



Weds@7

Takae Ohnishi
harpsichord

Wednesday, January 27, 2010

7 p.m.

Conrad Prebys Concert Hall

w e d s @ 7

oct 7 redfishbluefish

november 4 soprano susan narucki

november 18 pianist aleck karis

december 2, 4 anthony davis's lilith : opera premiere

january 13 international contemporary ensemble

january 27 harpsichordist takae ohnishi

february 10 art of improvisation : trombonist george lewis

february 24 tone road ramblers featuring john fonville

march 31 art of improvisation : flutist james newton

april 21 sitar master kartik seshadri

april 28 palimpsest new music ensemble : déserts

may 12 bassist mark dresser : telematic music

may 26, 27, 28 to be sung : chamber opera premiere

tickets

\$25 general / \$1 student rush at the door

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Takae Ohnishi
Harpsichord

Prelude in D Minor J-H.d'Anglebert (1629-1691)

La Majestuese: Courante / La Sensible: Rondeau / La marche des Scythes
J-N-P.Royer (ca. 1705-1755)

Why ask you Anonymous

Worster Braules T. Tomkins Thomas (1572-1656)

The Fall of the Leafe M.Peerson (between 1571 and 1573-1650 or1651)

Passamezzo Galliard W. Byrd (1539or1540-1623)

Prelude / Caprice / Rio (1994) M. Asaoka (1956-)

~Intermission~

Tocatta D Minor BWV 913 J.S. Bach (1685-1750)
[Introduction] / [Adagio] / Thema / [Adagio] / Allegro

Fandango A. Soler (1729-1783)

Thanks to Mr. Laurent Planchon for providing his harpsichord for tonight's concert

(please turn off cell phones)

PROGRAM NOTES

J-H. d'Anglebert (1629-1691)

Unmeasured Prelude in D Minor

Jean-Henri d'Anglebert worked at the French court as the harpsichordist for Louis XIV, a position later held by his son. He made a major contribution to the evolution of French keyboard ornamentation. His collection *Pièces de clavecin* (Paris, 1689) established him as the major clavecinist before Couperin. It contains four suites (each with an unmeasured prelude and with dance movements). Typical of the period, his harpsichord suites include unmeasured preludes and all manner of dances. The free style unmeasured prelude came from 17th century French lute music, transferred to the harpsichord. His Unmeasured Prelude in D Minor is the most substantial and outstanding work among his preludes.

J.N.P. Royer (ca. 1705-1755)

La Majestuese: Courante / La Sensible: Rondeau / La marche des Scythes

Born in Turin, Italy, Joseph-Nicolas-Panrace Royer moved to Paris in 1725, and in 1734 became *maître de musique des enfants de France*, responsible for the musical education of the children of the king, Louis XV. In 1753 he acquired the prestigious position of music director of the *chambre du roi* (the king's chamber), and in the same year was named director of the Royal Opera orchestra. The Italian influence is clearly discernible in his music. Selected from *Premiere livre de pièces pour clavecin* (1746), *La Majestuese* aims at giving a faithful representation of a personal trait by punctuated rhythms. *La Sensible* combines poetic and beautifully gentle language, and *La marche des Scythes* borrows themes from his own operatic works, introducing great virtuosity.

Anonymous

Why ask you

T. Tomkins Thomas (1572-1656)

Worster Braules

M. Peerson (between 1571 and 1573-1650 or 1651)

The Fall of the Leafe

W. Byrd (1539 or 1540-1623)

Passamezzo Galliard

These pieces by British composers are selected from the *Fitzwilliam Virginal Book* which is a primary source of secular keyboard music from the late Elizabethan and early Jacobean periods in England. It takes its name from Viscount Fitzwilliam who bequeathed this manuscript collection to Cambridge University in 1816. It includes about 300 pieces dating from approximately 1562 to 1612 by John Bull, William Byrd, Orlando Gibbons, Giles Farnaby, among many others. As with

many keyboard manuscripts of the time, the pieces were not written for a specific instrument, and most sound happily on all contemporary keyboard instruments, including virginals, harpsichord, clavichord and chamber organ. Many pieces in the book are short, and they include character pieces with droll and memorable titles, as well as arrangements and variations of popular songs, dances or madrigals.

M. Asaoka (1956-)

From four pieces for harpsichord

Prelude / Caprice / Rio (1994)

About this composition, the Japanese composer Makiko Asaoka wrote, “During my childhood I had been in Rio de Janeiro for four years on account of my father’s business, so it may bear something of Latin rhythm in terms of the harpsichord. The last piece among all can be said an expression of my deep memories there. I shall be pleased if you could feel the beat all through your body.” This composition was written for and premiered in 1994 by harpsichordist Ms. Yoko Natsu.

J.S. Bach (1685-1750)

Toccatà D Minor BWV 913

[Introduction] / [Adagio] / Thema / [Adagio] / Allegro

The Italian term “toccatà” came from “toccare,” meaning “to touch”. It was first used around mid-sixteenth century in Northern Italy in the music for harpsichord and organ. The word “touch” refers to the performer touching the keyboard to check the condition of the instrument as well as its tuning by improvising musical phrases. It then grew to a more substantial piece of music exploiting the technical capabilities of the instrument.

J. S. Bach composed seven Toccatas in his early period. *Toccatà in D Minor* (BWV 913) consists of two fugues, with a slow middle section based on an expressive recurring melodic fragment. The first fugue begins with a subject first heard in the bass, then answered in the tonic by the soprano. This type of imitation is more commonly used in invention than fugue.

A. Soler (1729-1783)

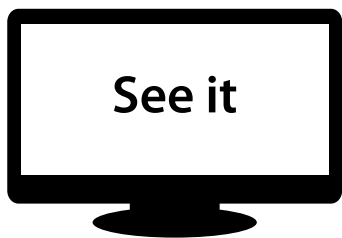
Fandango

Antonio Soler was born in Olot (Province of Gerona) in Spain. He took holy orders at the age of 23. Soler was maestro de capilla at El Escorial, and probably became its priest in 1757. His heavy load of duties allowed him to have only 3 hours of sleep each day. However, he was able to produce more than 500 musical works. The origin of the dance fandango is uncertain, but its name may come from the Portuguese word “fado,” meaning “destiny.” Soler’s *Fandango* is well-

known for its brilliance and virtuosity. The 462-bar long piece is based on an ostinato between the dominant and tonic. Over the ostinato, Soler composes a variety of improvisatory passages, including short melodic motives, virtuosic large leaps, chordal tremolos, arpeggios, chromatic scales, hand-crossing, syncopation, cluster-like chords, etc. Considering the harpsichord does not have dynamic change, his writing creates the effect of acceleration/deceleration and crescendo/diminuendo.

---*Program Notes by Takae Ohnishi*

HARPSICHORDIST TAKAE OHNISHI has performed extensively in major cities in the U.S. and Japan as a soloist, chamber musician and continuo player. She graduated from Toho Gakuen School of Music in Tokyo and holds degrees from the New England Conservatory of Music (M.M.) and Stony Brook University (D.M.A.). She has been the principal harpsichordist at Atlantic Symphony Orchestra, as well as a soloist and continuo player with Pro Arte Chamber Orchestra, Gardner Chamber Orchestra and Bach Collegium San Diego. She is a prizewinner at the International Early Music Harpsichord Competition in Japan. Her solo CD was selected as an International Special Prized CD by the leading Japanese music magazine Record Gei-jyu-tsu, and her recital was broadcast nationally in Japan on NHK TV program “Classic Ku-ra-bu.” Her teacher includes Arthur Haas, Peter Sykes, John Gibbons, Chiyoko Arita. Since 2007, she has been serving as Lecturer of Harpsichord and Baroque Chamber Music at the University of California, San Diego.



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