



Interlochen ARTS ACADEMY

Interlochen, Michigan
109th Program of the 64th Year

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GUEST ARTIST RECITAL

Fischer Duo

Norman Fischer, cello

Jeanne Kierman Fischer, piano

Thursday, January 15, 2026 7:30pm, Dendrinos Chapel and Recital Hall

Sonata in D Major, Op. 102, No. 2 (1815)..... Ludwig van Beethoven
Allegro con brio (1770-1827)
Adagio con molto sentimento d'affetto
Allegro fugato

Sonata-Aria (1992) George Rochberg
(1918-2005)

—Intermission—

Second Sonata for Cello and Piano (2020) William Bolcom
Instrumental Music (1980-2020) (p. 1022)

Introduction and Allegro (b. 1938)

Andante mosso

Scherzo non giocoso (Presto delirando ma risoluto)

Waltz–Variations

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Celebrating 55 years of playing together, the **Fischer Duo** delights lovers of chamber music across the United States with performances described as "boldly imaginative and technically assured," (Boston Globe), "intense and persuasive" (Gramophone), and "Soaring lines with both beauty and intensity" (The New York Times).

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, Alfano, Pizzetti) and for commissioning new pieces from masters such as William Bolcom, George Rochberg, Richard Wilson, Samuel Jones, Augusta Read Thomas, Robert Sirota, Pierre Jalbert, and over 30 more. "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. A recital of this exact repertoire is available on Bridge Records (9187) and has received rave reviews from Strings Magazine and The Gramophone.

The Fischer Duo's extensive discography is impressive. Their CD debut, *Imaginées: Music of French Masters*, which was given Fanfare magazine's highest recommendation: "For fine sound, on top of probing duo teamwork and elegant program-making." They have three recordings 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 wrote of the disc, "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. In addition, the Fischer Duo released *Chopin & Liszt: Music for Cello and Piano*, on the Bridge label [Bridge 9187]. Strings Magazine called the disc, "A most impressive record, both for the music and the playing." A compilation of *William Bolcom Complete Works for Cello* is available on the Naxos label [8.559348] (a four-star rave from BBC Music Magazine). Centaur Records has just released the Fischer Duo's 4 CD recording *Beethoven: Cello, Piano Complete* [CRC 3322/23/24/25]. The Strad has given this recording its highest rating. Gramophone stated, "To say this is a grand achievement would be an understatement." In 2018, Centaur Records released the two *Brahms Sonatas* and the Op. 91 Songs in the cello version with mezzo-soprano Abigail Fischer [CRC 3648]. Gramophone says about this recording, "long, thrilling arcs of dramatic insight laid over a gracefully plastic structure, and implemented with rich Brahmsian sound and commanding technical wisdom." The Duo's most recent release is *2020 Visions* which includes the world premiere recordings of three commissioned works to celebrate the 50th anniversary by William Bolcom (Sonata #2), Robert Sirota (Family Portraits) and Theo Chandler (Studies in Change). Works by Hilary Tann, Michael Cohen, and Preston Strahly are also included.

The Fischer Duo is also known for enlightened residency work. The United States Information Agency (USIA) selected the Fischer Duo as Artistic Ambassadors for tours in South America and South Africa receiving the highest ratings for musical maturity and open access to audiences. They have recently performed and taught in China, Germany, and Singapore.

The critic from 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."

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THE ARTISTS

Grammy-award-winner **Norman Fischer** (IAA 65-67, IAC/NMC 60-61, 63-65, AS 62) 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 40 works on RCA Red Seal, Vox, Nonesuch, Turnabout, and CRI. The New York Times said, "During its 16 years, the super virtuosic Concord String Quartet championed contemporary work while staying rooted in the Western tradition."

He has performed in 49 of the 50 United States and on five continents. In addition to performing the major concerti, Fischer has premiered and recorded many new scores for cello and orchestra including two recorded with the Cleveland Chamber Symphony by Augusta Read Thomas and Ross Lee Finney, and premiering the Chamber Concerto by Anthony Brandt in September 2025. 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. During the 1994 Broadway season, Fischer's recording of William Bolcom's score was used for the premiere of Arthur Miller's *Broken Glass*. His chamber music expertise has led to guest appearances with the American, Audubon, Blair, Cavani, Chester, Chiara, Ciompi, Cleveland, Dover, Ensō, Emerson, Jasper, Juilliard, Mendelssohn, Miró, Schoenberg, Serafin, and Telegraph string quartets, the Santa Fe Chamber Music Festival, Banff, Chamber Music International, Context, and Houston's Da Camera Society. For 10 years (2002-12), Fischer also joined Jeanne Kierman and violinist Curtis Macomber as co-artistic directors of the autumn chamber music extravaganza Musica Viva Festival headquartered in Norwich, Vermont.

A devoted teacher and mentor to young players, Fischer has been on the faculty of Dartmouth College and the Oberlin Conservatory of Music, and is currently Herbert S. Autrey Professor of Violoncello and Director of Chamber Music at the Shepherd School of Music at Rice University (Houston, Texas). Since 1985, he has taught at the Tanglewood Music Center (summer home of the Boston Symphony), in Lenox, Massachusetts where he holds the Charles E Culpepper Foundation Master Teacher chair and is also Head of Chamber Music. Fischer plays on a cello made for him by Sergio Peresson in 1972 and with bows made

for him by David Hawthorne. He is also a Larsen Performing Artist and plays on the "Il Cannone" strings.

Jeanne Kierman has performed solo recitals in North America and Africa, and is a specialist in American music. She is a sought-after collaborator and has partnered with artists such as Jon Kimura Parker, Kathleen Winkler, Ilya Kaler, Roberto Diaz, Godfried Hoogeveen, Michel Debost, Richie Hawley, Phyllis Curtin, Carol Webber, and many more. She is a graduate of the Oberlin Conservatory of Music, the Dalcroze School, École Américaine, and the New England Conservatory, and has studied with William Masselos, Miles Mauney, Victor Rosenbaum, Robert & Jean Casadesus, and Menachem Pressler. She has performed for Tanglewood, Da Camera of Houston, Mohawk Trail Concerts, Chamber Music Ann Arbor, Maverick concerts, Skaneateles and the Marrowstone Festival, among others. For ten years she toured extensively under the sponsorship of the New England Foundation and the Vermont Arts Council as a member of the Alcott Piano Quartet.

Formerly on the faculties of the Oberlin Conservatory and Dartmouth College, Kierman has made a professional specialty as a player and teacher of ensemble repertoire. Since 1992, Kierman has been an Artist Teacher on the faculty of the Shepherd School of Music at Rice University in Houston, Texas. In the summer months, she works with students in piano chamber music at the Greenwood Music Camp in Cummington, Massachusetts. Kierman has written about her experiences as a Collaborative Pianist for Piano and Keyboard Magazine and has recorded for Bridge, Parma, Centaur, Albany, Naxos, Northeastern, and Gasparo.

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