



Chameleon
Arts Ensemble
of Boston

Transforming experiences in chamber music.

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Chameleon Arts Ensemble presents *a hundred onward years*

October 8, 2008 – Boston, MA – The second concert of the Chameleon Arts Ensemble's eleventh chamber music season, titled *a hundred onward years*, is on Saturday, November 8 at 8 PM at the Goethe-Institut Boston, 170 Beacon Street in the Back Bay. The program 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).

The history of Western concert music is relatively short, but changes in style and syntax have often been fast and radical. This program begins with the youthful Beethoven, still very much under the influence of Haydn and before he ushered in the age of Romanticism in music – which had no better advocate than Robert Schumann a short fifty years later. Charles Martin Loeffler was European-born and educated, but made his career as Assistant Concertmaster of the Boston Symphony before retiring to compose full-time in a style that reflected the diverse German, French and Russian influences of his upbringing. Lou Harrison was a thoroughly American composer, proudly gay and unapologetically political, a student of Henry Cowell, correspondent and scholar of Charles Ives, and a close friend and collaborator with John Cage. Harrison sought out musical inspiration from every conceivable source, including the most avant-garde twelve-tone techniques, Asian, Indonesian and early American music, and electronic sounds.

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Last but certainly not least, Aaron Jay Kernis is one of today's most decorated American composers, described by *The New York Times* as “an eclectic composer who seems to draw on everything from pop forms to the most abstruse modernist styles, and he uses these disparate elements to create works that are colorful and inviting but never simplistic.” Only 48 years old now, Kernis 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 Composition in 2002 for his work *Colored Field*, making him the youngest composer to win that prize as well.

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.”

For tickets or more information, concertgoers can call 617-427-8200 or visit www.chameleonarts.org. Individual tickets are \$38, \$28 and \$18. \$5 discounts for students and seniors are available. The Goethe-Institut is a wheelchair accessible venue.

