



**Chameleon**  
Arts Ensemble  
of Boston

Transforming experiences in chamber music.

**FOR IMMEDIATE RELEASE**

**October 24, 2024**

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**Chameleon Arts Ensemble presents “Origin Stories” on November 23 and 24**

**October 24, 2024 – Boston, MA** – Chameleon continues its 27th season with *Origin Stories* on **Saturday, November 23, 7:30 PM and Sunday, November 24, 4 PM** at First Church in Boston. Inspired by the origin stories of comic book superheroes, this virtuosic program includes early works by musical superheroes: Beethoven’s Piano Quartet No. 3 in C Major, WoO 36; Bernstein’s Sonata for clarinet and piano; Chinary Ung’s *Child Song* for flute, violin, cello, and piano; and George Enescu’s kaleidoscopic Octet in C Major, Op. 7.



**ABOUT THE PROGRAM**

Every superhero has an origin story, a beginning that illustrates their character and sets them on the path ahead...

**Leonard Bernstein’s** first published work – **the Sonata for clarinet and piano** – offers a compelling glimpse of the giant he would become. It was completed in 1942 and dedicated to the American clarinetist David Oppenheim, whom he met while studying at Tanglewood. The piece occupies two sides of the same coin – Bernstein the student, with nods to Hindemith and Copland from his Tanglewood tenure – and Bernstein the visionary, with nods to Latin music and jazz foreshowing his iconic *West Side Story*.

**Beethoven’s C Major Piano Quartet** comes from a group of three quartets composed in 1785 just before his 15<sup>th</sup> birthday. Piano quartets were relatively rare at the time and the only significant models from that period (of which he was likely unaware) were the two masterpieces by Mozart composed in 1785 and 1786. More than lively juvenilia, Beethoven’s melodic genius and singular talent were already evident as were his attempts to break free from Classical constraints. Although

the piano part contains the lion's share of the flash and sparkle, Beethoven began pushing the strings into an expanded role and in doing so, marked the beginning his lifelong journey of innovation and vision that would eventually change the course of music history.

Cambodian American **Chinary Ung's 1985 *Child Song* for flute, violin, cello, and piano** represents a "new beginning" for him. It comes out of a period of compositional silence during which Ung worked to preserve traditional Cambodian music in response to the genocide perpetrated by the Khmer Rouge (1975-79). These essential efforts and his exhaustive study served to unleash his creativity and inform everything he wrote thereafter. *Child Song* fuses Southeast Asian modes generally, and a Cambodian children's song specifically, with techniques of contemporary Western concert music. The result is a strikingly original work of beauty and refinement that transcends time and space.

Finally, if ever there was a musical "feat of strength," **George Enescu's String Octet** would be it. Completed in 1900 at the tender age of 19, Enescu offers an epic, wildly ambitious work of voluptuous romanticism, Romanian flavor, and near-impossible virtuosity. Well-known as a violin prodigy, Enescu began composing at the age of 5 and was the youngest student ever admitted to the Vienna Conservatory. Work on the Octet took about a year and a half because of its grand scale and complicated, cyclic construction. The language is deeply passionate and highly chromatic, with notes of the spicy, Romani folk-inflected flair that would become an intrinsic part of Enescu's distinctive voice. This is a rare opportunity to hear a daring, imaginative, and soul-thrilling chamber music treasure.

#### **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 our 27<sup>th</sup> season, Chameleon has performed more than 400 concerts covering a remarkable array of nearly 700 *different* works by 350 *different* composers brought together in smart, thematic programs that connect with our shared humanity and appeal to 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.

**Flutist and Artistic Director Deborah Boldin leads the Ensemble**, and her unique vision and vast knowledge of the repertoire have garnered widespread acclaim. *The Boston Musical Intelligencer* (BMI) wrote "One of the joys of hearing Chameleon comes from Boldin's whimsical thematic programming, mixing old and new, letting pieces echo and shed light on each other." *The Arts Fuse* commended her for "making the past as immediate as the present," and *The Boston Globe* hailed, "planning a good chamber music program is a delicate art unto itself, and few in town have mastered it as persuasively."

Our multi-generational roster of artists was called "an all-star lineup of chamber musicians" by *The Boston Globe*, and they regularly appear with groups such as Chamber Music Society of Lincoln Center, Marlboro Music, Boston Symphony, Chamber Music Northwest, Music@Menlo, and the Verbier, Ravinia, and Caramoor Festivals, among others. *BMI* called us "a wildly gifted

group,” and wrote “the cast of players Boldin can summon to concert after concert simply amazes me.”

### **ARTISTS**

Deborah Boldin, flute  
Claire Bourg, violin  
Miki-Sophia Cloud, violin  
Francesca dePasquale, violin  
Elizabeth Fayette, violin  
Gary Gorczyca, clarinet

Tanner Menees, viola  
Jessica Xylina Osborne, piano  
Rafael Popper-Keizer, cello  
Sarah Rommel, cello  
Scott Woolweaver, viola

### **CALENDAR LISTINGS**

#### **chamber series 2: Origin Stories**

**Program:** Ludwig van Beethoven, Piano Quartet No. 3 in C Major, WoO 36  
Leonard Bernstein, Sonata for clarinet & piano  
Chinary Ung, *Child Song* for flute, violin, cello & piano  
George Enescu, Octet in C Major, Op. 7 (1900)

**Dates/Times:** Saturday, November 23, 2024, 7:30 PM  
Sunday, November 24, 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.

**Telephone:** 617-427-8200  
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