



HUMANITIES WEST

Celebrating Mediterranean Cultures in 2010–2011



Venice map, 1565; The Venice Project, Yale Map Department, Sterling Memorial Library

Venice: Queen of the Adriatic

OCTOBER 22 AND 23, 2010 • HERBST THEATRE, SAN FRANCISCO

In collaboration with the Italian Cultural Institute of San Francisco and the Consul General of Italy;
with support from Grants for the Arts/San Francisco Hotel Tax Fund, Bank of the West, Stanford University,
Institute of European Studies at UC Berkeley, and individual donors.

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Venice: Queen of the Adriatic

Venice, poised regally on the Adriatic coast, dominated the Eastern Mediterranean from the 12th century. Her extensive trade network linked Europe to Byzantium, the Islamic world, and even the distant Asian civilizations explored by Marco Polo. With a unique political system, commercial and technical prowess, and tolerant cultural environment, Venice

became the most prosperous city in Europe and a showcase of magnificent art, architecture, music, and fashion. Although eventually overshadowed as a cultural and economic power by emerging nation-states of Western Europe in the 16th and 17th centuries, Venice followed its own unusual path to lasting material and cultural success.

Introductory slide show courtesy of Allen Kuhlow and Barbara Brundege of Summit Photographic Workshops.
Background music: Venice Before Vivaldi by Richard Savino

Friday, October 22, 2010

8:00 pm–10:15 pm

Introduction: PATRICIA LUNDBERG (Humanities West)
 and AMELIA CARPENITO ANTONUCCI, Director of Italian Cultural Institute

The Allure of Venice: Civic Myth and Social Reality JOANNE M. FERRARO

What gave Venice its alluring reputation as ‘The Most Serene Republic?’ Myths like this one fostered civic pride and constructed civic identity, inspiring an elaborate ceremonial symbolism and iconography to represent the floating city. Public space was decorated with icons of Justice and Liberty, while the votive churches of the Redentore and Santa Maria della Salute stood as symbols of pious devotion for staged processions. The pageantry, however, did

not mask the hardships of poverty, prostitution, or disease. Social historian **Joanne Ferraro** explores the civic energies that sustained Venice’s ideal public and sacred symbolism. The city housed courtesans, heretics, sorcerers, and fake saints but also a community of pious donors that built confraternities, hospitals, orphanages, and homes for women whose virtue was endangered.

Intermission: Refreshments served in the lobby

Performance: Venice, Splendor of the World *Please see separate musical program insert.*

Saturday, October 23, 2010

10:00 am–12 noon and 1:30–4:00 pm

Introduction: PAULA FINDLEN, Moderator

Regnum aquosum: Space and Society in Medieval Venice MAUREEN C. MILLER

This broad introduction recounts the emergence and early development of Venice, giving particular attention to the impact of environmental factors. Professor Miller traces the gradual fusion of island parishes into a city and highlights the distinctive

features of Venice’s urban fabric. The lagoon’s role in shaping Venetian economic practices and mentalities is also assessed: did an economy based on fish, salt, and shipping yield a more harmonious social and political order?

Intermission: Refreshments served in the lobby

From Mosaic to Melting Pot in the Venetian Empire SALLY McKEE

The city of Venice reflected the preeminent role it played in the conquest and economy of markets around the Mediterranean Sea. Venetian merchants and colonial settlers changed the landscape of the cities and territories they dominated. The Lion of Saint Mark appeared on public buildings, fortresses, and warehouses in Constantinople, Tyre, Crete, the Aegean Islands, and Cyprus, while monumental trophies displayed in Venice reminded

inhabitants of their city’s economic power. But Venetians bore the stamp of empire not just on their clothing, food, art, and language. Venice’s *stato da mar* promoted an influx of people—slaves, wealthy brides, artisans, and sailors—from all over the eastern Mediterranean region. Uniquely multicultural in its time, Venice embodied both the benefits and contradictions of foreign domination.

Lunch Break: *Theatre closes Noon to 1:00 pm. Program resumes at 1:30 pm.*

Venetian Musical Instruments HERBERT MYERS

Venice is famous for its many significant contributions to the world of music in the 16th and 17th centuries, both as a center of music publishing and as a widely imitated leader in compositional styles. Not the least of its contributions was in the production of musical instruments, particularly woodwinds, string keyboards (virginals

and harpsichords), and bowed strings. Herb Myers demonstrates copies and shows images of instruments by Venetian builders of the Renaissance and early Baroque—instruments clearly designed to appeal to the eye as well as the ear.

Performance: *Musica Serenissima* Please see separate musical program insert.

Intermission

Architecture and Urbanism Between East and West: The Piazza San Marco in Context MAX GROSSMAN

Long admired as one of the most beautiful and best preserved public squares in Europe, the Piazza San Marco of Venice was for centuries the civic, religious and commercial epicenter of the Republic. The surrounding monumental edifices, including the Basilica of San Marco, Palazzo Ducale, Zecca, Campanile and Procuratie, bear witness to the commercial successes of the great

Venetian fleets and their extensive trade with the city's colonial empire. Moreover, they project the myth of the foundation of Venice by the ancient Romans while declaring the city's status as the principal gateway into Western Europe for Byzantine and Islamic culture.

Panel Discussion with the Presenters: PAULA FINDLEN, Moderator

To pose questions to the Panel Discussion Moderator and/or Presenters, please fill out a card and leave it on the lobby table. Please complete your Audience Evaluation Form and leave it in the lobby or return it by October 26. Thank you!

ABOUT OUR PRESENTERS



Luciano Chessa (San Francisco Conservatory) (PhD musicology, UC Davis; DMA piano and MA composition, Conservatory of Bologna). His areas of research include 20th-century music, experimental music and late 14th-century music. He has been interviewed at CBS TV (KPIX/KBHK) as an expert on Italian hip-hop. His scholarly publications include MIT Press's *Leonardo and Musica e Storia*, the *Journal of the Levi Foundation*, Venice. Dr. Chessa is currently working on the first English monograph dedicated to Luigi Russolo, forthcoming at UC Press. Dr. Chessa is also active as a composer and performer. His scores (including a large work for orchestra and double-children choir, and a piano and three-turntables duo) are published by RAI TRADE, many with visual artist Terry Berlier. Since 1999 he has been musical program coordinator for the Italian Cultural Institute in SF, where he produces concerts of Italian contemporary music.



Clifford (Kip) Cranna (PhD, Musicology, Stanford) is Director of Musical Administration at SF 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 he was awarded the SF Opera Medal—their highest honor.



Joanne M. Ferraro (PhD, UCLA; Professor and Chair, History, San Diego State University) is an historian of Renaissance and early modern Venice. A specialist in the history of marriage and the family, she has published *Family and Public Life in Brescia, 1580–1650*. *The Foundations of Power in the Venetian State* (Cambridge, 1993); *Marriage Wars in Late Renaissance Venice* (Oxford, 2001), which was awarded best book from the Society for the Study of Early Modern Women and the Helen and Howard R. Marraro Prize in Italian Historical Studies; and *Nefarious Crimes, Contested Justice. Illicit Sex in the Republic of Venice, 1557–1789* (Johns Hopkins, 2008). Ferraro has received research fellowships from National Endowment for the Humanities, American Council of Learned Societies, and Gladys Krieble Foundation. She is an "International Associate" of Venice's Ateneo Veneto, a Vice President of the American Friends of the Marciana Library, and is writing a history of Venice for Cambridge University Press.



Moderator Paula Findlen (Professor and Chair, History; Co-Director, Center for Medieval and Early Modern Studies; Co-Director, History and Philosophy of Science and Technology Program; Stanford University) is "fascinated by a society that made politics, economics and culture so important to its self-definition, and that obviously succeeded in all these endeavors for some time, as the legacy of such figures as Machiavelli and Leonardo suggests." Among her many publications are *The Italian Renaissance: Essential Readings* (2002); and "Men, Moments and Machines" special on the History Channel: "Galileo and the Sinful Spyglass."



Max Grossman (MA/PhD, Art History, Columbia University) is Assistant Professor of Art History at University of Texas El Paso (UTEP). He formerly taught at San Jose State and Stanford Universities. After seven years in Tuscany, he completed his dissertation on the civic architecture, urbanism and iconography of the Sienese Republic in the Middle Ages and Early Renaissance. His research focuses on the political iconography of the Sienese commune, as manifested in painting, architecture, sculpture, coinage, seals, and manuscripts. In addition, he is studying the development of the Italian civic palace, from its origins in the

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12th century through the *Quattrocento*, challenging and revising accepted paradigms while forming a new critical apparatus for interpreting the architecture and urbanism of medieval and Renaissance city-states.



Multi-instrumentalist and vocalist **Shira Kammen** received her music degree from UC Berkeley and studied *vielle* with Margriet Tindemans. Shira has performed with Alcatraz, Project Ars Nova, Medieval Strings, Sequentia, Hesperion XX, Boston Camerata, Balkan group Kitka, and the Oregon, California and SF Shakespeare Festivals; with John Fleagle, Fortune's Wheel, Ephemeris, Panacea, Patrick Ball, Anne Azema, Susan Rode Morris, Margriet Tindemans, and in theatrical and dance productions. She founded Class V Music, an ensemble performing on river rafting trips. She has performed and taught in the US, Canada, Mexico, Europe, Israel, Morocco, and Japan, and on the Colorado, Rogue and Klamath Rivers. She has played on soundtracks, including 'O,' a modern high school-setting of *Othello*. Her original music can be heard in a film about fans of JRR Tolkien. The strangest place Shira played is the Jerusalem Zoo elephant pit.



Gilbert Martinez (harpsichord) is the Artistic Director of MusicSources, the Bay Area's center for early music. He studied harpsichord at the SF Conservatory of Music with Laurette Golberg, who was the founder of Philharmonia Baroque Orchestra and MusicSources. Subsequently he was invited to Italy to study with Alan Curtis. In addition to revitalizing MusicSources' concerts and programs, Mr. Martinez has had the pleasure of appearing with many soloist and ensembles, including Anne Akiko Meyers, Les Idées Heureses of Montreal, The New Century Chamber Orchestra, and Musica Angelica, to name only a few. Find out more about his recent activity at www.musicsources.org.



Sally McKee (History, UC Davis) crisscrossed North America as an academic before becoming a professor at UC Davis since 1990. Since 1989, she has spent much of her research time in Venice and specializes as a late medieval/early Renaissance historian on the origins of the Adriatic empire. Publications include "Inherited Status and Slavery in Renaissance Italy and Venetian Crete," *Past & Present* 182 (February, 2004), 31–53 (awarded the 2004 Berkshire Conference of Women Historians Article Prize); *Uncommon Dominion: Venetian Crete and the Myth of Ethnic Purity* (2000); "Households in 14th-Century

Venetian Crete," *Speculum: A Journal of the Medieval Academy of America* 70 (1995), 27–67; "Women Under Venetian Colonial Rule: Some Observations on their Economic Activities," *Renaissance Quarterly*, 51/1 (1998), 34–67; Editor, *Wills from Late Medieval Venetian Crete (1312–1420)* (1997).



Maureen C. Miller is a historian of medieval Europe with a particular interest in Italy. She earned her PhD from Harvard University, where she studied with the distinguished social and economic historian, David Herlihy. Her first book, *The Formation of a Medieval Church: Ecclesiastical Change in Verona, 950–1150* (1993), won the American Catholic Historical Association's John Gilmary Shea prize for the best book on Catholic history published that year. Her second book, *The Bishop's Palace: Architecture and Authority in Medieval Italy* (2000), was awarded the 2001 Helen and Howard R. Marraro Prize of the Society for Italian Historical Studies for the best book in Italian history. After teaching at Hamilton College and George Mason University, she joined the history department at UC Berkeley. She is working on a book on clerical clothing in Rome, 800–1300.



David Morris (violoncello) received his BA (Magna cum laude) and MA in Music from UC Berkeley and was awarded the University's Eisner Prize for excellence in the performing arts. He has performed with Philharmonia Baroque Orchestra and been a guest of the LA and Portland Baroque Orchestras and the Mark Morris Dance Company. He is a member of Musica Pacifica and is the musical director of the Bay Area baroque opera collective Teatro Bacchino. He is Dean of Students at the Crowden School in Berkeley and has conducted the Crowden School Orchestra on festival tours in the UK and Europe. He has recorded for Harmonia Mundi, Dorian, New Albion, and New World.



Herb Myers (DMA, Stanford) is Lecturer of Renaissance Winds at Stanford University. He is also Curator, Harry R. Lange Historical Collection of Musical Instruments and Bows, and a Member of The Whole Noyse. Formerly he was a member of the New York Pro Musica Antiqua. He has recorded for Columbia, Orion, Intrada, and Musical Heritage Society. His articles and reviews have appeared in *Early Music*, *American Recorder*, *Journal of the American Musical Instrument Society*, *Galpin Society Journal*, and *Journal of the Viola da Gamba Society of America*; *EMA Performance Guides*.



Alessandro Palmeri studied cello at the Conservatory of Music, Palermo. He has performed as 1^o cello and soloist in Europe, Russia, Canada, US, Argentina, Uruguay, Chile, and Japan for prestigious musical institutions and international festivals. He recorded for Symphonia, Tactus, Florentina Musicae, Stradivarius, Amadeus, Hyperion, Opus III, Naive, and ZigZag. He has attended the course at Fondazione Cini of Venice and collaborated with ensembles of ancient music "Il Ruggiero," "Auser musici," "Antonio Il Verso," "L'Astrée," "Cantica Simphonia," "La Venexiana," "Academia Montis Regalis," collaborating with Savall, Kuiyken, Coin, De Marchi. He is member of Imaginarium by Enrico Onofri. He founded the chamber ensemble Il Ricercar Continuo. He has taught baroque cello and given master classes throughout Italy and Europe. He plays a rare cello, almost a 'bassetto' or bass violin, by Simone Cimapanne (Rome 1685). Mr. Palmeri found and restored this unique violoncello, which was played in the Arcangelo Corelli Orchestra in Rome. Palmeri will also join Richard Savino for a Sunday afternoon concert at the SF Conservatory.



Richard Savino (Doctorate, SUNY) lectures at the SF Conservatory of Music, directs ensemble El Mundo, and is Professor of Music at CSU Sacramento. His instructors included Andres Segovia, Oscar Ghiglia, Albert Fuller, and Jerry Willard. Mr. Savino's recordings include the guitar music of Johann Kaspar Mertz, Santiago de Murcia, and Ludovico Roncalli; sonatas by Paganini and Giuliani; *Venice Before Vivaldi*; music by Barbara Strozzi, Biagio Marini, and Giovanni Buonamente; the Boccherini *Guitar Symphony* and *Op. 30 Concerto for Guitar* by Mauro Giuliani; *Essential Giuliani Volume 1*; and *Music Fit for a King*. Mr. Savino received a *Diapason d'Or* from *Compact (Paris)* and a *10 du Répertoire (Paris)*. He is a principal performer for the NY Collegium, the Portland Baroque Orchestra, the SF Symphony; and with the Operas of Houston, Santa Fe, San Diego, Colorado, Dallas, and Glimmerglass Opera. He has also served as Visiting Artistic Director of Rutgers' Aston Magna Academy and Music Festival. He will lead a concert at the SF Conservatory on Sunday afternoon.



Allison Zelles Lloyd has toured and recorded in the US and Europe with Bimbeta [d'Note label], the Medieval ensemble Altramar [Dorian Discovery], Paul Hillier's Theatre of Voices [Harmonia Mundi], and

Venice: Queen of the Adriatic

- 828 Venetian merchants stole the relics of St. Mark from a Coptic church in Alexandria and brought them home in triumph.
- 1094 St. Mark's Basilica in Venice was dedicated on October 8. Remains believed to have belonged to St. Mark, the Evangelist, were buried there. Gondoliering began in Venice as a strictly male profession.
- 1204 The rule of Venice over Crete dates to this year, when the Republic was awarded 3/8 of the Eastern Roman Empire for its role in supporting the Fourth Crusade.
- 1295 Jacobellus Barovier, founder of a glass-making family, was born. His sons, Antonio and Bartolomeo, registered as "fioliare" (glassmakers) in Murano, across the lagoon from Venice, in 1348. The Barovier firm merged with the Murano-based Toso firm in the 1930s.
- 1410–19 Albertin de Virga, a Venetian, published a map during this period that described unexplored regions of Africa and Asia. It was later believed that he used Chinese sources.
- 1474 Venice passed a patent statute that included many elements of modern patent laws.
- 1479 Gentile Bellini (1429–1507), Italian artist, was selected by the Venetian Republic to work at the court of the Ottoman sultan, Mehmed II, in Istanbul. Venice signed a peace treaty with Ottoman Sultan Mehmed the Conqueror (1432–1481), ending 16 years of war.
- 1500 The Vatican established a permanent *nunciature* (diplomatic service) in Venice.
- 1509 Andrea Calmo (d.1571), Venetian playwright, was born about this time. He became a pioneer in *comedia dell'arte*.
- 1570 The Turks began their attack on Nicosia, Cyprus on July 3, after Venice refused to surrender the island. On September 23 the Turks began their attack on Famagusta, Cyprus, which was fortified by Venetian commander Marcantonio Bragadino (1523–1571).
- 1571 After nearly a one-year siege, Famagusta, Cyprus fell to Mustafa Pasha, commander of the Turkish forces, on September 1. The terms of surrender appeared agreeable to Venetian Governor Marcantonio Bragadino (b.1523), but Pasha ultimately had Bragadino tortured and flayed alive.
- 1576 A plague struck Venice. In 2006, a well-preserved skeleton was found amid other corpses in a mass grave on the Lazzaretto Nuovo island, north of the lagoon city. Experts said the remains of a woman with a brick stuck between her jaws indicated that she was believed to be a vampire.
- 1588 Italian painter, Paolo Veronese (b.1528), died in Venice April 9. His paintings included "The Choice Between Virtue and Vice." He was the son of sculptor Gabriele Caliari.
- 1606 Venice expelled the Jesuits as part of a larger jurisdictional dispute with the Vatican.
- 1609 Galileo Galilei demonstrated his first telescope to Venetian lawmakers on August 25 by pointing it at the moon.
- 1628 Iacopo Nigreti (b.~1548–50), prolific and facile Venetian Mannerist painter, died on October 14. He is best known as Jacopo Palma il Giovane or simply Palma Giovane ("Young Palma"). His paintings include "Yael Killing Sisera," a depiction of the Book of Judges Biblical story of the heroine, Yael of Jael, who killed Sisera to deliver Israel from the troops of King Jabin. She was the wife of Heber the Kenite.
- 1657 Venice re-admitted the Jesuits, ushering in an era of cultural conservatism that put an end to the "Renaissance project."
- 1669 The island of Crete fell to the Ottoman Turks on September 26 after 465 years as a colony of Venice.
- 1975 By the early 1960s, Venice—which was built on 118 small islands—was threatened by rising seawater and floods. Scientists determined that Venice was sinking and that much of the city would be lost if swift measures were not taken.
- 1999 Ljubica Gunj became the first woman in Venice permitted to wait on customers at tables on St. Mark's Square.
- 2003 In May, construction began in Italy on a breakwater to prevent high tides from entering Venice's lagoon. After a \$90 million restoration, Venice celebrated the rebirth of *La Fenice* on December 14 with a gala concert that drew the Italian president, European royalty, and Italy's glitterati.
- 2007 In April, a court in Venice allowed Alexandra Hai—a German of Algerian descent—to operate a gondola, but only for the patrons of one of the city's hotels. Her permit was opposed by the city's male gondoliers.

For a more detailed chronology, please visit <http://timelinesdb.com/listevents.php?subjid=632&title=Venice>

SPECIAL OFFER Humanities West has produced a special edition educational resource/reader for *Venice: Queen of the Adriatic*. It is free to attendees in PDF format via email at info@humanitieswest.org. A Resources List is available at www.humanitieswest.org.

minimalist, Steve Reich [Nonesuch]. She has performed locally with the chamber ensemble, American Baroque, and the chorus of the American Bach Soloists as well as AVE. She holds a Masters of Music degree from the Early Music Institute of Indiana University. She

uses her vocal, keyboard, percussion, recorder, and medieval harp skills in the music education of young children and their parents as a registered Music Together® teacher and as an Orff Schulwerk certified music educator in the Mt. Diablo school district. ■

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Special Thanks to Judy Workman

Please join us in thanking Judy Workman, who is in our audience this weekend, for her many years of leadership serving on Humanities West's Board of Directors and as Acting Executive Director. Words cannot adequately convey our gratitude for Judy's dedication and accomplishments. Judy, we thank you for your unstinting service to Humanities West. 🐾

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October 24, 2010: Concert, 2:00 pm. Alessandro Palmeri (Bassetto Cimapane), SF Conservatory of Music Faculty **Richard Savino** (lute), **Corey Jamason** (harpsichord), and **Elizabeth Reed** (cello). Reception follows. SF Conservatory of Music, 50 Oak Street, SF. Organized with the Italian Cultural Institute and the SF Conservatory of Music. 415.503.5275. Tickets: \$20, \$15 seniors/students.

October 28, 2010: Venice Salon, 5:30–6:30 pm. Commonwealth Club of San Francisco, 595 Market Street, SF. RSVP: <http://tickets.commonwealthclub.org>. Co-Sponsored by the Humanities Member-Led Forum. Free.

November 3, 2010: Jack Hirschman presents *In Danger* by Pier Paolo Pasolini, 7:00 pm. City Lights, 261 Columbus Avenue, SF. Organized by City Lights and the Italian Cultural Institute. 415.362.8193. Free.

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SAN FRANCISCO WAR MEMORIAL AND PERFORMING ARTS CENTER HERBST THEATRE

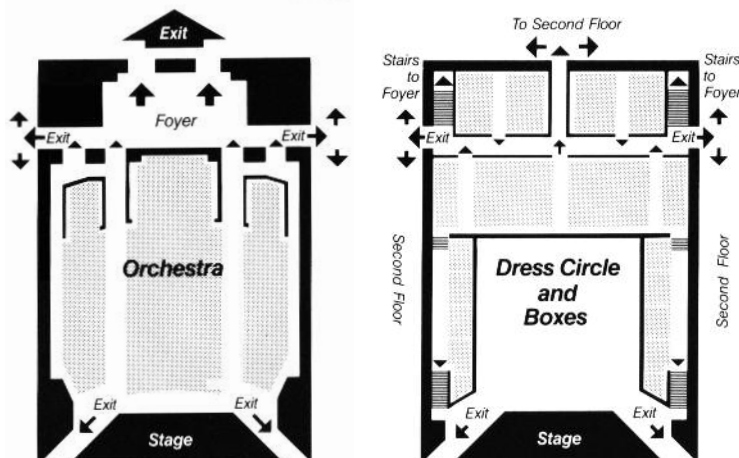
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A Sennheiser Listening System is installed at Herbst Theatre. Wireless headphones and induction devices (adaptable to hearing aids) are available in the main lobby of the theatre. There is no charge, but an ID deposit is required.



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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.

Friday, October 22, 2010

Performance: Venice, Splendor of the World

Introduced by Clifford (Kip) Cranna

Intimate Venetian musical styles—love songs, carnival songs, street sellers' songs, as well as more formal celebratory compositions by some Renaissance master composers, are performed by **Allison Zelles Lloyd** (soprano); **David Morris**, (viola da gamba, gittern and voice); **Gilbert Martinez** (harpsichord); **Shira Kammen** (violin and voice); with **Herb Myers**.

Johannes Ciconia (ca. 1370–1412) *Venecie mundi splendor*

Giacomo Fogliano (1458–1548) *L'amor donna ch'io te porto*

Cipriano da Rore (ca. 1515–1565) *Ancor che col partire*

Girolamo dalla Casa (d. 1601) Divisions on *Ancor che col partire* from *Il vero modo di diminuir* (Venice, 1584)

Cipriano da Rore *Musica dolci sono*

Anonymous Three settings of *Fortuna d'un gran tempo* from *The Odhecaton*, published by Ottaviano Petrucci (Venice, 1501)

Giovanni Picchi (ca. 1571–1643) *Toccata*
Ballo alla Polacha

Biagio Marini (1594–1663) *La Romanesca*

Claudio Monteverdi (1567–1643) *Si dolce tormento*

Michele Pesenti (ca. 1470–after 1524) *Dal lecto mi levava*

Saturday, October 23, 2010

Performance: Musica Serenissima

Introduced by Luciano Chessa

Alessandro Palmeri performs on the unique *Bassetto Cimapanè*, the only existing copy of the cello's grandfather; with Lutenist **Richard Savino**.

Benedetto Marcello (1687–1739) *Sonata in sol maggiore per violoncello e basso continuo*

Adagio

Allegro

Grave

Allegro

Johannes Hieronymus Kapsperger (ca. 1580–1651) *Toccata seconda per tiorba sola*

Antonio Vivaldi (1678–1741) *Sonata in sol minore per violoncello e basso continuo*

Preludio

Allemanda

Sarabanda

Giga

Giovanni Benedetto Platti (1697–1763) *Sonata III per violoncello e basso continuo*

Adagio

Allegro

Grave

Allegro

HUMANITIES WEST 2010–2011 SEASON

To order tickets for 2011 programs call 415.392.4400 or visit www.cityboxoffice.com.



TOLEDO *Multicultural Challenges of Medieval Spain*

February 4–5, 2011

Moderator: Fred Astren
Professor and Chair, Department
of Jewish Studies; Member,
Faculty in Middle East and
Islamic Studies, SFSU

MINOAN CRETE *Dawn of European Civilization*

April 29–30, 2011

Moderator: Kim Shelton
Director, Nemea Center
for Classical Archeology
at UC Berkeley



*In collaboration with the Consul General of Greece and the Center for Modern
Greek Studies and Classics Department at San Francisco State University*

**For detailed information about upcoming programs,
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