



Chameleon
Arts Ensemble
of Boston

Transforming experiences in chamber music.

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contact: Gabriel Langfur, Managing Director

phone: 617-427-8200

email: info@chameleonarts.org

website: www.chameleonarts.org

Chameleon Arts Ensemble Announces 2008-2009 chamber music season

August 1, 2008 – Boston, MA – The Chameleon Arts Ensemble begins its second decade of chamber music concerts in Boston with the 2008-2009 season. All of the performances take place at the Goethe-Institut Boston, 170 Beacon Street in the Back Bay, one of the most beautiful and intimate music rooms in the city. The series opens on Saturday and Sunday October 4th and 5th, and continues with concerts on Saturday November 8th, Saturday and Sunday February 14th and 15th, Saturday March 28th, and Saturday and Sunday May 16th and 17th. Saturday concerts begin at 8 PM and Sunday concerts at 3 PM.

In a city immersed in music, the Chameleon Arts Ensemble is distinguished by superb artistry, luminous performances, and dynamic musical dialogues. This innovative ensemble draws capacity audiences of those who love the adventure of music—classic and contemporary. A Chameleon concert is a multifaceted experience in an intimate environment joining audience and musicians in an exuberant celebration of music. The musicians are award-winning local artists with growing national and international reputations, who have appeared with orchestras and in recitals around the world. Since its founding in 1998, Chameleon and artistic director Deborah Boldin have earned unqualified praise for integrating old and new repertoire into unexpected chamber music programs that are themselves works of art, and were recognized nationally with a 2007 ASCAP/CMA award for adventurous programming. *The Boston Globe* praised her “discerning ears and cosmopolitan tastes” and remarked that “planning a good chamber music program is an art unto itself, and few in town have mastered it as persuasively as the Chameleon Arts Ensemble.”

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The 2008-2009 season will again offer Chameleon's inimitable mix of the witty and the sublime, the adventurous and the beloved, with favorites by Beethoven, Schumann, Brahms and Debussy, marvelous yet less familiar pieces by Manuel de Falla, Hanns Eisler, Aaron Jay Kernis and others, and the world premiere of a new work by Cambridge resident Shirish Korde. Jeremy Eichler of the *Boston Globe* noted: "Most importantly, the group seems to have earned the trust of its audience, so that even if a listener hasn't heard of every work, he or she will still turn out and give it a chance...It was unusual to see a mainstream audience turn out with such open-eared enthusiasm for a program with so much unknown music." Chameleon's keen, engaged audience has grown to capacity over the years, and they are proud to respond by announcing the addition of 3 Sunday afternoon performances for the 08-09 season, in October, February and May.

The season opens with **transcendent music I have heard**, on Saturday, October 4 at 8 PM and Sunday October 5 at 3 PM. Three blockbusters from three centuries make up the program, works that define genres and set new benchmarks for what can be expressed through music. Brahms' B Major Piano Trio stands at the center of the Romantic repertoire for piano and strings, and Claude Debussy singlehandedly invented an ensemble with his Sonata for flute, viola & harp, a combination that has been borrowed by countless composers since. And the august Polish composer Krzysztof Penderecki has given us the first undeniable masterpiece of the 21st century with his Sextet for clarinet, horn, string trio and piano, composed in 2000.

a hundred onward years, on Saturday, November 8, 2008, 8 PM, is a Chameleon-style exploration of music history fifty years at a time, beginning joyfully with Beethoven's Serenade in D Major for flute, violin & viola, Op. 25 from 1801 and winding up in the 21st century with Aaron Jay Kernis' *Trio in Red* for clarinet, cello & piano of 2001. In between are Robert Schumann's d minor Violin Sonata, Op. 121 (1851), Charles Martin Loeffler's *Deux Rhapsodies* for oboe, viola & piano (1901), and Lou Harrison's *Songs from the Forest* for flute, violin, vibraphone & piano (1951). Aaron Jay Kernis is one of America's most decorated composers. Only 48 years old now, he had a premiere by the New York Philharmonic when he was only 23, and went on to be the youngest composer ever to receive a Pulitzer Prize—awarded for his String Quartet No. 2 ("musica instrumentalis") in 1998. He won the prestigious Grawemeyer Award in Music

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Composition in 2002 for his work *Colored Field*, making him the youngest composer to win that prize as well.

The second half of the season begins on Saturday, February 14, 2009 at 8 PM and Sunday, February 15 at 3 PM with **a tale that's told in ancient song**. Composers have long filled concert halls with the sounds of their native lands, and this jubilant program draws from the richest folk traditions. The concert includes Ravel's *Tzigane, Rapsodie de Concert* for violin & piano, Manuel de Falla's *Siete Canciones Populares Españolas* for soprano & piano, Chen Yi's *Qi* for flute, cello, percussion & piano and Bedrich Smetana's *Piano Trio in g minor, Op. 15*. British composer Judith Weir has made a fanciful addition to the repertoire with *Airs from Another Planet: Traditional Music from Outer Space* for wind quintet & piano, a musical imagining of interplanetary settlers, many generations removed from their Scottish heritage! Three traditional Scottish folksongs are as she describes: "quoted, but as if refracted through space time, far distances and strange atmospheric effects."

like woven sounds of streams on Saturday, March 28, 8 PM, is a program dedicated to music inspired by water, nature's greatest force of regeneration and renewal. Schubert's beloved *Trout Quintet* is featured, as well as two works inspired by the great Viennese composer: Dan Welcher's *Mill Songs: Four Metamorphoses after Schubert* for oboe & bassoon, and Dominick Argento's *To Be Sung Upon the Water* for soprano, bass clarinet & piano. Notably, Chameleon will present a rarely heard but seminal work by the brilliant German exile Hanns Eisler, his *Fourteen Ways to Describe Rain* for flute, clarinet, string trio & piano. Eisler's story is beyond tragic; he was a wounded veteran of the First World War forced into exile to the United States by Hitler's Third Reich, and then was deported as one the first victims of the Hollywood blacklist, ending up living out his life in East Germany. *Fourteen Ways to Describe Rain* was composed in 1941 to accompany Dutch filmmaker Joris Ivens' experimental film *Regen*. It was dedicated to his teacher Arnold Schoenberg and premiered at his 70th birthday celebration.

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The season comes to a close with **of spirits voices ecstatic**, on Saturday, May 16, 8 PM and Sunday, May 17, 3 PM, with music that transports us to a mystical realm, a rapturous place of inner spirituality and otherworldly fantasy. The program includes Robert Schumann's *Fantasiestücke* for cello & piano, Toru Takemitsu's *Rain Spell* for flute, clarinet, piano, vibraphone & harp, Estonian composer Arvo Pärt's *Spiegel im Spiegel* for clarinet & piano, and the Fauré g minor Piano quartet, Op. 45, as well as the world premiere of a new work by Shirish Korde. *Zikhr* for soprano, flute, string trio, harp, tabla & percussion is based on texts drawn from 13th century ecstatic poetry of the Sufi, including Rumi, Rabia Kabir, and Faiz alongside the Christian Mystic St. Cecilia of Siena. Mr. Korde will present **Word on Music** about *Zikhr* thirty minutes before each performance.

Canadian soprano Zorana Sadiq returns to Boston as soloist for *Zikhr* in her second collaboration with composer Shirish Korde. She was praised for her “glowing sound” by the *Boston Globe* in her premiere performance of Korde's *Songs of Ecstasy* with Boston Musica Viva last spring. A remarkably communicative and dynamic artist, she has performed extensively throughout Canada and the US including recent solo appearances with the Toronto Philharmonia and Chorale Society and the Peterborough Symphony, and opera roles in Osvaldo Golijov's *Ainadamar* with the Los Angeles Philharmonic, Puccini's Gianni Schicchi with Opera York, and Susanna in the Banff Festival's production of *Le Nozze di Figaro*.

The May concerts will also serve as a benefit for ReadBoston. Audience members who bring new or gently used books will receive 25% off ticket prices. Founded in 1995, ReadBoston works to promote a love of reading and literature at every age. Each year, they distribute thousands of free books to community centers, childcare providers, and after school programs throughout Boston's many neighborhoods.

For tickets or more information, concertgoers can call 617-427-8200 or visit www.chameleonarts.org. Subscription prices range from \$49 to \$152, and individual tickets are \$38, \$28 and \$18. \$5 discounts for students and seniors are available for individual tickets. Goethe-Institut is a wheelchair accessible venue.

