



UC San Diego
ARTS AND HUMANITIES
Music

WEDNESDAY@7
Takae Ohnishi
BACHNIGHT

with friends from San Diego Symphony

May 16th, 2018 @ 7pm
Conrad Prebys Concert Hall

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Wednesday@7 Presents

UNIT BWV

Takae Ohnishi and Friends

Wednesday, May 16, 2018 – 7:00 p.m.
Conrad Prebys Concert Hall

Zou Yu, Violin
Chia-Ling Chien, Cello
Takae Ohnishi, Harpsichord

All works by J.S. Bach (1685-1750)

Prelude, Fugue and Allegro in E-flat major for Harpsichord BWV 998

Prelude
Fugue
Allegro

Sonata in C minor for Violin and Harpsichord BWV 1017

Largo
Allegro
Adagio
Allegro

Sonata in G major for Cello and Harpsichord BWV 1027

Adagio
Allegro ma non tanto
Andante
Allegro moderato

Sonata in E minor for Violin and Basso Continuo BWV 1023

(-) Adagio ma non tanto
Allemande
Gigue

Program Notes

Prelude, Fugue, and Allegro in E-flat major BWV 998, was written around 1735 for lute or harpsichord. The Prelude is similar to the *Well-Tempered Clavier* in which there are many arpeggios. The Fugue is one of only three that Bach wrote in ternary form, with an exact repetition of its contrapuntally active opening section framing a texturally contrasting central section. The Allegro is a binary form dance with 16th notes.

Sonata in C minor for Violin and Harpsichord BWV 1017

Johann Sebastian Bach's six sonatas for violin with harpsichord were composed during Bach's period in Cöthen, between 1717-1723. Bach's son, Carl Philipp Emanuel describes these works as among the finest his father composed. The idea of juxtaposing a thorough-composed harpsichord part against the "solo" instrument was quite novel at this time. CPE describes these works as trio sonatas, which is to say, the violin and the two hands of the harpsichord part each represent equal polyphonic lines within this three-part framework.

Sonata in G major for Cello and Harpsichord BWV 1027 are among the three sonatas composed for viola da gamba and harpsichord. The dating of these three works has presented problems for musicologists, because only an autograph score of the first sonata BWV 1027 survives. However, there is general consensus that the works were written in Leipzig at some time in the late 1730s and early 1740s. Other versions of BWV 1027 exist: there is a trio sonata for two transverse flutes and continuo (BWV 1039) as well as a trio sonata for organ in three movements.

Sonata in e minor for violin and basso continuo BWV 1023

This sonata, unlike any of Bach's other accompanied violin works, falls into only three movements, not four. The first, however, breaks into two sections. This soon gives way to the more conventional Adagio ma non tanto. The Allemanda is the first of the work's two dance movements. It is followed by a more intricate, but structurally more compact, Gigue. Bach composed two sonatas that put the violin front and center, supported by a continuo of keyboard and viola da gamba. This E minor work is the second, longer, and more emotionally complex of the two.

—Takae Ohnishi

Takae Ohnishi, Harpsichord

Harpsichordist Takae Ohnishi has performed extensively as a soloist, chamber musician and continuo player. The Gramophone remarks that "Ohnishi's brilliant artistry immerses the listener in the creative and emotional narratives Bach unfolds with incomparable mastery." *Classics Today* described her performance as "masterful," and praises its "vitality and impressively differentiated articulation."

Ms. Ohnishi has been the principal harpsichordist at Atlantic Symphony Orchestra, as well as a soloist with the Berlin Philharmonic Scharoun Ensemble, Gardner Chamber Orchestra, and continuo player with Pro Arte Chamber Orchestra, and Bach Collegium San Diego. She has performed at the Festival Internacional Cervantino in Mexico, Boston Early Music Festival, the American Academy in Rome, and took part in the complete Brandenburg Concertos at the Gardner Museum directed by Paula Robison. As a performer of contemporary music, Ms. Ohnishi appeared as a guest artist at Yellow Barn, and the Summer Institute for Contemporary Piano Performance held at the New England Conservatory of Music. She also performed with the Harvard Group for New Music and the Callithumpian Consort.

Ms. Ohnishi is a prizewinner at the International Early Music Harpsichord Competition in Japan. Her debut CD *A Harpsichord Recital* was selected as an International Special Prized CD by the Japanese leading music magazine *Record Gei-ju-tsu*. Her recording of contemporary music is released on Mode and New World Records. Her latest solo disc *Goldberg Variations* is released on Bridge Records to critical acclaim.

As a lecturer, Ms. Ohnishi has been invited to lecture and give master classes in Yantai, China, Toho Gakuen School of Music in Tokyo, as well as the Early Music Festival in Fukuoka, Japan. She participated in a lecture series entitled "Historical Performance Practice," recorded and published by Tokyo's Muramatsu Gakki company. Her recital tour in Japan was broadcast nationally on NHK TV program "Classic Ku-ra-bu."

Ms. Ohnishi graduated from Toho Gakuen School of Music, and holds a Master of Music degree from the New England Conservatory of Music and a Doctor of Musical Arts degree from Stony Brook University. Her teachers include Arthur Haas, Peter Sykes, John Gibbons and Chiyoko Arita. Since 2007, Ms. Ohnishi has been Lecturer of Harpsichord and Baroque Chamber Music at the University of California, San Diego; she also taught at the University of San Diego. As



Music Director of the “Music at Green” concert series, she brings live performance to the patients at the Scripps Hospital. In 2011-12, Ms. Ohnishi served as Visiting Artist at the American Academy in Rome.

Zou Yu, Violin

A violinist with a vast experience, Zou Yu is a musician with an eclectic and fascinating international background. Originally from Shanghai, China, Zou Yu had the opportunity to perform globally, and work with many fellow talented musicians.

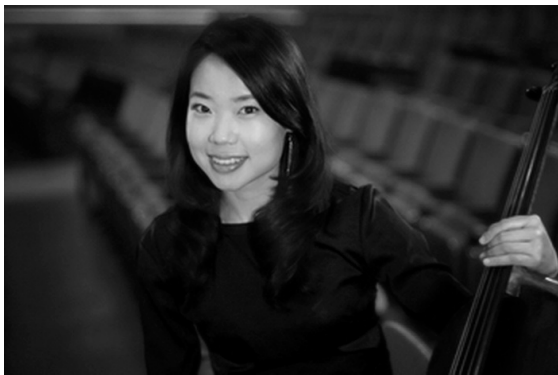
Later, Zou moved to San Diego, California, where she joined the prestigious San Diego Symphony Orchestra, where she still currently belongs. Throughout her professional career, Zou has developed an outstanding reputation as a versatile, technically accomplished and creatively sensitive performer. She had the opportunity to perform as an orchestral and chamber musician, as well as a soloist, attending summer festivals, giving solo and chamber recitals, and more.

Among other events, Zou performed at Verbier Festival, Tanglewood Music Center, Aspen Music Festival, Lucerne Festival Academy, and many more. She has also been a member of New Haven Symphony, from 2013-2016, performing extensively with the outfit. Zou had a prominent leading role in her professional career, serving as an Associate Principal Second Violin at the San Diego Symphony 2016-2017.

She performed at renowned international venues such as Shanghai Concert Hall (China), The Royal Danish Academy of Music in Copenhagen, as well as John F. Kennedy Center for the Performing Arts (Washington DC, US), Château de Fontainebleau (France), Scotch College Symphony Orchestra (Australia), and other high-profile institutions across the world.



Chia-Ling Chien, Cello



Cellist Chia-Ling Chien was appointed as the Associate Principal Cello of the San Diego Symphony Orchestra in 2008 by Music Director Jahja Ling, and she joined the Orchestra in 2009.

Ms. Chien was born in Taipei, Taiwan, and began playing the piano at the age of six and cello at the age of nine. Her first public cello performance was a year later at the age of ten, soon followed by her first honor of winning first place of the National Taiwan Youth Cello Competition at the age of 12. Her awards include: four years as first prize winner in the Taipei Cello Competition; second prize winner of the National Taiwan Cello Competition; second prize winner of the International Taipei Chopin Piano Competition; The Best Bach Performance Prize for Strings at the Corpus Christi International Competition; winner of the

Cleveland Institute of Music Concerto Competition; the Ellis A. Feiman Memorial Award in Cello; the Anna Sosenko Trust Foundation Award; and a Colburn Foundation instrument sponsorship.

As an active chamber musician and a recitalist, Ms. Chien has performed throughout the United States and Asia. Her festival appearances include the Pacific Music Festival; the Blossom Music Festival; the Aspen Music Festival and School; the Sarasota Music Festival; the Perlman Music Program; and La Jolla SummerFest. She has collaborated over the years with many musicians such as Gil Shaham, Vadim Repin, Itzhak Perlman, Augustin Hadelich, Olga Kern and Avi Avital.

Actively involved as an educator, Ms. Chien currently serves as Acting Professor of Cello at the University of San Diego. Every September, she also conducts a masterclass on both cello and chamber music at the SooChow University in her native country, Taiwan. Chia-Ling Chien is a graduate of The Cleveland Institute of Music, where she received both Bachelor and Master of Music degrees (2007, 2009). Her principal teachers are Desmond Hoebig, Stephen Geber and Michael Mermagen.

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