



NATHAN LEE, pianist



The Washington Post:

"Lee is immensely self-assured, his relaxed demeanor due no doubt to the ample technical resources at his disposal. His playing is virtually note perfect. His Bach, for instance, was poised, well mannered, and a model of clarity."

The New York Times:

"With a fluid technique and good musical instincts, he gave lively, articulate accounts of Bach and Mozart, showed a flair for jazz with Nikolai Kapustin, and tossed off the virtuosic challenges of Grönfeld's concert paraphrase of "Die Fledermaus."

The Sun Break (Seattle):

"Nathan Lee gave a performance of the Prokofiev Concerto No. 1 with the Seattle Symphony that was both memorable and extraordinary. This highly musical performance showed a command of the work that was obvious from the first notes."

Cleveland Classical:

"Keeping closely in touch with Jahja Ling and The Cleveland Orchestra, Mr. Lee produced a full, handsome tone in the Rachmaninoff Concerto that carried through the richest orchestral textures. He inspired a terrific ovation at the end as well."

Cleveland Classical:

"Nathan Lee had the audience in the palms of his very busy hands. He revealed his engaging personality with a brilliant performance of the Beethoven, a gale-force reading of Chopin, and a dashing trip through Ravel. He capped it off with a thrilling encore."

First Prize, 2016 Young Concert Artists International Auditions • Mortimer Levitt Piano Chair of YCA • Paul A. Fish Memorial Prize
Korean Concert Society Prize • Ronald Asherson Prize • Candlelight Concert Society Prize • Embassy Series Prize • Friends of Music Concerts Prize
Harriman-Jewell Series Prize • Saint Vincent College Concert Series Prize Krannert Center Prize • Sunday Musicale Prize
Tri-I Noon Recitals Prize • Usedom Music Festival Prize • Washington Performing Arts Prize • Chamber Orchestra of the Triangle Prize

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Photo: Matt Dine



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NATHAN LEE, piano

At the age of fifteen, **Nathan Lee** won First Prize in the 2016 Young Concert Artists International Auditions, and was also awarded no less than fourteen special Concert Prizes. He currently holds the Mortimer Levitt Piano Chair of Young Concert Artists.

Mr. Lee made his New York debut at sixteen in The Peter Marino Concert, opening the Young Concert Artists Series at Zankel Hall at Carnegie Hall, with additional support from the Paul A. Fish Memorial Fund. The Korean Concert Society Prize sponsored Mr. Lee's sold-out, critically-acclaimed Kennedy Center debut in Washington, DC, a co-presentation of Young Concert Artists with Washington Performing Arts.

On May 16, 2019, Nathan Lee gives his New York Concerto Debut at Lincoln Center's Alice Tully Hall, performing the Mendelssohn Piano Concerto No. 1 with the Orchestra of St. Luke's conducted by Teddy Abrams. He has also appeared as soloist with the Cleveland Orchestra, Minnesota Orchestra, Seattle Symphony, Buffalo Philharmonic on NPR's From the Top, Chamber Orchestra of the Triangle (NC), Orquesta Filarmónica de Boca del Río in Mexico and Daejeon Philharmonic in Korea.

Mr. Lee was selected to share the stage with pianists Jean-Yves Thibaudet (YCA alumnus) and Lang Lang on Gala Evening for the Seattle Symphony, and with pianists Ilana Vered (YCA alumna) and Sasha Starceвич in a "Three Generations Concert" in Perugia, Italy.

In recital this season, Nathan Lee's busy schedule includes engagements for University of Florida Performing Arts, Harriman-Jewell Series (MO), Candlelight Concerts (WA), Friends of Music Concerts (NY), Port Washington Library (NY), Congregation Rodef Shalom (WA), Jewish Community Alliance (FL), FPC Concerts (SC), Evergreen Museum & Library (WA), Alys Stephens Performing Arts Center (AL) and Emelin Theatre (NY). In previous seasons, he has appeared at the Krannert Center, University of Washington, Colgate University, Music Mondays Sarasota, Center for the Arts in Natick, MA, and Rockefeller University in New York. He has also performed at the Usedom Music Festival in Germany, Verbier Festival Academy in Switzerland, Pianofest in the Hamptons, and on Radio France.

Nathan Lee, who lives just outside Seattle, Washington, began playing the piano at the age of six and made his orchestral debut at the age of nine. He studies with Sasha Starceвич.



Nathan Lee, *pianist*

The Washington Post

Nathan Lee makes ambitious Washington debut



Nathan Lee. (Matt Dine)

By Patrick Rucker April 30, 2018

Pianist Nathan Lee hails from the Seattle area, where he studies with Sasha Starcevich. Lee won the 2016 Young Concert Artists auditions in New York when he was 15. Sunday afternoon, he made his Washington debut at the Kennedy Center under the auspices of YCA and Washington Performing Arts.

Lee's program would be formidable for a pianist three times his age. He began with arguably the most elaborate of Bach's Six Partitas, the fourth in D major, followed by Mozart's late Adagio in B Minor. The first half of the recital ended with the Variations from 1984 by Nikolai Kapustin, a Russian composer now in his 80s, whose music could be described as a fusion of jazz with the traditional Russian piano school. After intermission, we heard Chopin's B-minor sonata, followed by Alfred Grünfeld's frothy "Soiree de Vienne," based on Strauss waltzes.

Lee is immensely self-assured, his relaxed demeanor at the piano due no doubt to the ample technical resources at his disposal. His playing is virtually note perfect. His Bach, for instance, was poised, well mannered, and a model of clarity. The Kapustin Variations were persuasive and the Grünfeld waltz medley had all the appropriate Viennese "schwung."

What was less discernible in Lee's playing Sunday afternoon was the nascent sense of an original voice, that quality that lifts a performance from a simulacrum of the music to an authentic utterance, born of necessity. Finding this quality full-blown in someone Lee's age is rare, but the potential can often be glimpsed. With luck, professional pressures can be held at bay and life experience will bring Lee's considerable gifts into full bloom.

https://www.washingtonpost.com/entertainment/music/nathan-lee-makes-ambitious-washington-debut/2018/04/30/1b3cdbe0-4c24-11e8-85c1-9326c4511033_story.html?noredirect=on&utm_term=.72250c130a85



Nathan Lee, *pianist*



Classical Voice of North Carolina

March 25, 2018 - Durham, NC

By [Ken Hoover](#)

Chamber Orchestra of the Triangle Presents Exceptional Concert

This concert, titled "Beethoven, The Michelangelo of Music," performed with a nearly full house at Durham's Carolina Theatre by the **Chamber Orchestra of the Triangle under Lorenzo Muti's** direction, featured two of Beethoven's phenomenal masterpieces: the Symphony No. 3 in E flat major, "Eroica" and Piano Concerto No. 5 in E-flat, Op.73, "Emperor."

Beethoven's expansive and intimate Piano Concerto No. 5 in E-flat, Op. 73 "Emperor" was composed at the height of his creativity in his middle period and almost stone deaf. The featured soloist was Nathan Lee, a 16-year-old Korean American from Seattle. He won first prize in the 2016 Young Artists International Auditions. His Carnegie Hall debut was in 2017 and his Kennedy Center debut is this year. **His performance was far beyond his age and youthful appearance.** His keyboard touch ranged from tender lyricism to powerful expression of Beethoven's emotional extremes.

The first movement soared on lyrical wings with the beautiful melody and stunning cadenzas leaving warm thoughts behind. The second movement was a nocturne for the solo piano, a gentle conversation between the woodwinds and the piano. As it quietly ended it built a feeling of intense expectation and then in a magical few measures it burst into the glorious final movement. **Lee's performance was rhapsodic, compelling, and technically sound.** Muti's leadership of the orchestra molded a marvelous accompaniment that was in all regards supportive and communicative.

For an encore, **Lee dazzled the audience** with Alfred Grünfeld's Paraphrase on *Die Fledermaus* Op. 56. The lilting waltzes and frolicking melodies of J.S. Jr. were spiced up with pianistic fireworks and served up with impressive virtuosity. **This was an exceptional and memorable concert from start to finish.**



Nathan Lee, *pianist*



Prokofiev Fest's First Night at Seattle Symphony

Seattle, Washington

Philippa Kiraly • January 20, 2018



Cover image: pianist Nathan Lee (Photo: Matt Dine)

Festivals highlighting a particular composer often give an insight into how he developed (I've never heard of one for a woman composer, not yet), and this week's Seattle Symphony two-concert festival of concertos and one symphony by Prokofiev is a case point.

The first, Thursday night at Benaroya Hall, contained his first three concertos, written in his early 20s, two for piano, one for violin, all precociously brilliant works. The inventive branching out from the tried and true, the ideas behind it, the imaginative development, all bespoke the promise of the future, and there are hints of his later unmistakable harmonic signature. Both piano concerti, which Prokofiev himself premiered aged 22 and 23, are technical feats of wizardry for the pianist. Appropriately for the young and gifted composer, on Thursday all three soloists and the conductor were also young and gifted.

Nathan Lee, aged 16 but looking even younger, gave a performance of the first concerto, in D-flat major that was both memorable and extraordinary. It's played as one movement, though with three distinct sections. Lee's command of the work was obvious from the first notes. His playing sounded authoritative and decisive, sharp-edged, clearly delineated in the fastest runs, in all of which every note had its appropriate dynamic, the whole youthfully ebullient and fun. The slower section had transparent clarity and richness while it gave time for Lee to shape phrases. Despite myriad notes executed at incredible speed, I noticed only one single time when Lee hit two notes instead of one as his fingers flew over the keys. This was a highly musical performance. Lee does not bang on the piano, although there were many opportunities to do so.

The notable synchronization between Lee and Pablo Rus Broseta, the orchestra's associate conductor, was a marvel to hear. It's rare to hear such absolutely exact togetherness between soloist and orchestra throughout a work, yet it was there.



Nathan Lee, *piano*

clevelandclassical.com
Promoting Classical Music in Northeast Ohio

Cooper International Piano Competition: final round with Jahja Ling & The Cleveland Orchestra

Daniel Hathaway | Cleveland Classical | July 25, 2016



In a savvy move, The Cleveland Orchestra wrapped the final round of Oberlin's Thomas & Evon Cooper International Piano Competition into its Summers@Severance series this year. As a result, a large audience turned out on Friday evening, July 22 to hear Nathan Lee, Evren Ozel, and Ryota Yamazaki play concertos by Rachmaninoff and Beethoven with Jahja Ling and the orchestra. Though the evening was sultry, the party setup on the front terrace gave the proceedings a celebratory air.

Sure, there are cash prizes at stake for the final three pianists (they already won a four-year sojourn at the Oberlin Conservatory by advancing to the finals), but as the credit card commercials would put it, "Playing with The Cleveland Orchestra: Priceless!"

Happily, each of the three strong finalists this year deserved that honor.

14-year-old Nathan Lee, from Sammamish, Washington, had played an impressive recital round at Oberlin on Wednesday evening enroute to Severance Hall, for which he won the Audience Prize. Though he initially seemed a bit star-struck by his surroundings on Friday evening, he found his voice as a soloist midway through the first movement of Rachmaninoff's second concerto, delivering a strong, captivating account of one of the most heart-on-the-sleeve works in the repertoire.

Keeping closely (but not always perfectly) in touch with Ling and the Orchestra, the diminutive pianist produced a full, handsome tone that carried through all but the richest orchestral textures. The audience gave Lee a spontaneous outburst of applause after the first movement which he charmingly acknowledged with a bow (he inspired a terrific ovation at the end as well).

Jahja Ling and The Cleveland Orchestra gave generous musical support to all three pianists over the course of the evening, smoothing over a few rough patches and allowing each competitor to have their best possible moment in the spotlight.

Later in the evening, the jury announced its decision, awarding Ryota Yamazaki first place, Evren Ozel second place, and Nathan Lee third place. Prizes were bestowed by the generous donors, Thomas and Evon Cooper, who will be supporting the careers of burgeoning violinists in next summer's competition.



The New York Recital Debut of Nathan Lee, *pianist*

**That Decisive Moment
The Week's 8 Best Classical Music Moments**

The New York Times

ANTHONY TOMMASINI | October 27, 2017



Breathlessly Fast

Talk about truth in branding. The invaluable organization Young Concert Artists opened its New York season on Tuesday with a recital at Zankel Hall by Nathan Lee, a precocious pianist from the Seattle area who is just 16. With a fluid technique and good musical instincts, he gave lively, articulate accounts of works by Bach and Mozart, and showed a flair for jazz in a piece by the 20th-century Russian composer Nikolai Kapustin. Mr. Lee is still maturing, of course. He was more comfortable tossing off the virtuosic challenges of Grünfeld's concert paraphrase of "Die Fledermaus" than exploring the depths of Chopin's complex Sonata in B minor. Still, listen to his fearless performance of Ravel's daunting "Alborada del gracioso" during a competition in 2016, when he was still 14. Check out those breathlessly fast repeated notes. <http://bit.ly/2yYQtD7>



NATHAN LEE, *piano*

REPERTOIRE WITH ORCHESTRA

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|---------------------|---|
| BACH | Keyboard Concerto No. 1 in D minor |
| BEETHOVEN | Concerto No. 1 in C Major Concerto No. 2 in B-flat major Concerto No. 3 in C minor Concerto No. 5 in E-flat major |
| MENDELSSOHN | Concerto No. 1 in G Minor |
| MOZART | Concerto No. 8 in C Major, K. 246 Concerto No. 18 in B-flat major, K. 456 Concerto No. 12 in A Major, K. 414 Concerto No. 21 in C major, K. 467 Concerto No. 27 in B-flat major, K. 595 |
| PROKOFIEV | Concerto No. 1 in D-flat major |
| RACHMANINOFF | Concerto No. 2 in C minor |
| TCHAIKOVSKY | Concerto No. 1 in B-flat minor |
| GERSHWIN | Rhapsody in Blue |