

CASCADIA COMPOSERS PRESENT

*From Oregon to Venice - with love,
THE MUSIC OF Jeff & Walter Winslow*

FEATURING *The DTQ Ensemble*

7:30 PM

MONDAY, MARCH 10, 2014

THE OLD CHURCH, 1422 SW 11th Ave

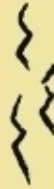
Portland, Oregon 97201

\$10 donation / \$5 students

www.cascadiacomposers.org



Cascadia Composers is
a chapter of the National
Association of Composers, USA



MARCH MUSIC MODERNE IV

Listening to the Here of the Now
2014 Global Village PDX



... with sopranos

CATHERINE OLSON & NANCY WOOD

... and pianists

DIANNE DAVIES, MITCHELL FALCONER & JEFF WINSLOW



Cascadia Composers

Mission Statement

Cascadia Composers promotes the composition and performance of contemporary classical music by regional composers, stimulates national and international awareness of this music, and gathers composers to disseminate information pertinent to its members and the community.

Cascadia Composers serves northern Oregon and southern Washington and was founded in 2008.

Website: www.CascadiaComposers.org

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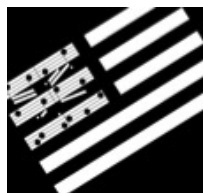
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Cascadia Composers is a chapter of the National Association of Composers, USA (NACUSA)

NACUSA is a 501(c)(3) non-profit organization. Founded by Henry Hadley in 1933, it is one of the oldest organizations devoted to the promotion and performance of American concert hall music.

Many of America's most distinguished composers have been among its members.

These concerts and presentations are made possible by dues from NACUSA (National Association of Composers, USA) and fundraisers sponsored by Cascadia Composers.



NACUSA

CASCADIA COMPOSERS

(Cascadia Chapter of the National Association of Composers, USA)

present

From Oregon to Venice, with Love

Monday, March 10, 2014 at 7:30 p.m., The Old Church

Alone on the Prairie (Hermann Allmers) Jeff Winslow (1954 –)
Catherine Olson, *soprano*; Jeff Winslow, *piano*

Ghosts and Machines for solo piano Jeff Winslow
I. Hijinks (Mitchell Falconer, *piano*)
II. Dirge – Wake – Vortex (Mitchell Falconer, *piano*)
III. Scherzo (Jeff Winslow, *piano*)
IV. Dirge – Vigil – Totentanz (Dianne Davies, *piano*)

Cat Tale (Nancy Wood) Jeff Winslow
Nancy Wood, *soprano*; Jeff Winslow, *piano*

INTERMISSION

Refreshments available in reception room next door

Concertati Veneziani for string sextet Walter Winslow (1947 – 1998)
I. Briosso
II. Intermezzo
III. Scherzo – Danza Macabra – Scherzo
IV. Finale: Tranquillo – Adagio molto con profondo espressione

The dtq ensemble: Tatiana Kolchanova, *violin*; Joy Fabos, *violin*; Nelly Kovalev, *violin*; Sarah Roth, *violin*; Angelika Furtwangler, *viola*; Erin Winemiller, *cello*

Visual Presentation by Patricia Fortini Brown

The pianists would like to thank Maria Choban for inspiring them on many levels, particularly for inspiring and helping them polish their moves during “Ghosts and Machines”

PROGRAM NOTES

Alone on the Prairie, lyrics by Hermann Allmers

An homage to Johannes Brahms, in the form of a remake of his well-known song "Feldeinsamkeit", in particular his gradual dissipation of the earth-solid harmonic stability at the beginning of each verse. A wanderer lies down amid the waving grasses of a vast prairie, and becomes totally lost to the world, gazing at the clouds passing in stately array overhead. The ecstasy of the last lines is that of a person who is not quite sane.

Feldeinsamkeit

(Translation by the composer)

Ich ruhe still im hohen grünen Gras
Und sende lange meinen Blick nach oben,
Von Grillen rings umschwirrt ohn' Unterlaß,
Von Himmelbläue wundersam umwoben.

Lying still and low in the tall green grass,
I send my gaze traveling away above.
Crickets incessantly creak and creak around me,
Heaven weaves the bluest spell around me.

Die Schönen weißen Wolken zieh'n dahin
Durchs tiefe Blau, wie schöne stille Träume;
Mir ist, als ob ich längst gestorben bin,
Und ziehe selig mit durch ew'ge Räume.

Cloud after radiant cloud drifts along
Through all the blue, silent dream on dream...
And I imagine I have long been dead,
Blessed, and sail the Infinite among them.

Ghosts and Machines

Act III of Richard Wagner's "Tristan und Isolde" opens with a curious pleading phrase, a diatonic refraction of the famous chromatic "longing" phrase which opens Act I. Both phrases rise from dissonance to dissonance, but it's somehow more extreme, more strained, more desperate when diatonic. It evokes Tristan's darkest hour, which may be why I found myself improvising long elaborations of it, one oppressively hot August evening, while on the wall a portrait of my oldest brother, the composer Walter Winslow, who had died only the previous year, looked down with what influence from beyond the grave I can hardly guess. Those who know his music will understand that this piece is unlikely to have come from that direction, and yet, I began to write an extended fantasia on the operatic fragment. Several months later, a version without the Scherzo was finished. It was too much, out of balance, and it sat on the shelf for years.

One day I realized what it needed and where, but it was some time before I started writing "Cat Tale", a song with lyrics by my friend, the singer Nancy Wood, growing it from bits and pieces of my old, shelved piano fantasy. Finally, after some small adjustments, I had my Scherzo and the fantasia was complete. The first part, Hijinks, ignores the seriousness of the source material, which expands to a cantus firmus extending throughout, accompanying take-offs of itself and other craziness. But it's my hope, as the rest of the piece unfolds, it moves you as the fragment's tragic presence in Wagner's opera moves me. Along the way, a few quotes of other works both famous and obscure flit by. These are some of the "Ghosts" of the title. The "Machines" – well, can't you hear them, obsessively going around and around? They can't do otherwise, like ghosts unable to let go of the past. Eventually it's all too much. There's a disaster of some kind, the protagonist is left stunned, hearing little but their own heartbeat, and then, the woeful fragment stands revealed at last and there's nothing more to say.

Cat Tale, lyrics by Nancy Wood

I hope you enjoyed the Scherzo in "Ghosts and Machines" enough that you'll enjoy hearing it again, more or less. "Cat Tale" was instigated by my friend and colleague Nancy Wood, who claimed I'd written too many songs which grieve for the past, and I needed to write something light-hearted. But the joke was on us, because we soon realized the underlying notion is the same – someone is left alone after a loss. Still, as an extended coda **not** found in the Scherzo makes clear, the focus remains on absurdity, not loss. Listen for the Steller's jay scolding, and the Swainson's thrush hidden in the woods.

The drawings below appear in the score, and are by Wayne Chang, a piano student of Nancy's husband Paul Safar.

I cut my cat some catnip,
And he poured me some wine...
The two of us just lay there,
Feeling mighty, mighty fine.



Then, alas, a bird flew past,
And caught my kitty's eye...
He winked at me - all crazily -
And took a giant leap into the sky!



From above he stared at me,
And quickly twitched an ear...
Then, grinning most mysteriously,
He slowly disappeared.

My cat is gone and I'm alone,
And still I curse that bird
For stealing my dear kitty -
Which is, of course, absurd!

Concertati Veneziani

(The following notes are by the composer, from the 1999 CRI release: "Walter Winslow: Concertati Veneziani & other works")

"Concertati Veneziani was composed in the summer of 1996. Though the piece was not a commission, the title was chosen to commemorate the Venetian Republic, which according to historic tradition lasted a thousand years until it was extinguished by Napoleon in 1797. 1997 marks the bicentennial of this sorry event. The connection is appropriate, since the piece is dedicated to Patricia Fortini Brown. Central to her work as an art historian, the city remains a focal point for both our lives.

The instrumentation, four violins, viola, and cello, is unusual for a string sextet. It allows me to play off two violin soloists against a string quartet group, as happens in the Finale, and allows for solo treatment of the group of violins as well.

In Concertati Veneziani, I allowed myself a full range of thoughts encompassing several hundred years of Western music. The risk in such a project is losing one's personal musical style, but one I thought worth taking, given that my style is well-formed, mature, and evolving. Besides, considering the uncertainties of my health, it was possible that this would be my last musical composition. I felt a need to honor the musical tradition which has made my life rich beyond measure. Thus the need to sum up, the need to speak in a somewhat broader language.

Concertati Veneziani contains no attempt to imitate other ("historical") composers' styles, nor does it attempt to reconstruct the musical language of any historical period ("Baroque", "Classical", etc.), even in small snatches. It does make use of various compositional devices, such as a kind of chorale variation in the Adagio that ends the Finale, and structural outlines ("forms" would be going too far) from the Renaissance to the present. For example, the first movement could be diagrammed as Sonata-Allegro with Introduction, but the harmonic language generally becomes less stable throughout the movement, and true themes are not to be found. All this occurs in a musical language that treats tonality (diatonic and chromatic), modality, atonality and dodecaphony as if they were all inhabitants of the same universe. However, the proportions used of these pitch languages should not be taken as commentary on their validity. With these last remarks I leave you to enjoy this adventure!"

COMPOSER BIOGRAPHIES

Jeff Winslow, a fourth-generation Oregonian, studied music and electronics at the University of California at Berkeley, getting serious about composition in the mid-90's as High Modernism finally relinquished its death grip on the world of art music. His work has been performed by fEARnoMUSIC and the Portland Vocal Consort, and also at Cascadia Composers, Seventh Species, Cherry Blossom Musical Arts, and Oregon Bach Festival concerts, as well as several other locations around the region, often with the composer at the piano. A recent piano work, "Lied ohne Worte (lieber mit Ligeti)" received honorable mention from the Friends and Enemies of New Music, a New York-based composers' group. He is one of seven founding members of the Cascadia Composers, a chapter of NACUSA centered on the lower watershed of the Columbia River.

Walter Winslow was an American composer whose career was on a steady and promising upward path before life was cut short by cancer at age 50. His eloquent music was influenced not just by the history of music gone before, but also by legends and relics of European antiquities and by the beauty and solitude of nature.

Born and raised in Salem, Oregon, Walter Winslow was drawn to music as a young child, and began composing at the age of eight. At nineteen, when he was attending Oberlin College and Conservatory of Music, he wrote the first of two string quartets. Graduating summa cum laude with degrees in musical composition and Russian in 1970, he went on to pursue graduate studies at the University of California at Berkeley with Edwin Dugger, Andrew Imbrie, and Olly Wilson, and earned a Ph.D. in music in 1975.

Winslow pursued a teaching career in musical composition during the decades that followed, with positions at Berkeley, Oberlin, Reed College and Columbia University and finally at the Lawrenceville School in New Jersey where he was a teacher of piano from 1990 to 1997. Composer Mario Pelusi, his colleague at Lawrenceville, once observed: "Taking a music lesson with Walter was often like looking into the soul of music itself."

Among other honors, in 1990 Walter won a Rome Prize, entitling him to live and work in Rome for a year. While there, he met the love of his life, fellow Rome Prize winner Patricia Fortini Brown, art historian and Renaissance Venice expert. When the year was up, he joined her in New Jersey, where she recently retired from the Princeton University faculty after many years as chair of the Department of Art and Archaeology.

An accomplished pianist, Winslow played in recitals throughout his life. Deeply committed to twentieth-century music, he won his first piano competition in 1965 with Shostakovitch's Second Piano Concerto. He had broad musical tastes, and the programs of his recitals read like a short history of Western music, with works by Scarlatti, Bach, Beethoven, Brahms, Mozart, Chopin, and Schubert, as well as his own works and pieces by Schoenberg, Boulez and Mario Davidovsky.

Diagnosed with cancer in December 1994, Winslow was given about a year and a half to live. He defied that initial bleak diagnosis by continuing to write music, to perform and to teach for another three years. He performed Bach's Goldberg Variations, one of the most demanding pieces in the piano repertoire, in two recitals in the fall of 1997, just months before he died — an extraordinary testimony to his strength, character and passion!

PERFORMER BIOGRAPHIES

For more about the core of the **dtq ensemble**, the dtq quartet, see their website, dtqstringquartet.com.

Tatiana Kolchanova brings her experience and artistry to the **dtq** quartet. A graduate of Moscow Tchaikovsky Conservatory, received PH.D, she won the Russia Radio competition as soloist and worked with Russian Radio Orchestra, touring Russia, Europe, USA and Japan. From 1996-2006 Tatiana was First Violin for the Glinka String Quartet, touring and recording 10 CDs. Ms. Kolchanova taught string quartet at the Moscow Conservatory, Moscow Conservatory's Academic Music College, was assistant to professor Shebalin (Borodin String Quartet violist for 45 years). Since 2007 Tatiana resides and continues to perform, record and teach in Portland/Vancouver area, USA. Currently she plays with the Portland Opera and substitutes with the Oregon Symphony. She has taught violin and piano at the Classique Music Academy/Vancouver for

the last 5 years. Tatiana has adjudicated and coached for many groups including – the Metropolitan Youth Symphony 2010 and the VSO Youth Artist Competition 2010 and 2011, the Junior Symphony of Vancouver, Clark College Orchestra, the Vancouver School of Arts & Academics workshop, Piano Trios and String Quartets, and the adult ensemble groups at the Community Music Center.

Joy Fabos, violin, resides in Portland, Oregon. She completed her studies at Northwestern University. In addition to playing with many ensembles in Portland, she has played in orchestras in Spoleto Italy, Honolulu Hawaii, Thunder Bay Ontario, and Aspen Colorado. She also enjoys performing and recording with Pink Martini (as part of the Harvey Rosenkrantz Orchestra). As part of this group she has performed at Carnegie Hall, the Hollywood Bowl, Walt Disney Hall, Town Hall in New York City, and on the David Letterman show. She is a founding member of the string quartet, **dtq**. She also enjoys playing as part of the Sunriver Music Festival Orchestra, Oregon Chamber Players, and the Bach Cantata Choir Orchestra.

Angelika Furtwangler, viola, holds a Doctor of Musical Arts degree from the University of Wisconsin and has lived and worked in the Portland/Vancouver area for the last 5 years. She performs regularly with Oregon Ballet Theatre (assistant principal viola), Portland Chamber Orchestra (principal viola) and the Vancouver Symphony (principal viola). She has also performed with the Portland Summerfest Opera Orchestra and Astoria Music Festival. She has a private music studio filled with violin and viola students and teaches strings at Oregon Episcopal School in SW Portland. She is living her dream with being the violist of **dtq**.

Erin Winemiller has been a cellist in the Portland metropolitan area for 13 years. Currently Erin serves as Assistant Principal Cello of the Vancouver Symphony and is a member of the Portland Chamber Orchestra as well as the **dtq** quartet. Erin has previously performed with Portland Columbia Symphony Orchestra, Astoria Music Festival, Fear NO Music, Oregon Coast Festival, Portland Summerfest Opera, BRAVO! Vancouver, Portland Symphonic Choir, Oregon Repertory Singers, Oregon East Symphony, Rose City Chamber Orchestra, and the Newport Symphony. Erin is in demand as a studio recording artist and cello instructor and clinician, having coached and adjudicated students at Clark College (Washington), Pacific University (Forest Grove), and with the Metropolitan Youth Symphony and the Oregon Pro Arte Youth Chamber Orchestra. Currently Erin maintains a large private teaching studio, teaches at the Community Music Center and serves on the board of the Oregon Cello Society. Additionally Erin has been on the faculty of the Chamber Music Camp of Portland since 2008. Erin is also interested in bringing classical music to a broader audience and has performed with the Portland Cello Project, Classical Revolution PDX, Filmmusik, and a variety of Indie rock bands.

Nelly Kovalev, originally from Ogre, Latvia, began playing the violin at the age of four and by age of 6 began her formal violin and piano studies at the Ogre School of Music. She moved to the US at the age of 12 and continued her studies with Daniel Rouslin, making her debut as a soloist with the Salem Youth Symphony performing the Mendelssohn Violin Concerto. She went on to win a number of local competitions granting her solo performances with the Oregon Symphony, Vancouver Symphony and the Salem Chamber Orchestra. She was featured in Portland's Arlene Schnitzer Hall as a Young Artist Winner in 1998. She holds a Master's Degree in Music Performance from Portland State University where she studied with Carol Sindell and was the concerto competition winner on several occasions performing under the direction of Keith Clark. Ms. Kovalev begins her first season as concertmaster with the Oregon Ballet Theater Orchestra this Fall. She is also a member of the Portland Opera Orchestra, the Eugene Symphony and a substitute with the Oregon Symphony.

Sarah Roth is an active freelance violinist and teacher. A former member of the Oregon Symphony, she has toured North America and Europe as a soloist and chamber musician with the Mark Morris Dance Group and Emmanuel Music. Before moving to Portland, Sarah performed with the St. Louis Symphony, the Boston Symphony and the Boston Pops Esplanade Orchestra. She is a graduate of the New England Conservatory of Music, where she was a student of James Buswell.

Dianne Davies has a B.A. in Music and Education from Lewis and Clark College. She holds memberships in MTNA, OMTA, Mu Phi Epsilon and NFMC. She has a private piano studio in Beaverton and has been teaching for 25 years. She continues to perform and accompany. She was the house pianist for Hillsboro Community Symphony Orchestra for 5 years and was the featured soloist for HSO in Shostakovich's Concerto No. 2, Saint-Saens Carnival of the Animals and Tchaikovsky's Concerto No. 1. Dianne is hungry for the stage and does a musical comedy routine called "**Dianne Davies has Fallen off her Bench**". Her show is classically funny with traces of Victor Borge, Carol Burnett, Liberace, P.D.Q. Bach, Igudesman & Joo, Weird Al and The Piano Guys. From "Soleful" playing with her feet to even performing upside

down and backwards she can make any crowd laugh. Most importantly, Dianne and her two teenage sons, Kaleb and Joshua form "The Davies Family Trio" (piano, drums and bass). They do numerous community service gigs in December in the Beaverton, Portland and Vancouver areas.

Mitchell Falconer, pianist, first started making music in 2nd grade in the school choir, played clarinet in marching band and continued singing all through high school. As a student at Madras (Oregon) High he performed in drama club musicals, sang for two seasons with Bend's Obsidian Opera, and was the youngest member of the Central Oregon Mastersingers. When he was 15, two life changing events happened: someone stole his clarinet, and he heard Satie's Gnossiennes and decided to learn to play them. Within a year he was playing preludes by Debussy and his love for playing the piano eventually overcame his love of singing. He moved to Portland a year ago last September.

Soprano **Catherine Olson** grew up amongst vineyards and hazelnuts not far from fair Portland. Since this nutty upbringing, her stage work has ranged from Italian Baroque monody to contemporary opera, and hilarious musical theatre. Recently, she played ditsy rehab dropout Cricket in *Spaced Out: The Alien Abduction Musical*, Iris, fair messenger of the gods, in Handel's *Semele*, and a high-note singin' housemaid named Adele in *Die Fledermaus*. Catherine cordially invites you to hear her sing with Portland Opera April 30 at OMSI After Dark, Musica Maestrale May 17, and Opera Theatre Oregon this May/June for Cavalli's *Giason* [*And the Argonauts*]. More at TinySoprano.com.

Nancy Wood's musical career has included everything from sacred music to pop and jazz. She has performed works by many living composers, including Jeff Winslow, with whom she happily collaborated by sending him a silly bit of text which ended up becoming the song "Cat Tale". At home in Eugene, she is most often singing the music of her husband, composer Paul Safar. Together Nancy and Paul founded Cherry Blossom Musical Arts, and have produced concerts and shows such as "Visual Music" and "Art Music Live in the 21st Century", and the children's musical "Nisse's Dream". Nancy has also premiered two works composed specifically for her by British composer Derek Healey, who now resides in NYC. She would like to thank her cat Charles for sitting on the keyboard and yowling as she tries to type this bio.

CURATOR BIOGRAPHY

Patricia Fortini Brown, formerly chair of the Department of Art & Archaeology (1999-2005), taught Italian Renaissance art at Princeton since 1983 and retired in 2010. Venice and its empire, from the late middle ages through the early modern period, has been the primary site of her scholarly research, with a focus on how works of art and architecture can materialize and sum up significant aspects of the culture in which they were produced. The recipient of a number of fellowships including a Fulbright grant, a Guggenheim Fellowship, a Rome Prize at the American Academy in Rome, a Folger Shakespeare Library Fellowship, and several Delmas grants for research in Venice, Brown was also president of the Renaissance Society of America (2000-2), Slade Professor of Fine Arts at the University of Cambridge (2001) and a member of the Board of Advisors for the Center for Advanced Study in the Visual Arts (2004-7). A corresponding fellow of the Ateneo Veneto di Scienze, Lettere ed Arti (2010), she was awarded the Serena Medal in Italian Studies (2011), a prize awarded annually by the British Academy, for "eminent services towards the furtherance of the study of Italian history, literature, art and economics." Brown has taught courses sponsored by the Program in Hellenic Studies on Venice and the Mediterranean with student trips to Crete, Corfu, and Rhodes. She is working on two books on the artistic and cultural geography of the Venetian Empire in the Veneto and the Mediterranean. Graduate students writing dissertations under her supervision have worked on a wide range of topics. While some have pursued themes relating to Venetian art (ranging from patronage to painting to portraiture), others have written on art and architecture in Siena, Florence, Rome, and Ragusa, as well as on the trade in antiquities between Italy and the eastern Mediterranean and post-Byzantine art in Venetian and Ottoman territories. Brown currently serves on the Board of Trustees of Save Venice.

Brown's many books include *Venetian Narrative Painting in the Age of Carpaccio* (1988); *Venice & Antiquity: The Venetian Sense of the Past* (1996); *Art and Life in Renaissance Venice* (1997); and *Private Lives in Renaissance Venice: Art, Architecture, and the Family* (2004).

UPCOMING EVENTS

PIANO BIZARRO!



Wednesday, March 12, 2014 at 7:30 p.m.
Michelle's Piano Co.
600 SE Stark St., Portland, OR

An array of alternative keyboard instruments, odd approaches, unusual sounds & errant tunings – PIANO BIZARRO is a night of music both unexpected & unforgettable!

Keyboard instruments as you've never heard them before (and might not hear them again): dueling toy pianos, amplified harpsichord, prepared, detuned & electrified pianos...& the world's only "Skeleton Piano" – come find out what on earth **that** is!

Music by Jennifer Wright, Art Resnick, Ted Clifford, Stephen Montague and featuring a rarely-performed controversial behemoth for four pianos by Julius Eastman, all part of March Music Moderne 2014.

Tickets: \$15 suggested donation (\$10 suggested donation for Cascadia members, \$5 for students, 12 & under free)

STORM SESSION – all music by TOMAS SVOBODA



MC Hammered Klavier: The Svoboda Project 2 takes place Saturday, March 15 at 7:30 pm at the [Community Music Center](#), 3350 SE Francis St. 503-823-3177 One hour show. FREE!
Maria Choban sez: Suitable for classical music virgins.

Come hear Maria, Mitchell Falconer, Mike Hsu, Betsy Goy, Janet Bebb and Chris Cox in electrifying performances of music by Oregon's greatest living composer. Includes **Storm Session**, the complete **Suite for Piano 4 Hands**, and the **Fugue** for piano trio which rocked the house during last Sunday's Classical Revolution PDX chamber jam at The Waypost!

Yes, that's right, she said FREE!

OREGON COMPOSERS WATCH



Oregon ArtsWatch presents: [Oregon ComposersWatch](#) Launch/Brunch – a free, one-hour performance and chat featuring three Portland-based composer / performers: Bonnie Miksch, Jedediah Bernards, and Christopher Corbell. Co-sponsored by [Classical Revolution PDX](#) and Cascadia Composers. High noon, Saturday, March 15. [TaborSpace](#), 5441 SE Belmont St, Portland, OR 97215. 503.238.3904. TriMet #15.

The above three events are all part of March Music Moderne 2014!



More information at <http://www.marchmusicmoderne.org/wp/>

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Portland

SUNDAY, APRIL 13, 2014
3:00 P.M.
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PRESBYTERIAN CHURCH
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Featuring new music by

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PAUL SAFAR • MARK VIGIL • JEFF WINSLOW • NICHOLAS YANDELL

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Hungry for more culture from Venice?

Just three blocks away, catch the Portland Art Museum's amazing new exhibition...



P
PORTLAND ART MUSEUM

Venice
The Golden Age of Art and Music
THROUGH MAY 11

**VENETIAN
BAROQUE**
Galuppi + Vivaldi + Bortniansky

Cappella Romana
Portland Baroque Orchestra
Mark Bailey, director

PERFORMANCE
SATURDAY, MARCH 22
7:00 P.M.

Kridel Ballroom
Portland Art Museum

 PORTLAND
BAROQUE
ORCHESTRA

Tickets and information at portlandartmuseum.org or cappellaromana.org

The Portland Art Museum continues its commitment to and history of presenting great works of Italian art with this stunning exhibition exploring the golden age of art and music in the Republic of Venice, also referred to as “La Serenissima” or “the most serene.” Between the early 16th century and the fall of the Venetian Republic at the close of the 18th century, the great flourishing of the arts included innovative painters such as Titian, Tintoretto, Tiepolo, Canaletto, and Guardi, as well as composers Willaert, Gabrieli, Monteverdi, and Vivaldi who created the new musical forms of opera and the quartet. This spectacular exhibition explores the important interrelationships of the visual arts and music in the city’s civic ceremonies, festivals, and culture.

The great artists working in Venice not only reveled in depicting processions, concerts, and dance, but many were accomplished musicians themselves. Composers depended on artists for set designs and costumes, and the dramatic stories of operas were embraced by painters and sculptors.

This multidisciplinary exhibition is the first to explore the interaction between the visual arts, music, and political culture in Venice and will include paintings, prints, drawings, illuminated manuscripts, and sculptures along with original period instruments and early music texts.

You won’t want to miss this celebration of Venetian art, music, and culture. The Portland Art Museum is the only U.S. venue for this incredible international loan exhibition. (From the Portland Art Museum website, www.portlandartmuseum.org)