



SANG-EUN LEE, cellist



THE WASHINGTON POST:

"Ms. Lee is a prodigiously talented young artist with powerful technique and musical poise. Her accuracy and control were amazing. In lyrical passages, she is more of a jeweler than an architect, offering original ideas and responding naturally to the ebb and flow of the music."

MYRTLE BEACH (SC) HERALD:

"Sang-Eun Lee's playing of the Tchaikovsky Variations on a Rococo Theme was utterly absorbing. Her technique was dazzling, and she showed the full range of her instrument, from rich low register tones to ethereal high notes. The stunning, impassioned playing from both soloist and orchestra brought the audience to its feet with loud applause and cheers."

GAESUK MAGAZINE (Korea):

"Her playing is flawless with perfectly produced sound. This is a fearless powerful artist."

OBERON'S GROVE (New York):

"Ms. Lee gave Stravinsky's Suite Italienne a generously witty and charming treatment. We were treated to a big-scale, passionate performance of the Rachmaninoff Sonata. At the brilliant conclusion, shouts of "brava!" rang through the hall."

First Prize, 2014 Young Concert Artists International Auditions • First Prize, 2014 YCA Auditions in Seoul, Korea
Washington Performing Arts Prize • Korean Concert Society Prize • The Michaels Award
First Prize, 2009 Johansen International Competition in Washington, DC
Second Prize, 2009 International Tchaikovsky Competition for Young Musicians
Young Musician Prize, Emanuel Feuermann Competition in Berlin
2009 Ingrid zu Solms Culture Prize, Kronberg Academy Cello Festival in Germany

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Photo: Matt Dine



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SANG-EUN LEE, cello

22-year-old **cellist Sang-Eun Lee** has been hailed for her expressive artistry and dazzling technique. *The Washington Post* praised: "She is a prodigiously talented young artist with powerful technique and musical poise." Ms. Lee has won top prizes in various international competitions; she won the 2014 Young Concert Artists International Auditions, and First Prize at the 2014 YCA Auditions in Seoul, Korea. At 15, she won First Prize at the 2009 Johansen International Competition in Washington, D.C., Second Prize at the 2009 International Tchaikovsky Competition for Young Musicians, and the Young Musician Prize of the Emanuel Feuermann Competition in Berlin. She was also awarded Germany's Kronberg Academy Cello Festival's 2009 Ingrid zu Solms Culture Prize.

Her 2017-18 season includes recitals at the National Museum of Women in the Arts' Shenson Chamber Music Series, Abbey Church Events, Lisa Smith Wengler Center for the Arts at Pepperdine University, The Aaron Copland School of Music at Queens College, and as soloist with Sinfonia Gulf Coast, the Brevard Philharmonic, Fort Smith Symphony, and the Long Bay Symphony.

Past seasons have included performances at the Morgan Library and Museum, Boston's Isabella Stewart Gardner Museum, the Evergreen Museum and Library, as well as her debut as soloist with the Orchestra of St. Luke's at Alice Tully Hall, her acclaimed Kennedy Center debut, co-presented with Washington Performing Arts and supported by the Korean Concert Society Prize, and her New York recital debut, sponsored by the Michaels Award, on the Young Concert Artists Series. She has also performed at Colgate University, Buffalo Chamber Music Society, the Paramount Theatre, the Jewish Community Alliance in Florida, the Lied Center of Kansas, and the Music@Menlo Festival.

Ms. Lee has been invited to perform as a soloist with Korea's leading orchestras including the Seoul Philharmonic under Myung-Whun Chung, the Suwon Philharmonic, the Prime Philharmonic, the Korean National University of Arts Orchestra, the Gangnam Symphony and GMMFS orchestras. She made her Seoul recital debut at the age of 13 on the Kumho Prodigy Concert Series and has given recitals at the Blue House in Seoul and the Musée du Louvre in Paris. Ms. Lee has been featured on KBS (the Korean Broadcasting System). She currently holds the Anne & George Popkin Cello Chair.

Born in Seoul, Korea, Ms. Lee attended the Korean National University of Arts, from the age of nine, where she worked with Myung Wha Chung and Sang Min Park. She is a grant recipient of the Bagby Foundation for the Musical Arts, and currently attends the Curtis Institute of Music, working with Peter Wiley and (YCA Alumnus) Carter Brey.

SANG-EUN LEE, *cello*

REPERTOIRE WITH ORCHESTRA

DVOŘÁK	Concerto, Op.104
ELGAR	Concerto in E minor, Op. 85
TCHAIKOVSKY	Rococo Variations
HAYDN	Concerto No. 1 in C Major Concerto No. 2 in D Major
SHOSTAKOVICH	Concerto No. 1 in E-flat Major, Op. 107
SAINT-SAËNS	Concerto No. 1 in A minor, Op. 33
C.P.E. BACH	Concerto in A Major
LALO	Concerto in D minor
SCHUMANN	Concerto in A minor, Op. 54



Sang-Eun Lee, cellist

Myrtle Beach Herald

Celebration of Variations concludes Long Bay Season

Apr 20, 2018 - William Hamilton

Conductor Charles Evans and the Long Bay symphony Orchestra ended the 2017-18 season Sunday April 15, with a superb concert, "Variations On A Theme" in which each work was an example of the theme and variations form.

The featured soloist was cellist Sang-Eun Lee.

The afternoon began with Variations on "America" by Charles Ives. Brahms's Variations on a Theme of Joseph Haydn was next, and this is a wonderful example of traditional 19th century symphonic language.

Tchaikovsky's Variations on a Rococo Theme for Cello and Orchestra concluded the program.

The featured soloist was 22 year old Sang-Eun Lee, a native of South Korea. The playing by both orchestra and soloist was utterly absorbing.

Evans had the orchestral passages perfectly balanced, and never over powering the astounding playing of the soloist.

Sang-Eun Lee's intonation was spot on, in any register of the instrument, and her technique was dazzling. This was a wonderful partnership with the LBS as she showed the full range of her instrument, from rich low register tones to ethereal high notes to rapid finger work in passages where she interacted with sections or soloists from the orchestra.

The conclusion of the work was a stunning blend of impassioned playing from both soloist and orchestra, with the audience on its feet with loud applause and cheers for all.



NEWS *from Young Concert Artists, Inc.*

Sang-Eun Lee, cellist

theStrad | May 16, 2017 | - Dennis Rooney

Stephen Waarts and Sang-Eun Lee, both in their early twenties and previous winners of Young Concert Artists (YCA) awards, were featured in that organization's 2017 Gala Concert. Founded by Susan Wadsworth in 1961, YCA now has more than 250 alumni, including an exceptional number of string players, pianists and singers who have gone on to enjoy successful solo careers. It was, therefore, a pleasure to witness the audience's ovation for the founder when she appeared on stage to introduce the program.

Stephen Waarts, who completed his studies with Aaron Rosand at the Curtis Institute in Philadelphia last year, was recently the recipient of an Avery Fisher career grant. This was his New York concerto debut. Only a few weeks earlier I had heard him play an impressive recital program in South Florida. Here in Alice Tully Hall he augmented that impression with a performance of Prokofiev's Concerto No. 2 in G minor that boasted exceptionally sensitive and eloquent interaction with the orchestra. The music's expressive power was always controlled and his beautiful tone enriched every note.

Another Curtis student, 22-year-old South Korean Sang-Eun Lee has studied cello with both Peter Wiley and Carter Brey (the latter another YCA alumnus). Following her debut aged 13 she has amassed an impressive string of performances. She chose Tchaikovsky's Roco Variations Op. 33, and played it with tonal refinement that wiped away entirely any reservations about the work's hybrid gestation (Tchaikovsky's original invention was thoroughly recast by the virtuoso sensibility of Wilhelm Fitzenhagen, its dedicatee). Many a cellist has come a cropper in this work, but Lee played it about as perfectly as I can recall. Her utterly secure intonation, complete technical command and sheer beauty of tone made everything enjoyable.



Sang-Eun Lee, cellist



Young Concert Artists: Sang-Eun Lee/Noreen Polera

Philip Gardner | Oberon's Grove | December 16, 2015

Tuesday December 15th, 2015 - Young Concert Artists presenting cellist Sang-Eun Lee with pianist Noreen Polera at Merkin Hall. Their imaginative programme was thoroughly pleasing, and well-received by the audience.

Igor Stravinsky's *Suite Italienne* for cello and piano is an arrangement of several movements from the composer's ballet *Pulcinella* (1919-1920). Mlles. Lee and Polera gave the *Suite* a generously witty and charming treatment. Ms. Lee may have been a trifle nervous at the start, but her voice was soon singing with ample confidence. The virtuosic demands of the *Suite's* faster movements were delivered with clarity and accuracy by the 22-year-old cellist, and Ms. Polera was an ideal accomplice in this *tour de force* opening work.

Composer George Crumb, born in 1929, is still with us. Composed in Berlin in October of 1955, his solo Cello Sonata dates from the composer's student days. This sonata is something of a test piece for the cellist, and Ms. Lee passed with flying colours. At first alternating plucking motifs with passages of melody, the music turns whimsical and requires a nimble technique. More plucking, this time *pianissimo*, gives way to a pensive song which grows more passionate. This in turn evolves into some scampering virtuosity. Ms. Lee won the crowd's hearty approval for her expert handling of this demanding music.

The atmosphere in the hall was most congenial as the two women returned for the Brahms Sonata no. 1 in E minor, Op. 38, in which the musical rapport between cellist and pianist gave their playing a heartfelt quality. Ms. Lee's tone was at its richest as she presented the deep opening theme, soon taken up by Ms. Polera's piano with an appealing warmth of expression. The two instruments slip in and out of registers to create an intimate, entwined effect: the cello may be singing bass to the piano's soprano at one moment, only to find the cello ascending and the piano playing in the more central octaves the next.

The sonata's second movement, a melancholic *Allegretto quasi Menuetto*, has a slightly ironic tinge at first. Passions rise in a sort of *valse triste* which grows dreamier before ending with a gentle remark. The concluding *Allegro* seems to be full of spirit and energy, yet there's a lovely "slow-down" near the end. Throughout the Brahms, we could revel in the polished playing of our two artists.

Following the interval, we were treated to a big-scale, passionate performance of the Rachmaninoff Sonata in G minor, Op. 19. It was in the ensuing Andante that the joint playing of Mlles. Lee and Polera soared on expressive wings. This movement begins with the pianist intoning a deeply lovely theme of intimate tenderness. Once the cello enters, the movement proceeds to build to a powerful climax before subsiding to a gentle murmur. The final *Allegro mosso* features yet another familiar theme and carries both players to the Rachmaninovian heights. At the sonata's brilliant conclusion, shouts of "brava!" rang thru the hall.

Mr. Lee then offered an encore: Gabriel Fauré's haunting "Après un rêve" in which her perfumed playing was ideally matched by Ms. Polera's evocative phrasing at the Steinway. This delicious encore was a perfect ending to a very enjoyable concert.





Sang-Eun Lee, cellist

The Washington Post

Young cellist makes a strong Kennedy Center debut

Robert Battey | Washington Post | November 19, 2015

Cellist Sang-Eun Lee made a strong, sturdy Kennedy Center debut Wednesday, her 22d birthday. Although she is still a student at the Curtis Institute of Music, Lee has been playing around the world for nearly a decade (and won the Johansen International Competition here in 2009). Her performance at the Terrace Theater had major backing – Young Concert Artists, Washington Performing Arts and the Korean Concert Society – and Lee validated all the support. She is a prodigiously talented, and interesting, young artist.



Sang-Eun Lee made a strong Kennedy Center debut this week. (Matt Dine)

The program – heavy duo-sonatas by Brahms (No. 1) and Rachmaninoff, the Stravinsky/Piatigorsky “Suite Italienne” and the Solo Sonata by George Crumb – could have had more variety, and Lee will need to show more range to sustain a professional career. But this repertoire highlighted her powerful technique and musical poise. Her fingers seem to have little magnets that guide them to the right spots on the fingerboard every time, and her accuracy and control of double-stops in the Stravinsky and Crumb were amazing. In the latter, Lee made a meal of the second movement, each variation sharply characterized but with perfect rhythm throughout.

In lyrical passages, Lee is more of a jeweler than an architect. She responds naturally to the ebb and flow of the music, and offers some original ideas. Her bow arm can float lovely pianissimos and launch heavy artillery.

Pianist Noreen Polera has enhanced many cello recitals here over the years, at times even outshining the headliner. Although it was a mistake to fully raise the piano lid for the Rachmaninoff (balance was perfect in the Brahms, with the small stick), her playing remains a model of scrupulous professionalism.