

Wednesday, July 13 • 7:30 pm  
Porter Center, Brevard College

# Díaz Trio

Elmar Oliveira, violin  
Roberto Díaz, viola  
Andrés Díaz, cello

Ludwig van Beethoven

“Eyeglass Duo” in E-flat, WoO 32

Tan Dun

*Elegy, Snow in June* for Cello and Percussion

*Timothy Adams, percussion*  
*Conrad Alexander, percussion*  
*Lee Hinkle, percussion*  
*Thomas Schmidt, percussion*

## INTERMISSION

Johannes Brahms

Piano Quartet in C minor, Op. 60

Allegro non troppo

Scherzo: Allegro

Andante

Finale: Allegro comodo

*Bruce Murray, piano*

## Elmar Oliveira, violin

Elmar Oliveira remains the first and only American violinist to win the gold medal at the Tchaikovsky International Competition in Moscow. He has since established himself as one of the most commanding violinists of his generation, performing with major orchestras throughout the world. A prodigious recording artist, Oliveira received a Grammy Award nomination for his disc of the Barber Violin Concerto with Leonard Slatkin and the Saint Louis Symphony. The son of Portuguese immigrants, Oliveira was nine when he began studying violin. He performs exclusively on the “Stretton” by Giuseppe Guarneri del Gesu (1729-31) and on an exact copy of the violin by Curtin and Alf (1993). For more information, visit [seldycramerartists.com](http://seldycramerartists.com).



## Roberto Díaz, viola

Roberto Díaz is a violist with an international reputation. Currently principal viola of the Philadelphia Orchestra, he was recently announced the next president/director of the Curtis Institute of Music, a full-time position he will assume in 2006. New World Records recently released a critically acclaimed live recording of the Jacob Druckman Viola Concerto with Díaz and the Philadelphia Orchestra. As an active chamber musician, his festival appearances include Mostly Mozart at Lincoln Center, Marlboro, Spoleto and Verbier. Díaz performs on a 1739 Camilli viola and 1595 Amati, formerly owned by William Primrose.



## Andrés Díaz, cello

Andrés Díaz launched his career after winning first prize in the 1986 Naumburg International Cello Competition. He received an Avery Fisher Career Grant two years later. In recital, Díaz has toured Taiwan, Hong Kong, Korea, Japan, Hawaii and Canada, as well as performed a series of concerts in the Soviet Union as soloist with the Saratov Symphony. In 2001, Díaz gave the world premiere of Gunther Schuller's Cello Concerto at the Brevard Music Center. Andrés Díaz plays a 1698 Matteo Goffriller cello and uses a bow made by his father, Manuel Díaz. For more information, visit [herbertbarrett.com](http://herbertbarrett.com).



## Guest Artists

Timothy Adams, Conrad Alexander and Bruce Murray are members of the Brevard Music Center faculty. Adams is an associate professor at Carnegie Mellon University and principal timpanist of the Pittsburgh Symphony. Alexander teaches at Ithaca College and is a founding member of the Los Pioneros percussion ensemble. Murray serves as the artistic administrator and dean of the Brevard Music Center. Lee Hinkle and Thomas Schmidt are Advanced Division students at BMC. Hinkle attends the University of South Florida and Schmidt is a graduate student at the Boston Conservatory.

## About the Program

### *Elegy, Snow in June* for Cello and Percussion Tan Dun (b. 1957)

Tan Dun is an innovative composer/conductor whose primary interest is in creating programs that reach new and diverse audiences and which break down boundaries between classical and non-classical, East and West. Born in Simao, China, Dun served as a rice-planter and performer of Peking opera during the Cultural Revolution, later earning a doctorate from Columbia University. His original score for Ang Lee's film *Crouching Tiger, Hidden Dragon*, earned Dun an Oscar.

From [tandunonline.com](http://tandunonline.com):

The image of *Snow in June* comes from the 13th-century Chinese drama by Kuan Han-Ching. In it, a young woman, Dou Eh, is executed for crimes she did not commit. Even nature cries out for her innocence: her blood falls not to earth but flies upward, a heavy snow falls in June and a drought descends for three years. *Elegy, Snow in June* likewise sings of pity and purity, beauty and darkness, and is a lament for victims everywhere. The work was commissioned by New Music Consort and given its first performance in 1991 with cellist Madeleine Shapiro.

### Piano Quartet in C minor, Opus 60 Johannes Brahms (1833-1897)

It took Brahms nearly twenty years to complete the C minor Piano Quartet. He first began work on the piece in 1854 at the impressionable age of twenty-one. The year before, he was introduced to Robert and Clara Schumann, who took the young composer under their wing, promoting his works and serving as mentors and friends. Shortly after, Robert was hospitalized for severe mental illness due to syphilis. Brahms rushed to Clara's aid, to help her with the children through a difficult time.

It was a period of great anxiety and strain for Brahms, as he was deeply in love with Clara. He wrote to her, "Would to God that I were allowed this day...to repeat to you with my own lips that I am dying for love of you." After Robert Schumann's death in 1856, Brahms continued his close friendship with Clara until her own death in 1896.

The C minor Piano Quartet reflects the complex and turbulent emotions Brahms was suffering. He was not happy with the work at first and decided to set it aside for later revision. Seventeen years later, in 1873, Brahms dusted it off for completion. He transposed the key down half a step to make the string parts easier to play and wrote completely new second and fourth movements.

The mood of the piece is clear from a letter Brahms wrote to his publisher: "You may place a picture on the title page...namely a head – with a pistol in front of it. This will give you some idea of the music. I shall send you a photograph of myself for that purpose." The work was subsequently subtitled *Werther*, aptly named after Goethe's tragic hero who kills himself for the unrequited love of his friend's wife.

The debut performance was given in Vienna on November 18, 1875, and featured Brahms at the piano with members of the Hellmesberger Quartet.

—Emma Candelier