

Sunday, March 20, 2011, 3pm
Hertz Hall

Joyce Yang, *piano*

PROGRAM

Lowell Liebermann (b. 1961) Gargoyles, Op. 29 (1989)

Presto
Adagio semplice, ma con molto rubato
Allegro moderato
Presto feroce

Claude Debussy (1862–1918) Estampes (1903)

Pagodes
Soirée dans Grenade
Jardins sous la pluie

Carl Vine (b. 1954) Piano Sonata No. 1 (1990)

Lento
Leggiero e legato

INTERMISSION

Ludwig van Beethoven (1770–1827) Piano Sonata No. 18 in E-flat major, Op. 31,
No. 3 (1802)

Allegro
Scherzo: Allegretto vivace
Menuetto: Moderato e grazioso
Presto con fuoco

Franz Liszt (1811–1886) Hungarian Rhapsody No. 6 in D-flat major,
S. 244/6 (c. 1850)

The Robert Cole Emerging Artist Concert

*Each season, a performance by a promising young artist will be designated
the Robert Cole Emerging Artist Concert. Joyce Yang's performance
today is the first in this series.*

*Funded by the Koret Foundation, this performance is part of Cal Performances'
2010–2011 Koret Recital Series, which brings world-class artists to our community.*

This performance is made possible, in part, by Patron Sponsors Margot and John Clements.

Cal Performances' 2010–2011 season is sponsored by Wells Fargo.

Lowell Liebermann (b. 1961)
Gargoyles, Op. 29

Composed in 1989. Premiered on October 14, 1989, at Alice Tully Hall in New York by Eric Himy.

Lowell Liebermann, born in New York City on February 22, 1961, early showed a remarkable gift for music—the Piano Sonata that he premiered at Carnegie Hall when he was 16 received prizes from both the Music Teachers National Association and the Yamaha Music Foundation. He went on to study composition with David Diamond and Vincent Persichetti, piano with Jacob Lateiner and conducting with Laszlo Halasz at Juilliard, where he received his bachelor's, master's and doctoral degrees. Liebermann has since forged a career as one of America's busiest and most frequently performed and recorded composers: his Flute Sonata and *Gargoyles* for Piano have each been recorded twelve times and the Flute Concerto four. He was Composer-in-Residence with the Dallas Symphony Orchestra from 1999 to 2002, and has also held residencies with the Pacific Music Festival in Sapporo, Japan (2001) and the Saratoga Performing Arts Center (2000).

Liebermann's compositions include two operas (*The Picture of Dorian Gray* [1996], after Oscar Wilde's novel, for L'Opéra de Monte Carlo, that company's first commission to an American composer, and *Miss Lonelyhearts*, with a libretto by J. D. McClatchy based on the novel by Nathanael West, commissioned to celebrate the Juilliard School's 100th anniversary in 2006), three symphonies (the second with chorus), concertos for flute, flute and harp, piccolo, trumpet, violin, cello and piano, a *Rhapsody on a Theme of Paganini* for piano and orchestra, four string quartets, sonatas, many chamber works, a *Missa Brevis* and other scores for chorus and solo voices, numerous keyboard pieces and *Paeon* for concert band. Among Liebermann's honors are a Charles Ives Fellowship from the American Academy and Institute of Arts and Letters, Grand Prize in the Delius International Composition Competition, Outstanding Composition Award from the Yamaha Music

Foundation, awards from ASCAP and BMI, and the first American Composers Invitational Award from the 2001 Van Cliburn Competition (awarded when the majority of semi-finalists chose to perform his *Three Impromptus* from among the five new pieces that the organizers had solicited for the event); his Second Piano Concerto, in a Hyperion recording by Stephen Hough and the BBC Scottish Orchestra conducted by the composer, was nominated for a 1998 Grammy Award as Best Contemporary Classical Composition. In February 2006, the Van Cliburn Foundation of Fort Worth presented an all-Liebermann concert in honor of his 45th birthday, in which he was pianist in three works, including the premiere of his Third Cello Sonata with Andrés Díaz.

Gargoyles—from *gurgulio*, Latin for “gullet” or “throat”—are roof-line spouts that have served the practical architectural purpose of throwing the runoff from rainwater away from stone buildings to prevent damage to walls and mortar since the days of the ancient Egyptians, who favored carving them into the form of the head of a lion or some other wild animal spewing water from its mouth. The Greeks, Romans and Etruscans also used decorative gargoyles, and the tradition was taken over by the medieval Church, which often carved them in shape of grotesque or fantastic creatures that were meant to repel evil spirits from the hallowed space or perhaps to serve as teaching devices for illiterate parishioners. Lowell Liebermann admits to a fascination with gargoyles, and in 1989 he composed a set of four succinct character pieces that were intended to evoke some of the varied moods inspired by these iconic artifacts. The first (*Presto*), with its febrile rhythms, shock-cut dynamics and tempestuous figurations, suggests a haunted midnight ride. The second (*Adagio semplice, ma con molto rubato*), ethereal, obsessively repetitive, ghost-like, is almost mystical in effect. The third (*Allegro moderato*) exudes a watery luminescence, perhaps an Impressionistic reference to the gargoyle's original function. The fourth (*Presto feroce*), a wild tarantella, is a late-20th-century progeny of Franz Liszt's diabolical *Mephisto Waltz*.

Claude Debussy (1862–1918)
Estampes

Composed in 1903. Premiered on January 9, 1904, in Paris by Ricardo Viñes.

“When one cannot pay for travel, one should substitute for it with one's imagination,” advised Claude Debussy. Imagination Debussy had in abundance in 1903 but money was short, and his life was increasingly unsettled. The decade-long gestation of *Pelléas et Mélisande* had finally ended with the opera's premiere in April 1902, but, though successful, it did not produce sufficient income for him to avoid having to take a job as a music critic early the following year with the daily paper *Gil Blas*. His cherished role as the eccentric bohemian was so effectively scuttled by the notoriety he gained from the extensive publicity and controversy surrounding *Pelléas* (Maeterlinck considered challenging him to a duel over the perceived butchery of his play) that he was offered the *Légion d'honneur* in February 1903, which he reluctantly accepted “for the joy it will give to my old parents and all those who love me.” He complained to his publisher, Durand, that the revival of *Pelléas* in early 1903 was “absurdly taking up all my time—this life of the theater disgusts and deadens me,” but he still devoted much energy to creating a successor to the work, even tentatively agreeing to furnish the Metropolitan Opera with pieces based on Poe's *The Devil in the Belfry* and *The Fall of the House of Usher*, as well as a *Légende de Tristan*. His ambitious operatic plans, however, yielded nothing more substantive than some lengthy sketches. In addition to the stresses of his career throughout 1903, Debussy was increasingly restive in his marriage, which would disintegrate the following year when he abandoned his wife for a married woman. Given the difficult circumstances of his life, it is perhaps not surprising that during the summer of 1903 Debussy should have allowed himself a journey of the imagination by composing a set of three piano pieces collectively titled *Estampes* (“Prints”)—*Pagodés* (“Pagodas”), *Soirée dans Grenade* (“Evening in Granada”) and *Jardins sous la pluie* (“Gardens in

the Rain”)—in which he escaped into his musical impressions of the Far East, Spain and a refreshing scene in the French countryside. “With the *Estampes*,” wrote Edward Lockspeiser in his study of Debussy, “the piano not only leaves the practice-room and the drawing-room, it even leaves the concert-hall. It becomes the instrument of a wandering imaginative spirit, able to seize upon and define the soul of far-off countries and their peoples, the ever-changing beauties of nature, or the innermost aspirations of a childlike mortal observing the fresh and most moving wonders of creation.”

Pagodés conjures visions of the Orient with its bell-like sonorities, its circling repeated rhythms, and its use of pentatonic (five-note) scales, an exotic style of music-making that had intrigued Debussy since he first heard a tintinnabulous Javanese gamelan orchestra perform at the Universal Exhibition in Paris in 1889.

Soirée dans Grenade was said to have been inspired by a postcard that Debussy received from his Spanish colleague Manuel de Falla. Though Debussy visited Spain only once—to attend an afternoon bull fight in the border town of San Sebastian—Falla allowed that Spanish composers could learn much about the music of their own country from *Soirée dans Grenade*: “The descriptive skill which is condensed into the few pages of this work seems nothing short of miraculous when one considers that this music was written by a foreigner, guided almost entirely by his own insight and genius.... The entire piece, down to the smallest detail, contains in a marvelously distilled way the essence of Andalusia.”

By weaving the French children's songs *Nous n'irons plus au bois* (“No more to the woods we'll go”) and *Do, do, l'enfant, do* (“Sleep, child, sleep”) into the delicate traceries of *Jardins sous la pluie*, Debussy summoned the image of a child peering from a nursery window as a summer rainstorm sweeps the garden below. Oscar Thompson proposed one interpretation of the scene thusly: “The lawn is drenched, the wind rises, the sun comes through the mist, away goes the cloud, the grass seems jeweled in the sunlight”; but then added, “It is for the listener to say whether this is what the music conveys,

whether through it all runs a hint of regret for vanished happiness, as expressed in the plaintive character of the children's songs—or whether here is only a lively exercise for the fingers.”

Carl Vine (b. 1954)
Piano Sonata No. 1

Composed in 1990. Premiered in June 1991 in Sydney, Australia, by Michael Harvey.

Carl Vine, one of Australia's busiest and most gifted composers, was born in 1954 in Perth, on the country's western coast, and was playing cornet, piano and organ by the time he was twelve. He began composing soon thereafter and won First Prize in the Australian Society for Music Education Composers' Competition in 1970 with an electronic work titled *Unwritten Divertimento*; he was commissioned to write a piece for the West Australian Ballet Company the following year. In 1972, Vine enrolled as a physics major at the University of Western Australia, but he continued to apply himself to music, studying piano with Stephen Dornan and composition with John Exton, winning prizes in the Perth Music Festival and the ABC Instrumental and Vocal Competition, and taking a course in recording engineering in London. He transferred into the music program at UWA when he returned to Perth, then worked as pianist with the West Australian Symphony Orchestra before settling in Sydney in 1975. Except for a brief stint teaching at the Queensland Conservatorium of Music in the early 1980s, Vine has since devoted himself to composition, serving residencies with the Sydney Dance Company, Australian Chamber Orchestra, Sydney Conservatorium, Western Australia Conservatorium, London Contemporary Dance Theatre and Edinburgh's Basic Space, founding the contemporary performance ensemble Flederman, serving as Artistic Director of the chamber music entrepreneur Musica Viva Australia, and fulfilling many commissions from dance companies, orchestras, festivals and chamber ensembles. Vine's catalog includes some 20 works for dance, music for film

and theater, electronic compositions, numerous solo instrumental and chamber pieces, and several major orchestral scores, most notably seven symphonies and eight concertos.

Michael Kieran Harvey, the pianist who gave the premiere of Vine's Piano Sonata No. 1 and the dedicatee of the score, writes, “This work was commissioned by the Sydney Dance Company to be performed with choreography by Graham Murphy. Drawing on the lithe beauty and contrapuntal elegance of the Elliott Carter Sonata (1946), this work is characterized by intense rhythmic drive and the building up of layers of resonance. These layers are sometimes delicate and modal, achieving a ‘pointed’ polyphony by the use of complex cross-rhythm; at other times they are granite-like in density, creating waves of sound that propel the music irresistibly toward its climax. The scheme is similar to the Carter Sonata—two movements, with the slow section built into and defining the faster portions of the first movement. The second movement is based on a *moto perpetuo* that soon gives way to a chorale-like section based on parallel fifths. The interrelationship between disparate tempos is the undercurrent of the work and its binding element.”

Ludwig van Beethoven (1770–1827)
Piano Sonata No. 18 in E-flat major, Op. 31, No. 3

Composed in 1802.

In the summer of 1802, Beethoven's physician ordered him to leave Vienna and take rooms in Heiligenstadt, today a friendly suburb at the northern terminus of the city's subway system but two centuries ago a quiet village with a view of the Danube across the river's rich flood plain. It was three years earlier, in 1799, that Beethoven first noticed a disturbing ringing and buzzing in his ears, and he sought medical attention for the problem soon thereafter. He tried numerous cures for his malady, as well as for his chronic colic, including oil of almonds, hot and cold baths, soaking in the Danube, pills and

herbs. For a short time he even considered the modish treatment of electric shock. On the advice of his latest doctor, Beethoven left the noisy city for the quiet countryside with the assurance that the lack of stimulation would be beneficial to his hearing and his general health.

In Heiligenstadt, Beethoven virtually lived the life of a hermit, seeing only his doctor and a young student named Ferdinand Ries. In 1802, he was still a full decade from being totally deaf. The acuity of his hearing varied from day to day (sometimes governed by his interest—or lack thereof—in the surrounding conversation), but he had largely lost his ability to hear soft sounds by that time, and loud noises caused him pain. Of one of their walks in the country, Ries reported, “I called his attention to a shepherd who was piping very agreeably in the woods on a flute made of a twig of elder. For half an hour, Beethoven could hear nothing, and though I assured him that it was the same with me (which was not the case), he became extremely quiet and morose. When he occasionally seemed to be merry, it was generally to the extreme of boisterousness; but this happens seldom.” In addition to the distress over his health, Beethoven was also wounded in 1802 by the wreck of an affair of the heart. He had proposed marriage to Giulietta Guicciardi (the thought of Beethoven as a husband threatens the moorings of one's presence of mind!), but had been denied permission by the girl's father for the then perfectly valid reason that the young composer was without rank, position or fortune. Faced with the extinction of a musician's most precious faculty, fighting a constant digestive distress and unsuccessful in love, it is little wonder that Beethoven was sorely vexed.

On October 6, 1802, following several months of wrestling with his misfortunes, Beethoven penned the most famous letter ever written by a musician—the “Heiligenstadt Testament.” Intended as a will written to his brothers (it was never sent, though he kept it in his papers to be found after his death), it is a cry of despair over his fate, perhaps a necessary and self-induced soul-cleansing in those pre-Freudian days. “O Providence—grant me at last

but one day of pure joy—it is so long since real joy echoed in my heart,” he lamented. But—and this is the miracle—he not only poured his energy into self-pity, he also channeled it into music. “I shall grapple with fate; it shall never pull me down,” he resolved. The next five years were the most productive he ever knew. “I live only in my music,” Beethoven wrote, “and I have scarcely begun one thing when I start another.” The Symphonies Nos. 2–5, a dozen piano sonatas, the Fourth Piano Concerto and the Triple Concerto, *Fidelio*, many songs, chamber works and keyboard compositions were all composed between 1802 and 1806.

The three Piano Sonatas of Op. 31 that Beethoven completed during the summer of 1802 in Heiligenstadt stand at the threshold of a new creative language, the dynamic and dramatic musical speech that characterizes the creations of his so-called “second period.” The E-flat major Sonata, Op. 31, No. 3, like the Second Symphony, also composed in 1802, is a sunny work that seems to belie the difficult time of its creation while embodying remarkable strides forward in the sophistication of its form and content. The Sonata's very first sound, a smiling chord topped with a blithe descending motive, commits the stylistic heresy of avoiding the work's nominal tonality, a fundamental structural procedure of Classical music. The home key—E-flat major—is grazed, then toyed with again before the music proceeds to its second theme, an aerial melody displayed above a rippling bass figuration. The extraordinary thing about this opening section of the Sonata is the manner in which Beethoven couched his iconoclasm in such suave musical language, making the revolutionary seem elegant, inevitable and even beautiful. The development section deals mainly with permutations of the principal subject. The recapitulation of the earlier themes, appropriately adjusted as to key, closes the movement.

The second movement is labeled *Scherzo*, though this is not the dynamic, triple-meter piece that Beethoven perfected in his symphonies, but rather a duple-meter, sonata-form essay whose upward striding main theme seems to

have been joined when it was already in progress. The “scherzo-ish” aspect of this music (the word means “joke” in Italian) is provided by the spectral thematic skeletons that rise up to interrupt the marching progress of the main theme. This bold juxtaposition of moods occurs several times throughout the movement, and lends it a haunting quality of cheerfulness tempered by some distant but palpable menace. The movement that follows also contrasts two very different types of music—the *Minuet* that forms the outer sections of the three-part form (A–B–A) is serene and smoothly flowing, while the central trio jumps about the keyboard in a rather ungainly manner, splaying its chords high and low, and stumbling now and then upon some unexpected dynamic changes. It is a movement such as Mozart would never have written. The finale, another sonata form, is a whirlwind of incessant rhythmic energy modeled on the Italian *tarantella* and a dazzling showpiece of virtuoso pianism.

Franz Liszt (1811–1886)
Hungarian Rhapsody No. 6 in D-flat major,
S. 244/6

Composed around 1850.

Franz Liszt was a most unusual Hungarian patriot. Though born in Hungary, he was raised in the French language (he never did learn Hungarian very well, despite several attempts), moved with his family to Vienna at the age of ten, and visited his homeland only infrequently thereafter. Yet he maintained an interest in Hungarian music throughout his life, and wrote numerous works incorporating national melodies: the 19 *Hungarian Rhapsodies* and several other pieces for solo piano (six of the *Rhapsodies* were later transcribed for orchestra), a symphonic poem, a Mass written for the coronation of Emperor Franz Josef as King of Hungary in 1867, and the *Hungarian Fantasy* for piano and orchestra. Liszt was convinced that he was immortalizing the true folk music of his native country in these compositions, among the earliest works of the

“nationalism” movement that gained such importance during following decades. In addition to his original compositions, he published and edited ten volumes of *Hungarian Folk Melodies* between 1839 and 1847, and followed them with a 450-page thesis on *The Gypsies and Their Music in Hungary*, issued in French (!) in 1859. As the 19th century neared its end, however, it became apparent through systematic researches into Eastern European folk music that Liszt’s basic premise had been wrong.

Liszt believed that Hungarian folk music was derived from the Gypsies, but it was shown that exactly the opposite was true—that the Gypsies, who can be traced only to the 15th century in Hungary, assimilated the local idioms into their songs and methods of performance, mixed them with musical formulae from other lands, especially those of the Near East, and had, by the 19th century, evolved a kind of urban salon music that Liszt mistook for original folk art. In their indispensable research early in the 20th century, Bartók and Kodály proved that it was not this musical hybrid but rather the peasant song and dance of the countryside that contained the most ancient roots of Hungarian music. So distressing was the error of Liszt’s idea to Hungarians that, when it was proposed after his death in 1886 to move his body from Bayreuth to Hungary, Prime Minister Kálmán Tisza objected: “Just at a time when Hungary was left with little more than its music, he proclaimed that this is not Hungarian music but Gypsy music....”

Liszt’s ethnomusicological blunder, however, in no way diminishes the intrinsic value of his original “Hungarian” compositions, which remain excellent examples of his art and atmospheric souvenirs of a particularly colorful kind of music, whether based on authentic folksong or not. Hanspeter Krellmann summarized the stylistic features of the Gypsy music that Liszt employed: “the so-called harmonic minor scale, with an interval of a fourth augmented by a semitone to form a tritone, the abrupt harmonic transitions which by-pass the classical rules of modulation, the loose treatment of rhythms leading to syncopation and to grace-notes before

and after the beat, the instrumental delights emanating from the special sound of the cimbalom strings, and finally the performing style making free use of *rubato* and *accelerando* and yielding a degree of expressiveness almost unknown before that time.” Many of these works were built around the performance method of the Hungarian national dance, the *Czardas*, which alternates between a slow movement—“*Lassu*”—and a fast one—“*Friss*.” To describe their resultant free structure and quick contrasts, Liszt borrowed the term “Rhapsody” from literature, saying that it was meant to indicate the “fantastic, epic quality” of this music. He may have been the first to use this title in a musical context, just as he had introduced the word “recital” to describe his solo concerts of the 1840s.

The Hungarian Rhapsody No. 6 in D-flat major, one of the best known of the series (it was transcribed for both orchestra and piano duet), is based on a number of traditional themes that Liszt also included in his collection of *Hungarian National Melodies*. The work opens with a section in the nature of a grand processional that is followed by a playful *Presto*. The ensuing episode takes as its subject a doleful melody with the text, “My father is dead, my mother is dead, I have no brothers and sisters, and all the money I have left will just buy a rope to hang myself with.” The Rhapsody is rounded out by an impetuous postlude of mounting virtuosity.

© 2011 Dr. Richard E. Rodda



© Oh, Senk Hon

CRITICALLY ACCLAIMED as “the most gifted young pianist of her generation” with a “million-volt stage presence,” pianist Joyce Yang captivates audiences around the globe with her stunning virtuosity combined with heartfelt lyricism and interpretive sensitivity. Just 24 years old, she has established herself as one of the leading artists of her generation through her innovative solo recitals and notable collaborations with the world’s top orchestras. In 2010, she was awarded an Avery Fisher Career Grant, one of the most prestigious prizes in classical music.

In June 2005, Ms. Yang came to international attention when she became the Silver Medalist of the 12th Van Cliburn International Competition. As the youngest contestant, Ms. Yang swept two additional awards as an all-around winner, receiving the Steven De Groote Memorial Award for Best Performance of Chamber Music with the Takács Quartet, and the Beverley Taylor Smith Award for Best Performance of a New Work.

Since her spectacular finish, Ms. Yang has flourished into an “astonishing artist” (*Neue Zürcher Zeitung*), giving groundbreaking debuts

all across the world. In just a few short years, Ms. Yang has become a household name in various high-profile venues, such as Lincoln Center and the Kennedy Center. In November 2006, Ms. Yang made her celebrated New York Philharmonic debut with Lorin Maazel at Avery Fisher Hall and performed on their Asian tour, making a triumphant return to her hometown in South Korea. Since then, she has appeared with them frequently, including the opening night of the Leonard Bernstein Festival in September 2008 at the special request of Lorin Maazel in his final season as Music Director. *The New York Times* called Ms. Yang’s rendition of Bernstein’s *Age of Anxiety* a “knock-out.”

In summer 2010, Ms. Yang made her San Francisco Symphony debut with Alondra de la Parra, returned to the Chicago Symphony under James Conlon at Ravinia and the Aspen Festival Orchestra led by Leonard Slatkin at the Aspen Music Festival, and performed a recital at the Crested Butte Music Festival and chamber music at La Jolla Summerfest. Other highlights of the 2010–2011 season include concerto performances with Edo de Waart in Milwaukee, Sydney, Melbourne, Malaysia, Hong Kong and Taiwan, as well as appearances as orchestral soloist in Tel Aviv, Connecticut, Hawaii, Illinois, Nebraska, North Carolina and Utah. In addition, she performs recitals in Atlanta, Berkeley and Sydney, Australia, and makes her first appearance at the Santa Fe Chamber Music Festival. An avid chamber musician, she continues her longtime collaboration with the Takács Quartet, and tours with violinist Stefan Jackiw and the Miró Quartet.

In the 2009–2010 season, Ms. Yang performed with the Los Angeles Philharmonic at the Hollywood Bowl and Walt Disney Hall, the Vancouver Symphony Orchestra, The Hague Symphony Orchestra in the Netherlands, the Lexington and Naples philharmonics, and the Sarasota, Milwaukee, New Mexico, Syracuse, Signature, Tucson, Duluth-Superior, Elgin and Louisville symphonies. In addition, Ms. Yang debuted in Budapest, Hungary, playing in the historic Béla Bartók Concert Hall with the Danubia Symphony. Her recital for the Frederic

Chopin Society in Minneapolis has been featured on American Public Media’s nationally syndicated radio program *Performance Today*, where she is a frequent guest.

Ms. Yang has been continually engaged by orchestras across the United States and abroad and has performed with the Chicago Symphony, National Symphony, Philadelphia Orchestra, Baltimore Symphony, BBC Philharmonic, Colorado Symphony, Houston Symphony, National Orchestra of Brazil, Estonian National Symphony Orchestra and Hong Kong Philharmonic, working with renowned conductors such as Edo de Waart, Lorin Maazel, James Conlon, Leonard Slatkin, David Robertson, Bramwell Tovey, Eri Klas, Nicolai Alexeev and Gianandrea Noseda. A frequent recitalist, Ms. Yang has appeared in Chicago’s Orchestra Hall, the Kennedy Center in Washington DC, the Tonhalle in Zurich, and the Metropolitan Museum of Art in New York.

Born in Seoul, Korea, Ms. Yang received her first piano lesson at age four from her aunt. She quickly took to the instrument, which she received as a birthday present. Over the next few years, she won several national piano competitions in Korea. By age ten, she had entered the School of Music at the Korea National University of Arts, and subsequently made a

number of concerto and recital appearances in Seoul and Daejeon. In 1997, Ms. Yang moved to the United States to begin studies at the Pre-College Division of the Juilliard School in New York with Dr. Yoheved Kaplinsky. During her first year at Juilliard, she won its Pre-College Division Concerto Competition, resulting in a performance of the Haydn Concerto in D major with the Juilliard Pre-College Chamber Orchestra.

In April 1999, Ms. Yang was invited to perform at a benefit concert with the Juilliard Orchestra, conducted by Leonard Slatkin. Winning the Philadelphia Orchestra’s Greenfield Competition led to a performance of Prokofiev’s Piano Concerto No. 3 with the Philadelphia Orchestra when she was just twelve. She recently graduated from Juilliard with special honor, as the recipient of the 2010 Arthur Rubinstein Prize.

Joyce Yang is featured in *In the Heart of Music*, the film documentary about the 2005 Van Cliburn International Piano Competition. Her debut disc, distributed by Harmonia Mundi, includes live performances of works by Bach, Liszt, Scarlatti and Australian composer Carl Vine. A Steinway Artist since 2008, she currently resides in New York City. Ms. Yang is represented exclusively by Opus 3 Artists.