



Chameleon
Arts Ensemble
of Boston

Transforming experiences in chamber music.

FOR IMMEDIATE RELEASE

March 6, 2025

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Chameleon Arts Ensemble presents “How it ends?” on April 5 and 6

March 6, 2025 – Boston, MA – Chameleon continues its 27th season with *How it ends?* on **Saturday, April 5, 7:30 PM** and **Sunday, April 6, 4 PM** at First Church in Boston. The program muses on “cycle of life” themes of birth, death, and transformation through Ravel’s Sonata No. 1 for violin and piano “Posthume;” Richard Rodney Bennett’s *After Syrinx I* for oboe and piano; Olivier Messiaen’s final work, *Pièce pour piano et quatuor à cordes*; Gabriel Fauré’s valedictory Piano Quintet No. 2 in c minor, Op. 115; and the world premiere of Laura Schwendinger’s *Ghost Music* for soprano, flute, clarinet, violin, cello, piano, and percussion.



ABOUT THE PROGRAM

Anchoring the program, **Fauré’s Piano Quintet No. 2 in c minor, Op. 115** is a graceful summation of his life’s work, with equal parts youthful enchantment and autumnal wisdom. It was completed in 1921 when he was 76 years old. Despite the deafness and physical frailty which dogged his final years, the Quintet reveals no trace of these challenges. Rather, it is a powerful, large-scale work filled with vigor, radiant lyricism, inexhaustible invention, and profound introspection that retreats into the lengthening shadows of late afternoon.

Similarly, **Messiaen’s Pièce pour piano et quatuor à cordes** reflects back on key elements of his compositional style. It was composed in 1991, and the fragmentary material comes across like snapshots of a life, alternating between solemn chords that evoke his watershed *Quartet for the End of Time*, and the fluttery song of one of his favorite birds, the Garden Warbler. Along with *Eclairs sur l’au-delà* for large orchestra, it was Messiaen’s last completed work.

With the somewhat deceptive posthumous subtitle (due to the fact that it was not published until 1975), **Ravel's Sonata No. 1 for violin and piano** is an early work completed in 1898 and likely first performed in the context of Fauré's composition classes at the Paris Conservatory. Cast in a single movement, the sonata hangs in the air like perfume, offering glimpses of Ravel's immense talent and hinting at his ravishing colors to come.

Sir Richard Rodney Bennett's *After Syrinx I* for oboe and piano is a reflection of the long-standing inspiration he derived from the work of Claude Debussy. It was premiered in 1983, and Debussy's 1913 *Syrinx* for solo flute provided both the melodic and harmonic jumping off point for Bennett's seamless blending of past and present, reanimating and transforming the nymph for modern times.

Finally, **Laura Schwendinger** offers a brand-new composition for our technicolor visions of the never-ending cycle of life. Titled ***Ghost Music***, the work is scored for **soprano, flute, clarinet, violin, cello, piano, and percussion** and uses the poetry of Robert Frost to illuminate essential human experiences on themes of isolation, memory, and the passage of time. This will be its world premiere.

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	Gary Gorczyca, clarinet	Mika Sasaki, piano
Vivian Chang-Freiheit, piano	Eunae Koh, violin	Matt Sharrock, percussion
Francesca dePasquale, violin	Mary Mackenzie, soprano	Scott Woolweaver, viola
Nancy Dimock, oboe	Rafael Popper-Keizer, cello	

CALENDAR LISTINGS

chamber series 4: How it ends?

Program: Maurice Ravel, Sonata No. 1 for violin & piano “Posthume”
Richard Rodney Bennett, *After Syrinx I* for oboe & piano
Laura Schwendinger, *Ghost Music* for soprano & chamber ensemble – world premiere
Olivier Messiaen, Pièce pour piano et quatuor à cordes
Gabriel Fauré, Piano Quintet No. 2 in c minor, Op. 115

Dates/Times: Saturday, April 5, 2025, 7:30 PM
Sunday, April 6, 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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