Stir Fried Rice
A Senior Recital by Hanhee Song

Hanhee Song
Nadya Potemkina, Advisor
Tina Jiang, Accompanist
7 Vine St, aka Math House

Memorial Chapel
Middletown, Connecticut
Sunday, February 5, 2017
3:00 pm
Menu

Praise & Worship Remix
Hanhee Song

A lot of composers

violin

Totem Ancestor
Hanhee Song

John Cage

piano

The Four Seasons: Winter, Mvt 2
Hanhee Song
Tina Jiang

Antonio Vivaldi

violin

piano

In C
Hanhee Song
Nadya Potemkina
Yiren Chai
Jehu Enriquez
Willie Molski
Samuel Zhu

Terry Riley

violin

viola

vibraphone

mayonnaise

alto saxophone

piano

Mélodies Choisis pour Violon et Alto
2.1. Der Erlkönig
2.2. Gretchen am Spinnrade
2.16. Der Alpenjäger
2.18. Gesang des Harfners
1.13. Eifersucht und Stolz
1.23. Abschied
Hanhee Song
Nadya Potemkina

Franz Schubert
Arr. C. G. Wolff

violin

viola
Program Notes

Praise and Worship Remix
Employs live-looping, which involves recording, overdubbing, and mixing tracks with minimal prior planning. May contain motifs from Never Once, Majesty, Forever, Came to my Rescue, Alabaster Jar, and whatever else comes to mind. Involves poking a keyboard with my foot to make music.

Totem Ancestor
One of Cage’s prepared piano piece, Totem Ancestor calls for a “prepared piano.” Such preparations involve sticking screws between the strings of the piano to achieve a really cool sound.

Winter, Mvt 2
Because we all love the chilly Northeast winter so much that I had to dedicate a piece to it before I flee to the West Coast. But really, I just like this piece. It invokes imagery of drinking processed hot chocolate around an electric heater.

In C
“All performers play from the same page of 53 melodic patterns played in sequence. Patterns are to be played consecutively with each performer having the freedom to determine how many times he or she will repeat each pattern before moving on to the next. One of the joys of IN C is the interaction of the players in polyrhythmic combinations that spontaneously arise between patterns. Some quite fantastic shapes will arise and disintegrate as the group moves through the piece when it is properly played.” — Terry Riley
“Is mayonnaise an instrument?” — Patrick Star
Program Notes, Cont.

Mélodies Choisies pour Violon et Alto
Der Erlkönig (The Erlking)
“The father now gallops, with terror half wild,
He grasps in his arms the poor shuddering child;
He reaches his courtyard with toil and with dread, –
The child in his arms finds he motionless, dead.”

Gretchen am Spinnrade (Gretchen at the Spinning Wheel)
“My peace is gone, my heart is heavy,
I will find it never and never more.
Where I do not have him, that is the grave,
The whole world is bitter to me.”

Der Alpenjäger (The Alpine Hunter)
“The more steeply and slanting the paths wind themselves,
the more dangerously yawns the gorge,
the more freely beats his heart.”

Gesang des Harfners (Harper’s Song)
“I will creep from door to door;
Quiet and humble will I stand.
A pious hand will give me food,
And I shall go on my way.”

Eifersucht und Stolz (Jealousy and Pride)
“To where are you going so quickly, so ruffled and wild, my
dear brook?
Do you hurry full of anger for the arrogant hunter?”

Abschied (Farewell).
“Now accept my final greeting.
Perhaps you have never seen me sad;
So it cannot even happen now on parting.”