



Chameleon
Arts Ensemble
of Boston

Transforming experiences in chamber music.

FOR IMMEDIATE RELEASE

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contact: Gabriel Rice, Managing Director

phone: 617-427-8200

email: info@chameleonarts.org

website: <https://chameleonarts.org>

Chameleon Arts Ensemble opens 29th season with “I dwell in Possibility” October 10-11

September 14, 2026 – Boston, MA – Chameleon opens its 2026-2027 season with *I dwell in Possibility* – on **Saturday, October 10, 7:30 PM** and **Sunday, October 11, 4 PM** at First Church in Boston. The program features early works by composers who would become defining voices of their generations including Benjamin Britten’s Phantasy Quartet for oboe and strings, Op. 2; Elliott Carter’s neoclassic 1948 Woodwind Quintet; Beethoven’s A Major Violin Sonata, Op. 12; John Cage’s *Nocturne* for violin and piano; and Strauss’ soaring Piano Quartet in c minor, Op. 13.



ABOUT THE PROGRAM

We begin our 29th season at the beginning, with early inspirations of composers who became defining voices of their generations.

Benjamin Britten composed his **Phantasy Quartet for oboe and strings, Op. 2** in the fall of 1932 while still enrolled at the Royal College of Music. It was played on BBC radio broadcast in August of 1933, and subsequent performances did much to establish Britten’s reputation both in Britain and abroad. Despite the early opus number, the Phantasy is a fully mature work and has become a staple of the chamber music literature. In it he blends more traditional “source” material – viol fantasies of the 1600s, English pastoral charm, and a sprinkling of Stravinsky – with his blossoming modernist sensibilities.

Similarly, **Elliott Carter** offers a glimpse of the complex instrumental interplay that would become central to every aspect of his mature voice with his 1948 **Wind Quintet**. In writing about his process, Carter noted: “I found the composers were in the habit of overlooking the fact that each of these instruments has a different sound. I, on the other hand, was particularly struck by this, and so decided to write a work that would emphasize the individuality of each and that made a virtue of their inability to blend completely.” The result was a work of striking (and surprising) melodic warmth and counterpoint that was so thorny the original dedicatees were not up to the task.

Quite the opposite, **John Cage’s 1947 Nocturne for violin and piano** reveals little evidence of the avant-garde, experimental qualities we associate with his art. Cage uses traditional tonality and traditional notation, and the overarching sense is one of impressionist beauty and enchantment.

Beethoven’s Violin Sonata, Op. 12, No. 2 in A Major picks up where Mozart left off, in freeing the violin from its Classical-era subordinate role. It was composed in 1798 and dedicated to none other than Antonio Salieri. He handles the union between the two instruments with quicksilver charm and clever design, pairing brilliant keyboard writing with flirtatious dialogue that pushes against 18th century expectations.

Finally, **Strauss’ c minor Piano Quartet** soars with hints of heroes’ journeys to come. Composed between 1883 and 1884, it is a large-scale work that combines grandeur, dramatic tension, and complete command of thematic variation (ala Johannes Brahms) with the free-wheeling fantasy and imagination-forward qualities of Robert Schumann. Strauss was 20 at the time of its composition, and the work serves as a bridge between his youthful, more conservative, style and the innovative tone poems and operas of his later career.

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 29th season, Chameleon has performed hundreds of concerts covering a remarkable array of more than 700 *different* works by 400 *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
Hazel Dean Davis, French horn
Francesca dePasquale, violin
Nancy Dimock, oboe
Gary Gorczyca, clarinet
Caitlin Lynch, viola

Tianyou Ma, violin
Nathan Meltzer, violin
Sarah Rommel, cello
Remy Taghavi, bassoon
Wynona Wang, piano

CALENDAR LISTINGS

chamber series 1: I dwell in Possibility –

Program: Benjamin Britten, Phantasy Quartet for oboe & strings, Op. 2
Elliott Carter, Woodwind Quintet (1948)
Ludwig van Beethoven, Violin Sonata No. 2 in A Major, Op. 12
John Cage, *Nocturne* for violin & piano
Richard Strauss, Piano Quartet in c minor, Op. 13, TrV 137

Dates/Times: Saturday, October 10, 2026, 7:30 PM
Sunday, October 11, 2026, 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 \$56, \$45, and \$34; with \$5 discounts for students and seniors.

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