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The Last Day of Pompeii, Karl Bryullov, 1833

Pompeii and Herculaneum: Rediscovering Roman Art and Culture

APRIL 27 AND 28, 2012 • HERBST THEATRE, SAN FRANCISCO

Presented in collaboration with the Consul General of Italy, the Italian Cultural Institute,
and the Classics Department, San Francisco State University.

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Pompeii and Herculaneum: Rediscovering Roman Art and Culture

At the height of the Roman Empire in 79 CE, a massive volcanic eruption from long-silent Mount Vesuvius tragically destroyed Pompeii and Herculaneum, creating an archaeological snapshot of everyday life in two very different towns. Buried, lost, and forgotten for centuries, the ruins of the bustling city of Pompeii and the nearby seaside resort of Herculaneum were accidentally rediscovered in the 18th century, triggering a wave of popular excitement about Roman art and culture and providing an inexhaustible resource for archaeological research. Ongoing scientific excavations and art historical investigations continue to offer fresh insights into ancient daily life and culture, the nature of Roman urbanism, how we understand the distant past, and how that past influences the modern world.

Introductory slide show thanks to Autumn Dawn Manning

Background music: The Grand Tour. Musical Delights Encountered by the 18th Century Traveller in Paris, Rome, Naples, & Venice.
Janiculum Recordings, 1999.

Friday, April 27

7:30 pm–9:30 pm

Welcome PATRICIA LUNDBERG (Humanities West) and MICHAEL ANDERSON (SFSU)

The Re-Discovery and Excavation of Pompeii and Herculaneum GARY DEVORE

The history of excavations in Pompeii and Herculaneum is the history of the Italian nation, and also of the discipline of archaeology. The ruins of the cities destroyed in 79 CE by Mount Vesuvius were discovered and explored by antiquarians whose groundbreaking work contributed to the development of modern scientific excavation techniques. As evocative examples of daily life in the

Roman Empire, Pompeii and Herculaneum also became important symbols for the recently unified Italian nation in the 19th century. Dr. Devore will give a short account of the destruction and rediscovery of both ruined cities, and show how developments in archaeological methodology and nationalistic goals united to elucidate this unique insight into the ancient Roman world.

20-Minute Intermission

Performance

Music of the Neapolitan School: The Scarlattis

ANNE-KATHRYN OLSEN, *Soprano*; DANIELLE REUTTER-HARRAH, *Mezzo-Soprano*;
SUSIE FONG, *Harpsichord*; HALLIE PRIDHAM, *Cello*

Introduced by KIP CRANNA (*San Francisco Opera*) and LUCIANO CHESSA (*San Francisco Conservatory of Music*)

Lisa, del foco mio (*Cantata for Two Voices and Continuo*)

Alessandro Scarlatti (1660–1725)

Recitative: *Lisa, del foco mio*

Duet: *Clori, sono amante*

Recitative: *Amica, con ragione*

Aria: *Ogni immagine di bene*

Aria: *Benchè rigido è il mio fato*

Recitative: *Ma dimmi, Lisa mia*

Duet: *Benchè schernito*

Keyboard Sonata in G Minor, K. 8 (“Bucolic”)

Domenico Scarlatti (1685–1757)

Keyboard Sonata in D Minor, K. 9 (“Pastorale”)

Domenico Scarlatti

(Please see *Cantata translations on pages 3–4*)

Cantata: *Lisa, del foco mio*

TRANSLATION BY KIP CRANNA AND PRESENTED BY HUMANITIES WEST

Recitativo

Clori:

Lisa, del foco mio
Ti vuò mostrar l'ardore.

Lisa:

Non mi parlar d'amore,
Clori, che troppo ardo d'amore anchi'io.

Clori:

Se d'amor non favello,
Che fatto è già Signor d'ogni mia brama,
Mi converrà tacere.

Lisa:

Parla: e se chiama
Un possente destino i tuoi sospiri,
Eco pur' io farò coi miei sospiri.

Duetto

Clori:

Sono amante . . .

Lisa:

Hò il cor ferito . . .

Clori e Lisa:

. . . addio, cara libertà.

Clori:

Ma sì vago è quel ciglio . . .

Lisa:

Si gradito è quell'sembiante . . .

Clori e Lisa:

. . . che in penar gioir mi fà.

Recitativo

Lisa:

Amica, con ragione in amorose accenti
Sciogli tue voci,
Che non poco toglie d'affanno
Il palesare i suoi tormenti.

Clori:

Pur siam del pari in sospirar,
E quanto io dispiego il mio duol,
Tanto in te scorgo una stessa catena
E una stessa cagion, che ti dà pena.

Aria

Clori:

Ogni immagine di bene
Non è bene oggi per me.
Tutta l'anima in un oggetto
Stà riposte, e un sol diletto
Mi dà amor nella mia fè.

Recitative

Clori:

Lisa, I want to reveal to you
the flame of my ardor.

Lisa:

Don't speak to me of love,
Clori, for I also burn too much with love.

Clori:

If I do not speak of love,
Which has become the ruler of my every longing,
Then I had best keep silent.

Lisa:

Speak, and if a powerful destiny
Calls forth your sighs,
I will echo them with my own.

Duet

Clori:

I am in love . . .

Lisa:

My heart has been pierced . . .

Clori and Lisa:

Farewell, dear liberty!

Clori:

But his brow is so charming . . .

Lisa:

But his face is so pleasing . . .

Clori and Lisa:

. . . that it makes me rejoice in my pain.

Recitative

Lisa:

My friend, with good reason you may
set your voice free to speak of love,
For to reveal your sufferings
can in no small way relieve your pain.

Clori:

Yet we are alike in our sighing,
And just as I make known my own grief,
So do I perceive in you the same ensnarement,
And the same cause that gives you pain.

Aria

Clori:

Every image of blessing
today has no blessing for me.
My whole soul rests in one single object,
And love gives me one sole delight,
In my faithfulness.



Left to right: Danielle Reutter-Harrah, Susie Fong, Hallie Pridham, and Anne-Kathryn Olsen

Aria

Lisa:

Benchè rigido è il mio fato
Pur di lui s'appaga il cor.
Più che peno io più m'accendo,
E mostrar così pretendo
Tutti i vanti del mio amor.

Aria

Lisa:

Though my fate is harsh,
Yet my heart delights in him.
The more I suffer, the more I burn,
and thus I aspire to display
all my pride in my love.

Recitativo

Clori:

Ma dimmi, Lisa mia, com'è fedele
Chi del tuo cor tiene il possesso intiero?

Lisa:

Io lo stimo costante.

Clori:

Io menzognero.

Lisa:

Perchè offendi così chi tanto adoro?

Clori:

Perchè l'amante mio pur credo infido.

Lisa:

E segui ancor Cupido?

Clori:

L'error condanno ma nol sò fuggire.

Lisa:

Dunque chi vuol amar convien soffrire.

Recitative

Clori:

But tell me, dear Lisa, how faithful is the one
Who possesses your whole heart?

Lisa:

I believe him to be constant.

Clori:

I think he is false.

Lisa:

Why do you insult the one I adore so?

Clori:

Because I also believe my own lover is unfaithful.

Lisa:

And yet you continue to obey Cupid?

Clori:

I condemn my misdeed but can't escape it.

Lisa:

And so if you want to love, you must suffer.

Duetto

Clori:

Benchè schernito . . .

Lisa:

Benchè tradito . . .

Clori e Lisa:

. . . povero core conviene amar.

Nè val consiglio

Quando da un ciglio

Scende un ardore

Che sembra amore,

Mà ch'è destino che fà penar.

Duet

Clori:

Although despised . . .

Lisa:

Although betrayed . . .

Clori and Lisa:

. . . our poor hearts must continue to love.

No advice can help

When from his glance

Comes an ardor

That seems like love

But is a destiny that will cause pain.

Welcome PATRICIA LUNDBERG

The Economic Life of Pompeii THEODORE (TED) PEÑA

Pompeii provides far and away the richest body of evidence regarding the complex set of structures that characterized economic life in the Roman world. After providing an introductory overview of what we know about the economy of Pompeii, Professor Peña focuses on three topics chosen to illustrate some of the more important aspects of economic activity in the town and its

surrounding territory. These include the large-scale production of wine for the export market, as evidenced by the Villa Regina and Villa B at Oplontis, the production of craft goods for local consumption, as evidenced by the Porta di Nocera pottery workshop, and finance, as evidenced by the archive of business records detailing the activities of the banker Caecilius Iucundus.

20-Minute Intermission

Ongoing Archaeological Research in Pompeii and Herculaneum:
Perspectives from the Via Consolare Project MICHAEL ANDERSON

Such is the wealth of information at Pompeii and Herculaneum that significant questions yet remain to be answered, and the sites continue to be the focus of numerous international projects of archaeological research. Interest has recently centered on sub-surface excavation undertaken to explain how these sites developed and changed throughout their histories. Professor Anderson presents an overview of current archaeological research

at Pompeii and Herculaneum—especially from the perspective of recent results of the Via Consolare Project in Pompeii. This project, which is run from San Francisco State University, is designed to augment and interconnect ongoing research via targeted excavation and architectural analysis at either end of one of Pompeii's most important thoroughfares.

Lunch Theatre closes from noon to 1:00 pm. Program resumes at 1:30 pm.

The House of Julius Polybius in Pompeii: The Altair4 Reconstruction STEPHANIE PEARSON

The House of Julius Polybius comes to life again thanks to an elaborate process of visual restoration achieved by Alessandro Furlan and his team at Altair4 Multimedia of Rome for Professor Masanori Aoyagi of the University of Tokyo. Tens of frescos were digitally restored and the house reconstructed virtually, with the dynamics of the Vesuvius eruption and its impact on the house enhanced. A tri-dimensional technique leads the spectator to discover the rooms of the house, in all their details, including the

exact position of everyday objects, precisely as they were found. The visitor experiences a house that is still “alive,” just moments before the catastrophe. Some rare historical pictures showing the house at the moment of its rediscovery have been superimposed and then removed from the corresponding virtual images. This leap in time permits the viewer to distinguish between what actually remained of the house and what has been virtually reconstructed.

If These Walls Could Speak: The Paintings of Pompeii LISA PIERACCINI

From the Villa of the Mysteries to the House of the Vetti, Pompeian painting reveals a rich world of interior décor that speaks to us not only of fashionable painting styles and popular myths, but of the very owners who commissioned the paintings. Close examination of the interior decoration of Pompeian homes and villas shows how the owners expressed their personal beliefs and

social aspirations through the subject matter they chose to decorate their walls. Likewise, public buildings and tombs provide examples of paintings used to advertise not only one's business, but one's social status and social aspirations. Professor Pieraccini provides an analysis of a select group of both private and public paintings that reveal the competitive and intricate world of “display” in Pompeii.

Stretch Break

Panel Discussion with all Presenters and George Hammond (HW), Moderator. Written questions from the Audience.

To pose questions to the Presenters: Please fill out a card and leave it on the lobby table. Please complete your Program Evaluation Form and leave it in the lobby or return it by May 2, 2012. Thank you.

Special Offer: Humanities West has produced a special edition educational resource/reader for *Pompeii / Herculaneum*. It is free to attendees in PDF format via email at info@humanitieswest.org. A Resource List is available at www.humanitieswest.org.



Michael A. Anderson (PhD, Cambridge) is Assistant Professor of Archaeology in the Classics Department at SF State University and Director, Via Consolare Project, Pompeii. He has more than 15 years of experience in archaeological research, having worked as Field Director of the University of Bradford's excavations (2002–2006), and has also worked on Pre-historic Malta and Iron-Age Scotland with the University of Cambridge (2004–6), and in Egypt with the Deutsches Archäologisches Institut (1998). His research interests include urban life of early Roman Empire; ancient domestic space, Roman material culture, architecture and art, excavation methodology and practice, geographical information systems (GIS), archaeological survey and the application of digital and computing technologies to archaeological research. Publications include “Disruption or Continuity? The Spatio-Visual Evidence of Post Earthquake Pompeii” in *Pompeii: Cultural Standards, Practical Needs* (In Press); “Putting the Reality in Virtual Reality: New Advances through Game Engine Technology” in *Layers of Perception* (2008), and “Houses, GIS and the Micro-Topology of Pompeian Domestic Space” in *Proceedings of the 14th Theoretical Roman Archaeology Conference* (2005).



As a composer, conductor, pianist, and musical saw/Vietnamese dan bau soloist, **Luciano Chessa** has been active in Europe, the US, and Australia. Recent compositions include *A Heavenly Act*, an opera with video by Kalup Linzy commissioned by the SFMOMA and premiered by the Ensemble Parallèle. As a music historian Chessa completed *Luigi Russolo Futurist. Noise, Visual Arts, and the Occult*, the first monograph on the Futurist Russolo's Art of Noise, out on UC Press in March 2012. Chessa's Futurist expertise resulted in an invitation from New York's PERFORMA to direct/conduct the first reconstruction of Russolo's earliest intonarumori orchestra. The production was hailed by *The New York Times* as one of the best events in the arts of 2009; in March 2011 Chessa presented it in a sold-out concert for Berliner Festspiele-Maerzmusik Festival; in December 2011 he conducted it with the New World Symphony as part of Art Basel | Miami Beach.



Clifford (Kip) Cranna (PhD, Musicology, Stanford) is the Director of Musical Administration at San Francisco Opera. He has served as vocal adjudicator for numerous groups including the Metropolitan Opera National Council. For many years, he was Program Editor and Lecturer for the Carmel Bach Festival. He lectures and writes on music and teaches at the SF Conservatory of Music. He hosts the Opera Guild's “Insight” panels and intermission features for the SF Opera radio broadcasts, and has been a Music Study Leader for Smithsonian Tours. In 2008, Cranna was awarded the San Francisco Opera Medal—their highest honor.



Gary Devore (PhD, University of Bradford, UK) is a Fellow in the Humanities and teaches at Stanford University. He spent over 15 years excavating in Pompeii. From 2005–2009 he was a co-founder and co-director of the Pompeii Archaeological Research Project Porta Stabia, a project revealing the dynamic structural and social history of an entire working-class city block of Pompeii. He is now a co-director and principal investigator of new excavations starting in the UK at the Roman fort and town of Binchester (County Durham). His research interests include Greek and Roman archeology, history, and cultural studies, particularly of the subaltern. His latest publication is “The Fifth Season of Excavations at VIII.7.1–15 and the Porta Stabia at Pompeii: Preliminary report” (2010).



Susie Fong (Harpichord) is active as a harpsichord soloist and continuo player and has participated in such festivals and workshops as the Tafelmusik Baroque Summer Institute, American Bach Soloists Summer Academy, Vancouver Early Music Festival, and SFEMS. She has performed regularly as part of the SFCM Baroque Ensemble, including its concert version of Handel's *Alcina* in 2011. Susie has an MM in Harpsichord Performance from the SF Conservatory of Music, where she studied with Corey Jamason, and received her BA in Music at UC Berkeley, where she studied harpsichord with Laurette Goldberg and played in the Collegium Musicum. Susie is also an accomplished solo and chamber

pianist, having studied with Audrey Grigsby and Robert Rios in Southern California. She currently performs in the Bay Area as part of Liaison as well as The Vinacessi Ensemble. She also teaches harpsichord privately and in the SFCM Preparatory and Adult Extension Divisions.



Anne-Kathryn Olsen (Soprano) has performed in Austria, Germany, Czech Republic, and in Hungary as a soloist with the Desert Spring Chorale, performing Mozart's *Credo Mass*. She performed as a soloist at the 2011 Toronto Summer Baroque Institute in Charpentier's *Messe des Morts* and also at Phoenix Symphony, Arizona Ballet, American Bach Phoenix, Phoenix Early Music Society, Arizona State Baroque Ensemble, and Academy of Baroque Opera in Seattle. Locally, she has appeared with Voices of Music (as a winner of the Young Artist Competition), SF Choral Artists, Oakland Civic Orchestra, Opera San Jose, and Starlite Vineyard Chamber Music Series. Her operatic credits include Cleopatra in *Giulio Cesare* and Oberto in *Alcina* with the SF Conservatory of Music Baroque Ensemble, as well as Lucy in *Telephone* and The Dew Fairy in *Hansel and Gretel*. She is a member of Liaison, a chamber group specializing in French baroque repertoire. Her Bachelor's is from the Herberger School of Fine Arts at Arizona State University and Master's from SF Conservatory of Music.



Stephanie Pearson (History of Art, UC Berkeley) completed her M.A. on the sculptural technique of ancient Gandhara (modern-day Pakistan) and is currently writing her dissertation on Roman wall painting and its artistic borrowings from Hellenistic Greece and Egypt. Questions of cross-cultural interaction and artistic technique and process count among her main research interests. Alongside her own studies, Stephanie has enjoyed the opportunity to assistant-teach courses on various topics (including Roman painting and Etruscan art and archaeology) and to conduct field work around the Mediterranean—most importantly at Pompeii, where she has worked with the Via Consolare Project for four years. She is very active in the Archaeological Institute of America, having

chaired sessions and presented papers in a number of the annual conferences and now in professional service at the national level as well as in the SF Chapter.



J. Theodore Peña (PhD, University of Michigan) is Professor of Classics at UC Berkeley. His research interests include Roman archaeology, the ancient economy, material culture studies, and pottery analysis. He has participated in the direction of archaeological excavations at Statonia, a small Etrusco-Roman town in the Tiber Valley, and on the Palatine Hill, in downtown Rome. He is currently in the initial stages of a long-term research project that will investigate aspects of the life history of artifacts at Pompeii. He is perhaps best known as the author of *Roman Pottery in the Archaeological Record* (2007), which reconstructs the life cycle of pottery in the Roman world with a view to helping archaeologists better understand how Roman pottery came to be incorporated in archaeological deposits. Some of his recent publications on Pompeii include "The production and distribution of pottery at Pompeii: a review of the evidence" (*American Journal of Archaeology* 113.1:57–59, 113.2:165–201) (with M. McCallum, 2009), and "A reinterpretation of two groups of *tituli picti* from Pompeii and environs: Sicilian wine, not flour and hand-picked olives" (*Journal of Roman Archaeology* 20:233–254 (2007)).



Lisa C. Pieraccini (PhD, UC Santa Barbara) (History of Art, UC Berkeley) has taught at Stanford and now teaches at UC Berkeley. She is a classical archaeologist who has spent many years teaching and conducting research in Italy. Her research interests include Etruscan and Roman mate-

rial culture; Pompeii's early development and cultural relations with neighboring peoples; the rediscovery of Pompeii in the 18th century, as well as Etruscan and Roman wall painting. Active at the Etruscan site of Cerveteri north of Rome, her publications include Etruscan burial customs, ceramic workshops and international trade. Her book, *Around the Hearth: Caeretan Cylinder-Stamped Braziers* (2003) is the first comprehensive study of a unique class of over 350 Etruscan braziers. Her analysis examines different aspects of origin, production, iconography, style, chronology and distribution.



Hallie Pridham (Violoncello) graduated from Idyllwild Arts Academy in 2005 where she was principle cellist and won their 2005 concerto competition. At the SF Conservatory of Music she studied modern cello with Jean-Michel Fonteneau and baroque cello and viola da gamba with Elisabeth Reed. In 2007, Hallie performed with other members of the SFCM Baroque Ensemble at Kennedy Center in Washington DC for a broadcasted concert. She won the SFCM Baroque Ensemble Concerto Competition and received the outstanding achievement award in 2010. Hallie received a scholarship to attend the American Bach Soloists Academy for the second year in summer 2011 and performed at the Boston Early Music Festival in 2011 with Early Music America's Young Performers Ensemble. Hallie performs with Liaison and The Vinacessi Ensemble, the SF Bach Choir and is house concert manager for SF Early Music Society.



Danielle Reutter-Harrah (Mezzo-Soprano) hails from Portland, Oregon, and is an avid performer of baroque and early

music. Recent performances include Lotti's Mass for Three Choirs and Bach's Magnificat for American Bach Soloists and Bach's Mass in B Minor with SF Bach Choir. Danielle has been featured in Handel's Messiah, Duruflé's Requiem, Fux' Requiem, Saint-Saëns' Christmas Oratorio, Bruckner's Requiem and other works. Recently she performed the role of Ruggiero in Handel's Alcina at the SF Conservatory of Music, and she performed the lead role in Purcell's Dido and Aeneas with the Baroque Chamber Orchestra of Colorado. She has sung with Musica Sacra, St. Martin's Chamber Choir, and Opera San Jose and is currently a member of the SF Symphony Chorus. She holds a bachelor's degree from the Lamont School of Music at the University of Denver and a master's degree from the SF Conservatory of Music.

About Altair4 Multimedia

Altair4 Multimedia was organized in 1986 by Alessandro Furlan, Pietro Galifi, and Stefano Moretti, who conceived the studio as an actual workshop where various technological and artistic disciplines would interact in a coordinated and rewarding dialogue. In multimedia technology, Altair4 found a new and more organic means of communication, where the fusion of different methodologies and disciplines such as art, architecture, and archaeology lead to the formulation of new "synthesis" languages and a new understanding of the world in which we live. Altair4 Multimedia has produced a wide range of 3D archaeological reconstructions, from Ancient Egypt and Greece and Pompeii to the Renaissance era, featured in Museums, Television Production, Internet, Interactive DVD-VIDEO/ROMs, Ipod and VideoMobile. WWW.ALTAIR4.COM

RELATED EVENT at the Commonwealth Club of California • 595 Market Street

May 9, 2012 5:30 to 6:30 pm. Humanities West Book Discussion with Lynn Harris

The Last Days of Pompeii by Baron Edward Bulwer Lytton. Free for Commonwealth Club members, \$5 for non-members.

RSVP 415.597.6700 or <http://commonwealthclub.org> Co-Sponsored by the Humanities Member-Led Forum.

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Pompeii and Herculaneum

<http://www.timerime.com/en/timeline/583102/Pompeii+and+Herculaneum/>

- Feb. 62 CE Major earthquake nearly destroys Pompeii and Herculaneum.
- Aug. 79 Eruption of Mt. Vesuvius, covering Herculaneum and Pompeii in ash and hardened cinder, blackening the sky over what is now Naples for three full days.
- 202 Vesuvius erupts again, this time for a full week.
- 472 Eruption creates ashfalls that were reported as far away as Constantinople.
- 512 Erupts so severely that those inhabiting the slopes of Vesuvius were granted exemption from taxes by Theodoric the Great, the Gothic king of Italy.
- 1036 One of the first eruptions with recorded lava flows.
- 1594 Workers digging a pipeline to a nearby village discover a stone saying *decurio Pompeiis*. The city being so long forgotten, the residents think it refers to the famous Roman ruler Pompey.
- 1631 Vesuvius erupts again, violently. Lava flows in seven rivers to destroy all towns below.
- 1709 Prince d'Elboeuf hears of interesting treasures found in the digging of a well, and begins treasure-hunting himself, not knowing the name of the city he is scavenging.
- Dec. 11, 1738 d'Elboeuf's workers, while digging a pipeline to a nearby village, discover a stone saying *Theatrum Herculaneum* (Theater of Herculaneum).
- 1748 Spanish workers begin digging at Pompeii.
- 1860 Guiseppe Fiorelli appointed director of the dig at Pompeii. He puts an end to the private treasure-hunting and orders the whole site to be excavated properly.
- 1860–1875 Under Fiorelli the beginning of modern excavating techniques, used to uncover Pompeii's artifacts and preserve information.
- 1875 Digging continues and the finds are placed in a museum in Naples.
- 1944 Vesuvius erupts as Allied Forces attack Italy during World War II.
- 1982 Excavation of skeletons at Herculaneum begins.
- 1990 Two masked robbers steal over 250 valuable artifacts from Herculaneum storeroom.

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Kathryn McNeil
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Morgan Stanley
Teresa Kangas Olsen
Marie Otto
Ovation at the Opera
Restaurant
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Tickets go on sale May 1, 2012. 415 771 6900. Marinesmemorialtheatre.tix.com
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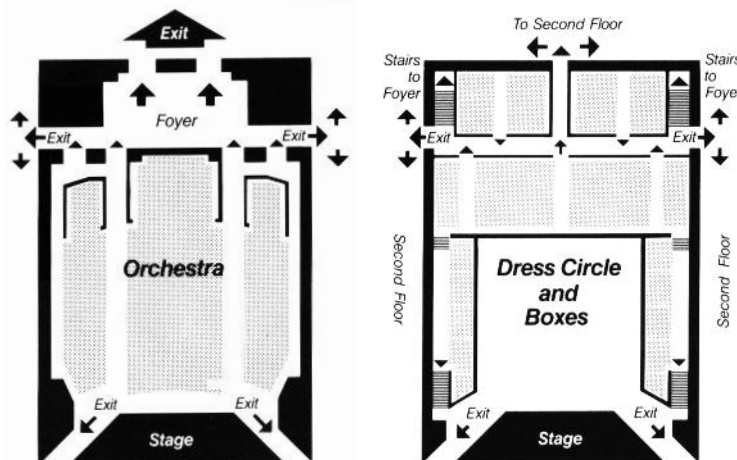
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