presents

THE FISCHER DUO

Norman Fischer, Cello
Jeanne Kierman Fischer, Piano

Tuesday, January 21, 1992
8:00 p.m.
Lillian H. Duncan Recital Hall
PROGRAM

Capriccio (1985)  
Allegro con spirito  
Molto Adagio  
Like a Barcarolle  
Gingando (Brazilian Tango):  
Tombeau d’Ernesto Nazareth  

William Bolcom  
(b. 1938)

Memory’s Motion (1990)  

Richard Lavenda  
(b. 1955)

INTERMISSION

Chant: Sonata for cello and piano (1991)  
in two movements (Premiere)  

Augusta Read Thomas  
(b. 1964)

Sonata for cello and piano (1948)  
Moderato  
Vivace, molto leggiero  
Adagio  
Allegro

Elliott Carter  
(b. 1908)

In consideration of the performers and members of the audience, please check audible paging devices with the ushers and silence audible time pieces. The taking of photographs and the use of recording equipment are prohibited.
BIOGRAPHIES

Founded in 1971, the FISCHER DUO has delighted audiences throughout the Eastern United States with concerts exploring the rich repertoire for cello and piano. The Washington Post has described the Fischer Duo’s all-French programming as “intense and totally committed, with a solid understanding of the subtleties of the French style”; the New York Times has commented on “a real sense of dialogue in this duo’s ensemble” as well as “a salon-like intimacy and warmth”; and the Boston Globe has heralded Norman Fischer’s “boldly imaginative and technically assured skills” and Jeanne Kierman Fischer as “a pianist of equally impressive skills” and called the duo’s playing of the Elliott Carter sonata “a strongly characterized performance”. In addition to featuring works by the masters, the Fischer Duo has become known for their thematic approach to programming, i.e. all three Brahms sonatas, all-French and all-American music; they have also uncovered interesting pieces by composers such as Victor Herbert, Nadia Boulanger and Georges Auric, and are actively commissioning new works by composers such as George Rochberg, Robert Sirota, David Stock and Nicholas Thorne. They have appeared on Vermont Public Television’s Guest of the House, were featured artists on the New England Touring Program and the Vermont Council on the Arts, and perform frequently on Public Radio. Since their move to Oberlin, Ohio, in the Fall of 1987, they have begun an expanded concertizing career as members of the Arts MidWest touring roster. Their first compact disc for NorthEastern Records (Imaginées — all-French 20th century music) has recently been released and has received very positive reviews.

JEANNE KIERMAN FISCHER is a graduate of Oberlin College, the New York Dalcroze School and the New England Conservatory; her principal piano studies have been with William Masselos, Miles Mauney, Olga Stoumillo, Victor Rosenbaum, and master classes with Menachem Pressler. As pianist with the Alcott Ensemble and with the Fischer Duo, Ms. Fischer appears frequently in concert under sponsorship by the Vermont and the New Hampshire Councils on the Arts as well as the New England Foundation, and has been recently featured on Vermont and New Hampshire Public Television. On the piano and theory faculty of Dartmouth College for a decade, Ms. Fischer has also taught Eurhythmics and piano chamber music in the summers for the Boston University Tanglewood Institute since 1985. Presently, she coaches chamber music and teaches instrumental accompanying at Oberlin.
NORMAN FISCHER is currently on the faculty of the Oberlin College Conservatory of Music where he teaches many gifted young cellists and coaches chamber music. In 1971, after completing his studies with Richard Kapuscinski at the same institution, he founded the renowned Concord String Quartet. As quartet cellist throughout its 16-year career, Mr. Fischer concertized extensively in the United States and abroad, recorded over 20 discs, appeared frequently on radio and television, and received numerous accolades including the Naumburg Chamber Music Award, several Grammy nominations and an Emmy Award. In a solo capacity, his 1984 presentation of the Bach six unaccompanied cello suites (in one evening) was called “inspiring” by the New York Times critic, John Rockwell. His 1985 Tanglewood performance of the Robert Sirota Cello Concerto prompted the critics to say, “Fischer played the piece with a firm tone, comfort and command that can only come from knowing the music from the inside out” (Andrew Pincus, Berkshire Eagle) and “Fischer knows how to make the cello speak and sing” (Richard Dyer, Boston Globe). From 1974-87, Mr. Fischer was Artist-in-Residence at Dartmouth College and in the summers is on the chamber music faculty at the Tanglewood Music Center and Director of the Boston University Tanglewood Institute’s Young Artists’ Quartet Program.