



Chameleon
Arts Ensemble
of Boston

Transforming experiences in chamber music.

FOR IMMEDIATE RELEASE

January 23, 2025

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Chameleon Arts Ensemble resumes 2024-2025 season with “Between Two Worlds” on February 22 and 23

January 23, 2025 – Boston, MA – Chameleon resumes its 27th season with *Between Two Worlds* on **Saturday, February 22, 7:30 PM and Sunday, February 23, 4 PM** at First Church in Boston. The program explores the bustling styles, innovation, and means of expression that blossomed between the two world wars. It includes Milhaud’s jazz-age *Création du monde* for piano quintet; Berg’s Adagio from *Kammerkonzert* for violin, clarinet; and piano; George Rochberg’s *Between Two Worlds* (Ukiyo-e III) for flute and piano; and two rarities: Pavel Haas’ folk-tinged Wind Quintet (1929) and Erich Korngold’s late-romantic masterpiece, the Suite for two violins, cello, and piano left-hand, Op. 23.



ABOUT THE PROGRAM

Darius Milhaud’s jazz-age ballet score, *La Création Du Monde* in his arrangement for piano quintet, **Op. 81b** is a vivid portrait of the creation of the world based on African folk mythology. A carefully stylized jazz/classical mélange that blurs the line between Parisian fashion and pagan ritual, the music demonstrates Milhaud’s desire to reshape the relationship between modernism and popular culture. The ballet premiered in Paris in October 1923 to the desired scandal and uproar, but ten years later Milhaud keenly noted that these “selfsame critics were discussing the philosophy of jazz and learnedly demonstrating that *La création* was the best of my works.”

Called the last breath of the Romantic spirit of old Vienna, **Eric Korngold** straddles the line between golden lyricism and unbridled bravado with a rare gem: the **Suite for two violins, cello, and piano left hand, Op. 23**. Early in his career Korngold had the good fortune to meet the pianist Paul Wittgenstein, the son of a well-known Austrian family with long associations in the musical

community. Wittgenstein lost his right arm a month into his military service during World War I and upon returning home to Vienna set out to establish a career with only his left hand, commissioning works from Ravel, Britten, Prokofiev, Strauss, and Korngold, among others. The Suite was completed in 1930, and the formidable, dense piano writing often sounds like it can't possibly be achieved with only one hand. Throughout the epic work Korngold's immense talent shines with sweeping cinematic melodies, virtuosic counterpoint, and the kind of ravishing Romanticism and instrumental color that places it shoulder-to-shoulder with the great piano quartets of the canon.

Pavel Haas completed his **Wind Quintet, Op. 10** in 1929, a mere 13 years before he was interned at the Terezín camp and murdered at Auschwitz. While at Terezín, Haas wrote: "Our will to create art has always been as strong as our will to survive." The Quintet is one of the few works published during his short life, and his singular musical language carried forward the traditions instilled in him by his teacher Janáček, mingling influences of Jewish and Moravian folksong, fanciful Czech dances, and prayerful synagogue music.

In many ways, **Alban Berg** was the most personable composer of the Second Viennese School. He had a great deal more social grace and sensitivity than the often uncompromising Schoenberg, and he was more worldly than Webern. His music, likewise, was more expressive since he was inclined to mix serial techniques with other compositional models. His arrangement of the **Adagio** from his **Kammerkonzert for violin, clarinet, and piano** does exactly that. The piece's otherworldly lyricism and intimacy harken back to late Romanticism while 12-tone construction – gently – guides the art form forward.

Finally, **George Rochberg** offers a shimmering portrait of the floating world with his **Between Two Worlds (Ukiyo-e III) for flute and piano**. Ukiyo-e refers to the Japanese art of wood block printing dating back to the 16th and 17th centuries. In explaining the title, Rochberg notes that it "suggests the realms of nature and culture between which we find ourselves tenuously situated." Through equal part intimate song and powerful gesture, he leads us through a comparison of these realms: fantastic versus real, conscious versus subconscious, internal versus external, and past versus present.

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 27th 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* wrote “the cast of players Boldin can summon to concert after concert simply amazes me.”

ARTISTS

Deborah Boldin, flute	Francesca dePasquale, violin	Sarah Rommel, cello
Claire Bourg, violin	Nancy Dimock, oboe	Mika Sasaki, piano
Vivian Chang-Freiheit, piano	Gary Gorczyca, clarinet	Scott Woolweaver, viola
Hazel Dean Davis, French horn	Nik Hooks, bassoon	

CALENDAR LISTINGS

chamber series 3: **Between Two Worlds**

Program: Darius Milhaud, *Création du monde*, Suite de concert for piano quintet, Op. 81b
George Rochberg, *Between Two Worlds* (Ukiyo-e III) for flute & piano
Pavel Haas, Wind Quintet, Op. 10
Alban Berg, Adagio from *Kammerkonzert* for violin, clarinet & piano
Erich Korngold, Suite for two violins, cello & piano left-hand, Op. 23

Dates/Times: Saturday, February 22, 2025, 7:30 PM
Sunday, February 23, 2025, 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. Individual tickets are \$52, \$41, and \$30; with \$5 discounts for students and seniors.

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