



**Chameleon**  
Arts Ensemble  
of Boston

Transforming experiences in chamber music.

**FOR IMMEDIATE RELEASE**

**April 18, 2024**

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**Chameleon closes 26<sup>th</sup> chamber music series with “Water, water every where” on May 18-19**

**April 18, 2024 – Boston, MA** – Chameleon closes its 26<sup>th</sup> chamber music series with a splash, a splash, and a buoyant encounter with nature on **Saturday, May 18, 8 PM and Sunday, May 19, 4 PM** at First Church in Boston. The program, titled *Water, water every where*, includes Guy Ropartz’s *Prélude, Marine et Chansons* for flute, string trio, and harp; Hanns Eisler’s *Fourteen Ways to Describe the Rain* for flute, clarinet, violin, viola, cello, and piano; the Boston premiere of David Bruce’s *The Consolation of Rain* for oboe, cello, percussion, and harp; and Schubert’s Quintet in A Major for piano and strings, D. 667, “Trout.”



**ABOUT THE PROGRAM**

There are few works as spirited and carefree as **Schubert’s “Trout” Quintet**, with its beguiling brook, darting fish, and sparkling waters. It was composed in the summer of 1819 while Schubert was on a summer trip through the Austrian Alps. Schubert, who had never been outside of Vienna, was enchanted by the mountain countryside with its charming towns, streams and meadows, calling it “inconceivably beautiful,” and the vitality and lightness of spirit in the entire work is clearly a snapshot of that place and time. Sylvester Paumgartner, a wealthy patron and amateur cellist whom Schubert met on the trip, commissioned the Quintet with two stipulations: the instrumentation – violin, viola, cello, double bass, and piano – and that the piece be based on the song *Die Forelle* (The Trout), of which Paumgartner was very fond.

**Hanns Eisler's *Fourteen Ways to the Describe Rain*** is a rarity on the concert stage. It was written to accompany the 1929 experimental film *Regen* (Rain) by Dutch filmmaker Joris Ivens. The music, like the film, expresses the attributes of rain in various ways, ranging from, in Eisler's words, "making rain better than Nature does" to sections of wide contrast with images, "reflections," beyond the picture. At the same time, Eisler conceived of the piece as a tribute to his teacher Arnold Schoenberg in celebration of his 70<sup>th</sup> birthday. He used the 12-tone technique, incorporating Schoenberg's initials and grouping the 66 bars of the seventh variations in accordance with the date September 13: three times 13 + 9.

Composed in 1928, a refreshingly rustic, maritime flavor permeates **Guy Ropartz's *Prélude, Marine et Chansons***. His musical style falls between Debussy and Franck, but Ropartz self-identified as a Celtic Breton, writing that he was the son of a country "where the fairies and the enchanters have as a field the forest of Brocéliande; where the spirits of the unburied dead appear all white above the waters of the Bay of the Departed." Notably, the final movement uses an old Breton folksong as its basis.

Finally, we will present the Boston premiere of **David Bruce's 2016 *The Consolation of Rain*** scored for the unusual combination of oboe, cello, harp, and percussion. Bruce describes the five short movements as songs without words, drawing inspiration from Debussy's *La Mer*, and evoking "different aural images of rain, whether it be rippling, glistening, dripping, rumbling, swooshing or showering; gathering pace or subsiding; distantly echoing or vigorously present." He underscores the watery subject matter with the notion of rain "not as dark and depressing, but as something positive, consoling, life-affirming and renewing."

#### **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. Now entering its 26<sup>th</sup> season, Chameleon has performed more than 400 concerts featuring a remarkable array of nearly 650 *different* works by 325 *different* composers brought together in smart, thematic programs that connect with our shared humanity and 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* noted that the Ensemble "has distinguished itself over the course of two decades by sheer dint of its sparkingly imaginative programming." *The Boston Musical Intelligencer* (BMI) wrote "One of the joys of hearing the Chameleon Arts Ensemble comes from Deborah Boldin's whimsical thematic programming, mixing old and new, letting pieces echo and shed light on each other."

Chameleon's exceptional, multi-generational roster of 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.

BMI 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

Nancy Dimock, oboe

Caitlin Lynch, viola

Kelli O'Connor, clarinet

Madeline Olson, harp

Jessica Xylina Osborne, piano

Grace Park, violin

Rafael Popper-Keizer, cello

Sarah Rommel, cello

Matt Sharrock, percussion

Randall Zigler, double bass

## CALENDAR LISTINGS

### chamber series 5: Water, water every where

**Program:** Guy Ropartz, *Prélude, Marine et Chansons* for flute, violin, viola, cello & harp  
Hanns Eisler, *Fourteen Ways to Describe the Rain* for flute, clarinet, string trio & piano  
David Bruce, *The Consolation of Rain* for oboe, cello, percussion & harp  
Franz Schubert, Quintet in A Major for piano & strings, D. 667, “Trout”

**Dates/Times:** Saturday, May 18, 2024, 8 PM

Sunday, May 19, 2024, 4 PM

**Location:** 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

For tickets or more information, concertgoers can call **617-427-8200** or visit [chameleonarts.org](http://chameleonarts.org). Individual tickets are \$52, \$41, and \$30; with \$5 discounts for students and seniors.

Masks are now optional at Chameleon events; **safety protocols** and policies are posted at <https://chameleonarts.org/safety>.

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