

**Composer Bio:**

Phoebe Leong is from Singapore, where she studies composition and piano at School of the Arts (SOTA) under the tutelage of Dr Christina Tan. She has participated in competitions including the Singapore Performer's Festival in 2014 and 2016, both as a one of a duet and solo performance, receiving silver and bronze respectively. She has also participated in the Golden Key Piano Competition (International) under the categories of composition and performance in 2013 and 2016, placing third, and was subsequently invited to perform on the international stage in Vienna, Austria. Furthermore, she has won first place for the Junior Original Composition Competition (JOC) (National, USA) twice in the years 2011 and 2012. She has attended the Young Composers' Program at the Cleveland Institute of Music (CIM) in Cleveland, Ohio in 2015, and earned an award for Best in Music in her academic year in 2017.

Phoebe enjoys composing, as well as learning new pieces from a wide variety of composers, especially contemporary.

***Sonata op. 26*****Ludwig van Beethoven**

Beethoven's Sonata op. 26 was written in 1800 dedicated to Prince Karl von Lichnowsky. *Andante con variazioni* is written in Theme and Variations form, defying convention. Beethoven pioneered this, although it is later seen in other composers' works. Opening with the dignified theme, the first variation which follows is conversation-like with its difference in range between hands. This is quickly followed up by the rhythmic and driving second variation. The somber third variation is in the parallel minor (*Ab* minor), reflective of the third movement of the sonata, while variation four resolves the conflict appearing in variation three with its short skipping phrases, culminating in the lyrical fifth variation. Scherzo, instead of being a traditional slow second movement, is fast, followed by the slow third movement. *Marcia Funebre*, like its name, is somber and stark, with its dark colors and low registers. Finally, in rondo form, the last movement is similar to a small scale fugue or invention.

***Miroirs: I. Noctuelles*****Maurice Ravel**

"Noctuelles" (Night Moths) is the first of the five movements of *Miroirs*. Written between the years 1904 and 1906, it is reflective of the impressionistic style. Around this time, Ravel had also joined a group of musicians known as *Les Apaches*, or "the Hooligans", whose members he dedicated these pieces to. Written in ABA form, "Noctuelles" opens with fast, fluttering notes which allow the listener to envision the moths' wings as they fly around in the night. The B section, while slower than A, is marked *Pas trop lent*, meaning not too slow, while allowing for the momentum of the piece to be carried forwards. "Noctuelles" ends with a cadenza-like cascade, followed

by five reflective bars, and finally wraps up with a fast section reminiscent of the opening, while utilizing new material.

### ***Dreadful Memories***

**Frederic Rzewski**

Dreadful Memories opens Four North American Ballads. This set of pieces by Polish-American composer Frederic Rzewski was inspired by the folk songs of North America. “Precious Memories” and “Swanee River [Old Folks at Home]” 's themes can be heard simultaneously within Dreadful Memories. Similar to Rzewski’s other works, this piece possesses a strong, deliberate drive, and intensity. Structurally through composed, Dreadful Memories opens with a direct quote of “Precious Memories”, which is fragmented and manipulated throughout the piece. This juxtaposition of “Precious” and “Dreadful” shows the contrast between the idyllic folk setting against the dissonance and corrupted setting of the piece. The theme material is wrangled, twisted, and reforged into a shape that is almost unrecognizable from the original at times, though if one listens carefully they are able to discern the melody.

### ***Minitudes***

**Phoebe Leong**

- I. Skipping*
- II. Play*
- III. Dance!*
- IV. Drifting*
- V. Mirror*

“Minitudes” is a set of five short pieces, each no more than 16 bars in length. Every piece has a different theme. The idea of these pieces is to present tableaux of different points in a person's life, as one goes from a youthful childhood, full of fun and excitement to self-contemplation and reflection. The childlike activity of “Skipping” is reflected through the staccato phrases and jumps, while “Play” portrays the slides often seen at playgrounds. “Dance!”, originally intended to be the last piece, is now in the middle, and reflects the energetic movements and upbeat emotions. “Drifting” and “Mirror”, the two last pieces, slow down the pace, allowing for contrast to the energetic opening.

### ***Stand Up for Singapore/Rasa Sayang***

**arr. Phoebe Leong**

This piece is an arrangement of the popular national day song “Stand Up for Singapore”, composed by Hugh Harrison for Singapore's National Day 2002. Within this arrangement, the folk song “Rasa Sayang”, which is well known by most Singaporeans, is incorporated with the intention of reflecting some of Singapore's culture, and the upbeat nature of both songs fit well together. The two songs' themes are blended throughout the arrangement, with one or the other being brought out at

various times, while retaining the form and general melodic line of “Stand Up for Singapore”, embellishing and changing the rhythm in some parts. However, it is still possible to identify the two songs used in this arrangement.