



YST

Yong Siew Toh
Conservatory
of Music

CHAEYEONG LEE

PERCUSSION RECITAL

APRIL 27TH 2021, 7 PM
CONSERVATORY CONCERT HALL



SCAN ME

About The Performer

Chaeyeong Lee, is a Korean percussionist currently studying in Yong Siew Toh Conservatory, Singapore. Chaeyeong has enjoyed success in various fields, namely as a soloist, chamber musician and as an orchestral musician. After graduating from Deokwon Arts High School in Korea, she is now in Yong Siew Toh Conservatory of Music (YSTCM) in National University of Singapore (NUS). When she performed a concerto in KBS Concert Hall for the 22nd Deokwon Annual Concert in 2013, she experienced her first major communication with the audience. Since then, based on her strong belief in music, she decided to major in percussion, and proceeded to study with percussionist Joonbum Park.

As a soloist, she won the Concerto concert audition in Kookmin University, and got the honor to perform a concerto with Kookmin Philharmonic Orchestra.

Her most recent achievements include having won third place in the 2019 Yong Siew Toh Concerto Competition, as well as appearing as a soloist in "Around the world in 80 minutes" which was held in Kuching, Malaysia in 2018.

As an orchestral player, having performed with many notable orchestras such as the New Seoul Philharmonic Orchestra (Korea), Goyang Philharmonic Orchestra (Korea), Metropolitan Festival Orchestra (Singapore) and many more. Based on her passion in ensemble playing, she took part in Focus Percussion Ensemble (Korea) as a member. Chaeyeong has also appeared on video recordings with the Yong Siew Toh Conservatory of Music Percussion Ensemble, many of which are available on YouTube. She won the 1st prize in Thailand International Percussion Festival 2019 in the Chamber Music category.

Not only orchestral and solos, but she also took part in the Opus Novus New Music ensemble, where she played programmes which are a mix of important pieces by internationally renowned composers with newer works and lesser known gems of the contemporary repertoire. She took masterclasses from amazing soloist and orchestral musicians all around the world such as Stuart Marrs, Jim Ancona, Gifford Howarth, Patrick Wirth and more. In 2019, she participated in a Cultural Encounter festival in Bali, Indonesia. She intensively studied traditional Indonesian music including Balinese and Sundanese musical ensemble forms.

Chaeyeong is in her last year of Bachelor of Music degree from the Yong Siew Toh Conservatory of Music, Singapore, where she is studying under the tutelage of the Singapore Symphony Orchestra Principal Percussionist, Jonathan Fox.

Program Notes

Violin Sonata no.1 in g minor BWV 1001, Presto (1720) J.S Bach

The first piece that will open my recital will be Bach's sonata which is originally written for violin. There are spots where the polyphonic trickery comes back from the earlier movements. Although the piece is in a minor key, there is agitated motion which leads to sharp and virtuoso sound. The ending chord in the sonata spreads out over four notes, creating linking pauses between the movements which is an effect used by Bach in this sonata alone. Hope you enjoy the "Presto" feeling from all the fast notes!

Lute Suite in E minor BWV 996, Gigue (1708) J.S. Bach

Bach's "Suite" in E minor BWV 996 was initially composed for the lute. Surprisingly, there are only a few compositions for lute by Bach. The great period for the lute and the music written for it occurred before Bach's time beginning in the 16th and culminating in the 17th century. Bach wrote effectively for the lute as a colour instrument in several choral works. Throughout the piece, both the left and right hand take turns to play the melody which highlights the polyphonic structure of the piece.

Meditation no.1 (2011) Casey Cangelosi

Meditation no. 1 by Casey Cangelosi is an advanced concert snare drum solo that explores many of the sounds and techniques that aren't normally found in this genre of music. This piece is not really designed to work as an etude to develop technical skills, but instead it focuses purely on sound production. There won't be a lot of notes played on the drum head until the last 25% of the piece. Going through the piece there will be techniques played extensively on the rim, using fingers to play ruffs, playing rim knocks, stick clicks, and more to constantly change sounds. Hope you can enjoy the many different sounds a snare drum is possible of making, not just the usual snare sound!

"Rhythmic" for solo Timpani with Hi-hat (2017) Paopun Amnatham

"Rhythmic" for solo timpani has various techniques involved in the piece. This piece has a very unusual instrumentation with the combination of Hi-hat and Timpani. Firstly starting the piece off with a stick click, followed by spots where notes are played in the center of the Timpani head too. There are moments where the piece drives into a funky section leading to a tempo change which adds more excitement into the piece.

November Evening (1994) Christopher Norton

Two rhythmically charged themes open the piece and provide the melodic and harmonic material. The work bears a jazz influence which is particularly evident in three variations which resemble an improvised solo over the chord "changes" of the two primary themes. In the middle of the piece, there is an interesting part where the notes are all rolled, giving more character and life to the music. Close your eyes and imagine what an evening of November would sound like!

"Motion" for Solo Percussion (1986) Lynn Glassock

"Motion" is a multi percussion piece played on bongos, 3 tom toms, bass drum and 4 cymbals. The beginning of the piece is very exciting and groovy where it leads to a different taste of the piece played on cymbals and tom toms. There is a recap towards the end of the piece, where the rock drummer theme comes back again. This piece welcomes you to the second half of my recital!

Rite of Passage (2002) Jesse Monkman

This piece infuses percussion sounds from African and Eastern styles, with more modern influences of jazz harmonies. The composer emphasizes high energy and dynamic contrast throughout the piece. Even though the soloist of this piece is the marimba, sometimes it plays as an accompanist to the three percussionists, who are originally the support to the marimbist. There is also a marimba cadenza, a vibraphone solo/improvisation section where the marimba accompanies again. The last section of the piece is intended to start very heavy, building intensity and speed to the end of the piece.

The Nonpareil (1907) Scott Joplin, arr. Ralph Hicks

"Nonpareil" in French means "unparalleled." In Ralph Hicks' arrangement of Joplin's *The Nonpareil*, the xylophone takes center stage and is supported by an accompanying marimba quartet. This particular rag is characterized by fast octave passages, syncopated or "ragged" rhythms, and various ornaments, making it a great challenge for me. Hope this piece brings you to a bright and fun ending of my recital!