

FACULTY RECITAL

THE FISCHER DUO

NORMAN FISCHER, cello

JEANNE KIERMAN, piano

Friday, September 20, 1996

8:00 p.m.

Lillian H. Duncan Recital Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

Sonata in D minor (1915)

Prologue

Sérénade et Final

Claude Debussy

(1862-1918)

Sonata (1948)

Moderato

Vivace, molto leggero

Adagio

Allegro

Elliott Carter

(b. 1908)

Capriccio (1985)

Allegro con spirito

Molto adagio

Like a Barcarolle

Gingando (Brazilian Tango):

Tombeau d'Ernesto Nazareth

William Bolcom

(b. 1938)

INTERMISSION

Pampeana No. 2, Op. 21 (1950)

Alberto Ginastera

(1916-1983)

Sonata in A Major, Op. 69 (1807-8)

Allegro ma non tanto

Scherzo: Allegro molto

Adagio cantabile; Allegro vivace

Ludwig van Beethoven

(1770-1827)

In consideration of the performers and members of the audience, please check audible paging devices with the ushers and silence audible timepieces.

The taking of photographs and the use of recording equipment are prohibited.

BIOGRAPHIES

Celebrating their 25th anniversary during the 1996-97 season, the FISCHER DUO continues to explore 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 as "equally impressive." In addition to featuring works by the masters, the Fischer Duo has become known for their thematic approach to programming, have performed neglected pieces by composers such as Franz Liszt, Victor Herbert, Nadia Boulanger, and Ferruccio Busoni, and have commissioned new works by American composers George Rochberg, Augusta Read Thomas, Robert Sirota, David Stock, Samuel Jones, and Richard Lavenda, among others. Their compact disc of French masters on the Northeastern label (NR 238-CD) has received rave reviews. They have also been selected as Artistic Ambassadors for the United States Information Agency and will be touring South America this fall. The tour will include concerts in Chile, Paraguay, Bolivia, and Argentina with performances of works from the tonight's program.

*NORMAN FISCHER is one of this country's foremost exponents of the cello. After completing instrumental study with Richard Kapuscinski, Claus Adam, and Bernard Greenhouse, he first graced the international concert stage as cellist with the Concord String Quartet, a group that won the Naumburg Chamber Music Award, an Emmy, and several Grammy nominations, recorded over forty works on RCA Red Seal, Vox, Nonesuch, Turnabout, and CRI, and premiered over fifty compositions. His New York solo debut playing the Six Suites of J.S. Bach in one evening was hailed as "inspiring" by the New York Times. In addition to performing the major concerti, Mr. Fischer has premiered and recorded several new American scores for cello and orchestra. During the 1994 Broadway season, Mr. Fischer's recording of William Bolcom's unaccompanied cello music was featured in the premiere of Arthur Miller's **Broken Glass**. His chamber music expertise has led to guest appearances with the Juilliard, Cleveland, Emerson, and Audubon string quartets, the Santa Fe Chamber Music Festival, and Houston's Da Camera. He is also a member of the Concord Trio and Ensemble Pierrot. A devoted teacher and mentor to younger players, Mr. Fischer taught at Dartmouth College and the Oberlin Conservatory before accepting the position of Professor of Violoncello at The Shepherd School of Music. Mr. Fischer holds the prestigious Beatrice Sterling Procter Chair at the Tanglewood Music Center, and follows the late Louis Krasner in that position.*

JEANNE KIERMAN is a leading advocate of the piano as a collaborative instrument. A graduate of Oberlin, the Dalcroze School, and the New England Conservatory, she studied with master pianists William Masselos, Miles Mauney, Victor Rosenbaum, and Menahem Pressler. Ms. Kierman is equally adroit as a collaborator with voice or instrument and is in great demand as a recital partner. For ten years she was the pianist with the New England-based Alcott Ensemble, performing a broad range of chamber music and developing a virtuosity she frequently demonstrates on stage as resident and guest artist with various ensembles (including Ensemble Pierrot and the Concord Trio) and in the studio with her students. Ms. Kierman, formerly on the faculty of the Oberlin Conservatory, is now Artist Teacher of Piano at The Shepherd School of Music. Ms. Kierman has recorded for Northeastern Records.



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