



YST

Yong Siew Toh  
**Conservatory**  
*of Music*

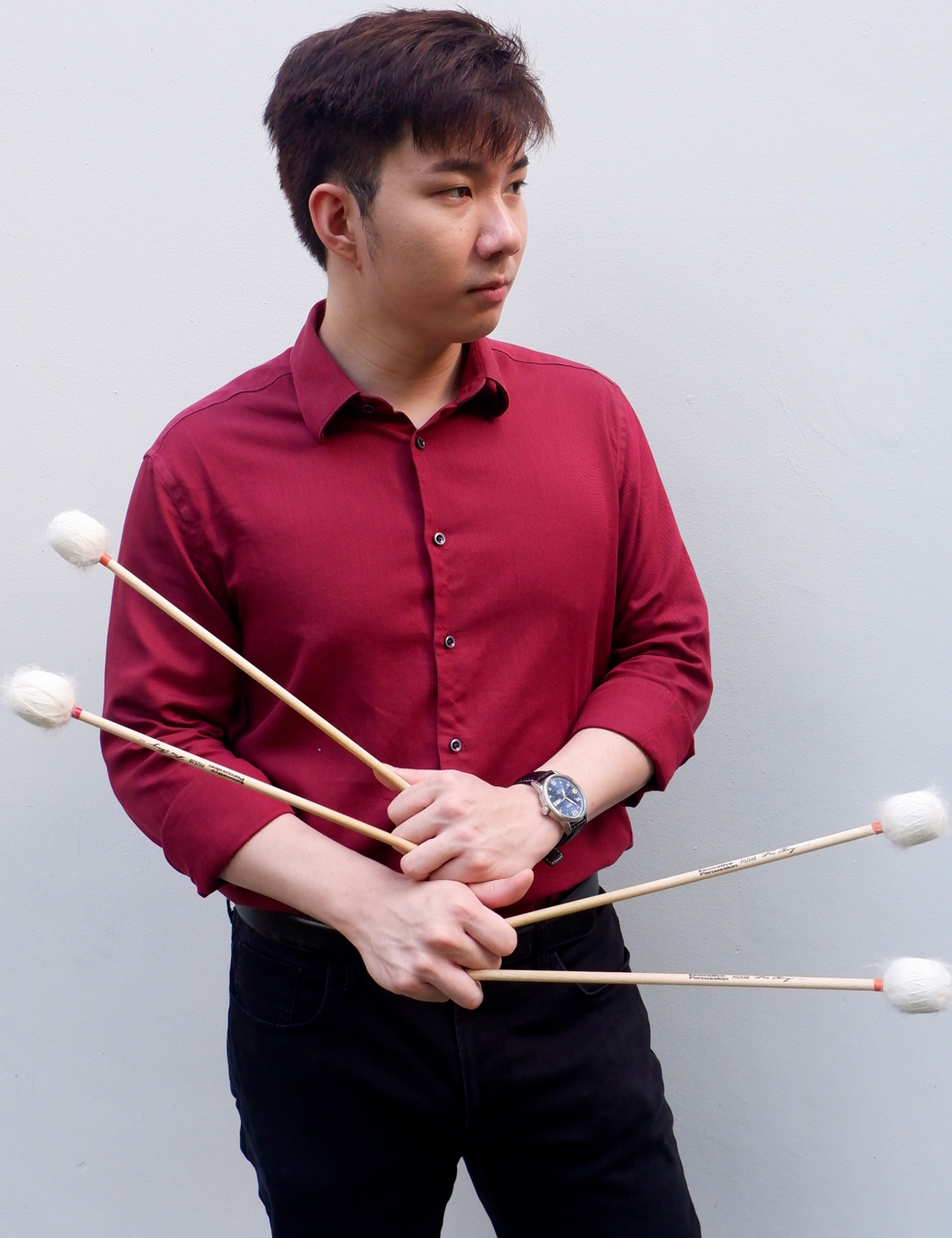
LEE YU RU

# Master's Recital: Percussion

25 April 2022, 2.40pm

Conservatory Concert Hall

Yong Siew Toh Conservatory of Music



# PROGRAM

**WILLIAM L. CAHN**

**In Ancient Temple Gardens [17"]**

Lee Yu Ru (M.Mus 1), *Xylophone/Percussion*

Madelaine Chong (B.Mus 3), *Harp*

Thanaphat Pratjaroenwanit (B.Mus 3), *Marimba 1*

Orathai Singhaart (B.Mus 3), *Marimba 2*

Low Yik Hang (M.Mus 1), *Marimba 3*

Adam Shawari (B.Mus 2), *Vibraphone*

K.Gun Mongolkrapa (B.Mus 2), *Vibraphone*

**JOHN PSATHAS**

**Buyan [8"]**

*For 5 Timpani and Electronics*

----- INTERMISSION (10") -----

**CASEY CANGELOSI**

**Iktsuarpok [7"]**

*For Wind-up Metronome and Multi-percussion*

**JOSEPH SCHWANTNER**

**Velocities [8"]**

*For Solo Marimba*

**IVAN TREVINO**

**2300 Degrees [7:30"]**

Lee Yu Ru (M.Mus 1), *Marimba*

Thanaphat Pratjaroenwanit (B.Mus3), *Marimba*

# PERFORMER'S NOTE

A good afternoon to everyone that has taken the time to come by this wonderful Monday afternoon! As part of my Master's program here at YST, I'll be presenting 5 wonderful works for my Master's recital.

Apprehension and its counterpart, Relief, presents itself as a core thematic idea in this recital. This is achieved through skillful usages of harmonic consonance/dissonance, melodic ideas weaving in and out, rhythmic density or scarcity or even tone colors that blend or stand out against each other, which are key elements in the 5 pieces that you'll be hearing this afternoon!

Being able to program these works that I've been working on over the duration of my Master's thus far has been an amazing privilege. I cannot thank my mentors at YST enough, Jonathan Fox, Mario Choo and Joachim Lim for their continued support and input as I continue on the path of being a musician in Singapore! I hope you enjoy this aural journey that I've curated this afternoon, have a wonderful day ahead! 😊

Lee Yu Ru  
YST Class of 2023

# PROGRAM NOTES

Arranged by Lee Yu Ru

**WILLIAM L. CAHN**

**In Ancient Temple Gardens (1976)**

Inspired by NEXUS' first concert tour of Japan, *In Ancient Temple Gardens* features a zen, meditative soundscape with the chiming of bells, birds chirping bathed within the warm colors of a delicately balanced mixed percussion ensemble. Sit back and enjoy the calmness of this beautifully crafted work for xylophone/percussion soloist and mixed ensemble!

**JOHN PSATHAS**

**Buyan (2017)**

From Diana Loomer, commissioner of the work:

The first encounter that I had with John's music was in 2010, when I auditioned to be the timpanist for the Boston Crusaders Drum and Bugle Corps. The required excerpt was from his timpani concerto, *Planet Damnation*. As much of a challenge as it was, I became intrigued by this powerful, yet melodic usage of timpani. It was exhilarating, and I craved more of it. Once the summer was over, I immediately began learning the original concerto. I realized that John had a great understanding of how to make timpani *sing*. He built a rhythmic structure that supported the melodic lines, but never got in the way of them. The pedaling was extremely challenging, and I loved that. But after I performed it and started to look for new pieces to play, I realized that the repertoire for timpani with advanced pedaling was quite limited.

This experience is actually what eventually led to my Melodic Timpani Project. I wanted the world's perception of timpani to change, both from the composers' and performers' perspectives. There is a huge melodic potential for the instrument, and we haven't even come close to reaching it yet. I started asking composers to explore these boundaries to see what was possible. My request was: "Do not write a timpani solo. Write a piece of music as you would for any other instrument, and my challenge is to figure out how to play it on timpani". Being the instigator of the whole idea, John was of course the first person I asked to compose for the project.

# PROGRAM NOTES

If you have ever played any of John's music, you know that he doesn't take it easy on the performer. In one of the early drafts of *Buyan*, I actually asked him to add more pedaling. Knowing his own reputation for writing extremely challenging music, he was both stunned and amused, saying I was "the first person to ever ask him to make a piece more difficult". In hindsight, I realize that it was probably a dangerous request, because the difficulty level skyrocketed. It is a beast of a piece, and I am beyond thrilled with the outcome.

*Buyan* is very representative of the potential of timpani in a melodic context. I am honored to have a part in this, knowing how much of an impact this piece will have on the future of melodic timpani. Thank you, John.

## CASEY CANGELOSI

## *Iktsuarpok* (2016)

*Iktsuarpok* by Casey Cangelosi is an ambient, musical, and aurally engaging work for multi-percussion, comprised primarily of small instruments. It also uses an analog metronome to simulate the sound of time passing. The word "iktsuarpok" is an Inuit word that describes the feeling of anticipation when you are awaiting a guest and constantly checking to see if they've arrived.

This piece has a very peaceful air about it, and it requires a delicate touch and musical sense to capture the intended effect. The metalling sounds contrasting with the short, instant wooden sounds and the metronome click creates a vibrant contrast in the texture that has a noticeable effect.

# PROGRAM NOTES

## **JOSEPH SCHWANTNER      *Velocities* (1990)**

Written for marimbist Leigh Howard Stevens, *Velocities* is characterized by a continuously unfolding texture of rapid gestures within a framework of continually shifting meters. The first major division opens with a series of aggressive articulations of a repeating harmonic idea followed by wave-like ostinati figures presented in seven-eight meter. The second principal section continues with ever-persistent sixteenth notes framed in triple meter. The last major section re-engages the primary musical elements presented and developed earlier and leads to a forceful and spirited conclusion.

*Velocities* was commissioned by Leigh Howard Stevens and other members of the consortium, marimbists William Moersch and Gordan Stout with a Consortium Commissioning Grant from the Percussive Arts Society and the NEA.

## **IVAN TREVINO                      *2300 Degrees* (2016)**

From the composer, Ivan Trevino:

*2300 Degrees* is a marimba duo commissioned by Annie Stevens and Andrea Venet of Escape Ten percussion duo. They premiered the piece at Spivey Hall at Clayton State University and will feature it at their PASIC 2016 showcase concert. The piece is scored for two 5.0 octave marimbas and two sets of shared crotales.

In the glassblowing art world, 2300 degrees is the temperature at which glass gets interesting. I learned this at Corning Museum of Glass, where I participated in a music + glass event. My band, Break of Reality, performed while Lino Tagliapietra and his team created glass art. Lino is one of the world's leading glass artists, and getting to work with him was truly special.

# PROGRAM NOTES

Watching a glassblowing team work together to shape glass into art is beautiful, but for me, the large scale feeling of tension and release is by far the most exhilarating part. Forming and manipulating molten glass is a high pressure situation that can be dangerous for the artist and their team, and one mistake can completely alter or ruin the art piece. When you add a live audience, the level of drama is amplified even further. When an art piece is completed, it is a joyous moment, a true release of tension for both the team and the audience watching.

With *2300 Degrees*, I wanted to recreate this same feeling through music, one that would put both performers and audiences on edge. The piece features a stream of constant rhythms weaved together via poly-metric ideas. In addition, there are moments where performers simultaneously share each other's instruments, or perform on a marimba while also playing crotales.

The end result is the most relentless, technically challenging duo I've ever written.

# PERFORMER'S BIO



Singapore-born percussionist **Lee Yu Ru** (Yuru) has had quite a musical adventure. Having started his musical education since the age of 4 through the piano, Yuru proceeded to enroll in the newly established School of the Arts, Singapore (SOTA) in 2008 with a specialization in piano performance; eventually making the switch to Percussion in 2011. He went on to clinch 1st place in the National Chinese Music Competition 2012, under the percussion ensemble category, marking his explosive start into percussion. His hunger for all things percussion grew, thus beginning his foray into orchestral and western classical percussion in 2016, leading him to enroll in the YST Conservatory of Music in 2017.



# PERFORMER'S BIO

An extremely versatile and adaptive performer, Yuru is often found freelancing across diverse orchestras and ensembles ranging from the Singapore Symphony Orchestra, Metropolitan Festival Orchestra, Orchestra of the Music Makers, YST Orchestral Institute to Dingyi Music Company, and the Asian-Cultural Symphony Orchestra. Highlights of his time at YST include appearing as the percussion soloist for the Conservatory's tour to Korea, *Intersections* (2019), performing Dr Chen Zhangyi's triple concerto 《三人行》, as well as performing in musical comedy duo Igudesman and Joo's *UPBEAT* (2018) production. Not forgetting tuba virtuoso Øystein Baadsvik's *Evolution in Tubistry* (2018), and multiple *Beethoven Im Garten* concerts, under the baton of Singapore's wunderkind conductor, Wong Kah Chun.

Yuru is currently pursuing his Master of Music in Percussion (Performance) under the tutelage of Singapore Symphony Orchestra's principal percussionist, Jonathan Fox. He can be heard on YouTube, under the YST Orchestra Institute as well as OpusNovus, appearing as soloist and percussionist. As of 2022, he has also joined Morse Percussion, a Singapore-based contemporary percussion ensemble, performing in their latest production *A:LIVE*, which was touted to be "a force for new music to be reckoned with" by Dr Chang Tou Liang. In addition, Yuru can be found on Spotify, appearing as a session musician for various Singaporean artists such as instrumental math-rock band Hauste, on keys, glockenspiel and percussion, for their albums *Leavings* (2018) and *Patterns* (2020), as well as Bennett Bay, in his albums *Compass* (2017) and *In Memory Of* (2018).

FB: Yuru Lee

IG: @yuzuyurulee

Email: yurulee.95@gmail.com