



UC San Diego
Division of Arts & Humanities
wednesday@7

UC San Diego's Department of Music presents

Midori Özgür Aydın

Conrad Prebys Music Center Concert Hall • October 1, 2014



XENAKIS

Dikhthas (1979)

ALFRED SCHNITTKE

Sonata No. 3 (1994)

1. Andante
2. Allegro (molto)
3. Adagio
4. Senza tempo (tempo libre, ma inquieto)

KAIJA SAARIAHO

Calices (2009)

1. Rubato, dolce
2. Lento. Misterioso
3. Agitato

Intermission

STEPHEN HARTKE

Netsuke (2011)

DAVIDOVSKY

Synchronisms #9 (1988)

JOHN ADAMS

Road Movies (1995)

- I. Relaxed Groove
- II. Meditative
- III. 40% Swing

Midori, Violin
Özgür Aydın, Piano

PROGRAM NOTES

ALFRED SCHNITTKE

(born 1934 in Engels, Latvia; died 1998 in Hamburg)

Sonata No.3 (1994)

Alfred Schnittke had a special affinity for the violin, an instrument that, to his ear, had a sound close to that of the human voice. His violin oeuvre spans almost his entire career, including three sonatas, four violin concerti, concerti grossi that prominently feature the instrument, as well as assorted solo works and miniatures, etc. Schnittke, a Russian Jew of German descent who converted to Catholicism, is generally described as a "polystylist" - a composer who brought various musical styles, past and contemporary, into complex combinations within a single work. Though that might give the impression that Schnittke's identity as a composer is indistinctive, on the contrary, his music is always identifiably unique, notable for its combination of cynical mood, simple yet dramatic presence, and emotionally gripping expression.

While his works invariably offer something new to explore, both for the listener and the player, and while his language is so much his own, given its multiple cultural and artistic influences, Schnittke can also be considered a type of "classicist". Schnittke's musical education began in Vienna, where his family was living when he was a boy, and he considered himself to be a musical child of the Germanic masters, Bach, Mozart, Beethoven, Schubert, rather than the Russian romantics Tchaikovsky and Rachmaninoff. Schnittke learned from Shostakovich, particularly in terms of how a modern, Soviet composer might relate to musical history, but his mature sound world answers to his own, complex, worldly perspective.

Just as the 1953 *Fuga*, for solo violin, was one of Schnittke's first published compositions, the *Violin Sonata No.3* lists among his last works. Repeating

the form of his first violin sonata, this final sonata, from 1994, is written as a *sonata da chiesa* ("chiesa" meaning "church"), a slow-fast-slow-fast format following baroque and classical practices. For the borrowing, Schnittke's sonorities are his own. They can at times be simple, but his music never allows for easy listening. Cynicism, discomfort, passion, and dark nostalgia, imbued with almost irksome humor, co-exist throughout.

Alfred Schnittke's later years were troubled by a series of near-fatal strokes, rendering him partially paralyzed. The physical act of writing became a great challenge and, as a result, this late sonata's score is sparsely notated for both instruments. It is sometimes so spare, with extremely sporadic markings, that players have to interpret broadly, based on their knowledge of the Schnittke style. The pitches sound to the ear as though they were leaping across registers, but in fact he employs step-wise motions, akin to a chromatic scale, which through skipping registers sound anything but simple.

First movement: Basically a series of ascending lines played on the violin that escalate in speed, leading to an increase in tension, while the piano accompanies with dissonant chords. Quarter-tones create an uncomfortable dissonance, as notes glide from one to the next, causing the notes to feel "stretched" and maximized, another manner of increasing intensity.

Second movement: An almost Prokofiev-like spirit sounds throughout, wicked mischief tempered by a sense of innocence. Rhythmically jaunty and sprightly, the mood is both comical and dark-humored. The entire movement consists, almost exclusively, of short, articulated notes.

Third movement: The most somber and romantic of the four movements, this is the section of the sonata in which the two instruments give their strongest sense of being in dialogue with each other. The movement's general mood is of quiet passion; its underlying nostalgia never sugar coated.

Fourth movement: Schnittke marks this movement “Senza tempo,” the suggested “lack” of tempo creating a quiet tension. Outbursts of energy increase in intensity all the way to the work’s conclusion, those outbursts finally ceding into a nonstop, high-pitched intensity. The movement’s beginning is almost inquisitive, whereas its climax is unforgettingly unrelenting and definitive. The music’s irregularity, its unmooring from time, leaves its listeners with a mood of profound unease and nervousness.

Alfred Schnittke's *Violin Sonata No.3* was dedicated to the violinist Mark Lubotsky, who premiered it with the pianist Irina Schnittke in Moscow on October 10, 1994.

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KAIJA SAARIAHO

(born 1952 in Helsinki; currently lives in Paris)

Calices (2009)

The sound world of the Finnish composer Kaija Saariaho is identifiably unique, taking the listener to a world of elegant mystique. As one of most decorated living composers, especially prized for four sensually evocative operas, Saariaho has received awards including the Polar Music Prize, the Grawemeyer Award, and a commission from the Koussevitzky Music Foundation. Born in Helsinki and now living in Paris, her early musical training began at the Sibelius Academy on both the violin and the piano. Her tonal language is influenced by her study of electronics at the French new music institute IRCAM, and a large number of her works combine traditional instruments with computer-manipulated and created sounds. She has also written completely for electronics or for traditional instruments alone, but her musical sonorities invariably evoke the sonic capacities of computerization.

Calices, written in 2009, was commissioned by the Reina Sofia Music School, of Madrid, Spain. To honor the school’s director, a financial gift secured a number of commissions for Spanish and international composers to write for Reina Sofia’s talented student musicians. The goal was to encourage the school’s young artists to connect to the music of their time, and commissioned composers were allowed total freedom in determining the length, instrumentation, and format their work was to take. Saariaho chose to re-work portions of her 1994 violin concerto, *Graal Théâtre*, which had been premiered by its dedicatee, Gidon Kremer, with Esa-Pekka Salonen leading the BBC Symphony during the 1995 Proms.

The *Graal* concerto was inspired, in part, by a series of ten plays, the *Graal Théâtre*, by Florence Delay and Jacques Roubaud. The plays retell the epic story of King Arthur, the Knights of the Round Table, and the Holy Grail. The cycle begins with the conflict of Joseph of Arimathea and Merlin. That conflict, which is symbolic of two opposites, of the delicate and spiritual (also suggested in the work’s title by “Graal,” i.e. the Grail) versus the profane and physical, i.e. real and tangible, and perhaps superficial at times (as represented by “Theatre” in the title), is mirrored in the construction of *Calices*.

It is worth noting that Saariaho’s much performed opera, *L’amour de loin* - “love from afar” - is set in medieval times, also evoked by *Graal Théâtre* and *Calices*. She explores the mystery of times so different from today’s world by plunging listeners into music inspired by cybernetics, thus the ultramodern transporting modern imaginations to very different realities, in this case to a lost time when magic was key to life.

In *Calices* - the word means “chalices,” or goblets, as was the Holy Grail - a three-movement work totaling about 15 minutes, static sections contrast with rapidly moving, “active,” linear-note (scale-like) areas. The dialectic of stasis versus activity is paralleled by a contrast of the “smooth” and “noisy,”

established in this work by several special bow techniques. For the quiet, *sul tasto* is often utilized, while the impetuous sections are distinguished by - extreme - *ponticello* and a prominent tremolo. Saariaho's use of harmonics provides added eeriness and dreaminess. Throughout, the rhapsodic handling of the musical materials - in a somewhat post-serialist manner - enhances Saariaho's various instructions to either pick up intensity or to calm down.

Beyond the walls of the Reina Sofia Music School, *Calices'* professional premiere was given in Hamburg, in November 2009, as part of NDR's Das Neue Werk, Norddeutscher Rundfunk's contemporary music series, by violinist Carolin Widmann and pianist Dénes Várjon.

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STEPHEN HARTKE

(born 1952 in New Jersey, USA; currently lives in California)

Netsuke (2011)

Stephen Hartke, a master of a range of compositional styles, is one of the most respected American composers of his generation. He does not follow trends or fit into the mold of any compositional school, and his influences are as widely varied as bebop, Stravinsky, and medieval music. Each of his works is unique unto itself, not resembling his other compositions. Thus there is no "signature style" for Hartke, making the experience of hearing his works as intriguing as it is satisfying, both intellectually and emotionally. The pluralism of his influences and styles is truly wondrous.

Netsuke, written in 2011, is a set of six short movements inspired by Japanese artifact sculptures. "Netsuke" are miniature carved figurines that date to 17th century Japan; from functional beginnings they developed into far more artistic, aesthetically inspired objects. They were used to fasten a small bag,

in which a person could keep personal belongings, onto a kimono's sash or obi. While originally serving that utilitarian purpose, over time netsuke became rather elaborate in design and construction. They were typically made from delicate materials such as ivories and lacquer, while the subjects they depicted often derived from Japanese folklore.

Hartke's composition, Netsuke, is inspired by six figurines in the permanent collection of the Los Angeles County Museum of Art. They are, in order:

1. Tengu, the shapeshifter that feeds on the falsely holy.
2. Tadamori and the Oil-thief.
3. Tanuki playing the samisen.
4. Baku, the monster that devours nightmares.
5. Demons carrying a rich man to hell.
6. Jewel of Wisdom with mountain pavilions.

The following is excerpted from Hartke's own notes on the piece:

"In the first movement, a tengu, a hawk-like goblin, takes on the appearance of a monk to lure a religious hypocrite to his doom. The second carving, Tadamori and the Oil-Thief, is a wonderfully kinetic depiction of a midnight scuffle between a samurai and a poor servant whom he has mistaken for a thief.

A tanuki is a raccoon-like creature thought to have the power to change its appearance. In this small sculpture one is seen dressed in a robe quietly playing the samisen. In my piece, I found myself thinking of the samisen duels that one frequently hears in Japanese theatrical music. While quite fearsome looking, with the head of an elephant and a lion's mane, the baku is a shy creature that performs the useful service of protecting sleepers from nightmares.

In the carving that inspired the fifth movement, a rich man has apparently set off on a journey, but instead of being carried by his usual bearers, seven demons have hijacked his sedan chair and gleefully cart him down to Hell.

The final netsuke shows a serene mountain landscape intricately rendered in a water-drop-shaped piece of ivory. Gnarled wind-blown trees and the verandas of handsome pavilions can be discerned through the mist."

Netsuke is a composition of considerable humor and great craftsmanship. While the music hints of the origins of its inspiration - some sense of the "oriental" - it never sounds gimmicky or anything less than tactful. Hartke's writing for both the violin and piano is extremely inventive and imaginative. He never falls back on convention, his work proving that long-held notions of what constitutes "good" sound can in fact be redefined. Each movement's tone nimbly reflects the characters being portrayed, rather than merely adhering to (typically Western) conceptions of correctly pleasant musical beauty.

The first movement, Tengu, opens with a mischievous, speedy piano run, distinguished by a wide registral disparity between the two hands. The violin enters over these quick notes with chordal, chorale-like gestures. The roles reverse in the middle of the movement, with the violin taking on the fast notes, and the piano the chords. Toward the end of the movement, mischievousness wins out, the music finally disappearing as though it were smoke.

Tadamori: Extremely fast notes from both instruments - almost frantic in character - begin this movement. The music is technically challenging for each instrument, owing to its speed and to the regularly changing (rather unconventional) meter, both factors posing ensemble issues. The influence of jazz can be discerned at times (a Hartke hallmark). In contrast to the movement's two earlier sections, murmuring and whispering characterize its final portion. The glissandi, portamenti, and quarter tones called for in the violin part all contribute to this effect.

Tanuki: This movement is notable for its unusual special effects, and is perhaps the most "oriental" in its feel. The entire main section requires the violinist

to play various types of pizzicato, including Bartókian and plucking the strings, not with a finger but with a guitar pick. This latter closely resembles the sound of the shamisen (a three-string traditional Japanese instrument, held to be played like a guitar). For the pianist, the very opening of the movement requires hitting of the strut inside the piano.

Baku: The composer asks for a noise-like, garish tone to portray a monster devouring and savoring dreams, the gnashing, highly evocative music depicting this creature saving humans from their own nightmares.

Demons: Demons swagger, then proceed to take a rich man on a ride to Hell - but at the end, it is as if nothing ever happened. The commotion of a hair-raising run to the other world, evinced with jazzy and improvisatory flair, is exciting and memorable, demanding the utmost virtuosity from both instrumentalists. Gestures and expressions are exaggerated to grotesque dimensions, to make the composer's point.

Jewel of Wisdom - particularly after the heat of the previous movement - is a picture of serenity, calm and contentment, yet it is also haunting and mystical. The movement's opening, played by piano alone, is in complex meter, but because of its slow-moving quality, it feels almost completely free and non-metered. The harmonies are rich and luscious.

Commissioned by the McKim Fund, Netsuke was given its premiere in 2011 by Matt Albert and Lisa Kaplan, both members of the new-music ensemble eighth blackbird, at the Library of Congress.

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MARIO DAVIDOVSKY

(born 1934 in Argentina)

Synchronisms No. 9

Mario Davidovsky wrote *Synchronisms*, a set of twelve compositions, between 1963 and 2006. Each piece features a pre-recorded tape of electronics composed by Davidovsky to “synchronize” with the live performance of an acoustical solo instrument or an ensemble. (The sixth of the series, scored for piano and electronics, was awarded the Pulitzer Prize for Music in 1971.)

Davidovsky originally hails from Argentina, coming to the United States in 1958 to study at the Berkshire Music Center (now Tanglewood) with two profoundly different composers, Aaron Copland and the modernist mandarin, Milton Babbitt. Both championed his work, Babbitt helping the young man find a position at the pioneering Columbia-Princeton Electronic Music Center. Davidovsky found a home at the center, serving it as its Director between 1981 and 1993, and the pre-recorded parts of the *Synchronisms* series are indeed products of this highly regarded electronic musical lab. He wrote the first eight of the *Synchronisms* in a dozen years, after that abandoning electronics for well over a decade, during that time only writing for traditional instruments. Davidovsky returned to his “electroacoustic” work in 1988, with *Synchronisms No. 9*, for violin and tape. The last four of the *Synchronisms* series are, in fact, the only compositions employing electronic sounds that Davidovsky has written over the last forty years.

Nonetheless, the *Synchronisms* are historically significant for their brilliance in marrying two profoundly differing sound worlds, one of “acoustic” instruments, played “in real time,” by live musicians, and the other of electronic sounds, created by computers and taped. Davidovsky’s genius has been in writing idiomatically for both types of forces, while making his live and taped music fir

together in an alert, compelling manner. Davidovsky has always been keen on melding sounds that seem to be rooted in rather different places. His works seem, to me, to be extremely elegant and sincere, always respectful of their instruments’ basic characters and capacities.

Synchronisms No. 9 is a duo for violin (the instrument Davidovsky studied in his youth) and electronic sounds. This ninth of the *Synchronisms* succeeds, as do its mates, in sounding like the latest advance in classical music, not a departure from that tradition. The wonder of *Synchronisms No. 9* may lie in how “normal” a piece of music it actually is. Davidovsky’s rhetoric is certainly modern, but he is doing what composers have always done, telling a coherent musical story, not merely providing a showcase for unusual sounds. (As such, the title, *Synchronisms No. 9* – that plural – is something of a misnomer. The work is one unified whole – seemingly one extended “synchronism” – not a grouping of gestures.) This is a finely wrought composition, a pensive, sensitive work, typified by gracious interplay between the violin and electronica.

A violinist’s challenge in interpreting Davidovsky’s work lies in establishing a functional ensemble between the instrument and the tape. Despite the seeming paradox of a live musician engaging in dialogue with the tape of a machine, the electronic sound should be considered nothing less than an instrument. Both parts are conceived to blend and interact with each other. However, once the tape begins, it is unchangeable. No adjustments can be made. Yet, there is something so collaborative about playing the acoustical part around the tape.

JOHN ADAMS

(born 1947 in Massachusetts)

Road Movies (1995)

The American composer John Adams has long been recognized as a leading light of his generation. His most prominent works have often featured incendiary historical and cultural elements, frequently provoking political and social controversy. Still, it is his musical excellence that keeps Adams on the forefront of the contemporary music scene, his compositions exciting aficionados of the new, while finding popularity with a wide range of music lovers.

Amongst many symphonic, operatic and large-scale works, *Road Movies*, commissioned by the Library of Congress and premiered at the Kennedy Center (by the violinist Robin Lorentz and pianist Vicky Ray) in 1995, is still something of a rarity in the Adams oeuvre. After earlier compositions in a "minimalist" style, employing a strict pulse while stressing harmonic progression, Adams discovered a personal gateway into deliberately melodic writing in the early 1990s, an approach he felt more suited to composing for chamber groupings. Nevertheless, his chamber works strike us as quintessential John Adams, the more lyrical passages rich in sentiment and hauntingly beautiful, setting off music of remarkable wit, that spins, sways, croons and jives.

Adams refers to *Road Movies* as "travel music," and in fact the composition brings to mind an American road trip, much as that kind of experience has been conveyed in so many classic films. The first and third movements both proceed in essentially perpetual motion, each utilizing a rocking, or a swinging rhythm, illustrating the beat of driving on the open road. Adams's distinctive minimalist techniques are in evidence throughout the work, as he delights in repeating specific rhythms over and over. It must be noted, though, that Adams throws

in "tricks," little gestures that grind his music's gears, to enliven the musical journey by momentarily thwarting his listeners' expectations.

The first movement develops in a layering pattern, building upon an initial picture with new, repeating fragments manipulated to create an increasingly dense overall statement. Off-rhythms within the larger regulated tempo have a humorous, rather than confusing, effect. The irregularities in this music do not come from complex meter changes, but instead are crafted to be on and off beats in a rather asymmetrical pattern.

In the second movement, the mood turns contemplative, in the style of the blues. The violin's lowest string, the G, is tuned a whole step lower to make it an F pitch. Since the tonality centers on the G-key in this movement, the F is a 7th pitch going upwards from G (or in reverse a step below the G). This focus on the 7th pitch is a typical characteristic of the blues, and is specifically known as the "Blues 7th". The lowered G string creates a looser kind of sonority for the instrument, giving the movement a sense of languid nonchalance. This quiet attitude is in clear contrast to the two outer movements, which are defined by rhythmic jauntiness and percussive articulation.

The title of the final movement, *40% Swing*, refers to the computer setting on a MIDI. The violin and piano swing side-by-side, sometimes in full concert with each other, at other times more independently. Adams describes the third movement as "for four-wheel drives only" and the listener just needs to hang on for this wild ride. Ever so intense for the players, the movement giggles all the way to the end.

(April 2008/rev. July 2014)

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Midori

In the 2014-2015 season, the 32nd of violinist Midori's professional career, she will play the world premiere of a new work by Johannes Maria Staud - Oskar (Towards a Brighter Hue II), Music for Violin, String Orchestra and Percussion - at the Lucerne Festival and the Vienna Konzerthaus; she will make two new recordings, one of Bach solo sonatas and partitas (for Onyx) and one of DoReMi, the violin concerto by Peter Eötvös (for Naïve); she will continue her community engagement work in Japan and throughout the U.S., while doing her usual complement of recital, chamber music, and concerto appearances throughout the world. In another highlight of 2014-2015, Midori will conduct a week-long festival at Tokyo's Suntory Hall, which will feature four concerts, each with a different program. The week will include a presentation by children with physical and developmental challenges from her Music Sharing organization; a concert featuring Midori playing four complete violin concertos; two recitals (one of new music, one of standard repertoire) with pianist Özgür Aydin, and more. She is particularly excited to be recording one new violin concerto (the Eötvös) and playing the world premiere of another (the Staud) in the same year. Midori has been given the prestigious title "Artiste étoile" by the Lucerne Festival, which co-commissioned the Staud concerto along with the Lucerne Symphony Orchestra, Vienna Konzerthaus, and the Vienna ORF Radio Symphony Orchestra. The world premiere will be performed with James Gaffigan conducting the Lucerne Symphony Orchestra, on 27 August 2014.

Today Midori is recognized as an extraordinary performer, a devoted and gifted educator, and an innovative community engagement activist. In recognition of the breadth and quality of her work in these three entirely separate fields, in 2012 she was given the prestigious Crystal Award by the World Economic Forum in Davos, was elected to the American Academy of Arts & Sciences, and was awarded an honorary doctorate in music by Yale University. In 2007, she was named a Messenger of Peace by U.N. Secretary-General Ban Ki-moon. In essence, over the years she has created a new model for young artists who seek to balance the joys and demands of a performing career at the highest level with a hands-on investment in the power of music to change lives.

Named Distinguished Professor of Music at the University of Southern California in 2012, Midori works with her students at USC's Thornton School, where she is also Jascha Heifetz Chair. Midori thrives amidst the challenges presented by her full-time career as educator at a major university. To these commitments she adds a guest professorship at Japan's Soai University, and substantial periods of time devoted to community engagement work.

Midori's involvement with community engagement began in earnest in 1992. Then just 21 years of age, she started an organization to bring music to underserved neighborhoods in the U.S. and Japan. What started with just individual personal appearances by Midori in classrooms and hospitals has blossomed over the last 22 years into four distinct organizations, whose impact is felt worldwide. The underlying idea inspiring Midori's community engagement work is that the joy of music should be available to all.

Because people in wealthy or privileged circumstances have easy access to the performing arts, Midori's organizations focus on bringing music to the less fortunate. Since 1992, Midori & Friends has enhanced the lives of over 225,000 New York City children who have little or no access to the arts,

through high quality music education that nurtures their creativity and self-confidence (www.midoriandfriends.org); Partners in Performance offers recitals by Midori and others to chamber music lovers in small communities throughout the U.S. seldom visited by established touring artists (www.pipmusic.org); Orchestra Residencies Program brings a week-long residency by Midori to two U.S. youth orchestras with winning applications each year (www.gotomidori.com/orp/); and Music Sharing provides both traditional Japanese music and Western classical music performances and workshops to children in schools, hospitals and institutions; it also provides learning opportunities in Japan and Southeast Asia for young artists (chosen by audition from all over the world) who are interested in community/music engagement work (www.musicsharing.jp). Both Orchestra Residencies Program and Music Sharing also conduct satellite programs with Midori internationally, in such countries as Costa Rica, Myanmar, Bulgaria, Mongolia, and Cambodia.

Midori's enthusiasm for playing and supporting the music of our time has blossomed into a significant and ongoing commitment. Over the years she has commissioned works for a great variety of forces. Over all, the individuals Midori has sought out to create new repertoire for the violin represent an impressive array of some of the most talented of today's composers, including Lee Hyla, Rodion Shchedrin, Krzysztof Penderecki, Derek Bermel, Brett Dean, Einojuhani Rautavaara, Michael Hersch, Pierre Jalbert, Peter Eötvös, and now Johannes Maria Staud.

Midori's two most recent recordings join an already extensive discography on two other labels, with fourteen recordings on Sony Classical and two on Philips. In 2013, Finnish label Ondine featured Midori in a rare recording of Paul Hindemith's violin concerto, in collaboration with the NDR Symphony Orchestra and conductor Christoph Eschenbach, which won a Grammy for Best Classical Compendium. Later in the season the British label Onyx released a recital program by Midori with pianist Özgür Aydin in sonatas for violin and piano by Shostakovich, Janáček, and Bloch, which was nominated for an International Classical Music Award.

In 2004, Midori joined the ranks of published authors with the release in Germany of a memoir titled *Einfach Midori* (Simply Midori) for the publisher Henschel Verlag. It was updated and reissued in German-speaking territories in 2012.

In 2000, Midori received her bachelor's degree in Psychology and Gender Studies at the Gallatin School of New York University, graduating magna cum laude, and in 2005 earned her Master's degree in Psychology, also from NYU.

Midori was born in Osaka, Japan in 1971 and began studying the violin with her mother, Setsu Goto, at a very early age. Zubin Mehta first heard Midori play in 1982, and it was he who invited her to make her now legendary debut - at the age of 11 - at the New York Philharmonic's traditional New Year's Eve concert, on which occasion she received a standing ovation and the impetus to begin a major career. Today Midori lives in Los Angeles. Her violin is the 1734 Guarnerius del Gesù "ex-Huberman." She uses three bows - two by Dominique Peccatte, and one by Paul Siefried.



Özgür Aydın

Turkish - American pianist Özgür Aydın made his major concerto debut in 1997 in a performance of Brahms' Piano Concerto No.1 with the Bavarian Radio Symphony Orchestra. In the same year, he won the renowned ARD International Music Competition in Munich and the Nippon Music Award in Tokyo – recognition that has since served as the basis for an active and diverse international performing career. He is also a laureate of the Cleveland International Piano Competition.

Mr. Aydın has appeared as soloist with numerous orchestras in Germany and Turkey, as well as with the BBC Concert Orchestra London, the Simon Bolivar Youth Orchestra of Venezuela, Slovak State Philharmonic and Canada's Calgary Philharmonic. Frequently invited to summer music festivals, he has appeared at Salzburg, Schleswig-Holstein, Rheingau, Ravinia and Edinburgh. He is a guest at many prestigious venues including New York's Carnegie Hall, London's Wigmore Hall, Munich's Herkulesaal and Tokyo's Suntory Hall.

Mr. Aydın has made recordings of solo piano works by Beethoven, Schumann, Chopin, Liszt and Rachmaninov for the European labels Videal and Yapi Kredi. His performances of the complete cycles of Beethoven's 32 piano sonatas and 5 concertos as well as Bach's Well-Tempered Clavier have been highly praised by the critics.

He is also a dedicated chamber musician, he enjoys recurrent collaborations with violinists Midori and Kolja Blacher, violist Naoko Shimizu and members of the Berlin Philharmonic. A new recording with Midori consisting of works by Bloch, Janacek and Shostakovic was released in fall 2013 on Onyx Classics.

Born in Colorado, USA to Turkish parents, Mr. Aydın began his music studies with Prof. Kartal at the Ankara Conservatory in Turkey. He subsequently studied with Peter Katin at the Royal College of Music in London and with Prof. Kammerling at the Hanover Music Academy. He has also received valuable instruction from artists such as Tatiana Nikolaeva, Andras Schiff.

Mr. Aydın lives in Berlin. His website is ozguraydin.com

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FALL 2014 - MUSIC EVENTS

WEDNESDAYS @7

UC San Diego's Premiere New Music Series

Wednesdays@7 continues the mission of experimentation and innovation set forth in 1967 by Department of Music founders Will Ogdon, Robert Erickson, and Thomas Nee.

The Talea Ensemble with Susan Narucki

Conducted by James Baker, the evening will feature Rand Steiger's *A Menacing Plume* and Aaron Helgeson's *Poems of Sheer Nothingness*, Susan Narucki, soprano.

October 22, 2014

Palimpsest: Concertos! for Clarinets, Harp, & Piano

Curated by Aleck Karis, featuring Donald Martino's *Triple Concerto*, Lei Liang's *Harp Concerto*, and the premiere of a new commission by Yvonne Wu.

November 19, 2014

The Department of Music also presents

Mark Dresser, bass & Joey Baron, drums

Tuesday, October 14, 2014 • 8:00 p.m.

Architeuths Walks On Land: The Surveyors

Amy Cimini, viola & Katherine Young, bassoon

Sunday, October 19, 2014 • 7:00 p.m.

red fish blue fish

UC San Diego's lauded percussion ensemble under the direction of Steven Schick

Tuesday, October 28, 2014 • 7:00 p.m.

Chamber Music Recital

featuring Robert Zeligman and friends

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International Contemporary Ensemble

featuring Rand Steiger's *Coalescence Cycle*

Thursday, December 11, 2014 • 7:00 p.m.

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A black and white photograph of a city skyline at night, with numerous skyscrapers illuminated and their lights reflecting on the water in the foreground. The sky is dark, and the water shows a soft, blurred reflection of the city lights.

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