

*FACULTY RECITAL*

*KENNETH GOLDSMITH, Violin*

*NORMAN FISCHER, Cello*

*JEANNE KIERMAN, Piano*

*Tuesday, March 18, 2008*

*8:00 p.m.*

*Lillian H. Duncan Recital Hall*

RICE UNIVERSITY

the  
Shepherd  
School  
of Music

## PROGRAM

**Piano Trio in E-flat Major,  
Op. 1 No. 1 (1793-94)**

**Ludwig van Beethoven**  
(1770-1827)

*Allegro*  
*Adagio cantabile*  
*Scherzo: Allegro assai*  
*Finale: Presto*

**Four Combinations for Piano Trio (1924)**

**Henry Cowell**  
(1897-1965)

*Allegretto*  
*Largo*  
*Allegro*  
*Largo*

## INTERMISSION

**Piano Trio in D Minor, Op. 63 (1847)**

**Robert Schumann**  
(1810-1856)

*Mit Energie und Leidenschaft*  
*Lebhaft, doch nicht zu rasch*  
*Langsam, mit inniger Empfindung*  
*Mit Feuer*

*The reverberative acoustics of Duncan Recital Hall magnify the slightest sound made by the audience. Your care and courtesy will be appreciated. The taking of photographs and use of recording equipment are prohibited.*

## BIOGRAPHIES

*KENNETH GOLDSMITH, Professor of Violin at The Shepherd School of Music, has an active career as a chamber musician, soloist, concertmaster, and teacher. A founding member of the Mirecourt Trio, the Camerata Quartet, the Nashville String Quartet, CONTEXT, and the Stanford Chamber Players, he was also violinist of the Fromm Foundation Quartet, the American Arts Quartet, the Claremont Festival Quartet, and the Lyric Art Quartet. In 1962 Mr. Goldsmith won both the Young Concert Artists Competition and the Concert Artists Guild Award in New York City; in 1976 his piano trio, the Mirecourt Trio, was a finalist in the prestigious Naumburg Chamber Music Competition, and in 1980, he received a special award at the Kennedy-Rockefeller International Violin Competition in Washington, D.C.*

*Trained by Mischa Mischakoff, Toscanini's concertmaster of the NBC Symphony Orchestra, Mr. Goldsmith's orchestral career began in 1958, when he was the youngest member of the Detroit Symphony Orchestra conducted by Paul Paray. He has been concertmaster of several American symphony orchestras, and during the 1960s and 1970s, he performed with virtually every major conductor and soloist of that time. In addition to Mischa Mischakoff, principal teachers and major influences in his musical training were William Kroll, Nathan Milstein, and Pablo Casals.*

*As violinist of the Mirecourt Trio, Mr. Goldsmith has concertized and given master classes throughout the United States, Europe, and Asia. His extensive discography includes recordings on several record labels, including ABC, Music & Arts, Cinnabar Records, Albany, CRI, Varèse Sarabande, and Zephyr. He has received a Grammy Award nomination, a Stereo Review "Record of Special Merit" award, and a "Record of the Year" citation from The Village Voice. Students of Mr. Goldsmith enjoy careers in major orchestras, in period music ensembles, and in professional quartets and trios throughout the United States and Europe.*

*NORMAN FISCHER 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 concertos, 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" (New York Times) for his New York debut recital of the complete Bach Suites in one evening, and "Coruscating" (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 Audubon, Blair, Cavani, Chester, Chiara, Ciompi, Cleveland, Emerson, Ensō, Juilliard, Mendelssohn, and Schoenberg string quartets, the*



*Santa Fe Chamber Music Festival, Chamber Music International, Chamber Music Ann Arbor, 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 he is the Coordinator of Strings and Chamber Music.*

*Norman Fischer and pianist Jeanne Kierman perform together as the Fischer Duo. 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, Pierre Jalbert, Richard Lavenda, 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 Washington Post. In October 2005, the Fischer Duo launched a new chamber music festival in Vermont with violinist Curtis Macomber. The Fischer Duo has frequently 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." They have three other compact discs available on the Gasparo label.*

*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, Victor Rosenbaum, William Masselos, 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, Chamber Music Ann Arbor, Mohawk Trail Concerts, Skaneateles, and the Marrowstone Festival, among others. Since 1992 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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