAMMOND (Humanities West)

ABOUT OUR PRESENTERS



Letitia Berlin teaches recorder and coaches ensembles, including at the Amherst Early Music Festival and the Oregon Coast Winds and Waves recorder workshop. She directs the Hidden Valley Early Music Road Scholar Program (Carmel Valley, CA) and for 10 years directed the SF Early Music Society’s Music Discovery Workshop for young children. She performs regularly with the Farallon Recorder Quartet and the recorder duo Tibia. She has performed with the Carmel Bach Festival and the Atlanta Baroque Orchestra and others. Recordings include Motets, Lieder, and Instrumental Works of Ludwig Senfl with the Farallon Recorder Quartet; Ladino love songs with Yatan Atan on the New Albion label and the second edition of the Disc Continuo play-along CD on the Katastrophe label. Letitia’s master’s degree in early music performance practices is from Case Western Reserve University. Her mentors and teachers include Inga Morgan, Marion Verbruggen, Saskia Coolen, Carol Marsh, and Ross Duffin.



Frances Blaker received her Music Pedagogical and Performance degrees from the Royal Conservatory of Music in Copenhagen where she studied with Eva Legêne. Frances also studied with Marion Verbruggen in the Netherlands. In addition to regular

appearances with Tibia, the Farallon Recorder Quartet, and Ensemble Vermillian, she has performed as a soloist and with various ensembles in the US, Denmark, England and the Netherlands. She teaches privately and at workshops throughout the United States, including the Oregon Coast Winds and Waves Recorder Workshop and the Hidden Valley Early Music Road Scholar Program. Frances directs the Amherst Early Music Summer Festival and was co-director of the SFEMS Medieval and Renaissance Workshop from 1996–2001. She is also the author of the acclaimed *Recorder Player’s Companion* and a collaborator and performer on the Disc Continuo series of recordings.



Paula Findlen (PhD, UC Berkeley) is Chair of History; Ubaldo Pierotti Professor of Italian History; Director, Suppes Center for History and Philosophy of Science and Technology; Director, SIMILE Program, at Stanford. Her teaching and research examine how scientific knowledge emerged in the context of humanistic approaches to the world in order to understand how science, medicine and technology have become central to contemporary society. Paula’s other principal interest lies in understanding the Italian Renaissance, a society that made politics, economics, and culture so important to its self-definition,

and that succeeded, as the legacy of such figures as Machiavelli and Leonardo suggests. Renaissance Italy, in short, is a historical laboratory for understanding the possibilities and problems of an innovative society. Selected publications include *Athanasius Kircher: The Last Man Who Knew Everything* (2003); (with Michelle Fontaine and Duane Osheim, eds.), *Beyond Florence: The Contours of Medieval and Early Modern Italy* (2003); and *The Italian Renaissance: Essential Readings* (2002).



Max Grossman (PhD, Columbia University) is Assistant Professor of Art History at University of Texas at El Paso. Prior to UTEP he taught at San Jose State and Stanford. His dissertation on the Sieneese Republic in the Middle Ages and Early Renaissance is a comprehensive study of the total architectural production of an Italian city-state. His research focuses on the political iconography of the Sieneese commune, as manifest in painting, sculpture, architecture, coinage and manuscripts. He also serves as Vice-Chair of the El Paso County Historical Commission. During summers he is Coordinator of the ROMA AETERNA summer study abroad program. His article “A Case of Double Identity: The Public and Private Faces of the Palazzo Tolomei in Siena” appeared in the *Journal of the Society of Architectural*

Historians (2013). He is currently editing a volume on the artistic patronage of the Orsini family in Renaissance Latium.



Multi-instrumentalist and vocalist **Shira Kammen** has spent much of her life exploring the world of early music. A member for many years of the early music Ensembles Alcatraz, Project Ars Nova, and Medieval Strings, she has also worked with Sequentia; Hesperion XX; the Boston Camerata; Balkan group Kitka; the King's Noyse; the Newberry and Folger Consorts; Anonymous IV; Rose of the Compass; Parthenia; Cançonier; the Oregon, California, and San Francisco Shakespeare Festivals; singer Anne Azema; storyteller Patrick Ball; clown Jeff Raz, and others. Shira founded Class V Music, an ensemble providing music on river rafting trips. She has performed and taught in the US, Canada, Mexico, Europe, Japan, Abu Dhabi, Israel, Morocco, Latvia, and Russia. She has taught music at Yale, Case Western, Stanford, and Oregon at Eugene; and at specialized seminars at the Fondazione Cini in Italy; the Scuola Cantorum Basiliensis in Switzerland and in France.



Carol Lansing (PhD, University of Michigan) is a professor of history and historian of early Renaissance Italy at UC Santa Barbara. Her teaching and research explore the problem of civil society: how Italian townfolk envisioned and struggled to create a peaceful, urban community. What were the sources of conflict, and where did they turn to find solutions? Her first book, *The Florentine Magnates*, analyzed a noble culture in many ways at odds with the needs of community. In *Power and Purity*, she explored struggles over religious culture, arguing that the popularity of Cathar dualist heresy was ironically an expression of confidence in self-restraint and the sacrifice needed to live in community. *Passion and Order* is a study of civic legislation intended to control behavior. Laws intended to curb public displays of grief, shaped by ancient

models and the early Renaissance turn to Stoicism, were an effort to restrain emotions that were perceived as the source of disastrous instability as passion overwhelmed reason. Other studies draw on criminal court records to examine the lives of people such as concubines and con men who do not appear in any other sources.



David Lummus (PhD, Stanford) is Assistant Professor of Italian at Stanford. Prior to Stanford he taught at Yale and was a Visiting Scholar at Notre Dame. He specializes in late medieval and early modern Italian literature and intellectual history. His research and teaching interests include 14th-century literature in Latin and the vernacular, Renaissance Humanism, medieval and early modern mythography, and the pastoral tradition. He has written on Dante Alighieri, Giovanni Boccaccio, Francesco Petrarca, Albertino Mussato, and Edoardo Sanguineti. He is completing *The City of Poetry: Imagining the Role of the Poet in 14th-Century Italy*, which addresses the nature of the humanist revival of the classical past by examining how the proto-humanist defense of poetry imagined a civic and intellectual role for the nascent humanist poet-scholar.



An internationally acclaimed multi-instrumentalist, **Tim Rayborn** has been active in the fields of early and world music for 18 years. He sings and plays dozens of musical instruments from medieval Europe, the Middle East, the Balkans, and Central Asia, including lutes, plucked strings, flutes, and percussion. He earned his PhD in medieval studies at the University of Leeds. Tim has performed widely in the US, Canada, Australia, Europe, Marrakech and Istanbul; with recorder virtuoso Annette Bauer in their Cançonier; Celtic harpist Patrick Ball; Swedish folk musicians Drâm; Shira Kammen; Tintagel and Ensemble Florata, at York and Beverley Early Music Festivals, Alden Biesen Castle in Belgium, and the Spitalfields Festival in London;

Ensemble Alcatraz; Anne Azema; Susan Rode Morris; Phoebe Jevtovic; Peter Maund; Sinfonye; Kitka; Wyrewood; Gilbert Martinez; and members of the Harp Consort and Theater of Voices. Tim has also recorded on nearly 30 CDs for various labels, including Wild Boar, Gaudeamus, and Eventide Music Productions.



Phoebe Jevtovic Rosquist's singing spans repertoire from medieval to contemporary, with a specialty in baroque. Her voice has been reviewed as "arresting," "haunting," and "ravishing." She has appeared as a soloist with the Waverly Consort, American Bach Soloists, Musica Angelica, and North Holland Opera. Phoebe has performed Despina in Mozart's *Così fan tutte*, The Bride in Stravinsky's *Les Noces* (Svadebka), Amphitrite in Locke's *Tempest*, Cupid in Purcell's *Timon of Athens*, and Orfeo in Rossi's *Orfeo*. She has collaborated with ensembles La Monica and Cançonier, pianist Robert Thies, and Italy's Art Monastery Project. She has toured the US and Indonesia with Gamelan X, Kitka, and VOCO. She has recorded for Naxos, Dorian, Nonesuch, and Sony Records. Phoebe earned her masters degree in Early Music Performance at USC, and has edited a book of 17th-century solo songs by Tarquinio Merula, published by A&R Editions.



Allison Zelles Lloyd started piano lessons at the age of six, which eventually led to multiple degrees in music theory and performance at UC Santa Barbara and Indiana University. She has been teaching Music Together and Orff Schulwerk music programs in the SF Bay Area for the last 10 years. Allison has also toured and recorded in the US and Europe with Bimbeta (d'Note label), Paul Hillier's Theatre of Voices (Harmonia Mundi), the Medieval ensemble Altramar (Dorian Discovery), and with minimalist, Steve Reich (Nonesuch). Allison continues to sing locally with the American Bach Soloists Choir.

Dawn of the Italian Renaissance (1275–1400)

compiled by Cynthia Gordon

- c. 1250–1350 Italian flagellants develop spiritual laude (Italian folk hymns)
- mid-1200s Sordello of Mantua, trovatore (troubadour), analyzes troubadour verse forms
- 1260–1319 Duccio
- 1265–1321 Dante Alighieri
- 1267–1337 Giotto
 - 1275 Carta Pisana, earliest known portolan chart (navigational map)
 - 1282 Villagers in Palermo revolt against French rule in Sicily
- 1284–c. 1344 Simone Martini
 - 1291 Doge orders glass furnaces moved from Venice to Murano (www.henokiens.com/index_barovier_gb.php)
 - 1295 Marco Polo recounts his travels to master Rustiglielo from prison in Genoa
 - 1295 Trieste becomes a Free Imperial City (www.geocities.com/CapitolHill/Rotunda/2209/Trieste.html)
- 1300–1400 First majolica pottery made in Deruta
- 1300–c. 1700 Renaissance period
 - 1302 Jan 27, Dante becomes Florentine political exile
 - 1303 Enrico Scrovegni's Padova (Padua) Chapel completed
 - 1304 Francesco Petrarck, poet and founder of Renaissance Humanism, born in Arezzo (d. 1374)
 - 1305 Giotto (1267–1337) creates Jesus and Mary fresco cycle in Enrico Scrovegni's Padova (Padua) Chapel
- 1308–1708 Gonzagas rule Mantua, Italy
- 1313–1375 Boccaccio
- 1317–c. 1319 Marchettus of Padua, writes major treatises, paving the way for trecento (Italian ars nova) music
 - 1321 Sep 14, Dante Alighieri, author of *Divine Comedy*, dies of malaria hours after finishing "Paradiso."
 - 1324 Jan 8, Marco Polo, Venetian explorer and governor of Nanking, dies
 - 1328 Monastery and church of St. Francis built on Isola Maggiore
 - 1333 Nov 4, Arno River in Florence floods, causing some 3,000 deaths
- c. 1335 Rossi Codex, earliest extant collection of Italian secular polyphony, major source of early trecento music
 - 1337 Jan 8, Giotto, artist, dies (www.mediacult.com/art/giotto/chrono.html)
 - 1339 King Edward III of England repudiates his debt to Florentine bankers
 - 1341 Apr 8, Francesco Petrarck crowned poet laureate in Rome
- 1347–1350 Black Death: new form of plague (*Yersinia pestis*) spreads to Italy, Africa, France, Spain, Austria, Hungary, Switzerland, Germany, England, Scandinavia; ~25 million die in Europe; economic depression follows
 - 1348 Siena population drops from 97,000 to 45,000 due to plague
 - 1348 Jun 9, Ambrogio Lorenzetti (b. 1290), dies (http://en.wikipedia.org/wiki/Ambrogio_Lorenzetti)
 - 1349 L'Aquila in central Italy devastated by earthquake
 - 1350 Tower of Pisa, begun in 1173, completed
- c. 1360 Jacopo da Bologna, first famous trecento composer, dies
- c. 1360 Ivrea Codex, major source of late trecento music
 - 1366 Oct 12, King Frederick III of Sicily forbids decorations on synagogues
 - 1374 Jul 18, Francesco Petrarck, Italian poet (*Italia Mia*), dies
 - 1375 Dec 21, Giovanni Boccaccio, Italian poet (*Vita di Dante*), dies
- c. 1375–1400 Castello Sforzesco in Milan partly designed by Leonardo da Vinci
- c. 1377–1446 Filippo Brunelleschi, Italian architect, designs dome of Florence Cathedral
 - 1380 Feb 11, Gianfrancesco Poggio Bracciolini, Italian humanist, born
 - 1382 Mar 15, Conservative "Popolo Grasso" regains power in Florence
- 1383–c. 1436 Masolino, Italian artist, works with Masaccio on altarpiece for Santa Maria Maggiore, Rome
 - 1386 Construction of Duomo Cathedral in Milan begins
 - 1387 Painter Fra Angelico (d. 1455), Giovanni da Fiesole, born. Works include "Annunciation."
 - 1390 Jul 1, French and Genovese armada sail out against Barbary pirates
- c. 1397 Landini, famous blind trecento composer known for "Landini cadence," dies
- 1397–1475 Paolo Uccello, artist, incorporates linear perspective in his work
- 1400–1500 Antonello da Messina brings Flanders oil painting technique to Italy
- 1410–1415 Squarcialupi Codex, largest source of trecento music, compiled
 - c. 1411 Johannes Ciconia, first notable northern European composer of music in the Italian style, dies. Synthesized French and Italian styles, presaging "international" music typical of the Renaissance

DAWN OF THE ITALIAN RENAISSANCE RELATED EVENTS



OCTOBER 26 AT 5:00 PM

HW Book Discussion: Paradise, Dante's Divine Comedy

Commonwealth Club, 555 Post Street, SF.

RSVP: commonwealthclub.org or 415.597.6700

Club members free, Public \$5.

OCTOBER 29 AT 6:30 PM

What is Vernacular? How Dante Invented Italian.

Albert Russell Ascoli, Terrill Distinguished Professor in Italian Studies, UC Berkeley, and President of the Dante Society of America. Sponsored by the Istituto Italiano di Cultura and the Leonardo da Vinci Society. Free.

Italian Cultural Institute, 601 Van Ness Avenue, SF.

Info: events@davincisanfrancisco.com or media@sfiic.org

Info: events@davincisanfrancisco.com or media@sfiic.org

NOVEMBER 3 AT 11:00 AM

A Tale of Two Muses: Dante and Rodin Walking Tour with Kayleen Asbo.

Legion of Honor, 100 34th Avenue, SF.

Info and Tix: www.kayleenasbo.com/rodin.html. \$40.

A portion of each fee benefits Humanities West.

Gustave Doré's engraving of The Empyrean, Canto XXXI, Dante's *Divine Comedy, Paradise*

UPCOMING HUMANITIES WEST PROGRAMS AT MARINES' MEMORIAL THEATRE

February 26–27, 2016 Shakespeare and Cervantes

Miguel de Cervantes (1547–1616) and William Shakespeare (1564–1616), two of Western civilization's greatest writers, helped define modern forms of literature, while enriching the power and expressiveness of their respective languages. They lived amid the tumultuous interconnected histories of the Spanish Golden Age and the Golden Age of Elizabethan and Jacobean England. On the 400th anniversary of their deaths on the same date (though not the same day), we celebrate their vividly created characters, their timeless stories, their enduring themes, and their own personalities, all of which have become deeply embedded in world culture.

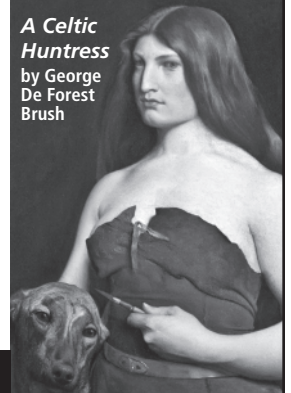
May 6–7, 2016 The Celts: History, Culture, Legend

From Galatia in modern Turkey to Galicia in northwest Spain, Celts dominated pre-Roman Europe. Celtic culture outlasted Roman military dominance and generated a rich archive of art, religious and cultural traditions, and legends that inspired epic and lyric poetry in Europe's successor languages. Celtic cultural identity remains strong wherever Celtic languages are now spoken. The "Romantic Nationalism" of the 18th and 19th centuries rediscovered Europe's Celtic past and is the spiritual ancestor of modern independence movements. Since the 18th century the Celts' musical and literary contributions to European culture have been notable, from Thomas Moore to Seamus Heaney.



Miguel de Cervantes

A Celtic Huntress
by George De Forest Brush



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ONLY TWO WEEKS LEFT TO HELP HUMANITIES WEST PLAN PROGRAMS

This year's Future Program Survey will be available online through November 11, 2015 at <https://www.surveymonkey.com/r/Fall2015ProgramSurvey>. Whether you are a long-time Humanities West patron or are just discovering HW, we value your input. Please vote on the proposed topics and offer your own ideas for future programs online, or you can access this year's Future Program Survey here. –Thank you.





HUMANITIES WEST explores history and celebrates the arts through time and across the globe, bringing you illuminating lectures and dynamic performances that focus on the people, places, and events that have shaped, and still inform, our modern cultures. Beginning with *VENICE in Glorious Decline* in 1984, our 95 multidisciplinary weekend programs have recently included *MINOAN CRETE*; *MING CHINA*; *POMPEII*; *PARIS: American Expatriate Genius*; *RESTORATION LONDON*; *BERNINI'S ROME*; *VERDI'S ITALY*; *CONSTANTINOPLE*; *BAGHDAD, ROMAN REPUBLIC, CHARLEMAGNE, WWI*, and *DAWN OF THE ITALIAN RENAISSANCE*. Visit humanitieswest.org.

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Patrons who sponsor HW lecture & performance segments comprise the HW Scholars Circle. HW thanks Deborah Sorondo for sponsoring a lecture on Baghdad; Roberta Mundie for lectures on the Byzantines & on WWI; Theresa Nelson & Barney Smits for lectures on the Byzantines, The Roman Republic, WWI, & Charlemagne.

HUMANITAS SOCIETY

Humanitas Society members are patrons who have arranged for legacy gifts to HW. These gifts make possible the continued vitality and unique programs enjoyed by our audiences for over 30 years. To make a legacy gift, email info@humanitieswest.org or call us at 415.391.9700.

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HW AMBASSADORS

Our Ambassadors expand our audience by bringing new people to our programs. If you've done so, please let us know so we can thank you personally.



Christ preaches to the apostles, fresco by Duccio, 1308–1311

Humanities West FY15 Income

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**STANFORD
HUMANITIES
CENTER**

Upcoming Event

OCTOBER 29, 2015
6:00 PM

Marilynne Robinson:
The American Scholar Now

For the Stanford Humanities Center 2015 Presidential Lecture, renowned author Marilynne Robinson draws from Ralph Waldo Emerson's essay "The American Scholar" to consider education, as offered and received. Free and open to the public.

CEMEX Auditorium
641 Knight Way
Stanford, CA 94305

For events and news about the humanities at Stanford:
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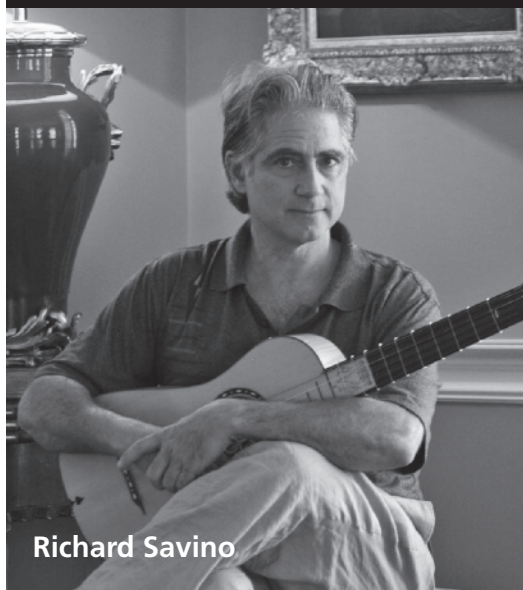
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to the Humanities
West Salon
Performance
& Lecture Series
at the Hotel Rex.**



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Richard Savino

***Don't miss seeing Grammy nominee
Richard Savino and friends perform
music from Spain's Golden Age.***

THURSDAY, JANUARY 21, 2016 AT 6 PM

Vihuelist and guitarist Richard Savino and friends will explore the rich and varied musical repertoire of the *Siglo de Oro*, the Spanish Golden Age. Included will be settings of villancicos, romances, and tonos humanos performed alongside solo fantasias, tientos, danzas, and diferencias from the 16th and 17th centuries. Featuring composers Luis Milan, Alonso Mudarra, Diego Ortiz, Jose Marin, Juan Hidalgo, and Gaspar Sanz.

***Celebrate Saint Patrick's Day with music
of the Celtic nations.***

THURSDAY, MARCH 17, 2016 AT 6 PM

Multi-instrumentalist and vocalist Shira Kammen has spent much of her life exploring and performing early music. She has also taught music at Yale, Case Western, Stanford, the Fondazione Cini in Italy, and the Scuola Cantorum Basiliensis in Switzerland.

Multi-instrumentalist Jim Oakden has mastered the accordion, mandolin, bagpipes, recorders, whistle, and more. In addition to early music, he performs a range of styles including traditional and ethnic music.



Shira Kammen

TICKETS: \$25 EACH • CONTACT CITY BOX OFFICE AT 415.392.4400 OR WWW.CITYBOXOFFICE.COM



The Marines' Memorial Theatre (*entrance and lobby shown above*), conveniently located at 609 Sutter Street near Union Square, serves as Humanities West's host venue. With its period charm and up-to-date facilities, it is the perfect setting for our audience and our programs.

An historical landmark built in 1926, the Marines' Memorial Theatre is an intimate 564-seat jewel box theatre in the heart of San Francisco's theatre district between Union Square and Nob Hill. The theatre is a well-known resource for local corporate and civic groups and charitable organizations. In addition to acclaimed live performances, the theatre is a venue for corporate events, celebrations, and more. The nonprofit Marines' Memorial Theatre also proudly presents live theatrical performances as well as inspiring speakers and presentations.

Late Seating Performances begin promptly. Seating for late-comers is at the discretion of the theatre management and production staff. The lobby bar opens 60 minutes before the program and seating opens 30 minutes before the program. Thank you for arriving early.

Ages Every person entering the theatre must have a ticket. Infants and children under five years old are not allowed.

Accessibility Please contact City Box Office directly at 415.392.4400 to purchase wheelchair-accessible seating, or if you have other special needs. Wheelchair locations cannot be purchased online and are reserved for patrons who will be staying in their wheelchairs. There is no elevator access to balcony seating. The theatre box office and orchestra entrance are on the second floor. Please enter the hotel lobby and take the center or right-hand elevator for access to the second floor. Accessible restrooms are located off the orchestra-level lobby and on floor 10M.

Recording Equipment No recording devices are allowed.

Listening Assistance A Listening Assistance System is installed at the theatre. Headphones are available from the theatre box office at no charge, but an ID deposit is required.

Welcome
to Marines' Memorial Theatre

Our historic theatre is available to rent for your event, meeting or production.

564 Seats (344 Orchestra, 220 Balcony)
Large, Light-Filled Lobby • ADA Accessible
Full Stage Production Services Available

Call us for availability and pricing.

MARINES' MEMORIAL THEATRE
History. The Arts. Music. Events.

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- **Support public programs** unique to the Bay Area.
 - **Dine with program presenters** (call CBO at 415.392.4400 for tickets).
 - **Benefactors receive two complimentary tickets** to programs and may sponsor a program component.
- Donate online at www.humanitieswest.org or pick up a Donor envelope in the lobby. Credit cards accepted.**

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You can purchase discounted student and teacher tickets for only \$25 per day through City Box Office at 415.392.4400.

Ages 25 and under attend 2015–2016 programs FREE!

Our **Humanities West Young Audience Engagement Project** also includes benefits for teachers whose classes attend as a group, lunchtime discussion groups, and other resources. Email info@humanitieswest.org to learn more and/or to reserve free tickets for students age 25 and younger. Sponsored by Bank of the West. Space is limited.

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MARINES' MEMORIAL THEATRE

Theatre Manager
 Diane Myrick

Head Theatre Technician
 Michael Michalske

Front of House Manager
 Brandie Pilapil

Front of House Staff
 Tony Bermudez, Ron Marshall,
 Brian Herman, and Claire Gerndt

PATRONS, ATTENTION PLEASE! FIRE NOTICE:

THERE ARE SUFFICIENT EXITS IN THIS BUILDING TO ACCOMMODATE THE ENTIRE AUDIENCE. THE EXIT INDICATED BY THE LIGHTED “EXIT” SIGN NEAREST YOUR SEAT IS THE SHORTEST ROUTE TO THE STREET. IN CASE OF FIRE, PLEASE **DO NOT RUN** — WALK THROUGH THAT EXIT.

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<http://www.facebook.com/MarinesMemorialTheatre>