**upcoming concerts**

**Monday, March 9, 2015**
Schoenberg: Verklärte Nacht
Tchaikovsky: Piano Trio in A minor

**Monday, March 16, 2015**
Brahms: Sonata for Cello and Piano in F Major, Op. 99
Myriad Trio (Program TBA)

**Monday, April 13, 2015**
Brahms: Sonata for Viola and Piano in F minor, Op. 120, No. 2
Messiaen: Quartet for the End of Time

**Monday, April 27, 2015**
Myriad Trio
Program TBA

**Monday, May 11, 2015**
Brahms: Sonate für C minor, WoO 2 for Violin and Piano
Granheim: Piano Quintet No. 2 in B minor, Op. 63
Brahms: Piano Quintet in F minor, Op. 34

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**camera lucida**

Chamber music concerts at UC San Diego
2014-2015 season
Sponsored by the Sam B. Ersan Fund at the San Diego Foundation

**Tuesday, February Seventeenth**
Two Thousand and Fifteen
7:30pm
Lied ohne Worte in D Major, Op. 109
for cello and piano

Sonata for Cello and Piano in E Minor, Op. 38
Johannes Brahms (1833-97)

*Allegro non troppo*

*Allegretto quasi Menuetto*

*Allegro*

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**interruption**

Quintet for Piano and Strings in A Major, D.667
Franz Schubert (1797-1828)

*The Trout*  
*Allegro vivace*  
*Andante*  
*Scherzo-presto*  
*Andantino*  
*Finale—Allegro giusto*

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For more information about tickets, contact the San Diego Symphony ticket office at 619.235.0804 or via the web at: http://www.sandiegosymphony.org/concerts/calendar/cameradlucida.aspx

Tonight’s concert will be broadcast Saturday, February 28th at 7 pm on KPBS-FM 89.5 or streaming at kpbs.org

Artistic Director - Charles Curtis  
Executive Coordinator - Colin McAllister  
Program notes - Lukas Schulte  
Recording engineer - Tom Erbe  
Production manager - Jessica Flores

For more information: http://www.cameralucidachambermusic.org

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Turkish pianist Özgür Aydın made his major orchestral debut in 1997 in a performance of Brahms' Piano Concerto No. 1 in D minor with the Bavarian Radio Symphony Orchestra. In the same year, he was 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. Mr. Aydın has appeared as soloist with numerous orchestras in Germany and Italy, 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, Ravina and Edinburgh. Born in Istanbul to Turkish parents, Mr. Aydın began his music studies at the Ankara Conservatory in Turkey. He subsequently studied with Peter Katin at the Royal College of Music in London and with Karl-Heinz Kammerling at the Hanover Music Academy. Özgür Aydın lives in Berlin. His website is www.ozguryadin.com.
What is a song, exactly? There is a gentle conceptual thread that runs through the music on tonight's program in much the same way a melody animates a song. Each of the works touches on the idea of song in its own distinct fashion: from the use of Schubert's own iconic tune as the theme of a set of variations, to the homage paid to soaring melody in Mendelssohn's Song Without Words, to the lyrical vocal quality of the cello in Brahms' Sonata, Song—even in the absence of the literal act of singing—is offered as a narrative that might tether these pieces to one another in experience and memory.

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**Felix Mendelssohn—Lied ohne Worte in D Major, Op. 109**

Mendelssohn's *Lieder ohne Worte* (Songs Without Words) are a series of short, solo piano compositions written between 1829 and 1845. There are 8 volumes of the *Lieder*, each containing six pieces. These works testify to the increasing popularity of the piano in 19th-Century domestic life, as they are, virtually all of them, melody-driven and playable by amateurs. One further *Lieder ohne Worte* exists: the D Major Op. 109, written in 1845, for cello and piano. This single piece stands as something of an anomaly: not only is it the one work with this title in Mendelssohn's output scored for something other than piano solo, but it is also the only one in this genre that is dedicated to a specific performer. This piece is dedicated to the French cellist, Lisa Christiani, one of the few women cellists virtuosos in Mendelssohn's time. The work is in a large ternary form: a soaring thematic idea in D major is the basis for the first section, which then moves to an agitated middle portion in d minor. An extended transition leads back to an altered return of the original melody, ending with a dramatic ascent into the cello's upper register at the finish.

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**Johannes Brahms—Sonata for Cello and Piano in E Minor, Op. 38**

There is a small transitional theme in the first movement of Brahms' E minor Cello Sonata, that a devotee of his music might recognize as coming from the Op. 25 Piano Quartet. This tiny detail is actually powerful representatively, as this entire sonata is the product of a stock of influence high enough to make the composition of the figurative "absolute music" in the 19th-Century tenous. This sonata—the first of Brahms' sonatas—is perhaps the best musical example of the "Third's Trio" (Bach, Beethoven, Brahms) one might name, as all three composers figure in its design. The piece combines an approach to motivic and contrapuntal processes from Bach with the projection of those processes onto key relationships and large-scale forms taken from Beethoven, and yet the ardent, passionate lyricism could never be mistaken for anything other than Brahms' own authentic voice. The first two movements were written in June 1862, when Brahms was living with fellow composer Albert Dietrich in Bad Münstereifel, very near Clara Schumann, who had been widowed from Robert Schumann six years earlier. The third movement came three years later.

The first movement Allegro non troppo begins as if a conversation has been long taking place and has slowed. The opening theme is derived from Contrapunctus IV from Bach's *Art of Fugue*. A crucial part of this theme, which returns again and again throughout the piece, is the ascent of the subject from one to six. The development of the opening theme in the second key group in C Major (which retains the semi-tone despite its transposition to a major key) seems to show Haydn's influence, as do the numerous melodies that make naming a second theme proper more difficult. The closing movement with its sense of interaction with the orchestra of Edinburgh, Minneapolis, and Houston, writing in this movement is brilliant, with registral breaks carefully designed to create variety, and marvelously groundy drones in the development. The presence of the Neapolitan (the lowered second scale degree) in the recapitulation shows the continued importance of the

The movement begins in F (again, hinted at early on in the first movement) and then begins a powerful though gradual ascent by semitone back to the work's home key of A minor (in this case), through a set of melodic, all of which center around motion and figuration. The repetition of material undercuts the impact of this wild harmonic scherzo, as if on purpose. The Scherzo is a clear homage to Beethoven, as is almost all 19th-Century Scherzo, as Beethoven virtually invented, if not the name (which means "joke"), the structural function of an aggressive triple-time inner movement. Mediant relationships (relationships of a third) are everywhere in this movement. The instruments each other in pairs with call and response, and the Trio is especially rich melodically.

The *Andante* theme and variations, as has been noted, uses Schubert's own song melody. The first three variations, instead of altering the melody itself, wrap it in different accompaniments. Later variations, however, modulate as they proceed, and in a likely nod to the patron, the last variation *Allegro*, sets Schubert's original song virtually note-for-note. Multi-section compositions were, throughout the course of the Romantic Era, with the problem of the final movement; in countless works, one can see that the creation of a finale which lives up to the dramatic impact of the first movement and the beauty and rhythmic interest of the second and third movements has become something of a challenge. Schubert's *Andante* varies the finality of the *Allegro* with an alluring pace, allusions to dance, an ongoing conversation between the strings and the piano, and gradually unfolding (and easily missed) elements of figuration from his original "Die Forelle."