

‘[Chuang] recalled the relaxed skill of the great virtuoso pianists in the past...a treasure of intimate communication.’

*The Register-Guard, Oregon*

**Carter Double Concerto for Piano and Harpsichord With Two Chamber Orchestras**  
“...a performance as brilliant as last Friday’s provides continuous stimulation to mind and ear...Deft, fearless, and awesomely accurate soloists.”

*Boston Globe*

“Chuang’s piano was softer, more tender, caressing, but also louder, more heroic, full of vibrant flourishes.”

*The Boston Phoenix*

“...technical virtuoso....musical bonfire...”

*Oulu Music Festival, Finland*

‘Ya-Fei Chuang’s playing was as colorful as a rainbow.’

*Oulu Music Festival, Finland*

“Virtuoso plea in the Schauspielhaus: (the Ravel G-Major Concerto) flowed from her hands with much joy in nimble virtuoso gestures and sonic elegance.”

*Berlin Morning post, Germany*

“Iridescent pianism.”

*Boston Phoenix*

**Recital at the European Music Festival in Mozart Hall, Stuttgart**

“A ravishingly tender pianissimo full of substance, a great range of dynamic facets and the capability to articulate rhetorically, imply something subtly, or declaim with strength – a better interpretation of Mendelssohn’s eight Songs Without Words is scarcely imaginable.”

'...pulsated with grandioso rhythmic energy... [Chuang] succeeded excellently in the culture of her touch, the capacity to build to climax and in her lyrical sonorous poetry."

*Stuttgarter Nachrichten, Germany*

"Ya-Fei Chuang's strengths lie in the communication of gripping virtuosity and her great courage in the well-thought-out shaping of the lyrical sections."

*Badische Zeitung, Germany*

### **Poulenc Double Concerto**

"[But she is] the colorist. One was impressed with her dazzling runs in the opening movements, the diaphanous shading of the opening music in the scherzo-like second movement, the delicious Mozartian charm of the slow movement...[The Rachmaninoff Suite was] dispatched with maximum brilliance."

*Boston Globe*

"[Miss Chuang] impressed with her innate musicality, the way she shaped phrases, her enormous palette of colors, and the way she combined delicacy with strength in her playing...The performances were stylistically convincing and at the same time stamped with her own musical personality...Miss Chuang is a young pianist who communicates directly to an audience..."

*Edward Gordon,  
Former Executive director of Ravinia Festival*

"Schubert's Moment musical [followed], one of the highlights of the recital: it is scarcely imaginable that this melody, in its restrained melancholy, could be more beautifully sung...[In the Liszt B-minor Sonata] Chuang fulfilled everything, indeed absolutely everything, which is to be expected from the interpretation of this sonata: technical superiority and musical fulfillment of extreme demands, the large-scale breathing of the melodic requirements, the eruptive grasp of the explosive passages, manual presence in those moments of accuracy and dexterity, but above all the mastery of the transitions from one extreme to another...All in all an interpretation that left no wish unfulfilled.

"Rachmaninoff's Sonata No. 2 in B-flat minor as the conclusion of the program could only be the hymnic resolution of a piano recital of outstanding rank. Great in caliber, executed with vehemence and fiery grasp, the virtuoso sections of this marvelous work

succeeded the thoughts, in lyrical sweetness, which provided contrast...An absolutely exceptional recital!”

“One has probably seldom experienced such a storm of applause as at the most recent concert with the Taiwan-born pianist Ya-Fei Chuang. Rightly so!”

“There remained only admiration for a mysterious mixture of sensitivity and an incredible display of strength...”

“A magnificent pianistic event...”

“...But it is more, namely a cornucopia with unusual, seductive colours, with moments of thrilling, dappled, pearly piano music...Ya-Fei Chuang understood how to pour out this cornucopia...and let the audience participate in an overwhelming pianistic world.”

*Mainpost Würzburg, Germany*

“The centerpiece and gem of the performance was Ya-Fei Chuang's interpretation of Chopin's Piano Concerto No. 2. Her hands must have been boneless, for they floated over the keys with easy grace, but power and precision as well. With near faultless execution and an ethereal, lyrical presence, this was everything a Chopin should be. In the Larghetto, she gives every phrase and trill its full time to breathe, without rushing to the dramatic Allegretto Vivace that brings the concerto to its close. The solo passages, when the orchestra falls silent to the piano alone, are outpourings of pure liquid sound, held together by the extravagance of Chopin's composition and the fluidity of her fingers, as they snatch the notes from the page and give them life in the air.”

*Harvard Independent*

“The highlight of the evening was Chopin’s Piano Concerto No. 2, which featured guest artist Ya-Fei Chuang...[who] lived up to her reputation with her sensitive interpretations. Chuang’s musicality was evident in her perceptive, pristine playing that sang with an exquisite sense of melody and insightful interpretation.”

*Harvard Crimson*