Chameleon Arts Ensemble opens 2018-2019 Season with works by Beethoven, Schoenberg, Strauss, Penderecki, and Earl Kim on October 13 and 14

September 14, 2018 – Boston, MA – The Chameleon Arts Ensemble opens its 2018-2019 season on Saturday, October 13, 8 PM and Sunday, October 14, 4 PM at First Church in Boston, 66 Marlborough Street. The program, titled where past and future meet, features breakthrough works that capture composers at significant points in their development, including Beethoven’s Piano Trio in c minor, Op. 1, No. 3; Richard Strauss’ Cello Sonata, Op. 6; Anton Webern’s arrangement of Arnold Schoenberg’s Chamber Symphony No. 1, Op. 9 for flute, clarinet, violin, cello, and piano; Krzysztof Penderecki’s Quartet for clarinet and strings; and Earl Kim’s Now and Then for soprano, flute, viola, and harp.


ABOUT THE PROGRAM
Some of the most fascinating works of art come at a turning point, a pivotal moment in the artist’s development. Artistic Director Deborah Boldin commented, “I thought it was fitting to launch our third decade with a multidirectional program such as this one, looking forward and back, and examining stylistic evolution both from the point of view of the individual composer and the art from in general – in this case, from Beethoven to Penderecki.”

One of only a handful of mature chamber works by Richard Strauss, his Cello Sonata in F Major, Op. 6, is an early piece rooted in classical traditions but filled with his burgeoning heroic voice. Strauss’ father, principal horn in the court orchestra in Munich, encouraged young Richard to listen to the music of the older masters including Beethoven, Mendelssohn, and Schumann. Their influence is clearly heard in the Cello Sonata, which Strauss began in 1881 at the age of 17. The work underwent extensive revisions from 1882 to 1883, retaining from the original version...
only the first movement in which the cello is treated in a heroic style anticipating his tone poem, “Don Juan” of 1888.

The Chamber Symphony No. 1, Op. 9 is a major signpost in Arnold Schoenberg’s stylistic evolution, pushing tonal harmony to its limit. Completed in 1906, he called it the last work of his early – meaning post-Romantic – period. It is also the starting point for his system of continuous variation (transforming small motives over the course of an entire piece, and later, composing with 12 tones) that would occupy his art for the rest of his life. It was scored for a small orchestra of ten winds and five strings and caused a near-riot at its premiere in Vienna. The arrangement for flute, clarinet, violin, cello, and piano was created by Schoenberg’s friend and student, Anton Webern, in order to fill out touring performances of Schoenberg’s Pierrot Lunaire. It was completed in January of 1923 and first performed in 1925 under Schoenberg’s direction.

The three piano trios of Beethoven’s Opus One represents both the apex of Classical models and the starting point for his high drama to come. He chose the works very carefully and revised them extensively prior to publication in order to present a coming out statement that would make a splash. Indeed, the three trios of Opus One are extraordinary works that expand the emotional and technical scope of the traditional piano trio and reveal the unmistakable personality of Beethoven. The c minor Piano Trio, Op. 1, No. 3, is the most audacious of the set; Haydn cautioned against including it in the publication, suggesting it was far too advanced for public consumption. It is Beethoven’s earliest masterpiece in his most characteristic key.

Krzysztof Penderecki’s Clarinet Quartet also marked a turning point in his career, although much later than Strauss, Schoenberg, or Beethoven. He was 60 at the time and had been working on a technique he called “claritas,” clarity and proportion, through the condensed sound inherent in chamber music. A remarkably refined and succinct work, these ideas were fully manifest in his 1993 Clarinet Quartet, which also serves as a melancholy homage to Vienna by way of Schoenberg and Berg.

Finally, Earl Kim’s Now and Then for soprano, flute, viola, and harp takes the program theme in another direction: a turning point in the world and in his life, manifest in music. Kim was an intelligence officer in the Army, and the day after the atomic bomb was dropped he flew over Nagasaki to survey the devastation. Now and Then was composed in 1982 and reflects on this experience. He noted: “Although each of the songs was conceived in a day, the years that intervened between their completion and Nagasaki seemed to have been necessary before they could be set down.” Through crystalline textures and texts by Chekhov, Yeats and Beckett he brings past, present, and future together in one of his most refined and poignant works.

ABOUT CHAMELEON ARTS ENSEMBLE OF BOSTON
Founded in 1998, Chameleon Arts Ensemble has distinguished itself as one of Boston’s finest, most versatile chamber ensembles. For 20 years, Chameleon and Artistic Director Deborah Boldin have consistently earned unqualified praise for integrating old and new repertoire into unexpected chamber music programs that are themselves works of art. They were recognized nationally with 2009 and 2007 Awards for Adventurous Programming from Chamber Music America and the American Society of Composers, Authors and Publishers. The Boston Globe recently noted: “The Chameleon Arts Ensemble has distinguished itself over the course of two decades by sheer dint of its sparkingly imaginative programming. Its concerts are the slow food of
local chamber music, events where sounds and sensibilities, rhapsody and reverie, old music and new, are balanced with care and a sense of individual voice.”

The **artists of the Ensemble** are highly respected and sought-after performers, with growing national and international reputations. Their superb artistry and finely-honed collaborative skills ensure luminous performances and dynamic musical dialogues. *The Arts Fuse* praised them for “a spectacular, shattering rendition.” *The Boston Musical Intelligencer* hailed “Chameleon’s interpretation riveted, offering a seemingly entirely new way of hearing a familiar piece.”

**PERFORMERS**
Deborah Boldin, flute  
Vivian Choi, piano  
Gary Gorczyca, clarinet  
Franziska Huhn, harp  
Mary Mackenzie, soprano  
Ayano Ninomiya, violin  
Rafael Popper-Keizer, cello  
Sarah Rommel, cello  
Sergey Schepkin, piano  
Scott Woolweaver, viola

**CALENDAR LISTING - 2018-2019 Season**

**Chamber Series 1: where past and future meet**

**Program:**
- Richard Strauss, Sonata in F Major for cello & piano, Op. 6
- Earl Kim, *Now and Then* for soprano, flute, viola & harp
- Arnold Schoenberg, Chamber Symphony No. 1, Op. 9 (arr. Webern)
- Krzysztof Penderecki, Quartet for clarinet & string trio
- Ludwig van Beethoven, Piano Trio in c minor, Op. 1, No. 3

**Date/Time & Location:**
- Saturday, October 13, 2018, 8 PM  
  - First Church, 66 Marlborough Street, Boston
- Sunday, October 14, 2018, 4 PM

The closest subway stops are Arlington Street on the Green Line and Back Bay Station on the Orange Line. First Church in Boston is wheelchair accessible.

**TICKETS**
Individual tickets are $47, $36, and $25, with $5 discounts for students and seniors.

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