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Carter Brey & Christopher O'Riley

Office of Arts + Cultural Programming

PEAK Performances at Montclair State University

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PROGRAM NOTES

Justin Dello Joio (b. 1955)
Due per Due

I wrote *Due per Due* for cellist Carter Brey after having the privilege of his recording and premiering my *Music for Piano Trio: The March of Folly*, and I was equally thrilled when I learned that the pianist Christopher O’Riley would join him in performing it.

The first of the two movements, Elegia: To an Old Musician, has a personal aspect to it. As a young child of six years, I played a piano piece entitled “Prelude: To a Young Musician” by my father, Norman. I always found it very moving, and although that prelude was not written for me, I borrowed the idea of the title when I wrote an elegy for him after he recently passed away quietly at age 95.

I also had in mind a remark Mr. Brey made. He reminded me that despite all the countless different sonorities of the cello, nothing was more effective than its beautiful expressive singing quality. The opening section has a mournful melody that is heard over a sustained cello open string pedal and an aleatoric accompaniment. This is followed by a simple, lyrical section and a variation of it. The variant reaches toward a climax but fails when it is interrupted by the return of the music of the first part, and it quickly descends into a dark cadence.

The second movement, Moto Perpetua, is a virtuosic piece, initially inspired when I marveled at something I heard Mr. Brey casually playing as a warm-up during the recording sessions for my trio. The sound of a virtuoso never fails to give

me great pleasure, and having just completed a one-act opera about the last days of the aged composer Grieg, and the elegy for a first movement of this, I wanted to pair that with a kind of music that is lighter, a fun but technical showpiece.

—Justin Dello Joio

Justin Dello Joio was born in New York City, descended from seven generations of composers in the Dello Joio family. He started piano at age five, began composing at age six, and at seven won a scholarship to The Juilliard School Pre-College Division, where he would study with composer Ellen Taaffe Zwilich. He finished his formal training at Juilliard, earning BM, MM, and DMA degrees in composition as a student of Vincent Persichetti, Roger Sessions, and David Diamond.

Dello Joio has composed orchestral, chamber, vocal, operatic, and solo works, and his music has been heard in the US, Europe, Taiwan, and Korea. He has received three awards from the American Academy of Arts and Letters as well as a John Simon Guggenheim Fellowship, two Meet the Composer grants, the American Music Center’s CAP award, and awards from the National Endowment for the Arts, New York State Council on the Arts, Aaron Copland Recording Foundation, and Theodore Presser Foundation. He was named Composer of the Year by the Classical Recording Foundation in 2007.

In March 2007, Bridge Records released an acclaimed CD including his Sonata for Piano and Two Concert Etudes performed by Garrick Ohlsson and *The March of Folly* performed by Ani Kavafian, violin, Carter Brey, cello, and Jeremy Denk,

piano. Dello Joio’s *Blue and Gold Music* was premiered by the American Brass Quintet and organist Colin Fowler; it was later recorded for the double CD *ABQ at 50: State of the Art*, released in October 2010 by Summit Records, as well as for Bridge Records’ next volume of Dello Joio’s music.

His most recent work, *Due per Due* for cello and piano, a commission from the Barlow Endowment, was written for Carter Brey and Christopher O’Riley and premiered in December 2010 at the Kravis Center in Florida. The Orchestre Philharmonique de Radio France and the Boston Symphony Orchestra have co-commissioned Dello Joio to write a piano concerto for Garrick Ohlsson, for premiere in Paris on March 5, 2011, and in Boston in November 2011. Dello Joio’s music is published by Theodore Presser Co. and G. Schirmer. He resides in New York.

ABOUT THE ARTISTS

Carter Brey, cello
Carter Brey was appointed principal cellist, The Fan Fox and Leslie R. Samuels chair, of the New York Philharmonic in 1996. He made his official subscription debut with the orchestra in May 1997, performing Tchaikovsky’s *Rococo Variations* under the direction of Kurt Masur, and has since performed as soloist each season. Since his 1982 New York and Kennedy Center debuts, Brey has been regularly hailed by audiences and critics for his virtuosity, flawless technique, and complete musicianship. He rose to international attention in 1981 as a prizewinner in the Rostropovich International Cello Competition. He

also won the Gregor Piatigorsky Memorial Prize, Avery Fisher Career Grant, Young Concert Artists’ Michaels Award, and other honors and was the first musician to receive the Arts Council of America’s Performing Arts Prize.

Brey has appeared as soloist with virtually all the major orchestras in the United States, and performed under the batons of prominent conductors including Claudio Abbado, Semyon Bychkov, Sergiu Comissiona, and Christoph von Dohnányi. His chamber music career is equally distinguished: he has made regular appearances with the Tokyo and Emerson String Quartets as well as the Chamber Music Society of Lincoln Center and at festivals such as Spoleto (both in the United States and Italy) and the Santa Fe and La Jolla Chamber Music festivals. He presents an ongoing series of duo recitals with pianist Christopher O’Riley; together they have recorded *Le Grand Tango: Music of Latin America*, a disc of compositions from South America and Mexico released on Helicon Records. On another CD he collaborated with violinist Pamela Frank and violist Paul Neubauer in Aaron Jay Kernis’s *Still Movement with Hymn* (on Decca’s Argo label). He recorded all of Chopin’s works for cello and piano with pianist Garrick Ohlssen (on Arabesque).

Brey was educated at the Peabody Institute, where he studied with Laurence Lesser and Stephen Kates, and at Yale University, where he studied with Aldo Parisot. He was a Wardwell Fellow and a Houpt Scholar. Brey’s violoncello is a rare J. B. Guadagnini made in Milan in 1754.

Brey is represented by Sciolino Artist Management.

Christopher O’Riley, piano
Pianist Christopher O’Riley has redefined the possibilities of classical music, from his sublime interpretations of the standard canon to his groundbreaking transcriptions of pop compositions by Radiohead, Elliott Smith, and Nick Drake. His singularly broad repertoire includes music of the English Renaissance and French Baroque, works by today’s leading composers, and such nonclassical forms as the tango. O’Riley has performed his transcriptions at major jazz festivals in Istanbul, San Francisco, Sicily, and the UK. He made his Australian debut at the Sydney Festival in the programs “Shostakovich meets Radiohead” and (with Pablo Ziegler) “Los Tangueros,” followed by solo concerts in Adelaide and Brisbane.

O’Riley toured ten US cities in 2004 with the Academy of St. Martin in the Fields Chamber Orchestra, playing works by Bach, Mozart, and Liszt. His orchestral appearances have also included the Los Angeles Philharmonic, the Minnesota Orchestra, and the orchestras of Atlanta, Baltimore, and Pittsburgh. He has worked with such illustrious conductors as Marin Alsop, Hans Graf, Neeme Järvi, Yoel Levi, Andrew Litton, Bobby McFerrin, Leonard Slatkin, John Williams, Hugh Wolff, and David Zinman.

His many recordings include music ranging from Beethoven, Busoni, Ravel, Scriabin, Sessions, and Stravinsky to John Adams, Todd Brief, Richard Danielpour, Robert Helps, Aaron Jay Kernis, and P.D.Q. Bach. As a collaborative recording artist he has worked with such distinguished musicians as cellist Carter Brey and flutist Sir James Galway.

O’Riley is equally at home in traditional classical music venues, university settings, clubs, and on the radio. Host of National Public Radio’s top-rated program *From the Top*, he works and performs with the next generation of brilliant young musicians.

Early in his career O’Riley was honored with awards from the Leeds, Van Cliburn, Busoni, and Montreal competitions as well as an Avery Fisher Career Grant. He is a graduate of the New England Conservatory of Music, where he studied with pianist Russell Sherman. In 2010 O’Riley was named Distinguished Visiting Artist at Louisiana State University in Baton Rouge, where he will be in residence three weeks annually for three years. He makes his home in Cleveland, Ohio.

O’Riley is represented by California Artists Management.

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Dr. Susan A. Cole, President
 Dr. Geoffrey W. Newman, Dean, College of the Arts
 Jedediah Wheeler, Executive Director, Arts & Cultural Programming

Peak Performances @ Montclair presents:

Carter Brey, cello Christopher O'Riley, piano

PROGRAM

Sonata in G minor for viola da gamba and keyboard, BWV 1029

J. S. Bach (1685–1750)

Vivace
 Adagio
 Allegro

Regional Premiere!

Due per Due

Elegia: To an Old Musician
 Moto Perpetua

Justin Dello Joio (b. 1955)

~~ Intermission ~~

Sonata in A minor, op. 36, for cello and piano

Edvard Grieg (1843–1907)

Allegro agitato
 Andante molto tranquillo
 Allegro – Allegro molto

Duration: 1 hour 30 minutes, including one 15-minute intermission.

In consideration of both audience and performers, please turn off all electronic devices.
 The taking of photographs or videos and the use of recording equipment are not permitted. No food or drink is permitted inside the theater.

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WE ENTER CONTINENTS WITHOUT KNOCKING...

February 10–20, 2011

Alexander Kasser Theater

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To view our complete season and for more information, visit www.peakperfs.org.

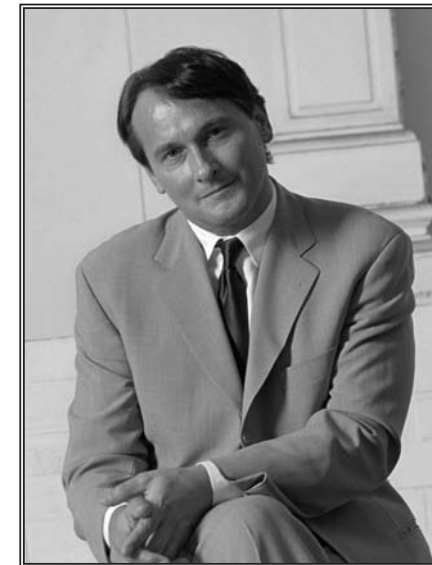
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Peak performances
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 11



Carter Brey (credit: Chris Lee)



Christopher O'Riley (credit: Wendy Lynch)

**Carter Brey, cello
 Christopher O'Riley, piano
 February 5, 2011 • 8:00 pm
 Alexander Kasser Theater
 Montclair State University**