



*Takae Ohnishi*



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**UC San Diego**

Special Event/Japan

ArtPower presents

**Takae Ohnishi**

May 19, 2023 at 8 pm

Department of Music's

Conrad Prebys Concert Hall.

## Program

**Jacques Duphly (1715-1789)**

*Chaconne*

*La Forqueray*

Takae Ohnishi, *harpsichord*

**Johann Sebastian Bach (1685-1750)**

Sonata No. 3 in G minor for Viola da Gamba and  
Keyboard, BWV 1029

Vivace

Adagio

Allegro

Chia-Ling Chien, *cello*

Takae Ohnishi, *harpsichord*

**Antonio Vivaldi (1678-1741)**

Sonata in D minor, opus 1, no. 12, "La Folia" RV63

Zou Yu, Ai Nihira Awata, *violins*

Chia-Ling Chien, *cello*

Takae Ohnishi, *harpsichord*

Intermission

**Jean-Philippe Rameau (1683-1764)**

Clavecin Concert no.5 in d minor

La Forqueray: Fugue

La Cupis: Rondement

La Marais: Rondement

Lily Josefsberg flute

Chia-Ling Chien, *cello*

Takae Ohnishi, *harpsichord*

**Johann Sebastian Bach V**

*Brandenburg Concerto no. 5 in D Major, BWV 1050*

Allegro

Affettuoso

Allegro

Lily Josefsberg flute

Zou Yu, Ai Nihira Awata, TBA, *violins*

TBA, *viola*

Chia-Ling Chien, *cello*

PJ Cinque, *double bass*

Takae Ohnishi, *harpsichord*

## About the Program

### Chaconne in F Major

Jacques Duphly

Born January 12, 1715, Rouen

Died July 15, 1789, Paris

Jacques Duphly trained as both an organist and harpsichordist in his native Rouen, and while still a teenager he was appointed organist at several cathedrals in that area. But in 1742—at age 27—Duphly moved to Paris and gave up playing the organ in favor of the harpsichord. He was an immediate success in that city, where his playing was admired and where he gave harpsichord lessons to members of the nobility. Duphly appears to have been a modest and gentle person: a contemporary wrote that “in general his pieces are sweet and amiable: they take after their father.” Between 1744 and 1768, Duphly published four books of harpsichord pieces, and then a curious thing happened: he disappeared. He dropped out of sight, and twenty years later—in 1788—a music journal in Paris printed a query wondering if he was still alive. Duphly in fact died on July 15 of the following year, the day after the Bastille was stormed. He never married and left all his possessions to his manservant of thirty years.

The *Chaconne* in F Major was published in 1758 as part of Duphly’s third book of pieces for clavecin. It is a substantial work in three-part form, and in some ways it is remarkable for what it is not. A chaconne is a disciplined form in which melodic variations take shape over a steadily repeating ground bass, but Duphly’s *Chaconne* takes that form only as a starting point. It begins with stately music in F major, and gradually this becomes much more complex, speeding ahead first on triplets, then on rapid quarters, and often proceeding along sharp syncopations. At the center section Duphly moves into F minor, and the music continues to unfold with the same rhythmic complexity; Duphly requires some agile hand-crossings in this section. For the final section, the *Chaconne* returns to F major but not to the material of the opening section. Instead, the music continues to develop thematically and eventually concludes in unexpected brilliance.

### Sonata No. 3 in G Minor for Viola da Gamba and Keyboard, BWV 1029

Johann Sebastian Bach

Born March 21, 1685, Eisenach

Died July 28, 1750, Leipzig

A viola da gamba was—and still is, for that matter—a viol held between the legs when it is played. It is the counterpart of the viola da braccia, which was held beneath the chin or against the chest. Eventually the viola da braccia grew somewhat smaller and became the modern viola (its original name survives in the German word for viola: *Bratsche*). As a performing instrument, the viola da gamba essentially disappeared, to be kept alive only by enthusiasts for performances on original instruments, and most modern performances of Bach’s three sonatas for viola da gamba and harpsichord are given by cello with keyboard accompaniment.

It has been difficult to date the three sonatas Bach wrote for this combination of instruments. Are they from his years as Kapellmeister at the court of Anhalt-Cöthen (1717–23), when he wrote the greater part of his secular music and served a prince

who played the viola da gamba? Or do they come from his tenure as cantor at the Thomaskirche in Leipzig? No one is sure. Perhaps sensibly, the editors of *The New Grove Dictionary* throw up their hands and play it safe, noting that these sonatas were written sometime between 1720 and 1739. These sonatas are notable for the liberation of the keyboard part: no longer is it relegated to providing a simple bass line beneath the melodic instrument, and here the two instruments become equal partners in the musical enterprise.

In the first two sonatas, Bach adopted the sequence of movements of the Italian *sonata di chiesa*, or church sonata: slow-fast-slow-fast. But the Sonata in G Minor is the only one without an opening slow movement: Bach opts for a three-movement form, opening with a vigorous *Vivace*—the firmly-accented main theme here is somewhat reminiscent of the opening of his *Brandenburg Concerto No. 3*. The other two sonatas have an *Andante* slow movement, but here Bach sets the middle movement at a slower tempo: this *Adagio* attains a sort of nobility on its long-spanned melodic lines and steady accompaniment. The concluding *Allegro* seems at first to promise a fugue, but this is in fact very accomplished imitative writing, with the melodic line slipping smoothly between the stringed instrument and keyboard as each has the principal part, then steps back to echo the other.

### **Sonata in D Minor, Opus 1, No. 12, “La Folia” RV63**

Antonio Vivaldi

Born March 4, 1678, Venice

Died July 26/7, 1741, Vienna

In 1700 the Italian violinist-composer Arcangelo Corelli published as his Opus 5 a set of twelve sonatas for violin and keyboard. The last of these featured a set of variations on an old tune known as *La Folia* (sometimes spelled “Follia”), and these variations have become so famous that they are often performed as a separate work. The *La Folia* tune was already several hundred years old when Corelli used it for his variations. It appears to have originated in fifteenth-century Portugal, where it was originally a fast dance in triple time, performed so strenuously that the dancers seemed to have gone mad—the title *folia* meant “mad” or “empty-headed” (it survives in our usage as “folly”). Over time, this dance slowed down and became the famous theme we know today, and its solemn chordal progression and stately melody have made it irresistibly attractive as the basis for variations. Among the many other composers who have surrendered to its charm are Marais, Bach, Lully, Geminiani, Liszt, Nielsen, and Rachmaninoff.

Corelli’s set of sonatas quickly became popular, and in 1705—only five years after its publication—Antonio Vivaldi published in Venice his Sonata in D Minor, which offers a set of variations based on that same famous melody. Vivaldi originally conceived his opus 1 as a collection of trio sonatas scored for two violins and a continuo line that could be played by clavier or organ, but that continuo part may be taken by any bassline accompaniment. Vivaldi’s sonata, which remains firmly anchored in D minor, alternates fast and slow variations on the *La Folia* tune across its concise span.

## Clavecin Concert No. 5 in D Minor

Jean-Philippe Rameau

Baptized September 25, 1683, Dijon

Died September 12, 1764, Paris

We remember Rameau today as a harpsichordist and theoretician, but he would have been disappointed to learn that. He wished above all else to succeed as a composer of opera, and while he did not write his first opera, *Hippolyte et Aricie*, until he was 50, it proved a striking success, and he composed about twenty more over the next two decades. Only a very small number of these are produced today, and Rameau's modern reputation rests on his harpsichord music. These pieces—short, lively, and beautifully written for the instrument—are often in dance forms, but Rameau also wrote a number of pieces with evocative titles. Some of the latter are descriptive music (he wrote pieces about knitters, chickens, Indians, and so on), and some suggest specific moods (triumph, indifference).

In the early 1740s, as Rameau approached his sixtieth birthday, his composition of operas suddenly slacked off, and some have theorized that this may have been because of a dispute with the management of the Paris Opera. Rameau used this time to arrange a number of his keyboard pieces for chamber ensembles: his title *Pièces de clavecin en concerts* indicates that these are “concert” versions of works originally composed for keyboard during the 1720's. Rameau envisioned performances using viols and other instruments but understood that these chamber versions might be played by different combinations of instruments; they are performed on this program by an ensemble of flute, cello, and harpsichord. Rameau did not regard the *Pièces de clavecin en concerts* as chamber music in our modern sense (which involves musical parts of equal importance) but rather as music in which the keyboard retained its primacy and the other instruments were subordinate to it. Rameau published the *Pièces de clavecin en concerts* not in parts but in full score, arguing in the preface that this was “because not only must the three instruments blend but . . . the violin and viol must above all adapt themselves to the harpsichord, distinguishing what is merely accompaniment from what is thematic, in order to play still more softly in the former case.”

Rameau divided these short pieces into collections he called *Concerts*, and this program offers the fifth in that series. It consists of three brief pieces, each of which takes its title from the name of one of Rameau's contemporary composers in Paris. The first piece honors Antoine Forqueray (1671/2–1745), a brilliant bass viol player in the court of Louis XIV. The second takes its title from a distinguished family of musicians in Paris that included violinist Jean-Baptiste Cupis (1711–88) and cellist Francois Cupis (1732–1808). The last honors another bass viol player, Marin Marais (1656–1728).

The Clavecin Concert no. 5 assigns unusually prominent roles to the upper voices, which become equal partners with keyboard. *La Forqueray* begins as a fugue but develops its material non-fugally. After an athletic beginning—the fugue subject is built on an octave drop and return—the music flows more gently at a section marked *Gracieux*; Rameau offers his performers the option of repeating the entire movement. *La Cupis*—in binary form—is marked *Rondement* (“briskly”), but one is more struck by a grieving quality in this music. In *La Marais* (also marked *Rondement*), the music moves from the D minor of the first two movements to D major, and the Clavecin Concert No. 5 concludes brightly.

## Brandenburg Concerto No. 5 in D Major BWV 1050

Johann Sebastian Bach

Bach served as Kapellmeister at the court of Anhalt-Cöthen from 1717 until 1723, an unusually happy period for the composer. Prince Leopold was an enthusiastic and informed amateur musician who put the full resources of his court—including a seventeen-piece orchestra—at Bach’s disposal. Early in his tenure at Cöthen, Bach had journeyed to Berlin to order the construction of a new organ at Cöthen. While in Berlin, he played for Christian Ludwig, the younger brother of King Wilhelm I of Prussia; as a member of the royal family, Christian Ludwig enjoyed the official title of Margrave of Brandenburg. He expressed some interest (perhaps simply polite) in Bach’s music, and the composer promised to send him some. Bach, however, was in no hurry to get around to this, and it was not until several years later, in March 1721, that he finally sent off a handsomely-copied manuscript of six orchestral concertos—with a flowery letter of dedication—to the Margrave in Berlin. The manuscripts were later found among the Margrave’s papers (he apparently never had them performed), and the nickname *Brandenburg Concertos* was attached to them long after the composer’s death.

The *Fifth Brandenburg* is a true concerto grosso: a small band of soloists (the concertino) is contrasted with string orchestra and continuo (the ripieno). But in this concerto Bach avoids the expected combination of solo violins in the standard concerto grosso, instead offering an unusual set of soloists: flute, violin, and harpsichord. The flute in this case is the modern flute, the transverse (or horizontal) flute, and Bach gives the harpsichord so prominent a part that many feel that this is the first harpsichord concerto: the first movement brings a harpsichord cadenza of unusual brilliance and length (65 measures).

The *Allegro* opens with a joyous and vigorous orchestral outburst; the orchestra is unusual in that it has only one violin part, rather than the standard two. This movement features bright sounds—rippling trills and harpsichord runs—punctuated by the return of the opening refrain, though Bach often abbreviates this figure when it returns. Near the end of the movement comes the huge harpsichord cadenza; an earlier version of this concerto had a cadenza only 19 measures long, and Bach significantly lengthened it when he prepared the handsome presentation copy of the manuscript for the Margrave of Brandenburg.

The slow movement, marked *Affetuoso* (“affectionate” or “tender”) is a lovely chamber music interlude for the three soloists with continuo accompaniment, while the finale, marked *Allegro*, begins with fugal entries from the three soloists; as it proceeds, this dance-like movement shows some similarity to the gigue. All three soloists have music of high spirits and unusual brilliance in this movement.

Program notes by Eric Bromberger

## About the Artists

### 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 had been the former 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. Since she moved to San Diego in 2007, she has performed with Camera Lucida, Ritornello Collective and has appeared every year at the Echo Concert Series.

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 Club*.

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 where she runs UC San Diego Bach Ensemble. She also taught at the University of San Diego. As Music Director of the "Music at Green" concert series, she brought live performances to the patients at the Scripps Hospital. In 2011-12, Ms. Ohnishi served as Visiting Artist at the American Academy in Rome. She started being a board member at the San Diego Early Music Society in 2020.



## **Ai Nihira Awata, violin**

Violinist Ai Nihira Awata received her bachelor's degree and artist diploma from the Cleveland Institute of Music (CIM) and master's degree from the Yale School of Music. As a chamber musician she has performed as part of the Taos School of Music, Pacific Music Festival Quartet program, Music Academy of the West, Tanglewood Music Center, CIM Intensive Quartet Seminar and CityMusic Cleveland chamber music series. She has served as Concertmaster and Principal of the Pacific Music Festival Orchestra, Tanglewood Music Center Orchestra, Music Academy of the West Orchestra, Yale School of Music Orchestra, CIM Orchestra and CityMusic Cleveland. She has made solo appearances with the National Repertory Orchestra, CIM Orchestra and Orquesta Sinfonica Uncuyo. She was born in Tokyo, Japan, and started the violin at age four in Seattle, Washington, with Mihoko Hirata. She later moved to Los Angeles, California, where she studied with Margaret Shimizu, Richard Schwabe and Henry Gronnier at the Colburn School of Performing Arts.

Ai Nihira Awata's principal teachers also include William Preucil, Stephen Rose and Peter Oundjian. She won a full-time position in the violin section of the San Diego Symphony in 2019 after serving several years there as a long-term substitute violinist.

## **Chi-Yuan Chen, viola**

Taiwanese violist Chi-Yuan Chen holds the Karen and Warren Kessler Chair as Principal Viola of San Diego Symphony, a position he has held since 2014. Top-prize winner of both the 2000 Fischhoff Chamber Music Competition and the 2004 International Paris Viola Competition Ville d'Avray, Chen has already established himself as one of the leading violists in his generation. Because of his outstanding musicianship and contributions, Mr. Chen received the Henri Kohn award from the Tanglewood Music Center in 2000.

Prior to his arrival in the United States in 1998, Mr. Chen performed as principal violist with a number of orchestras in Taiwan including the Taipei Metropolitan Symphony, Taiwan String Orchestra, the Taipei Opera Symphony Orchestra and the Taipei Century Orchestra, among others. As a soloist, Mr. Chen performed concerti with the National Symphony Orchestra of Taiwan, the Taipei Civic Symphony Orchestra and the National Defense Symphony Orchestra.

As a guest artist, Mr. Chen has performed with numerous ensembles, including the Boston Chamber Music Society, Metamorphosen Chamber Orchestra and the Gardner Museum Chamber Ensemble in Boston, where he was the principal violist from 1999-2002. An advocate chamber musician, Mr. Chen has been performing with internationally renowned artists such as Yefim Bronfman, Colin Carr, Elliott Carter, John Corigliano, Toshio Hosokawa, Ani and Ida Kavafian, Yo-Yo Ma, George Perle, Paula Robison and Jean-Yves Thibaudet. He has also performed with members of American, Arditti, Brentano, Cleveland, Emerson, Guarneri, Mendelssohn and Miami string quartets.

A dedicated educator for the next generation, Mr. Chen's international teaching appearances in variable settings such as master classes, chamber music and concerto performances have been highly acclaimed. Over the years, he has successfully conducted numerous master classes in universities and music conservatories in Europe, Asia and North America. In 2009 Mr. Chen was invited to be Macau Youth Symphony's Overseas

Honorary Advisor, and his achievements and generous contributions to music education have been highly recognized by Governments of Macau and Hong Kong.

A founding member of the Great Wall String Quartet, which resides in Beijing's Great Wall International Summer Academy, Mr. Chen has regularly performed and toured extensively in Asian countries. As the only string quartet invited by UNESCO, the quartet has participated in a documentary film for the 2009 World's Heritage Festival—their DVD recording is in stock of the UN's library archive. The quartet has released their debut album *The Great Wall* in 2012. In 2013 the album was awarded "Best Performance in Classical Music" at the 24th Golden Melody Awards in Taiwan. In 2015 their second album, *Tango*, was awarded in the Best String Quartet at China's 11th HiFi Album Awards.

Mr. Chen holds a doctoral degree from State University of New York at Stony Brook; he also holds both a bachelor's and a master's degree from the New England Conservatory in Boston, where he received highest distinction in performance on both degrees. His teachers include Ben Lin, James Dunham, Martha Katz, Katherine Murdock and Nobuko Imai. Mr. Chen currently resides in San Diego where he is also a studio artist faculty of San Diego State University.

Chi-Yuan Chen performs on a Gasparo Bertolotti da Salo viola c. 1580 "ex-Ferir", which is on a generous lifelong loan made available to him by an anonymous donor.

### **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.

### **P.J. Cinque, double bass**

Double bassist P.J. Cinque joined the San Diego Symphony in 2015, having previously been a member of the Dayton Philharmonic Orchestra. In addition, Mr. Cinque serves as Assistant Principal Bass of the Chautauqua Symphony Orchestra and has performed with the Cincinnati Symphony Orchestra, the Los Angeles Philharmonic, the Utah Symphony and the City of Birmingham Symphony Orchestra. As an educator, Mr. Cinque served as the double bass professor at Capital University in Columbus, Ohio, and has given masterclasses at Northern Arizona University and Soochow University in Taiwan. A native of Long Island, he received his bachelor and master's degrees from The Juilliard School with further study at the University of Cincinnati College-Conservatory of Music. His principal teachers include Homer Mensch, Timothy Cobb, Albert Laszlo and Owen Lee. During his studies Mr. Cinque participated in the Pacific Music Festival and spent three summers at the Aspen Music Festival and School as an orchestral fellowship recipient.

Outside of the classical realm, P.J. Cinque passionately explores other genres of music as half of the bass duo Low Bros, which has performed in venues across the United States.

### **Lily Josefsberg, flute**

Lily Josefsberg was appointed piccolo of the San Diego Symphony in January 2022, having previously held the 3rd flute/piccolo position with the South Dakota Symphony. She has played with the New York Philharmonic, Baltimore Symphony, Kansas City Symphony, Columbus Symphony, Florida Grand Opera and Richmond Symphony, among other ensembles.

Originally from Ridgewood, New Jersey, Ms. Josefsberg earned her Masters of Music and graduate performance diploma in piccolo performance from Peabody Conservatory, where she was the teaching assistant and a student of Laurie Sokoloff. Her bachelors of Music in flute performance is from Boston University, where she studied under Linda Toote and John Heiss.

She attended the Aspen Music Festival, serving for three summers as the piccolo fellow under the primary tutelage of Nadine Asin. In 2019 she won the Walfrid Kujala International Piccolo Competition.

### **Xiaoxuan Shi, violin**

Recognized for her beautiful timbre, delicate playing and excellent musicality, Chinese-born violinist Xiaoxuan Shi is a rising star on today's classical music scene who enjoys a multi-faceted career as a soloist, chamber musician and orchestral musician. She joined the San Diego Symphony's violin section in summer 2022.

Xiaoxuan has won numerous international and national competitions including the Adelphi Young Artist Competition, Vivo International Music Competition in New York, Singapore International Violin Competition, Chengdu Guangya Invitational Violin Competition and the China National Violin Competition.

She has appeared as a soloist with the Adelphi Orchestra, MSM Chamber ensemble, Singapore Metropolitan Festival Orchestra and the Kids' Philharmonic in Singapore. An experienced orchestral player, she has served in leadership positions at the Hartford Symphony Orchestra, New Haven Chamber Symphony, Aspen Chamber Symphony, the Tanglewood Music Center Orchestra, the Apex Ensemble and Yale Philharmonia. She has performed at venues including Alice Tully Hall, Merkin Concert Hall, Singapore Esplanade Concert Hall, Victoria Concert Hall, Suntory Hall and the Shanghai Oriental Art Center.

Xiaoxuan began studying violin at the age of five and revealed her extraordinary musical talent at a very young age. When she was ten, her demonstration performances were recorded for China's best-selling "Children's Violin Tutorial" series. She was also selected to participate in the China-Germany cultural exchange program in 2009 and toured in Stuttgart, Munich and Salzburg.

Xiaoxuan completed her studies at The Juilliard School and Yale School of Music. She recently studied at the Manhattan School of Music with Glenn Dicterow and Lisa Kim.

### **Zou Yu, violin**

Originally from Shanghai, China, violinist Zou Yu has performed around the world and currently performs as a member of the San Diego Symphony. Her festival appearances include Verbier, Tanglewood, Aspen, Lucerne and more. From 2013–16, she was a member of the New Haven Symphony, and from 2016–17 she served as the Assistant Principal Second Violin of the San Diego Symphony. Throughout her professional career, she has had the privilege of performing at renowned venues including the Shanghai Concert Hall, John F. Kennedy Center for the Performing Arts, Markin Hall in New York City, Royal Danish Academy of Music in Copenhagen, Château de Fontainebleau in France and Scotch College Symphony in Australia. Ms. Yu completed her studies at the Oberlin Conservatory and Yale School of Music, with teachers Ani Kavafian, Milan Vitek, Glenn Dicterow, Lisa Kim and David Kim.

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Kathleen Hoang '25  
Kellie Huang '25  
Kaylie Lam '25  
Kristy Lee '23  
Julie Li '25  
Martica Manuel '26  
Alice Nguyen '26  
Anne Nguyen '25  
Niko Parker '24  
Kadie Qi '25  
Heidi Shin '25  
Hao Wang '24  
Angela Wu '24  
Sasha Zabegalin '24

### Media Assistants

Diego Pereya '26  
Kieran Vu '25  
Jules Yap '23

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As we move into the new ArtPower 2022-23 live arts season, the generosity of our donors quite literally helps make our performances possible. Our donors also get to enjoy valuable benefits, see more here: [bit.ly/artpower-benefits](https://bit.ly/artpower-benefits). Make a gift today by easily scanning the QR code.



Thank you for making ArtPower performances possible! All inquiries can be directed to our Associate Director of Development, [carolena@ucsd.edu](mailto:carolena@ucsd.edu).



# The Children of Willesden Lane

Wednesday, May 24 at 7:30 pm  
Epstein Family Amphitheater  
Free & open to the public—RSVP recommended

*The Children of Willesden Lane* is a critically acclaimed one-woman theatrical performance by concert pianist Mona Golabek. Adapted from her book, *The Children of Willesden Lane*, Ms. Golabek uses music to tell her mother's inspiring story of survival as a teenage Austrian Jewish refugee who pursued her own dream of becoming a pianist.



Epstein Family  
Amphitheater  
UC San Diego

USC Shoah  
Foundation

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Jewish Federation  
of San Diego

SD Public  
Library

# STEVE RILEY AND RACINES



**MAY 25 AT 8 PM | THE LOFT**

The late Dewey Balfa once said “A culture is like a tree, you have to water the roots, but you can’t go cutting off the branches every time the tree tries to grow”. Well, Racines (which means “roots” in French) both waters the roots and stretches outward. A collaborative project of five gentlemen who are all well-known Cajun musicians in their own right, Racines explores the varying musical traditions that call Southwest Louisiana home: Cajun music, Zydeco, blues, and more.



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