

UC San Diego | Division of Arts and Humanities | Music

Shaoai Ashley Zhang

DMA Recital

Thursday November 8th, 7p.m.
Conrad Prebys Concert Hall

Program:

Serynade (1997/98)

Helmut Lachenmann (b. 1935)

Intermission

Sonata in B flat, D. 960

Franz Schubert (1797-1828)

Upcoming Concerts:

Grad Forum

Friday, November 9th, 2018 - 7:00 p.m.

Conrad Prebys Music Center Experimental Theater

WEDS@7 red fish blue fish: CIRCLES

Wednesday, November 14th, 2018 – 7:00 p.m.

Conrad Prebys Music Center Recital Hall

Filera

Thursday, November 15th, 2018 - 7:00 p.m.

Conrad Prebys Music Center Experimental Theater

Contact us for information on upcoming concerts:

Music Box Office: (858) 534-3448 | <http://music.ucsd.edu/concerts>

Audience members are reminded to please silence all phones and noise-generating devices before the performance, and to remain seated during the performance. As a matter of courtesy and copyright law, no unauthorized recording or photography is allowed in the hall. UC San Diego is a non-smoking campus.

Serynade by Helmut Lachenmann

Combining extremes of violence and delicacy while simultaneously incorporating elements of theatrics, Helmut Lachenmann's *Serynade* highlights the flexibility of both piano and pianist. Utilizing a method of notation to depict seemingly silent notes, Lachenmann requires the pianist to activate the overtones of the piano through a method of depressing keys without invoking the strike of the instruments hammers. The result is a sound world consisting of sympathetic vibrations resonating seemingly out of nowhere. Written in seven sections, the opening *Allegretto capriccioso* is both fast and playful, leading into a subtle second section marked *calmo, quasi misterioso*. The third section, *quasi liberamente, leggieramente*, is filled with a virtuosic landscape of cascading passages across the length of the keyboard, leading into the fourth, and perhaps most striking section. It is here that the work becomes seemingly fixated on one chord; over and over it resonates, and yet the silently depressed keys are different each time, resulting in a rich variety of sonorous overtones. As the section reaches its apex, the incessant chord is replaced by chromatic clusters, spanning the entire range of the instrument. Slowly, the fourth section comes to a close with the sound of the dampers hitting the strings. The following section begins a new, building towards a second climax as the music travels to the lowest register of the piano with rumbling tremolos. The rapid movement into the sixth section introduces scraping along the strings of the piano, as well as harmonics before ultimately leading to the work's conclusion, a serenade of bell-tones.