



IL CENACOLO

ITALIAN CULTURAL CLUB

Founded in 1928

Regular Thursday Meetings, Noon to 2:00 P.M.
San Francisco Italian Athletic Club
1630 Stockton Street (3rd floor), San Francisco, CA 94133

www.ilcenacolosf.org

"Il Cenacolo is an organization that preserves, enhances and encourages all aspects of Italian arts, language and culture and recognizes the unique contribution of Italian heritage that is intertwined in the history and life of the San Francisco Bay Area."

MARCH 2019

THURSDAY, MARCH 7, 2019

*"The Roman City of Aphrodisias:
the Marble Sculpture from the Council House"*

Chris Hallett

THURSDAY, MARCH 14, 2019

"Admiral Nimitz and His Bay Area Connections"
Rear Admiral John W. Bitoff, U.S. Navy (Retired)

THURSDAY, MARCH 21, 2019

"Running Political Campaigns in San Francisco: A Contact Sport"
Maggie Muir

THURSDAY, MARCH 28, 2019

*"An Egyptian Tomb, an Etruscan Inscription
and the Funerary Monument of an American Civil War Officer"*

Lisa C. Pieraccini

This month's programs arranged by Ephraim Hirsch.

PROGRAM PROFILES

THURSDAY, MARCH 7, 2019

“The Roman City of Aphrodisias: the Marble Sculpture from the Council House”

Chris Hallett

The City of Aphrodisias (a UNESCO Heritage site in modern Turkey) was well known throughout the Roman world for its marble quarries and for its gifted sculptors. Artists from the city worked not only in the eastern provinces of the Empire, but in Rome itself, and signed statues created for the emperor Hadrian at his villa in Tivoli. Excavations in the city carried out in the 1960s brought to light more than a dozen marble statues in the area of the city’s Council House—which took the form of a small roofed theater. This presentation will address recent work at the site which has improved our knowledge of these statues and how they were arranged within the building.



Chris Hallett is Professor of Roman Art at UC Berkeley. He is primarily known as a specialist in Roman sculpture, being the author of *The Roman Nude: Heroic Portrait Statuary 200 BC–AD 300* (Oxford, 2005). He is also a practicing field archaeologist, and since 1991 has worked at New York University’s excavations in Aphrodisias in southwestern Turkey. He is co-author of *Roman Portrait Sculpture of Aphrodisias* (Mainz am Rhein, 2006).

THURSDAY, MARCH 14, 2019

“Admiral Nimitz and His Bay Area Connections”

Rear Admiral John W. Bitoff, U.S. Navy (Retired)

Admiral John Bitoff is no stranger to Il Cenacolo as he spoke to our group last year about his life experiences in Italy. We have invited him to return to speak on the subject of Admiral Chester Nimitz, the architect of our WWII Victory in the Pacific and Nimitz’s extensive Bay Area connections going back to 1929. Admiral Bitoff has studied Admiral Nimitz for 50 years. He lived in Nimitz House on Yerba Buena Island and interviewed the last living member of the admiral’s immediate family. Last summer he gave a version of this talk at another venue where he assumed the role of Admiral Nimitz, appearing in the Navy Service Dress White uniform reminiscent of photographs of Nimitz in magazines, newspapers and news reels in the 1940s.



John Bitoff donned a uniform at age 17 and retired it at age 55. His service began at the end of the Korean War and went on through the Cuban Missile crisis, the Vietnam

War and concluded at the end of the First Gulf War. He spent 14 years in sea-going assignments including command of destroyers, and as an admiral, command of the combat logistics ships in the Pacific Fleet. He completed graduate study in International Relations and Human Resources Management. His most significant Washington assignment was Executive Assistant to the Chairman of the Joint Chiefs of Staff. He later served as the Director of Plans and Policy on the staff of the Commander in Chief US Forces in Europe. During this assignment the admiral was responsible for designing the implementation modalities for the Intermediate Nuclear Forces Treaty (INF) with the Soviet Union.

In the wake of the 1989 Loma Prieta Earthquake he led the Navy's rescue and recovery effort in the greater Bay Area with more than 10,000 Navy and Marine Corps personnel. In the early 1990s he was charged with integrating women aboard ships in the US Third Fleet. Upon retirement in 1992 he was appointed Director of Emergency Services for the City and County of San Francisco where he was responsible for the coordination of police, fire and emergency medical services.

THURSDAY, MARCH 21, 2019

“Running Political Campaigns in San Francisco: A Contact Sport”

Maggie Muir

Maggie Muir is President of [Muir Consulting, Campaigns and Public Affairs](#), which specializes in strategic communications for political campaigns and ballot initiatives. She began her own consulting firm in 1998, working primarily in San Francisco and the greater Bay Area, and her effectiveness is demonstrated by her 90% win record.



Muir has a long list of current and former clients which span the spectrum from San Francisco Mayor and former Supervisor London Breed, to state senators, supervisors, and school board members. She has also run numerous successful ballot initiatives, with an emphasis on passing measures requiring a two-thirds vote. Prior to starting her own firm, Muir worked for presidential and senate campaigns in New Hampshire and Colorado, and as a staff member in Washington DC. She is a graduate of UC Berkeley and lives in Oakland, California with her husband and two sons.

She will speak to us today about the highs and lows of consulting for campaigns and candidates in the rough-and-tumble world of San Francisco politics.

THURSDAY, MARCH 28, 2019

***“An Egyptian Tomb, an Etruscan Inscription
and the Funerary Monument of an American Civil War Officer”***

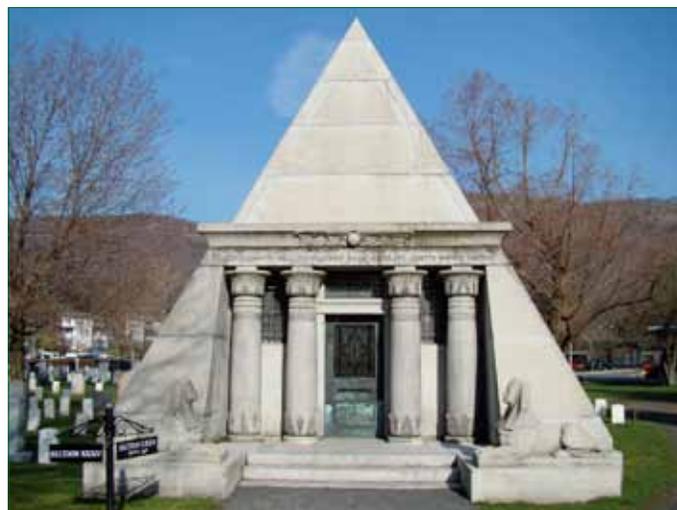
Lisa C. Pieraccini

What was known of the Etruscans in the United States in the 19th and early 20th centuries? Why did American Civil War officer, Egbert Ludovicus Viele, have his tomb in the military cemetery at West Point inscribed with a pseudo-Etruscan inscription in 1900? Moreover, he and his wife were entombed in two (broadly) Etruscan-style stone sarcophagi with recumbent images of themselves on the lids. Why would someone want an Etruscan inscription on their tomb and how does this monument speak to the visitors of West Point today? What can this tomb tell us about perceptions of the Etruscans in the United States at the dawn of the twentieth century?



Questions such as these will be answered by Dr. Pieraccini, who has regaled us about Etruscan culture and mores at several of our past Thursday luncheons.

Dr. Pieraccini is a professor and project director at the Del Chiaro Center for Ancient Italian Studies at UC Berkeley. Having received her PhD at UC Santa Barbara, she is a leading much-published authority on Etruria. Don't miss this opportunity to learn more about our ancient forebearers!



Mausoleum of Egbert Ludovicus Viele (1825-1902), West Point, NY



Dear Cenacolisti,

Hope you were all warm and well during February—seems especially cold and wet for this time of the year. March should be better, with a promise of Spring, if it ever gets here!

Our thanks to John Benson for wonderful luncheon programs by interesting speakers. Our March luncheon speakers to be presented by Ephraim Hirsch and listed at the top of this bulletin should also keep all of us culturally up to date.

Sadly I report that we have lost two more of our members since our last bulletin: George Lippi and Ross Hoffman (as noted later in this bulletin under *In Memoriam*). They were great friends and will be remembered as our loving companions in Italian Culture.

MARK YOUR CALENDARS!

1. The **March 13th Italian, Irish & Israeli Club Luncheon** at the SFIAC. [Ron Fenolio](#) is putting a Cenacolo Table together—contact him if interested;
2. The **April 5th Leonardo da Vinci Club Gala** honoring the 500th anniversary of the demise of Leonardo—our vice president [David Cobb](#) is putting a Cenacolo table together—contact him if interested (*see announcement page at end of bulletin*);
3. **May 24th San Francisco Italian Symphony**. We have just over 20 tickets left @\$25/seat. Contact [Ron Derenzi](#) or [Alex Rynecki](#) to purchase at this very reasonable price (*see announcement page at end of bulletin*);
4. A **June 2019 San Francisco Opera production of Carmen**. [Bill Dito](#) will be reserving tickets (details TBA)—call him if interested;
5. Our **June 27th Annual Membership General Meeting** will be held at the SFIAC—members only please;
6. Our **Sep 22nd Opera Outing** will again be held at the Marin Art & Garden Center, Ross. [Chuck Stagliano](#) and [Stewart Hume](#) are putting this together—should be another enjoyable time;

7. A **Sep 2019 Italian Movie by the Leonardo Da Vinci Club** is being organized by [David Cobb](#)—more details to follow;
8. An **October 2019 Italian Dinner & a Film** (Italian Film Festival in San Rafael) is also being set up by [David Cobb](#);
9. Our **December 15th Holiday Gala** will again be held at the St. Francis Yacht Club—always a popular hit;
10. A **Guided Tour of the San Francisco Opera House** is being set up by [Chuck Stagliano](#)—details to follow.

As you can see, we have several interesting and exciting events planned for 2019, (*a plethora, in fact!*) as well as our usual weekly luncheons, which your Board of Directors strives to make inspiring and enjoyable. Bring your guests— they won't be disappointed!

**Arrivederci,
Davidé**



San Francisco's War Memorial Opera House (Photo from SFO website)

ALESSANDRO SCARLATTI (1660-1725)

This month's essay is about one of the important composers of the Italian Baroque period—Alessandro Scarlatti. He was most famous for his operas and chamber cantatas. During his lifetime, he composed over 600 cantatas, more than 115 operas, many oratorios, serenatas, sonatas, and also many important works of sacred vocal music. Although very popular during his lifetime, his historical position declined soon after his death and his reputation was not rehabilitated until the early 20th century.

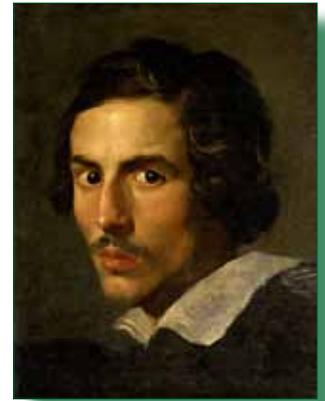
*He is considered the founder of the Neapolitan School of opera that was so influential in the development of 17th- and 18th-century opera. It rapidly improved the predominantly provincial status of music in Naples, changing it into a sophisticated and enduring tradition. (Some critics argue that modern opera as we know it begins with Scarlatti). His compositions include some of the most popular operas of his day, among them *Gli Equivoci nel Sembiante* (The Misunderstandings in the Countenance, 1679) and *La Griselda* (1721). His secular cantatas also merit recognition, as they are often considered the final flowering of that genre. In addition, he was also the father of two 18th-century composers: one of whom was the most famous keyboard composer of the 18th century, Domenico Scarlatti, (see my [previous essay](#) about him under “La Cultura Italiana” on our website) and Pietro Filippo Scarlatti.*

PIETRO ALESSANDRO GASPARE SCARLATTI was born in Palermo, Sicily (then known as the Kingdom of the Two Sicilies) on May 2, 1660 to Pietro Scarlata (an older form of the family name) and Eleonora d'Amato. The elder Pietro was a tenor, and Eleonora came from a musical family. In 1672 a devastating famine hit Palermo, and the family left for Rome. Pietro died before they left or soon thereafter, but Pietro's friend, Marc'Antonio Sportonio, offered the family support, probably finding Alessandro an instructor with whom he could continue his musical studies, which he had begun earlier.

Virtually nothing is known of Scarlatti's early musical education, though he likely became a choirboy at a local church and may have studied the rudiments of choral music with the choirmaster. After moving to Rome, he is generally said to have been a pupil of composer Giacomo Carissimi until the composer's death in 1674. Although his music does reveal some Carissimi influences, we cannot be sure who Scarlatti's teachers were.



On April 12, 1678, Scarlatti (who was almost 18 years old) married Antonia Anzalone, who would bear him 10 children, though only half would survive to adulthood. The young couple lived in the palace of Gian Lorenzo Bernini (*self-portrait at right*), the great Baroque architect and sculptor. A Cosimo Scarlatti, possibly a relative, had been working for Bernini since 1660 and may have brought Alessandro to Bernini's attention. (When Alessandro and Antonia had their first child, Pietro Filippo, on January 5, 1679, Filippo Bernini, son of Gian Lorenzo, was the godfather).



Scarlatti earned his first documented position, as *maestro di cappella* (choirmaster) at the hospital of San Giacomo degli Incurabili in Rome on December 16, 1678. In 1679, his first opera, *Gli Equivoci nel Sembiante* (*The Misunderstandings in the Countenance*) was performed privately in Domenico Filippo Contini's private theater. (Contini was the librettist of the opera). It could not be performed publicly because Pope Innocent XI had closed the Roman theaters in 1676. Nevertheless, it was successful enough to be staged in several other cities, including Vienna, Naples, and Venice.

Queen Christina of Sweden (*right*), who had abdicated her throne because she had become a Roman Catholic, was living in exile in Rome and dominated Roman cultural life since her arrival in 1655. She was so pleased with the performance of *Gli Equivoci* that she took Scarlatti under her patronage, making him her *maestro di cappella*. He remained in her service until 1684, composing for her his second opera in 1680, *L'Honestà negli Amori* (*Honesty in Loves*). From this opera comes the popular aria "Già il Sole dal Gange" ("Already the Sun from the Ganges"), which is still sung by voice students today.



These works brought him commissions for operas from Naples, and several Neapolitan nobles convinced him to leave Rome for Naples. He especially saw an opportunity to have his operas performed in public, since Naples was not under the sway of the Roman pontiff regarding its theaters. He could also aspire to become *maestro di cappella* of the Neapolitan royal chapel, since the incumbent *maestro*, Pietro Andrea Ziani, was in poor health. After Ziani died on February 12, 1684, Scarlatti was appointed *maestro di cappella* to the viceroy of Naples, Marquis del Carpio.

From the moment the composer and his family (including several of his brothers and sisters) arrived in Naples, they faced problems. Neapolitan musicians were jealous of the newcomer who had won the best musical job in the city. Some of them alleged that one of Scarlatti's

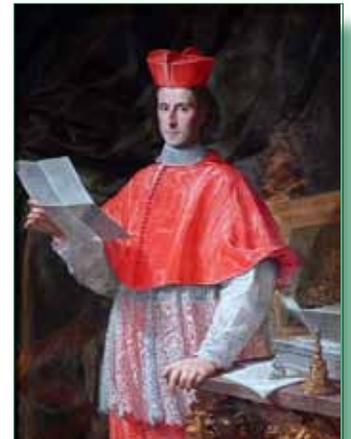
sisters, an opera singer, had had an affair with a member of the Viceroy's court, a rumor which may have forced her to retreat to a convent for a short period of time.

Scarlatti nonetheless enjoyed great success, musically speaking, but he also endured some financial difficulties. His operas were performed both at the royal palace and at the Teatro San Bartolomeo, and his cantatas were in demand. He commanded large fees but quickly found them to be insufficient since he and Antonia had another 5 children while they were in Naples. An additional problem was that Scarlatti's salary as *maestro di cappella* was reduced when a new viceroy, the Marchese di Villena, arrived. To make matters worse, his fees were often paid late.

By the 1690s, Scarlatti was writing operas and serenatas at a prolific pace, owing mainly to the requirements of his position. One of his most successful large works during this decade was his opera *Il Pirro e Demetrio* (*Pirro and Demetrius*, 1694), which was performed throughout Italy and elsewhere in Europe to critical and public acclaim.

He remained in Naples until 1702, writing more than 40 operas and musical entertainments for the court and its circle. His works at the time were considered remarkable chiefly for their fluency and expressiveness.

Scarlatti had visited Rome occasionally during his time in Naples. When Pope Innocent XI died in 1689 and Pope Alexander VIII was installed, Scarlatti found the situation in the papal city to be somewhat more welcoming. Queen Christina had also died in 1689, forcing Scarlatti to cultivate new patrons, the most important of whom was Cardinal Pietro Ottoboni (*right*), the grandnephew of Pope Alexander.



Growing frustrated with Naples, and perhaps also feeling threatened by the outbreak of the War of the Spanish Succession in 1701, Scarlatti decided to undertake a trip to Florence and Rome, partly so that he himself could find a new position and partly so that his children could find patrons. Because the new king of Spain, Philip V, was about to visit Naples, however, the viceroy would not allow them to leave. When the king visited in early 1702, Scarlatti entertained him with a serenata, *Clori, Dorino e Amore* (*Chloris, Dorino, and Love*) and an opera, *Tiberio Imperatore d'Oriente* (*Tiberius, Emperor of the East*).

Scarlatti finally left Naples in June 1702, and traveled to Florence with his son, Domenico, who was beginning to exhibit his own musical talents. The elder Scarlatti had hoped for a



permanent post with Prince Ferdinando III de' Medici (*left*), crown prince of Tuscany, who in 1688 had sent him a libretto he had written and Scarlatti had set to music. The prince was pleased with the results, but did not offer Scarlatti the permanent post he had wanted. However, Scarlatti wrote a considerable amount of music for Ferdinando in the two years he was under his patronage, including four operas that were performed in the prince's private theater. These have since been lost.

Rome seemed more promising, and Scarlatti decided to move there even without a guaranteed income. He wrote to Naples to resign his post, but the viceroy refused, allowing him instead to stay away for two months more. Scarlatti did not respond to this message; however, the viceroy waited another seven months before deciding to replace his absentee *maestro di cappella*.

Unfortunately, Scarlatti had misjudged Rome. Pope Clement XI, who had become Pope in 1700, did not allow opera to be performed in public theaters, like some of his predecessors. Scarlatti could only win a modest position as assistant to the *maestro di cappella* at the Congregazione dell'Oratorio di San Filippo Neri. This position began on January 9, 1703. At the end of that year, he also became the assistant to the *maestro di cappella* at Santa Maria Maggiore. Scarlatti seems not to have been happy in either post, performing his duties to the minimum extent possible. This attitude led to an ultimatum from Cardinal Ottoboni, who had helped win Scarlatti the jobs, and Scarlatti decided to resign from San Filippo Neri in May of 1705.

While Scarlatti was unable to write operas for Rome, he did produce several for Ferdinando in Florence between 1702 and 1706. Ferdinando, however, wanted the operas to be in a more "cheerful," popular style since they were for his public theater rather than courtly entertainments. Scarlatti said that he was willing to rewrite the operas to please his patron, but the prince ultimately decided not to award Scarlatti the commission for 1707.

A bright spot for Scarlatti at this time was his election, in 1706, to the influential Arcadian Academy as a musician and poet. This was partly the result of a nomination by a founding member of the Academy, Silvio Stampiglia, who was the librettist for several of his operas.

At about the same time, Scarlatti wrote two operas on a larger scale: *Il Trionfo della Libertà* (*The Triumph of Freedom*) and *Il Mitridate Eupatore* for production during the carnival in Venice in early 1707. With the help of his patron Cardinal Ottoboni, whose family was from

Venice, Scarlatti managed to have both operas staged at the theater of San Giovanni Grisostomo. They were both failures at their premieres; *Mitridate* was even scathingly ridiculed. (However, in time, *Il Mitridate Eupatore* came to be considered one of his finest works). Scarlatti had decided to take a leave from Santa Maria Maggiore, and had traveled to Venice to supervise the performances. He was the conductor at the premieres of both productions.

Having failed in the most important city for opera in Italy, and perhaps in Europe at the time, Scarlatti set off for Rome once again, stopping at Urbino to visit his son Pietro. While he was in Urbino, he asked Ferdinando for help once more. According to his letter, his financial situation was desperate. Ferdinando offered sympathy but no concrete assistance.

While Scarlatti was staying in Urbino, Antonio Foggia, the *maestro di cappella* at Santa Maria Maggiore, died, giving Scarlatti the opportunity for advancement. However, Scarlatti's previous laxity in performing his duties worried the chaplains of the church, and they were unwilling to promote him. It was only because of the intercession of Cardinal Ottoboni that Scarlatti was eventually granted the post. He returned to Rome in December 1707 as the new *maestro di cappella* at Santa Maria Maggiore.

But, once again, Scarlatti found himself disappointed by the opportunities available in the city and by the ban of performances in the theaters of Rome. He had a few private commissions and his position at Santa Maria Maggiore, but the income was nowhere near sufficient for his needs. He was in desperate straits when a fortuitous circumstance offered him the possibility of relief.



Cardinal Vincenzo Grimani (*left*), Austrian ambassador to the Vatican, had enabled Austria to take over Naples from Spain through diplomacy rather than war on July 7, 1708. Three months later, Scarlatti wrote to him, claiming that he had abandoned the royal chapel position in Naples because of threats against his life. Grimani, who was a music lover, was eager to outdo the Roman nobility in support of the arts. He seized the opportunity to welcome Scarlatti back to Naples.

Grimani granted Scarlatti a salary equivalent to what he had earned under the first viceroy, and also found a position as an organist for his composer-son, Pietro Scarlatti. Even though Scarlatti had only been away from Naples for five years, the musical atmosphere had changed. Comic operas in Neapolitan dialect, not the serious operas in which Scarlatti specialized, were all the rage. For the next ten years,

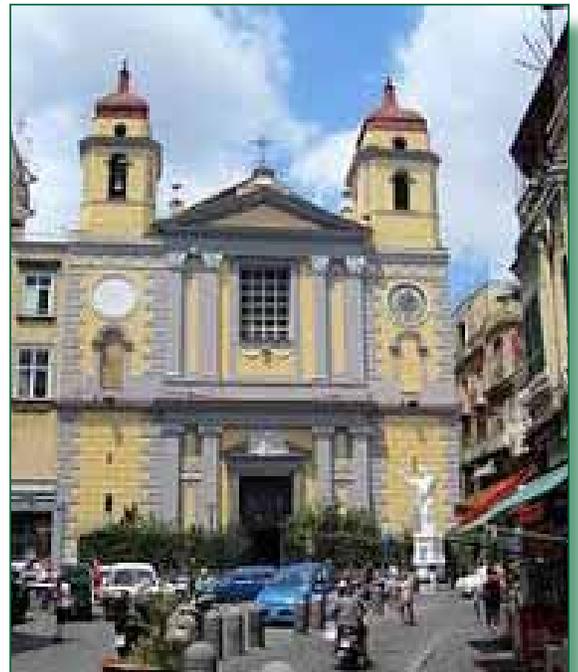
Scarlatti did not attempt to keep up with this trend. He remained highly productive, composing many serious operas—among them *Giunio Bruto* (1710) and the highly successful *Il Tigrane* (1715)—serenatas, and cantatas. He also continued to write sacred music.

In 1718, however, he decided to try comic opera, although not in the Neapolitan dialect. For the Teatro dei Fiorentini, he wrote *Il Trionfo dell'Onore* (*The Triumph of Honor*), which was musically similar to his serious operas. The following year, in 1719, he wrote his last opera for Naples, *Il Cambise* (*The Cambyses*).

After 1719, Scarlatti continued to spend most of his time in Rome, composing serenatas, cantatas, and sacred music. However, except for *Il Cambise*, he wrote all of his final operas for performance at the Teatro Capranica in Rome since the papacy no longer frowned on public performance of opera. (In fact, Pope Clement XI even awarded Scarlatti the title of “Cavaliere” (Knight) in 1716). These final Roman operas are considered some of his finest works. They include *Il Telemaco* (1718), *Marco Attilio Regolo* (1719), and his final opera, *La Griselda* (1721).

Among his last works, in addition to *La Griselda*, were several important pieces of church music, including his great Mass for chorus and orchestra, composed in honor of Saint Cecilia for Cardinal Acquaviva in 1721. This is one of the first attempts at the style which reached its zenith in the great Masses of Johann Sebastian Bach and Beethoven. His last composition on a large scale appears to have been the unfinished serenata for the marriage of the Prince of Stigliano in 1723. That year he returned to Naples, and seems to have gone into retirement.

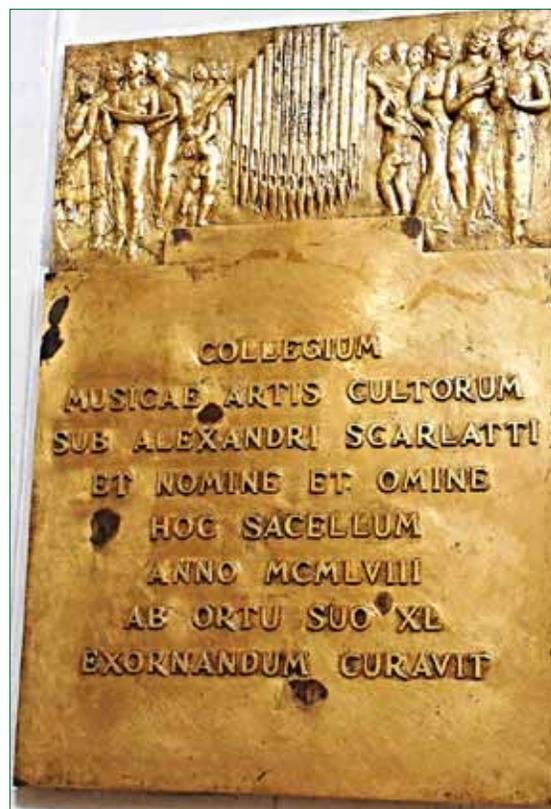
Scarlatti had written about 115 operas, at least 600 cantatas, and many important works of sacred vocal music. Even though he had achieved fame and respect through his musical output, his last years were marked by financial difficulties. Ten days before he died, he wrote to the viceroy and begged him to pay his salary, which had been withheld for four months. The viceroy never responded to his request. He died in Naples on October 22, 1725, leaving his family in poverty. He is entombed at the church of Santa Maria di Montesanto in Naples (*right*).

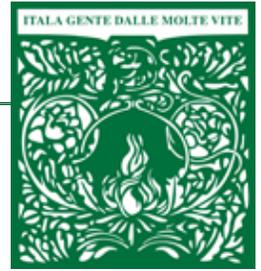


ASSESSMENT

Alessandro Scarlatti is noted for his thematic development and chromatic harmony, which he used with great mastery and in a way that anticipates the work of much later composers, among them Mozart and Franz Schubert. He is chiefly remembered for his operas, in which he established the form of the Italian overture (i.e., the opera overture in three sections: allegro-adagio-allegro), which was a forerunner of the classical symphony. His chamber music is equally characteristic and shows that he had a commanding conception of this form. He did not write much orchestral music, but he contributed to the development of the opera orchestra. In his youth, the strings had been used mainly to play introductions and *ritornelli* (instrumental interludes). Scarlatti placed more emphasis on the orchestral accompaniment to the voices. His use of wind instruments was also novel: flutes, oboes, and bassoons were used for particular effects; and horns, especially trumpets, were introduced into the opera orchestra.

Adapted by James J. Boitano, PhD from: Balthazar, Scott L. Historical Dictionary of Opera. New York: Rowman & Littlefield Publishers, Inc., 2013; Cummings, Robert. "Alessandro Scarlatti." Allmusic website; Encyclopedia Britannica website; Music Academy Online website; Study.com website; and Wikipedia.





NEW MEMBER

PIETRO J. BONANNO, San Francisco; sponsored by Richard Armanino.

Pietro, a former Il Cenacolo member and now renewed, was born in Palermo, and also received his university degree in Italy. He is the Executive Director of the Italian Community Services Agency in San Francisco.

IN MEMORIAM

GEORGE LIPPI of San Francisco, a member of Il Cenacolo since 1970, passed away peacefully on January 29, 2019. Il Cenacolo will make a memorial donation to St. Ignatius College Preparatory - The Leo A. Lippi Scholarship Fund, as per the wishes of the family.

[*\(Obituary\)*](#)

ROSS HOFFMAN of San Francisco passed away February 14, 2019 at UCSF, survived by his wife, Maryann. He was sponsored by Warren White, and served on the Il Cenacolo Board in the late 90s. He was 83 years old and a treasured member of Il Cenacolo for almost 30 years. *(The donation wishes of the family are not yet known.)*

IL CENACOLO AND THE SAN FRANCISCO SYMPHONY



Photo credit: SFS website.

Mendelssohn's Italian Symphony Elgar's Violin Cencerto

**Friday, May 24, 2019
8:00 PM**

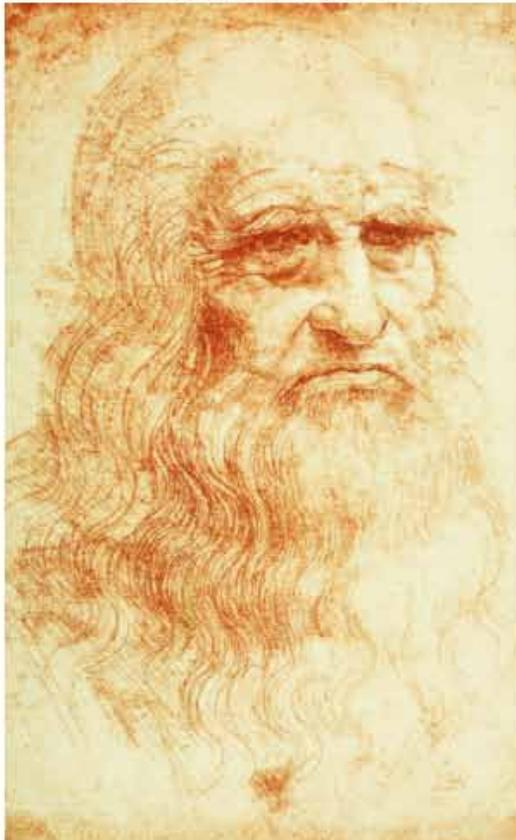
**Special Il Cenacolo discounted price of \$25.00 per ticket
(Limited quantity available)**

**Contact Ron Derenzi, 650-737-9484 for tickets
Make check payable to Il Cenacolo**

Local Restaurants – some 20 in the area:
Max's Opera Café – 415-771-7300 • Café Valor – 415-578-3755
North Box Restaurant – 415-861-8150 • City Hall Café – 415-701-1061
Jardiniere – 415-861-5555



The Leonardo da Vinci Society
The President and Board of Directors
cordially invite you to



Leonardo 500 Gala Dinner
Dinner and Renaissance Music
Award Ceremony for Premio Leonardo 500
in collaboration with ISSNAF

Exhibit of The Leonardo Da Vinci Society 70th Anniversary
Presented by Laura Piccirillo Waste

Friday, April 5th from 6pm to 10pm
[The Century Club of California](#)

1355 Franklin St, San Francisco, CA 94109

SAVE THE DATE!

For more information and registration, please check our webpage:

[Leonardo 500 Gala Dinner](#)