



Chamber
Music Society
of Lincoln Center

DAVID FINCKEL AND WU HAN,
ARTISTIC DIRECTORS

2025-2026 SEASON

**ROSE STUDIO
& LATE NIGHT ROSE**

Thursday, January 29, 2026,
at 6:30 and 9:00 pm

Daniel and Joanna S. Rose Studio at CMS



The Chamber Music Society of Lincoln Center

70 Lincoln Center Plaza, 10th Floor

New York, NY 10023

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ChamberMusicSociety.org

*This concert features members of the Bowers Program, CMS's residency for outstanding early career musicians. The Bowers Program is supported by the **Estate of Ann S. Bowers**. Additional support by the **Marion F. Goldin Charitable Fund**, **Colburn Foundation**, **Dr. Nancy Maruyama** and **Mr. Charles Cabn Jr.**, and **Patricia Kopec Selman** and **Jay E. Selman, MD**.*

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CMS Chamber Music Society of Lincoln Center

BOCCHERINI, BARRIÈRE, & D'AMBROSIO

THURSDAY EVENING, JANUARY 29, 2026, AT 6:30 AND 9:00

▶ 4,660TH AND 4,661ST CONCERTS

Daniel and Joanna S. Rose Studio at CMS

Julian Rhee, violin

Danbi Um, violin

Paul Neubauer, viola

Nicholas Canellakis, cello and host

Jonathan Swensen, cello

Luigi Boccherini **Quintet in G minor for Two Violins, Viola, and**
(1743–1805) **Two Cellos, G. 318, Op. 29, No. 6** (1779)

▶ Allegro moderato assai

▶ Minuetto

▶ Preludio: Adagio

▶ Rondo: Allegro giusto

RHEE, UM, NEUBAUER, SWENSEN, CANELLAKIS

Jean-Baptiste **Sonata in G major for Two Cellos** (after 1742)
Barrière

(1707–1747) ▶ Andante

▶ Adagio

▶ Allegro prestissimo

SWENSEN, CANELLAKIS

Alfredo **Suite for Strings, Op. 8** (1900)
d'Ambrosio

(1871–1914) ▶ Andante

▶ Scherzo: Allegro moderato

▶ Berceuse: Andante molto moderato

▶ Maestoso—Andante moderato—Allegro moderato

UM, RHEE, NEUBAUER, CANELLAKIS, SWENSEN

PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.

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Notes on the Program

BY NICKY SWETT

Luigi Boccherini

Quintet in G minor for Two Violins, Viola, and Two Cellos, G. 318, Op. 29, No. 6

- ▶ Born February 19, 1743, in Lucca
- ▶ Died May 28, 1805, in Madrid
- Composed in 1779**
- ▶ These are the first performances of this arrangement of the piece.
- ▶ Duration: 19 minutes

Luigi Boccherini was one of the greatest cellists of the 18th century. He was famous for his ability to play fluently in the upper range of the instrument by bringing the thumb of the left hand around from behind the cello's neck and using it as an additional finger in passagework. He was so adept at getting around up high that he would occasionally play violin music at pitch, filling in for violinists who had to drop out of a concert at the last minute. Piercing, flute-like virtuosic figurations and stratospheric melodic lines appear in his many sonatas for cello and continuo and in his solo cello concertos.

He started writing quintets for two cellos, viola, and two violins in the 1770s, while he was employed in the court of Infante Luis Antonio, younger brother to Charles III, the king of Spain. Don Luis had an excellent string quartet at his disposal, consisting of the violist Federico Font and his sons, and it was likely for performance with them that Boccherini conceived his quintets for this hitherto uncommon combination of instruments.

The first-cello parts in Boccherini's quintets are always technically demanding, but these pieces are decidedly not concertos for cello and string quartet. Indeed, in the third movement of this 1779 G-minor String Quartet, a serious *Preludio* that oddly doesn't come first in the sequence, the two cellos play in unison for almost the entire time.

Boccherini instead seems to be interested in writing true chamber music in which a lone cellist *occasionally* competes with the first violinist for prominence among the other voices. In the opening *Allegro moderato assai*, the first violin's severe gestures dominate the initial section, while both cellos diligently serve accompanimental roles. Then, rather suddenly, the first violin is joined by the first cello for a fluttering major-key duet played in close harmony. In the middle of the movement, the first cellist breaks out into an almost comical sequence of arpeggios that ascend to the very end of the fingerboard, but then humbly returns to more responsive chamber music fare. At the very end of the movement, the first cello has a sequence of broken chords that are rapidly rolled across several strings, while the other instruments enjoy some light, almost mechanical-sounding offbeats. The cello's incessant arpeggios create a delicate, recognizable texture that reoccurs throughout piece. We hear it again in the contrasting trio of the second movement, supporting a mournful variation on the chipper G-major minuet found in the outer sections of the movement. He also uses this texture to bookend a high cello solo in the middle of the closing *Rondo*, a movement that is otherwise led by the first violin. Repeating and varying specific instrumental techniques is one of the main methods that Boccherini uses to create coherence in his pieces. This is certainly a different means of binding together a work than developing melodic fragments, rhythms, and harmonies—the preferred compositional adhesives of many of Boccherini's contemporaries like Joseph Haydn and W. A. Mozart. But physical, performed unities like the string-crossing

arpeggios used in this quintet can be an equally effective way to support vibrant

contrasts across the separate parts of a large-scale piece of chamber music.

Jean-Baptiste Barrière

Sonata in G major for Two Cellos

- ▶ Born May 2, 1707, in Bordeaux
- ▶ Died June 6, 1747, in Paris
- Composed after 1742**
- ▶ First CMS performance on May 27, 2010, by cellists David Finckel and Jakob Koranyi
- ▶ Duration: 10 minutes

In a prototypical Baroque sonata, there is a solo voice or voices, a cello holding down a bassline, and a harpsichord or other chordal instrument doubling the bottom line while filling out the harmonies according to numerical instructions in the score (so-called “figured bass”). In mid-18th-century France, writers of sonatas began to adopt a practice of freeing the accompanimental cello from its bassline duties and allowing it to play middle voices. This approach to continuo writing is quite prevalent in the 24 cello sonatas of Jean-Baptiste Barrière: the second string player is regularly given “tasto solo” lines, which jump up to harmonize with the solo voice in pleasing thirds and sixths. Barrière, a cellist himself, seemed to love the flavor of two cellos playing together in the sweet tenor range. In the slow movement of Sonata No. 4 from his third collection (1739), he actually asks a third cellist to pop in to create a three-part cello harmony above a continuo line. And in the fourth sonata in his fourth collection, which was most likely published sometime after 1742, he goes even further, dispensing with the harpsichord altogether and writing a virtuoso work for two dueling cellists alone.

The first few measures of this “Duo” Sonata in G major (Livre 4, Sonata 4) show Barrière balancing the cello’s twin identities as singer and accompanist. The voices play in closely harmonized rhythmic unison for two bars. Then, the second cellist jumps to the

bottom of the instrument to bounce around on a bassline as if it had never been tempted by soloistic dreams, while the first cellist plays a melodious, scalar line. The distribution of roles is anything but predictable: the next melodic gestures belong to the second cello, and the first cello accompanies, getting lower and lower. The jobs switch constantly over the course of the movement, except at select moments where Barrière dispenses with having a bassline altogether, allowing the instruments to relish playing in melodious thirds and occasional canonic counterpoint.

The short slow movement, an *Adagio* aria, restores a soloistic role to the first cello. It begins with flowing, improvised gestures, which can’t possibly fit into the ordinary time span of a counted bar. The pulse eventually grows steadier, and the two players explore some quite touching harmonic regions. The return of the improvisatory gestures marks a move to end the movement, which includes an affecting, final moment of harmonic tension where the cellos play cadential figures in thirds above their open D-strings. Barrière is stretching the harmonic potential of the cello to its natural limits here, suggesting that even without the keyboard, the two string players are capable of chordal richness.

The last movement is a flying, *Allegro prestissimo* showpiece for the two cellists. Basslines are all but abandoned here, as the players chase one another around on virtuoso noodles. Suddenly, in the second half of the movement, the action halts, the musicians switch to an *Adagio* tempo, and the solo cello brings about a B-minor cadence with melancholy passions reminiscent of the slow movement. Then, as if nothing has happened, the flurry of sixteenth-notes continues and

the cellists run each other off stage.

In 1758, the critic M. Maisonelle published a book of observations on the state of French music and musicians. In an entry on cellists and cello repertoire, he endorses Barrière, who had died in 1747, saying “he had as much caprice as talent” and “he has

left some very good sonatas, which skilled players practice every day.” In the sudden, melodramatic *Adagio* of the final movement of the G-major sonata, we get a taste of that capriciousness—and the rest of the movement gives both cellists something to woodshed in the practice room day after day.

Alfredo d’Ambrosio

Suite for Strings, Op. 8

- ▶ Born June 13, 1871, in Naples
- ▶ Died December 28, 1914, in Paris
- Composed in 1900**
- ▶ These are the first CMS performances of this piece.
- ▶ Duration: 28 minutes

Alfredo d’Ambrosio started his musical career studying violin and composition at the San Pietro a Majella Conservatory in Naples. He also spent time in London and in Madrid, where he worked with Spanish violinist Pablo de Sarasate, one of the greatest virtuosos of the 19th century. By the 1890s, d’Ambrosio had settled in Nice, where he taught, organized a concert society, played in a string quartet, and devoted time to composing. He mostly wrote violin repertoire, including two concertos and a large collection of violin-piano miniatures that proved popular among early 20th-century violinists. His output also included a ballet, an opera, and a few pieces for string quartet and quintet, which he likely wrote to play with the group he performed with in Nice.

He wrote his Suite for Strings, Op. 8, by 1899 and published it the following year with a dedication to Antonio Gautier, a respected instrument collector in Nice. The suite is scored for string quartet with an extra cello. This so-called “cello quintet” instrumentation was used brilliantly by Franz Schubert in 1828, and the French composer George Onslow continued to write for these forces until the 1840s, but by the second half of the 19th century it was far more common

for a string quintet to feature an extra viola. The Russian composer Alexander Glazunov, who himself played cello from time to time, brought the combination back into circulation with his 1892 Quintet. It is quite possible that d’Ambrosio had Glazunov in mind when writing his Op. 8 Suite. The first movement is a lovely *Andante*, which opens on a yearning gesture for solo cello that recalls the naked viola line that opens Glazunov’s piece for these instruments. D’Ambrosio’s musical language, in which he leverages thick textures to modulate at the drop of a hat, shares a great deal with the rich harmonizations that characterized Slavic composers at the turn of the century like Glazunov, Reinhold Glière, and Josef Suk.

The second movement has all the sparkle and dazzle of D’Ambrosio’s violin showpieces, though it’s the first cello that really gets to shine on a sassy, swagger-filled theme that must be popped out from the middle range of the instrument. In the center of the movement, the whole group barks orders and the first violin must flit and scamper around, attempting to fulfil these brusque commands. The third movement is a remarkably placid and serene *Berceuse*. There are several artfully designed passages in which the second cello repeats a plucked or bowed drone and the two violins croon far above with flexible lines that swing up and down in an unhurried manner. The bassline in the refrain involves a series of perfect fifths that lend the number an impressionistic sheen

and serve as a reminder that the composer was a contemporary of Claude Debussy and Maurice Ravel.

The finale is the suite's most ambitious and formally complex entry. In the introduction, d'Ambrosio establishes a melody in the violin that is organized as a kind of "developing variation," the composition technique that Arnold Schoenberg attributed to Johannes Brahms in which a tune builds continuously in unexpected directions through the modified repetition of little contours. D'Ambrosio's Brahmsian melody becomes the main subject of a dense sonata form. He

writes an enormous development section that changes tempo several times and introduces a new theme, and he also includes a rare, disarming reverse recapitulation section, in which the sweet, major-key secondary theme is rehashed before the passionate subject that appeared first in the exposition section. D'Ambrosio wraps things up with a violent coda, cementing this movement's role as a sharp contrast to the lighter fare found in the other three entries in the suite.

Program notes © Nicky Swett

CMS Chamber Music Society of Lincoln Center

UPCOMING CONCERTS

SHOSTAKOVICH: 1906–1975

Sun, Feb 1, 5:00 pm **LIMITED AVAILABILITY**

All-Shostakovich Program

ART OF THE RECITAL

DAVID BYRD-MARROW AND CORY SMYTHE

Thu, Feb 5, 7:30 pm 

Jérôme Naulais, David Byrd-Marrow, Wilder, Jörg Widmann, Cory Smythe, Strayhorn, Messiaen

THE ESCHER STRING QUARTET

Tue, Feb 10, 7:30 pm

Mozart, Chris Rogerson, Dvořák

WINTER FESTIVAL

FROM BACH TO BEETHOVEN

Fri, Feb 20, 7:30 pm

Bach, Tartini, Mozart, Beethoven

WINTER FESTIVAL

THE AGE OF ROMANCE

Tue, Feb 24, 7:30 pm

Schubert, Brahms, Beach, Mendelssohn

WINTER FESTIVAL

VIOLIN VISIONARIES

Sat, Feb 28, 7:30 pm

Janáček, Enescu, Ravel, Bloch

CONTEMPORARY MUSIC SERIES

SONIC SPECTRUM III

Thu, Mar 5, 7:30 pm 

John Corigliano, David Serkin Ludwig, Rzewski

WINTER FESTIVAL

DESTINATION: KREISLER

Sun, Mar 8, 5:00 pm

Ysaÿe, Wieniawski, R. Strauss, Kreisler

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About the Artists

Nicholas Canellakis

Nicholas Canellakis has become one of the most sought-after and innovative cellists of his generation, praised in the *New Yorker* as a “superb young soloist.” Recent highlights include solo debuts with the Virginia, Albany, Bangor, and Delaware symphony orchestras; concerto appearances with the Erie Philharmonic, the New Haven Symphony, and the American Symphony Orchestra; Europe and Asia tours with CMS; and recitals throughout the US with his longtime duo collaborator, pianist-composer Michael Stephen Brown. An alum

of CMS’s Bowers Program, he is a regular guest artist at many of the world’s leading music festivals. Canellakis is the Artistic Director of Chamber Music Sedona in Arizona and is a graduate of the Curtis Institute of Music (where he was recently appointed to the cello faculty) and New England Conservatory.

SOPIE ZHAI



Paul Neubauer

Violist Paul Neubauer, hailed by the *New York Times* as a “master musician,” released two new albums in 2025 on First Hand Records, featuring the final works of two great composers: an all-Bartók album including the revised version of the Viola Concerto, and a Shostakovich recording that includes the monumental Viola Sonata. Appointed principal violist of the New York Philharmonic at the age of 21, Neubauer has appeared as soloist with the New York, Los Angeles, and Helsinki Philharmonics; the Chicago, National, St. Louis, Detroit,

Dallas, San Francisco, and Bournemouth Symphonies; and the Santa Cecilia, English Chamber, and Beethovenhalle Orchestras. He has premiered viola concertos by Bartók (revised version), Friedman, Glière, Jacob, Kernis, Lazarof, Müller-Siemens, Ott, Penderecki, Picker, Suter, and Tower. A two-time Grammy nominee, Neubauer is artistic director of the Mostly Music series in New Jersey and serves on the faculties of the Juilliard School and Mannes College.

ROSALIE O'CONNOR



Julian Rhee

Winner of the prestigious 2024 Avery Fisher Career Grant, Korean-American violinist Julian Rhee came to international prominence following his prize-winning performances at the 2024 Queen Elisabeth International Violin Competition and Silver Medal finish at the 11th Quadrennial International Violin Competition of Indianapolis. He has appeared with orchestras including the Stuttgarter Kammerorchester, Oregon Symphony, Milwaukee Symphony, Calgary Philharmonic, Belgian National Orchestra, Antwerp Symphony, Indianapolis

Symphony, Pittsburgh Symphony, Richmond Symphony, and San Diego Symphony. Julian is a member of CMS’s Bowers Program and has performed at festivals including Marlboro Music, Ravinia Steans Institute, and North Shore Chamber Music Festival. He studied at the New England Conservatory with Miriam Fried, and currently works with Christian Tetzlaff at the Kronberg Academy. Julian is the recipient of the 1699 “Lady Tennant” Antonio Stradivari violin and a Jean Pierre Marie Persoit bow on extended loan through the generosity of the Mary B. Galvin Foundation and the Stradivari Society.





Jonathan Swensen

Cellist Jonathan Swensen is the recipient of an Avery Fisher Career Grant and joint first prize of the Naumburg International Cello Competition, and was featured as “One to Watch” in *Gramophone*. He made his concerto debut performing the Elgar Concerto with Portugal’s Orquestra Sinfónica do Porto Casa da Música, and has performed with the Philharmonia Orchestra, Orquesta Ciudad de Granada, Copenhagen Philharmonic, Mobile Symphony, Greenville Symphony, and the Aarhus, Odense, and Iceland symphonies. He has captured first prizes at the Windsor International String Competition, Khachaturian International Cello Competition, and the Young Concert Artists International Auditions. A graduate of the Royal Danish Academy of Music, Swensen continued his studies with Torleif Thedéen at the Norwegian Academy of Music in Oslo and Laurence Lesser at New England Conservatory, where he received his Artist Diploma. He is now an Artist in Residence at the Queen Elisabeth Music Chapel working with Gary Hoffman, and a member of CMS’s Bowers Program.



Danbi Um

Violinist Danbi Um is a Menuhin International Violin Competition Silver Medalist, a winner of the prestigious 2018 Salon de Virtuosi Career Grant, and a recent top prizewinner of the Naumburg International Violin Competition. Recent and upcoming engagements include appearances with the Chamber Orchestra of Philadelphia, Cleveland Chamber Music Society, Chamber Music San Francisco, and the Rockport, Moab, Saratoga Performing Arts (SPAC), Santa Fe, and North Shore Music Festivals. Born in Seoul, South Korea, Ms. Um moved to the United States to study at the Curtis Institute of Music, where she earned a bachelor’s degree. She also holds an Artist Diploma from Indiana University. She is an alum of CMS’s Bowers Program and plays a 1683 “ex-Petschek” Nicolo Amati violin, on loan from a private collection.

About the Chamber Music Society

Founded in 1969, the **Chamber Music Society of Lincoln Center (CMS)** brings the transcendent experience of great chamber music to more people than any other organization of its kind worldwide. Under the artistic leadership of cellist David Finckel and pianist Wu Han, the multi-generational and international performing artist roster of 140 of the world's finest chamber musicians enable us to present chamber music of every instrumentation, style, and historical period.

Each season, we reach a global audience with more than 150 performances and education programs in our home at Lincoln Center's Alice Tully Hall and on tour with residencies worldwide.

We offer a wide range of learning formats and experiences to engage and inform listeners of all ages, backgrounds, and levels of musical knowledge through our education and community engagement programs. The Bowers Program, our competitive three-season residency, is dedicated to developing the chamber music leaders of the future and integrates this selection of exceptional early-career musicians into every facet of CMS activities.

Our incomparable digital presence, which regularly enables us to reach millions of viewers and listeners annually, includes our weekly national radio program, heard locally on WQXR 105.9 FM on Saturday and Monday evenings; radio programming in Taiwan and mainland China; and appearances on American Public Media's *Performance Today*, the monthly program *In Concert with CMS* on the PBS ALL ARTS broadcast channel, and SiriusXM's Symphony Hall channel, among others. The PBS documentary film *Chamber Music Society Returns* chronicles CMS's return to live concerts at Lincoln Center's Alice Tully Hall and on a six-city national tour. It is currently available to watch on PBS Passport. Our website also hosts an online archive of more than 1,700 video recordings of performance and education videos free to the public.

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