

FACULTY RECITAL

THE FISCHER DUO

NORMAN FISCHER, cello

JEANNE KIERMAN, piano

A Celebration of English Music

Wednesday, November 13, 2002

8:00 p.m.

Lillian H. Duncan Recital Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

If Music Be the Food of Love (1693) Henry Purcell
(1659-1695)

Elegiac Variations, Op. 25 (1909) Donald Francis Tovey
(1875-1940)

Passacaglia for Solo Cello (1981) William Walton
(1902-1983)

*Sonata in C Major for Cello
and Piano, Op. 65* (1961) Benjamin Britten
(1913-1976)

Dialogo: Allegro

Scherzo – Pizzicato: Allegretto

Elegia: Lento

Marcia: Energico

Moto Perpetuo: Presto

INTERMISSION

Oh! That Cello Charlie Chaplin
(1889-1977)

Sonata for Cello and Piano (1924) John Ireland
(1879-1962)

Moderato e sostenuto;

Più moto che al primo

Poco largamente; Non troppo lento;

Andante moderato

Con moto e marcato

*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 use of recording equipment are prohibited.*

BIOGRAPHIES

With over thirty years of performing together, the Fischer Duo has been widely praised by music critics for its choice of repertoire. Thoroughly versed in the classical repertoire of Brahms, Beethoven, and Schumann, the Fischer Duo has acquired an equally impressive reputation for rediscovering neglected works of the past (Busoni, Boulanger, Foote, and Liszt). They have commissioned many new scores by gifted contemporary composers such as George Rochberg, David Stock, Robert Sirota, Augusta Read Thomas, Richard Lavenda, Pierre Jalbert, Anthony Brandt, Shih-Hui Chen, and Richard Wilson. "One felt like applauding the Fischer Duo before they even played a note for programming rarely-heard cello music by Chopin and Liszt," wrote a reviewer in the The Washington Post.

The Fischer Duo is also known for enlightened residency work. In 1996 the United States Information Agency (USIA) selected the Fischer Duo as Artistic Ambassadors, and they toured South America and the next year toured South Africa receiving the highest ratings for musical maturity and open access to audiences.

The critic from the The Toledo Blade summed up a concert experience with the Fischer Duo: "If there was a prize for Most Elegant Sound by a Chamber Group, the Fischer Duo would surely win it. The two together have a sort of slow-burning combustion on stage that makes for some really exciting and spontaneous music. This is a pair that really knows their repertoire, and more importantly, knows how to absorb an audience into their own musical universe."

The Fischer Duo has performed on public television and National Public Radio. Their compact disc debut, "Imaginées: Music of French Masters," was given Fanfare magazine's highest recommendation: "For fine sound, on top of probing duo teamwork and elegant program-making." This recording will soon be reissued on the Artistic License label. They have two other compact discs available on the Gasparo label. "American Music in the 1990s" [GSCD-349] includes commissioned works for the duo by George Rochberg, Pierre Jalbert, Samuel Jones, and Augusta Read Thomas. The Strad magazine said, "The duo gives thoroughly persuasive performances of all four works, scratching through the surface gesture to get to the heart of the music's expressive potential." Also available on Gasparo is "Robert Sirota: Works for Cello" [GSCD-350] and "Born in America in 1938" [GSCD-351] featuring works by William Bolcom, John Corigliano, Ellsworth Milburn, John Harbison, Joan Tower, and Charles Wuorinen.

NORMAN FISCHER is one of America's most versatile cellists. 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, and recorded over forty works on RCA Red Seal, Vox, Nonesuch, Turnabout, and CRI. The New York Times recently said, "During its sixteen years, the supervirtuosic Concord String Quartet championed contemporary work while staying rooted in the Western tradition." In addition to performing the major concerti, Mr. Fischer has premiered and recorded many new scores for cello and orchestra. Recitals of unaccompanied cello works have received rave reviews such as "Inspiring" (The New

York Times) for his New York debut recital of the complete Bach Suites in one evening, and "Coruscating" (The Boston Globe) for his performance of Osvaldo Golijov's *Omaramor* at the opening of the 1998 Tanglewood festival. His chamber music expertise has led to guest appearances with the Juilliard, Cleveland, Emerson, Chiara, Blair, Schoenberg, Chester, Ciompi, and Audubon string quartets, the Santa Fe Chamber Music Festival, Chamber Music Ann Arbor, Chamber Music International, CONTEXT, and Da Camera of Houston. A devoted teacher and mentor to younger players, Mr. Fischer has taught at Dartmouth College, the Oberlin Conservatory of Music, and currently is Professor of Violoncello at the Shepherd School of Music. Since 1985 he has taught at the Tanglewood Music Center, where is now the Coordinator of Strings.

JEANNE KIERMAN is a leading advocate of the piano as a collaborative instrument. A graduate of Oberlin College, the Dalcroze School, and the New England Conservatory, she studied with master pianists Miles Mauney, William Masselos, 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. She has performed for Da Camera of Houston, Mohawk Trail Concerts, Chamber Music Ann Arbor, Skaneateles, and the Marrowstone Festival among others. For the last nine summers she has shared her chamber music expertise with students at the Greenwood Music Camp. Formerly on the faculties of Dartmouth College and the Oberlin Conservatory, Ms. Kierman currently serves as Artist Teacher at the Shepherd School of Music.



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