

(259 words)

Praised for her “jaw-dropping command of the keyboard” (*Textura*) and “probing emotional depth and daring individuality” (*Peninsula Reviews*), pianist Clara Yang has performed on major stages worldwide, including Weill Recital Hall at Carnegie Hall, the Forbidden City Concert Hall in Beijing, and the National Auditorium of Music in Madrid. She has been featured on prominent series such as Carolina Performing Arts and the Dame Myra Hess Memorial Concert Series. She currently serves as Head of Keyboard Studies at the UNC-Chapel Hill. Yang is a Steinway Artist.

As a soloist, Yang has performed with renowned conductors including Vladimir Ashkenazy, Long Yu, Carl St. Clair, Josep Caballé Domenech, Grant Llewellyn, and Jeff Tyzik, with orchestras such as the European Union Youth Orchestra, Pacific Symphony, Banda Sinfónica Municipal de Madrid, and the North Carolina Symphony. Her solo album *Folding Time* (Albany Records) won a Global Music Award Gold Medal.

Equally at home in the classical canon and new music, Yang’s project *Ex Machina* presented by Baryshnikov Arts is part of Carnegie Hall’s *United in Sound: America at 250* festival. She premiered Chen Yi’s piano concerto *Four Spirits*, which was written for her, with the China Philharmonic, and she performed in the *Complete Glass Etudes* concert alongside distinguished artists including Philip Glass and Timo Andres. Equally at home in the classical canon, contemporary music, and interdisciplinary work, Yang has collaborated with leading artists including pianist Aaron Diehl, rock guitarist Yvette Young, and new media artist Xuan. She studied with Nelita True (Eastman, DMA), Claude Frank (Yale, MM, AD), and John Perry (USC, BM).

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