



YST

Yong Siew Toh  
Conservatory  
of Music



LEE YU RU

Percussion Master's Recital  
22 Nov 2022, 6pm

# PERFORMER'S NOTE

Hello everyone! Thank you for taking the time to attend my recital this evening. Time really flies, and it is time for me to graduate from YST after 5.5 years at this wonderful institution. I still remember the day I got accepted into YST and coming here was one of the best decisions that I have made in my life. I seem to have the penchant for staying in an organisation for 6 years. Be it from my primary school days, to enrolling in SOTA, and finally graduating with a Master's Degree from YST (*haha*). It has been a remarkable journey so far, and all of this will culminate in tonight's recital with works that are familiar, and not so familiar amongst percussion repertoire.

I would like to acknowledge several people who are instrumental (*hahaha*) in my development as a musician, percussionist and human being.

Firstly, to my family and friends from SOTA who have stood by me as I chose to step into the world of classical percussion, albeit later than others — thank you for your unconditional support and appreciation of what I do, and for always checking in with me!

# PERFORMER'S NOTE

To my friends from the FFXIV Community — thank you so much for being a pillar of support, and for being a great source of memes, fun and enjoyment!

To my mentors Dr Jon, Joachim and Mario — thank you for bearing with me for the last 5.5 years, it has been an absolute blast! I attribute my work ethic, musical influences and development over these 5.5 years to you and without your efforts, I would not be the musician I am today.

To the percussion studio, both past and present — thank you for inspiring me to become better every day! I will definitely miss how open-minded the studio is with regard to everything in life.

To my partner Ronice — thank you for standing with me even through my darkest of days and the brightest of nights.

And lastly, to you, the audience — thank you for taking the time to listen to this recital! I appreciate all of you!

# PERFORMER'S NOTE

With the end of this recital comes the closure of another chapter in my life, however, who knows what new chronicles will entail in the future?

Thank you once again, and I hope you enjoy the concert! 😊

Lee Yu Ru  
YST Class of 2023

# PROGRAMME

EMMANUEL SÉJOURNÉ

Concerto for Marimba and Strings (28")

*I. Avec Force*

*II. Tempo Souple*

*III. Rythmique, Energique*

Lee Yu Ru (M.Mus 2), *Marimba*

Teo Li Chin, *Piano*

--- INTERMISSION (10") ---

GENE KOSHINSKI

As One (4:30")

*For Percussion Duo*

Lee Yu Ru (M.Mus 2), *Percussion 1*

Thanaphat Pratjaroenwanit (B.Mus 4), *Percussion 2*

JOHN PSATHAS

Planet Damnation (10")

*For 5 Timpani and Electronics*

# PROGRAMME

MICHAEL BURRITT

White Pines (from "Home" Trilogy) (10")

*For Marimba Solo and Percussion Sextet*

Lee Yu Ru (M.Mus 2)

Chen Yi-Chung (B.Mus 2)

K.Gun Mongolkrapa (B.Mus 3)

Jeremy Ng Chuan Kai (B.Mus 2)

Thanaphat Pratjaroenwanit (B.Mus 4)

Adam Sharwawi (B.Mus 3)

Orathai Singhaart (B.Mus 4)

# PROGRAMME NOTES

Arranged by Lee Yu Ru

EMMANUEL SÉJOURNÉ

Concerto for Marimba and Strings (2015)

*I. Avec Force*

*II. Tempo Souple*

*III. Rythmique, Energique*

Emmanuel Séjourné's *Concerto for Marimba and Strings* was commissioned by virtuoso percussionist Bogdan Bacanu and written in 2005, with the latest movement being added to complete the three movement Concerto form in 2015. It has since become one of the most popular solo marimba works and has been performed across the world over 600 times!

The opening movement, *Avec Force*, starts with a burst of energy from the accompanist, which is then taken over by the soloist with great energy and passion. Featuring largely spaced chords filled with Sejourne's signature romantic harmonies alongside great virtuosic leaps, the first movement makes its mark with great force.

# PROGRAMME NOTES

The piece concludes with the third movement, *Rhythmique, Energique*. It takes inspiration from rock-infused jazz and the flamenco tradition, as the soloist and accompanist navigates across many groovy patterns and vibrant flourishes, driving towards a fantastic finish.

## GENE KOSHINSKI

### As One (2007)

“Jaw-dropping virtuosity and a flair for the unexpected” (PBS) is why Gene Koshinski (b. 1980) has delighted audiences worldwide with his dynamic performances and creative programming. Best known for his extraordinary versatility as a solo, chamber, symphonic, jazz, pop, and world music artist/composer, Koshinski is proud to serve as Professor of Percussion at the University of Delaware.

As a composer, his works have been performed in more than 40 countries, in 5 continents, with hundreds of performances per year and his landmark book, entitled *TWO*, is currently used in more than 75 university curricula.



# PROGRAMME NOTES

In 2012, Koshinski was named the recipient of the ASCAP Foundation Nissim Prize for best new score for large ensemble for his work *Concerto for Marimba and Choir*. While his compositions are most often heard in the concert hall, they have also been heard in television, film, art museums, and ballet productions. Koshinski's music was used in the award winning short film *The Passage*, premiered at the Sundance Film Festival in 2018 and for a new *Netflix* series called *Wellmania*, premiering in 2023.

*As One* is a multiple percussion duo scored for 5.0 octave marimba, 2 sets of bongos, 2 congas, 2 toms, 1 concert bass drum, and 2 splash cymbals. Both performers have identical set-ups and work "as one" by complementing each other with complex hocketed music played on marimba (shared: one player on each side) and multiple percussion.

# PROGRAMME NOTES

JOHN PSATHAS

Planet Damnation (2007)

An excerpt about *Planet Damnation* that is written by John Psathas:

I've always been drawn to the timpani because of their duality, they can be both powerfully percussive and melodically expressive. Having been an admirer of Larry's playing for many years I was looking for an opportunity to create a work that featured the timpani (and in particular, Larry) in a solo role. A number of my recent concerti for other instruments (particularly the piano concerto "Three Psalms", and the saxophone concerto "Zahara") have had very important and active timpani parts.

A composer usually has many goals when writing any work, some are general ongoing compositional motivations, others are specific to the work in hand. In *Planet Damnation* I wanted very much to allow the timpani to sing – in their own unique way – and there are passages in the piece where the timpani really do find their melodic voice, playing lines that one could sing along to.

# PROGRAMME NOTES

Writing for the timpani in a solo role made it possible to create a piece that was dynamic and full of powerful energy. After all, the timpani is one of the very few instruments which is not in danger of being drowned out by the orchestra. So, although the work is short, it is very intense much of the time. I was keen to create something that felt massive, and almost overwhelming. There is nothing in the repertoire for timpani that is as challenging for the performer as this work.

The title refers to a chapter in Robert Fisk's book 'The Great War For Civilization'. There are plenty of obvious (and some not too obvious) references to martial music in this piece. It also has qualities of (and references to) action-movie or war-movie soundtracks.

Psathas cites the following passage from Robert Fisk's *The Great War for Civilisation* as the inspiration for *Planet Damnation*:

"There are no poets in Bravo Company of the US 24th Mechanised Infantry Division. They admit that their letters home are full of boredom and descriptions of the heat.

# PROGRAMME NOTES

They read a bit, sleep a bit, work a lot, mostly at night when the air cools. They live in a world of oppressive silence, so that you can hear Private Andrew Shewmaker rummaging around deep inside the hot bowels of his M-1 tank. When he climbs out of the turret, he is clutching a folded sheet of brown cardboard. He leans his right elbow on the gun barrel and scuffs the glistening, sugary sand away with his left hand before sitting on the scorched outer casing of the armor. He unfolds the cardboard with great care, as if it is a love letter.

Running across it is a set of straight lines, intersecting and dividing in a series of perfectly drawn circles. Each circle possesses a name. Saturn, Pluto, Uranus, Mercury, Earth. At the top, in biro, an almost childish hand – it is Private Shewmaker's – has underlined the words 'Planet Damnation'. It's his idea. All you need is a dice. 'I wanted to keep the guys from being bored,' he says in a shy, embarrassed way. 'We each start off in a spaceship from Planet Earth and have to travel far through space. At each planet – at Mars, say – we have to take on fuel. But distances are so great that we start running short.'

# PROGRAMME NOTES

You have to try and reach just one more planet before you run out of gas and then you can refuel. The last person to keep going, he wins. The rest lose.'

Private Shewmaker does not realise, I think, that he has captured the lives of his tank crew on this creased, rectangular sheet of cardboard. Isolation, the desperate need for fuel, fear of the unknown. On the tank around him, and sitting in the sand beside his tracks, Shewmaker's friends listen intently as he explains the board game. In the eleven days since they settled into this immense, lonely planet, they have received no letters from home, no newspapers, no hot meals. Many of them have no maps. When they talk, they do so in a monologue, having thought a lot and spoken little since they arrived. On the other side of the gun barrel, Sergeant Darrin Johnson is sitting on his haunches, eyes focused on that point in the desert where the sand is so white and the blue sky so pale that the two become one. Not once does he look at you when he speaks. He has been married for just twenty days."

*Planet Damnation* is dedicated to Laurence Reese.

# PROGRAMME NOTES

MICHAEL BURRITT

White Pines (from "Home" Trilogy) (2015)

*White Pines* by Michael Burritt for solo marimba and percussion sextet. This piece was inspired by the energy, crispness, and majesty of these snow covered trees in the winter months near Burritt's home in New York. *White Pines* is originally the second movement to a larger three movement work titled "Home" Trilogy and is dedicated to and commissioned by the internationally renowned percussion group Nexus. This sextet version of *White Pines* was orchestrated for the Inaugural All Star International Collegiate Percussion Ensemble performance at PASIC 2015.

# 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.



## PERFORMER'S BIO

As of 2022, he has also joined Morse Percussion, a Singapore-based contemporary percussion ensemble, performing in their recent 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).

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