



Chameleon

Arts Ensemble
of Boston

Transforming experiences in chamber music.

FOR IMMEDIATE RELEASE

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Chameleon resumes 25th anniversary season with “How silver-sweet sound” on March 4-5

February 3, 2023 – Boston, MA – Chameleon resumes its 25th anniversary season with *How silver-sweet sound* on **Saturday, March 4, 8 PM** and **Sunday, March 5, 4 PM** at First Church in Boston. The Shakespeare-inspired program includes Erich Korngold’s Suite from *Much Ado About Nothing* for violin and piano, Op. 11; David Matthews’ cycle on texts from *Antony and Cleopatra*, titled *Terrible Beauty* for soprano, flute, clarinet, harp, and string quartet, Op. 104; and Thomas Adès’ *Court Studies* from *The Tempest* for clarinet, violin, cello, and piano alongside Ralph Vaughan Williams’ *Six Studies in English Folk Song* for English horn and piano and Edward Elgar’s 1918 Piano Quintet in a minor, Op. 84.



ABOUT THE PROGRAM

Erich Korngold’s incidental music for *Much Ado about Nothing* – Shakespeare’s comedy of courtship, crossed wires, and mistaken identities – was composed in 1919 for a production at the Schönbrunn Palace in Vienna. The production and score were a hit and received over 80 performances in Vienna and Munich. Before it opened, Korngold wisely created a five-movement orchestral suite and from that, fashioned versions for solo piano and violin and piano. The Suite for violin and piano, Op. 11 includes The Maiden in the Bridal Chamber, a depiction of the night watchman with an inflated sense of importance, the garden scene in which Beatrice and Benedick fall in love, and a lively dance from the masked ball.

Similarly, with “**Court Studies**” from *The Tempest*, **Thomas Adès** transforms his grand opera into a remarkable and colorful miniature for clarinet, violin, cello, and piano. Unfolding like a

dream, the work animates scenes involving members of the Court of Naples, each awash with water imagery and tragic lamentation.

Water also plays a prominent role in **David Matthew's *Terrible Beauty* for soprano, flute, clarinet, harp, and string quartet.** Composed in 2007, the work is a rapturous operatic scena on Enobarbus's eulogy from Shakespeare's *Antony and Cleopatra* in which he describes Cleopatra in her gilded barge, as she progresses down the river Cydnus attended by her gentlewomen dressed as sea nymphs. The title comes from Yeats' poem *Easter, 1916* and Matthews notes: "The beauty of both goddess and queen is indeed terrible, yet irresistible; and my piece does not attempt to weigh love and death in the balance, but acknowledges the power of each to give our lives meaning." This will be its Boston premiere.

Rounding out the program are two works of English sensibility and idyllic beauty. **Ralph Vaughan Williams' *Six Studies in English Folk Song*** was composed for sisters May and Ann Mukle in 1926. Though initially scored for cello and piano, he created seven transcriptions including one for English horn and piano. English folk song was a major influence on Vaughan Williams' mature creative voice. The Studies are brief and subtle elaborations on the original tunes.

Finally, **Edward Elgar's *Piano Quintet in a minor, Op. 84*** is a major work that is rarely heard in concert. The first public performance took place in May of 1919 and along with his string quartet and violin sonata, is one of only three only mature chamber works in Elgar's catalogue. Lady Elgar hinted at a programmatic basis, noting in her diary that the first movement represented a group of "ghostly" trees near their cottage. Whether or not this is true, the Quintet is an Edwardian masterpiece of epic scope, embodying the gilded age and filled with unabashed romanticism and the pastoral grace of the English countryside.

ABOUT CHAMELEON ARTS ENSEMBLE OF BOSTON

Founded in 1998, **Chameleon Arts Ensemble** has built a reputation as Boston's most adventurous chamber ensemble, integrating old and new repertoire into unexpected programs that are themselves works of art. Over the past 25 years, Chameleon has performed more than 350 concerts featuring a remarkable array of nearly 700 *different* works by 300 *different* composers presented in smart, thematic programs that appeal to both connoisseurs and newcomers alike. National honors include 2020, 2017 and 2015 awards from the National Endowment for the Arts, two awards from the Koussevitzky Music Foundation in the Library of Congress, and a pair of Adventurous Programming Awards from ASCAP and Chamber Music America.

The Ensemble is led by **Artistic Director and flutist Deborah Boldin.** Her inspired vision and vast knowledge of the chamber music repertoire have garnered widespread acclaim. *The Boston Globe* called Chameleon "a local treasure," and noted that the Ensemble "has distinguished itself over the course of two decades by sheer dint of its sparkingly imaginative programming." Chameleon's exceptional, multi-generational **artists** have appeared with such venerable organizations as Chamber Music Society of Lincoln Center, Marlboro Music, Boston Symphony, Chamber Music Northwest, Music@Menlo, and the Verbier, Ravinia, and Caramoor Festivals. *The*

Boston Musical Intelligencer wrote “one sensed that all the Chameleons were born for chamber music,” and “the cast of players Boldin can summon to concert after concert simply amazes me.”

ARTISTS

Deborah Boldin, flute

Claire Bourg, violin

Nancy Dimock, oboe

Elizabeth Fayette, violin

Gary Gorczyca, clarinet

Mary Mackenzie, soprano

Sarah Rommel, cello

Mika Sasaki, piano

Miki Sawada, piano

Scott Woolweaver, viola

Ina Zdorovetchi, harp

Stephanie Zyzak, violin

CALENDAR LISTINGS

chamber series 4: How silver-sweet sound

Program: Erich Korngold, Suite from *Much Ado about Nothing* for violin & piano, Op. 11
Ralph Vaughan Williams, *Six Studies in English Folk Song* for English horn & piano
David Matthews, *Terrible Beauty* for soprano, flute, clarinet, harp & string quartet
Thomas Adès, *Court Studies* from “The Tempest” for clarinet, violin, cello & piano
Edward Elgar, Piano Quintet in a minor, Op. 84 (1918)

Date/Time & Saturday, March 4, 2023, 8 PM

Location: Sunday, March 5, 2023, 4 PM

First Church, 66 Marlborough Street, Boston

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 & SAFETY

Individual tickets are \$50, \$39, and \$28; with \$5 discounts for students and seniors. Attendees can review up-to-date **safety protocols** prior to each Chameleon performance this season at <https://chameleonarts.org/safety>.

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