

Mondavi Center
UCDAVIS



Curtis On Tour: Bernstein, Bruch and Schubert

Sunday, November 9, 2025
Vanderhoef Studio Theatre

THIS SEASON IS SPONSORED BY THE NANCY AND HANK FISHER FAMILY FUND

Our Friends



As we head into a new season of performances at the Mondavi Center, I'm feeling nostalgic and deeply grateful about some very good friends.

Before the Mondavi Center was even a glimmer in the

eyes of those that made it real, there was UC Davis Presents, and its volunteer support group, Friends of UC Davis Presents (now known as Friends of Mondavi Center). Then, as now, the Friends supported our work in a variety of ways. Over the years, their contributions have included fundraising, ushering our K-12 School Matinees, providing Mondavi Center tours, driving artists to classroom activities, helping us with our UC Davis student recognition days and, before the digital era, even helping us stuff envelopes. Just to name a few of the ways they have helped us meet our mission.

Much has changed since the Mondavi Center opened in 2002. Before the Center was built, UC Davis Presents was for decades an itinerant presenting program that utilized venues on campus, in the City of Davis, and Sacramento. For most of that pre-Mondavi Center era, the entire staff of UC Davis Presents was less than 10 people. The Friends helped make it possible to do a lot of good work with a very small staff. Today, we're a team of over 130 full-time, part-time, and student staff, plus hundreds of

volunteers. Together, we now operate what has become an important venue for West Coast tours and a major force in the performing arts, on campus and off.

What has not changed in all these years is the unwavering support of Friends of Mondavi Center. They may be a volunteer support group, but they are as much a part of our team as anyone. They are accomplished people with a passion for the performing arts, and they believe in the power of arts education and arts engagement. For that, I and my Mondavi Center colleagues are extremely grateful.

If you are an arts lover interested in service and volunteerism, I encourage you to learn more about Friends of Mondavi Center, and to consider joining them in their exceptional work on our behalf.

Learn more at mondaviarts.org/friends

With Gratitude,

Jeremy Ganter
Executive Director

ROBERT AND MARGRIT MONDAVI CENTER FOR THE PERFORMING ARTS PRESENTS

Curtis On Tour: Bernstein, Bruch and Schubert

The Nina von Maltzahn Global Touring Initiative of the Curtis Institute of Music

PROGRAM

Sonata for Clarinet and Piano

Leonard Bernstein

(1918–1990)

Grazioso—Un poco più mosso
Andantino—Vivace e leggero

Tzu-Yi Yu, clarinet | Lynn Ye, piano

Fiançailles pour rire, FP 101

Francis Poulenc

(1899–1963)

Il vole
Mon cadavre est doux comme un gant
Violon

Juliette Tacchino, soprano | Lynn Ye, piano

“Der Hirt auf dem Felsen” (“The Shepherd on the Rock”), D. 965

Franz Schubert

(1797–1828)

Juliette Tacchino, soprano | Tzu-Yi Yu, clarinet | Lynn Ye, piano

“Death Is Nothing At All”

Rene Orth

(b. 1985)

Juliette Tacchino, soprano | Roberto Díaz, viola | Lynn Ye, piano

“Death Is Nothing At All” is co-commissioned by Bidget Baird, Curtis Institute of Music, and the Library of Congress.

Eight Pieces, op. 83 (selections)

Max Bruch

(1838–1920)

Allegro con moto
Nachtgesang: Andante con moto
Allegro agitato

Tzu-Yi Yu, clarinet | Roberto Díaz, viola | Lynn Ye, piano

PROGRAM SUBJECT TO CHANGE

Land Acknowledgement

We should take a moment to acknowledge the land on which we are gathered. For thousands of years, this land has been the home of Patwin people. Today, there are three federally recognized Patwin tribes: Cachil DeHe Band of Wintun Indians of the Colusa Indian Community, Kletsel Dehe Wintun Nation, and Yocha Dehe Wintun Nation.

The Patwin people have remained committed to the stewardship of this land over many centuries. It has been cherished and protected, as elders have instructed the young through generations. We are honored and grateful to be here today on their traditional lands.

excellence.ucdavis.edu

Program Notes

Sonata for Clarinet and Piano (1942)

Leonard Bernstein

Born: August 25, 1918, Lawrence, Massachusetts

Died: October 14, 1990, New York, New York

He could be described as a throwback, a 20th-century specimen of an 18th-century *kapellmeister* of the sort who encompassed the whole of music-making, whether composing, conducting, teaching, writing, playing, or making nice with the well-heeled and powerful. Leonard Bernstein even imparted a modern twist to the whole by becoming a chic celebrity and cultural bellwether, familiar to millions of folks who never set foot in a concert hall. He could do everything. And he could do it all well.

But even the Leonard Bernsteins of our world have to start somewhere. As of 1941 he was just a few years out of Harvard, recently finished with a course of study at Curtis with conductor Fritz Reiner and celebrated piano teacher Isabelle Vengerova. He spent some summers as a student at Tanglewood – still a favorite destination for up-and-coming musicians – but was otherwise more or less hanging around Boston, trying to make a go of it.

Bernstein wrote the *Sonata for Clarinet and Piano* for his fellow Tanglewood student David Oppenheim, although for the Boston premiere David Glazer played the clarinet part with Bernstein on piano. A year later Oppenheim joined Bernstein for the New York premiere. Happily, the two gifted posterity with the sonata's first recording, which provides a solid foundation for all subsequent performers.

Bernstein was still young enough to be flabbergasted that any publisher was interested in his work, and as it turned out, two companies got into a bit of a competitive scrum for the honor of publishing the new sonata. (Warner's won out, and even signed him to a five-year contract.)

Bernstein would never be a one-style-fits-all composer; he inhabited a wide range of venues, whether Broadway theater, concert hall, jazz club, synagogue, or opera house. *The Clarinet Sonata* displays how thoroughly the young composer had already absorbed a multifarious web of influences, styles, and idioms. The first of its two movements opens with a lyrical *Grazioso* that channels one of Bernstein's teachers, Paul Hindemith, with its big-boned angular harmonies and overall aura of dignified gravity. The second movement begins with an introductory *Andantino* that could have stepped out of a Roy Harris piece, but soon it launches into a bright, jazzy *Vivace e leggiero*, all a-quiver with lightning meter changes and zippy, fragmented melodies *à la* Aaron Copland. After a brief return to the movement's opening mood, the quickstep pace returns to bring the sonata to a rambunctious close.

It wasn't all that well received at first. A certain amount of critical carping centered around the sonata's obvious influences, especially Hindemith and Copland. But as Bernstein's star arose, so did the sonata's, enough so that it has been transcribed for a number of other instruments – cello, violin, and trombone – as well as being arranged as a concerto.

The Shepherd on the Rock (1828)

Franz Schubert

Born: January 31, 1791, Vienna, Austria

Died: November 19, 1828, Vienna, Austria

Franz Schubert practiced his brief career in a Vienna scarred by the paranoias that had festered in the years following Napoleon's defeat and banishment. The fluffy *Blossom Time* of Hollywood lore it was not. The arts labored under what was in effect a police state in which censorship was pervasive and prosecution an ever-present possibility. In the face of such insecurity, the newly middle-class Viennese came to focus on the comfort – and relative safety – of home. Thus the rise of domesticity *à la* Biedermeier, a time of porcelain stoves and lush upholstery, of sentimental poetry and cozy garden paintings, of piano four-hand playing and intimate home musicales.

And it was a golden era of song, exemplified by Schubert's prolific contributions that more or less define a genre: the *lied*, or art song. The ideal fusion of poetry and music, *lieder* capture whiffs of emotion via their shared intimacy between voice, keyboard, and text. Songs were the perfect vehicles for Schubert, miniaturist *par excellence*, and they were also perfect for his listeners, who typically preferred parlor to theater and happily pursued in-home amateur music making.

That said, Schubert also hobnobbed with performers who practiced a more public career. Easily the most celebrated of those was soprano Anna Milder-Hauptmann, star of the Vienna Court Opera who had created the title role in Beethoven's *Fidelio*. (She also sang in the legendary 1829 rebirth of Bach's *St. Matthew Passion* under Felix Mendelssohn.) A staunch Schubert advocate, in 1828 she requested a *scena*, or narrative song with multiple sections, for her to sing on her concert tours, with the added proviso that it to cover a broad emotional range. The finished piece turned out to be one of Schubert's last compositions. He never heard it performed.

The Shepherd on the Rock partakes of several early Romantic trends, especially the 'pastoral' – that idyllic world of shepherds and shepherdesses longing and loving in the sylvan fields, the whole shot through with nostalgia and a subtle vein of eroticism. Then there was the clarinet, a relatively new

instrument. Its wide range and distinctly contrasting registers made it a perfect obbligato instrument for *The Shepherd on the Rock*, which changes moods from melancholia to joyousness.

A lifetime of song composition had resulted in Schubert's becoming an undisputed master of delineating character in music, never put to better use than in *Shepherd*. Instead of setting a single text, the song sets three – two by Wilhelm Müller (the poet of *Winterreise*) and a central poem by either Helmina von Chézy or Karl August Varnhagen. A lovesick young shepherd calls down from a hilltop down to his lover below, hearing only his echo. A middle section in G minor takes on a mournful cast as hope ebbs. But the spring is coming, and ardor rises right along with the sap; merry roudades in both voice and clarinet bring it all to a joyous, jubilant close.

Fiançailles pour rire, FP 101 (1940)

Francis Poulenc

Born: January 7, 1899, Paris, France

Died: January 30, 1963, Paris, France

"Like his name he was both dapper and ungainly. His clothes came from Lanvin but were unpressed; his hands were scrubbed, but the fingernails were bitten to the bone. His physiognomy showed a cross between weasel and trumpet, and featured a large nose through which he wittily spoke." So begins American composer Ned Rorem's tribute to Francis Poulenc, written shortly after Poulenc's death from a sudden heart attack at the age of 64. Rorem, ever the astute observer of character, knew Poulenc's smorgasbord of contradictions only too well, having experienced any number of them firsthand.

As the man, so the art: Poulenc wrote music that is deliberately, decidedly, and deliciously bipolar. Master of the mood swing, self-contradictory and sometimes maddeningly inconsistent, he nevertheless developed an overall style that is utterly unmistakable. He had no truck with the arcane ruminations of the Second Viennese School, nor did he ever stray far from elemental tonality, even preferring the ancient Gregorian modes over chromaticism. Poulenc's music is all about mutation – it's serious and playful, somber and silly, energetic and placid, innocent and sultry, typically all within the same song or movement. Nor would his style change much over the years. "I know perfectly well that I'm not one of those composers who have made harmonic innovations like Stravinsky, Ravel or Debussy," he wrote in 1942, "but I think there's room for new music which doesn't mind using other people's chords."

The intensely personal poems of Louise de Vilmorin provided the impetus for Poulenc's song cycle *Fiançailles pour rire*, or "Betrothal for Laughs." Poulenc recalled that her poems

"provided material for truly feminine songs. I was enchanted by that. I found in her poetry a kind of sensitive audacity, of wantonness, of avidity which could be extended into song."

He liked them so much, in fact, that he asked her for more, eventually resulting in the six-poem collection *Fiançailles pour rire*, completed in 1939. Louise had married a Hungarian count, and the two were imprisoned by the Nazis in a castle in Hungary. "Had it not been for the war I should doubtless never have written this cycle," wrote Poulenc. "I composed [it] so that I could more often turn my thoughts towards Louise de Vilmorin, imprisoned in her castle in Hungary for God knows how long. That was the only connection between my work and this horrible tornado."

The poems are all about love in some aspect or another, but that's about all they have in common; their moods range from caustic (*Violon*) to tragic (*Mon cadavre est doux comme un gant*), sometimes achingly nostalgic, such as the closing song *Fleurs*, which Poulenc specified "must be sung humbly, its lyricism coming from within." It's not difficult to understand why Vilmorin's poems would be so attractive to Poulenc: they perfectly mirror his own compositional personality, so intimate, so volatile, so feline.

Selections from Eight Pieces for Clarinet, Viola and Piano (1910)

Max Bruch

Born: January 6, 1838 Cologne, Prussia

Died: October 2, 1920, Berlin, Germany

Max Bruch was understandably frustrated by his unearned reputation as a one-trick pony. There is no question but that his *Violin Concerto No. 1 in G Minor* deserves its core repertory status, as it's an absolute pip of a concerto, really just about as good as they come. But it overshadowed everything else that Bruch wrote, and has continued to do so right up to the present. Sometimes the attention paid his G minor concerto irritated him no end, such as during a 1903 trip to Naples when a group of violinists gathered near his lodgings, all fired up and ready to play the concerto at their first sight of him. "They can all go to the devil!" sputtered Bruch. "As if I had not written other equally good concertos."

It wasn't just equally good concertos. Bruch wrote a lot of music, and a lot of it is prime stuff. Of course there's the *Kol Nidre*, beloved repertory for cellists worldwide, and enterprising violinists still program the superb *Scottish Fantasy*. But there's plenty more, much of it moldering away in sad silence. The operas are probably a lost cause, but there are three solid symphonies, more concertos, some colorful orchestral suites, concerto-like serenades and rhapsodies, and a fair-sized bouquet of chamber works, all worth getting to

know. Furthermore, the lion's share of his catalog is devoted to choral oratorios and cantatas, highly regarded in their day. A Bruch Festival to celebrate his 2028 bicentennial, anybody?

Bruch's *Eight Pieces for Clarinet, Viola, and Piano, Op. 83* make such effective use of their three instruments as to make one wonder why the combination is so seldom encountered apart from Mozart's sublime "Kegelstatt" Trio in E-flat Major K. 498. Bruch wrote the pieces with his son Felix in mind, a theory teacher at the Hamburg Conservatory and a clarinetist who may well have been on the order of Richard Mühlfeld, whose playing had inspired Brahms to compose his transcendent late works for the instrument. Bruch published the pieces individually rather than as a collection, and advised against playing them all in one go.

The pieces are in a variety of forms – mostly in two or three parts with a few compact sonata forms to round out the set. Unusually for a composer who incorporated a virtual United Nations of folk styles in his concert works, the *Eight Pieces* are much more Schumannesque or Mendelssohnian than folk-inspired, although No. 5 in F minor breaks out by being

based on an authentic Romanian folksong. (The piano part even channels the sound of a hammered dulcimer, common to Hungarian and Romanian folk music alike.)

Bruch was one of the all-time great tunesmiths, a quality highlighted by musicologist and chamber music scholar Wilhelm Altmann in regards to the *Eight Pieces*. "How nobly inspired are the melodies that he produced this late in life, how mature his development of them and how effective his handling of each individual instrument," he marveled. Deeply felt, richly contoured and superbly constructed, together they fashion a string of cultivated late-Romantic pearls. Of all Bruch's neglected works, these pieces stand amongst the most worthy candidates for elevation to standard repertoire status – right alongside that ever-popular violin concerto.

—SCOTT FOGLESONG

Scott Foglesong is the Chair of Music Theory and Musicianship at the San Francisco Conservatory of Music. A Contributing Writer and Pre-Concert Lecturer for the San Francisco Symphony, he also writes program notes for the California Symphony, Oregon Symphony, and Grand Teton Music Festival, among other groups. As a pianist, he studied at the Peabody Conservatory and SFCM.

About Curtis

At the Curtis Institute of Music, the world's most talented young musicians develop into exceptional artists, creators, and innovators. With a tuition-free foundation, Curtis is a unique environment for teaching and learning. Curtis is a small school by design, where students realize their artistic potential through intensive, individualized study with the most renowned, sought-after faculty.

Animated by a learn-by-doing philosophy, Curtis students share their music with audiences through more than 100 performances each year, including solo and chamber recitals, orchestral concerts, and opera—all free or at an affordable cost—offering audiences unique opportunities to participate in pivotal moments in these young musicians' careers. In

addition to a wealth of performance opportunities, Curtis students experience a close connection to the greatest artists and organizations in classical music, and innovative initiatives that integrate new technologies and encourage entrepreneurship—all within an historic campus in the heart of culturally rich Philadelphia.

In this diverse, collaborative community, Curtis's extraordinary artists challenge, support, and inspire one another—continuing an unparalleled 100-year legacy of musicians who have led, and will lead, classical music into a thriving, equitable, and multidimensional future. Learn more at Curtis.edu.

About Curtis on Tour

Curtis on Tour, the Nina von Maltzahn global touring initiative of the Curtis Institute of Music, provides audiences the unique experience of hearing celebrated artists alongside the most gifted emerging musicians. Curtis on Tour brings together students, alumni, and faculty to perform concerts that are infused with both the passion, enthusiasm, and fresh perspectives of young artists and the finely honed expertise and insight of more seasoned musicians.

For 15 years, Curtis on Tour has been a valued presence at top concert halls, performing more than 450 concerts in over 120 cities around the world, from New York to Berlin, Hong Kong to Buenos Aires. Curtis performances are an essential part of the classical music landscape, showcasing the skill, communicative power, and musical vision that audiences know and love—together with the inimitable thrill of experiencing new voices and, if history is our guide, the stars of tomorrow.

Fiançailles pour Rire

Music by Francis Poulenc, Text by Louise de Vilmorin

Il vole:

En allant se coucher le soleil
Se reflète au vernis de ma table:
C'est le fromage rond de la fable
Au bec de mes ciseaux de vermeil.
Mais où est le corbeau? Il vole.

Je voudrais coudre mais un aimant
Attire à lui toutes mes aiguilles.
Sur la place les joueurs de quilles
De belle en belle passent le temps.
Mais où est mon amant? Il vole.

C'est un voleur que j'ai pour amant,
Le corbeau vole et mon amant vole,
Voleur de coeur manque à sa parole
Et voleur de fromage est absent.
Mais où est le bonheur? Il vole.

Je pleure sous le saule pleureur
Je mêle mes larmes à ses feuilles
Je pleure car je veux qu'on me veuille
Et je ne plais pas à mon voleur.
Mais où donc est l'amour? Il vole.

Trouvez la rime à ma déraison
Et par les routes du paysage
Ramenez-moi mon amant volage
Qui prend les coeurs et perd ma raison.
Je veux que mon voleur me vole.

Mon cadavre est doux comme un gant:

Mon cadavre est doux comme un gant
Doux comme un gant de peau glacée
Et mes prunelles effacées
Font de mes yeux des cailloux blancs.
Deux cailloux blancs dans mon visage,
Dans le silence deux muets
Ombres encore d'un secret
Et lourds du poids mort des images.

Mes doigts tant de fois égarés
Sont joints en attitude sainte
Appuyés au creux de mes plaintes
Au noeud de mon coeur arrêté.
Et mes deux pieds sont les montagnes,
Les deux derniers monts que j'ai vus
À la minute où j'ai perdu
La course que les années gagnent.

Mon souvenir est ressemblant.
Enfants emportez-le bien vite,
Allez, allez, ma vie est dite.
Mon cadavre est doux comme un gant.

Violon:

Couple amoureux aux accents méconnus
Le violon et son joueur me plaisent.
Ah! j'aime ces gémissements tendus
Sur la corde des malaises.
Aux accords sur les cordes des pendus
À l'heure où les Lois se taisent
Le coeur en forme de fraise
S'offre à l'amour comme un fruit
inconnu.

Whimsical Betrothal

Translation by Richard Stokes

He Steals:

The sun as it sets
Is reflected in my polished table:
It is the round cheese of the fable
In the beak of my silver scissors.
But where's the crow? Stealing away.

I'd like to sew but a magnet
That attracts all my needles.
In the square the skittle players
Pass the time playing game after game
But where's my lover? Stealing away.

I've a stealer for lover,
The crow steals away and my lover steals,
The stealer of my heart breaks his word
And the stealer of cheese is absent.
But where is happiness? Stealing away

I weep under the weeping willow
I mingle my tears with its leaves
I weep because I want to be wanted
And because my stealer doesn't care
for me.
But where can love be? Stealing away.

Find the rhyme to my nonsense
And along the country ways
Bring me back to my wayward lover
Who steals hearts and robs me of my
senses.
I want my stealer to steal me.

My Corpse is as Soft as a Glove:

My corpse is as soft as a glove
Soft as a glove of frozen skin
And my hidden pupils
Make two white pebbles of my eyes.
Two white pebbles in my face,
Two mutes in the silence
Still darkened by a secret
Laden with the dead weight of what
they've seen.

My fingers that roved so often
Are joined in a saintly pose
Resting on the hollow of my sorrows
At the center of my arrested heart.
And my two feet are mountains,
The last two hills that I saw
At the very moment I lost the race
That the years always win.

My memory is life-like.
Children, bear it swiftly away,
Go, go my life is over.
My corpse is as soft as a glove.

Violin:

Loving couple of misapprehended sounds
Violin and player please me.
Ah! I love these long wailings
Stretched on the string of disquiet.
To the sound of strung-up chords
At the hour when Justice is silent
The heart shaped like a strawberry
Gives itself to love like an unknown fruit.

Der Hirt auf dem Felsen:

Music by Franz Schubert

Text by Wilhelm Müller and August Varnhagen von Ense

Wenn auf dem höchsten Fels ich steh',
In's tiefe Tal hernieder seh',
Und singe,

Fern aus dem tiefen dunkeln Tal
Schwingt sich empor der Widerhall
Der Klüfte.

Je weiter meine Stimme dringt,
Je heller sie mir wieder klingt
Von unten.

Mein Liebchen wohnt so weit von mir,
Drum sehn' ich mich so heiß nach ihr
Hinüber.

In tiefem Gram verzehr ich mich,
Mir ist die Freude hin,
Auf Erden mir die Hoffnung wich,
Ich hier so einsam bin.

So sehnend klang im Wald das Lied,
So sehnend klang es durch die Nacht,
Die Herzen es zum Himmel zieht
Mit wunderbarer Macht.

Der Frühling will kommen,
Der Frühling, meine Freud',
Nun mach' ich mich fertig
Zum Wandern bereit.

The Shepherd on the Rock:

Translation by Richard Stokes

When I stand on the highest rock,
Look down into the deep valley
And sing,

From far away in the deep dark valley
The echo from the ravines
Rises up.

The further my voice carries,
The clearer it echoes back to me
From below.

My sweetheart lives so far from me,
Therefore I long so to be with her
Over there.

Deep grief consumes me,
My joy has fled,
All earthly hope has vanished,
I am so lonely here.

The song rang out so longingly through
the wood,
Rang out so longingly through the night,
That is draws hearts to heaven
With wondrous power.

Spring is coming,
Spring, my joy,
I shall now make
Ready to journey.

About the Artists

Juliette Tacchino, soprano

Described by *Le Devoir* as “an excellent actress with impeccable projection and style,” soprano Juliette Tacchino won the special jury prize at the 2024 Sumi Jo International Singing Competition and the 2024 French Riviera Masters Competition at the Opéra de Nice Côte d’Azur. In the 2025–26 season, she tours throughout the United States in chamber music concerts and recitals. In 2024–25, Juliette performed with Opéra Fuoco in France under Maestro David Stern, where she presented a recital at the Château d’Écouen, and performed the soprano soloist role in William Boyce’s *Solomon* at the Opéra de Massy. She also made role debuts as Susanna in *Le nozze di Figaro* under Nicholas McGegan and in *Candide* under David-Charles Abell with Curtis Opera Theatre, performed Vivier’s *Lonely Child* with the Curtis Symphony Orchestra, and joined internationally renowned soprano Sumi Jo on tour in China and South Korea. Other performance highlights include concert performances of Mélisande (*Pelléas et Mélisande*) and Sophie (*Der Rosenkavalier*) with Curtis Symphony Orchestra under the baton of Yannick Nézet-Séguin, as well as performing roles on stage, including Ginevra (*Ariodante*), Thérèse (*Les Mamelles de Tirésias*), Vixen (*The Cunning Little Vixen*), and as a featured soloist in a staged production of Handel’s *L’Allegro, il Penseroso ed il Moderato*. In concert, Juliette appeared as the soprano soloist in Mozart’s *Requiem* with the Binghamton Philharmonic, Mahler’s Symphony No. 4 with the Université de Montréal Orchestra, and Handel’s *Dixit Dominus* and *Dettingen Te Deum* with Monte-Carlo Chamber Orchestra.

Juliette received her Master of Music degree from Curtis Institute of Music and her bachelor’s degree from Université de Montréal.



Tzu-Yi Yu, clarinet

Tzu-Yi Yu, from Taoyuan City, Taiwan, is a clarinet student at the Curtis Institute of Music in Philadelphia, studying with Anthony McGill and YaoGuang Zhai. He entered the school in 2022 and holds the Valerija and Ladislaus Medveckis Fellowship.

As a soloist, Mr. Yu has performed in several countries including Taiwan, Japan, France, China, and the United States. He was a prizewinner at the 2020 and 2019 Buffet Clarinet competitions held in Taiwan and China, respectively.

Mr. Yu is also a passionate performer of chamber and orchestral music. As an orchestra member, he has collaborated with many world-renowned conductors such as Yannick Nézet-Séguin, Miguel Harth-Bedoya, Osmo Vänskä, Robert Spano, Michael Stern, and Teddy Abrams.

Mr. Yu started studying the clarinet at age nine, and previously studied with Wei-Leng Chen and Anthony Wong.



Roberto Díaz, viola

A violist of international reputation, Roberto Díaz ('84) is president and CEO of the Curtis Institute of Music, following in the footsteps of renowned soloist/directors such as Josef Hofmann, Efrem Zimbalist, and Rudolf Serkin.



As a soloist, Mr. Díaz collaborates with leading conductors of our time on stages throughout the world. He has also worked directly with important 20th- and 21st-century composers, including Krzysztof Penderecki—whose viola concerto he has performed numerous times with the composer on the podium and whose double concerto he premiered in the United States—as well as Edison Denisov, Jennifer Higdon, Ricardo Lorenz, and Roberto Sierra.

A frequent recitalist, Mr. Díaz enjoys collaborating with young musicians, bringing a fresh approach to the repertoire and providing invaluable opportunities to artists at the beginning of their careers. In addition to performing with major string quartets and pianists in chamber music series and festivals worldwide, he is a member of the Díaz Trio. His recordings include a Grammy-winning performance of the Jennifer Higdon Viola Concerto, a Grammy-nominated disc of viola transcriptions by William Primrose for Naxos, and releases on the Artek, Bridge Records, Dorian, Nimbus, and New World labels.

In addition to his decade-long tenure as principal viola of the Philadelphia Orchestra, Mr. Díaz was also principal viola of the National Symphony under Mstislav Rostropovich and was a member of the Boston Symphony and the Minnesota Orchestra. He is a graduate of the New England Conservatory of Music and the Curtis Institute of Music, where he continues to serve on the faculty, holding the James and Betty Matarese Chair in Viola Studies and the Nina von Maltzahn President's Chair. Mr. Díaz plays the ex-Primrose Amati viola.

Lynn Ye, piano

Lauded as having a “poetic feeling” (*General-Anzeiger*) and a “fine touch,” pianist Lynn Ye is a creative solo artist, chamber musician, and concert pianist known for powerful, beautiful, and emotionally expressive performances.



Lynn made her solo recital debut at age seven and has performed throughout Asia, Europe, and North America at prestigious venues including the Mariinsky Theater, Kimmel Center, Kravis Center, and Shanghai Oriental Arts Center. She has also made appearances on Philadelphia's WRTI Radio, performing solo works by Rachmaninoff.

Lynn has enjoyed much success in piano competitions. She is a laureate of the Melbourne International, Chengdu Beethoven International, Shanghai International, Pearl River-Heilmann International, Shenzhen International, Russian “Nutcracker” Youth International, Heln Cup National Piano, and Balleta International piano competitions.

The many festivals she has participated in include the Oxford Piano Festival, Spain International Piano Festival, Rebecca Penneys Piano Festival, American North Shore International Piano Festival, Shanghai International Piano, and the International Music Festival of Melbourne. She has performed in numerous master classes by esteemed pianists Yuja Wang, Nikolai Lugansky, Arie Vardi, Robert MacDonald, Richard Goode, Yoheved Kaplinsky, Akiko Ebi, Mikhail Voskresensky, Imogen Cooper, Roman Rabinovich, and Jerome Lowenthal.

Hailing from Ningbo, China, Lynn is currently pursuing her Bachelor of Music degree at the Curtis Institute of Music in Philadelphia, under the guidance of Michelle Cann and Ignat Solzhenitsyn. Her formative studies took place at the Music Middle School affiliated to Shanghai Conservatory of Music, under the tutelage of Zhe Tang.

A special message from Presenting Sponsor, Nancy Fisher:

The Robert and Margrit Mondavi Center for the Performing Arts represents an important lifestyle that defines the Davis Community. I am so impressed with the talented and versatile programs they bring to our community from all over the world that create truly exciting performances. I hope you will attend many programs of your choice and you will realize how fortunate we are to have this outstanding Performing Arts Center in our community.



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