

pressquotes

THIERRY FISCHER, CONDUCTOR

BBC National Orchestra of Wales / Hyperion / D'Indy

"Under the direction of Thierry Fischer, the BBC National Orchestra of Wales here plays with poise and utter commitment to this work...Fischer knows all about how to create a refined sound and one senses that this assignment has special meaning for him."

International Record Review, March 2009

"A performance...full of vitality and warmth with bright brass and energetic strings..."

BBC Music Magazine, March 2009

Utah Symphony / Schubert, Mendelssohn & Stravinsky

"Fischer made a huge impact the last time he was here — and that was repeated Friday night. One of the most dynamic and expressive conductors to have appeared here in a long time, Fischer's musicality is a welcome addition this season.

The concert opened with a gorgeously crafted reading of Schubert's Symphony No. 8 ("Unfinished"). Marked by long fluid lines, this was a wonderfully defined and eloquent performance, with the orchestra playing seamlessly. Fischer showed a fine sense for details, paying careful attention to matters of nuances in dynamics, tempos and expression. He also skillfully captured the moodiness of the work, from the drama of the dark and somber opening movement to the second movement's lightness and lyrical grace. Fischer coaxed richly textured reading from the orchestra, whose playing was well-articulated, cleanly defined and wonderfully executed.

And the musicians played luminously. It's a challenging score with many solo passages, and the players didn't disappoint either. They played with a conviction and a passion that mirrored Fischer's."

Deseret News, January 2009

BBC National Orchestra of Wales / Opening of the Hoddinott Hall

"...[Fischer] directed the Ravel eloquently, provided neat backing to the marvellously assertive young Latvian, Baiba Skride, in Sibelius's Violin Concerto, and supervised a cogent premiere for St Vitus in the Kettle, a work commissioned from Simon Holt for winds, percussion and double basses."

The Times, January 2009

"Conductor Thierry Fischer... realised the instrumental textures and timbres to scintillating effect."

The Guardian, January 2009

BBC National Orchestra of Wales / Honegger (Hyperion)

"Here is an excellent introduction to a still underestimated composer.

...Thierry Fischer conjures up a wonderful dream atmosphere...

At the other end of the work Fischer's handling of the final 'wind-down'... is deeply moving."

BBC Music Magazine, Disc of the Month, December 2008

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Scottish Chamber Orchestra / Stravinsky, Ravel, Faure

"...it [*Pulcinella*] was transformed on this occasion into the most vivacious of concert scores, conducted by Thierry Fischer with exuberant aplomb."

Ravel... benefited additionally from Fischer's (batonless) expertise in handling the orchestral detail."
Glasgow Herald, November 2008

Dutch Radio Philharmonic Orchestra / Frank Martin *Der Sturm* Zaterdag Matinee series at the Amsterdam Concertgebouw

"The orchestra, under the direction of Thierry Fischer, was exemplary."

NRC Handelsblad, October 2008

"... great orchestra...impassioned conducting of Thierry Fischer, and ...great singers. "

Telegraaf, October 2008

Nagoya Philharmonic

"Thierry Fischer's appointment as chief conductor of the Nagoya Philharmonic Orchestra has generated much interest in how the orchestra will evolve....Fischer has especially improved the ensembles to allow more delicate expression of soft sounds... Delicate expressions of pianissimo as well as other excellent performances proved that the Nagoya Philharmonic has been steadily improving its harmony in ensembles."

The Nikkei, 4 September 2008

Nagoya Philharmonic Orchestra / Holliger, Rachmaninov, Berlioz

"He presented a sharp and witty performance which gave a new impression of the Nagoya Philharmonic.

Fischer is unique for his clear-cut interpretation of works without any vagueness, and for his smart and urbanized sense that conveys abundant expression without making it too complex.

Keep an eye on the Nagoya Philharmonic Orchestra's future progress with Fischer, who is clearly pointing out a new direction for its music."

The Chunichi Shimbun, July 2008

"The surprising freshness of this piece was supported by the fine performance of the orchestra members who showed both curiosity about the work and empathy with their conductor.

Fischer's movements were large yet purposeful. His body expressed precise visualization of the beat and of the images conveyed by sound."

The Asahi Shimbun, July 2008

BBC National Orchestra of Wales / BBC Proms 2008 / Messiaen *La Transfiguration de Notre Seigneur Jésus-Christ*

"Thierry Fischer and the BBC National Orchestra of Wales lashed out in glory on Sunday, slotting into place each aural jigsaw piece with split-second timing and daring.

Fischer's choir and orchestra announced Heaven's gateway with the most gorgeous wave of exultant sound, lifting the Albert Hall dome. Once in a lifetime."

The Times, July 2008

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“Their combined efforts paid off in a performance that captured the music’s sensuousness as well as its power.”

The Telegraph, July 2008

“Fischer’s performance, with the combined forces of the BBC National Chorus of Wales, the BBC Symphony Chorus and the Philharmonia Voices, was fine-grained and precise, too, and he caught much of the necessary radiance and grandeur...”

The Guardian, July 2008

“The perfect work for the spacious Royal Albert Hall, it might be thought, and so it proved, at least at first. This rare performance by the combined Philharmonia Voices, BBC Symphony Chorus, and BBC National Chorus and Orchestra of Wales under Thierry Fischer never sounded less than strikingly vivid.”

The Independent, July 2008

“This performance, by the BBC National Orchestra of Wales under Thierry Fischer, was a good one.”

Financial Times, July 2008

BBC National Orchestra of Wales / BBC Proms 2008 / Debussy, Simon Holt (world premiere), Mussorgsky

“In performance, there can be a tendency to over-refine Ravel’s scoring of Mussorgsky’s original piano piece, but Fischer here coaxed something much more robust and well upholstered that served as a reminder that the music’s roots are very much in Russian soil.”

The Telegraph, July 2008

BBC National Orchestra of Wales / Dutilleux weekend

“Conductor Thierry Fischer balanced the colours beautifully in Dutilleux’s Second Symphony, Le Double, where the solo ensemble of 12 orchestral principals made the interplay of forces a subtly dynamic element.”

The Guardian, February 2008

Utah Symphony / Rodrigo, Berlioz & Ravel

“... his no-holds-barred reading of Berlioz’s *Symphonie fantastique* left the audience shouting its approval and the orchestra giving hearty bow taps and foot stamps.”

The Salt Lake Tribune, October 2007

“Fischer brought vitality, vibrancy, drive and electricity to his reading. It was insightful and penetrating, and he explored the music in depth, bringing it to life dramatically. Once again, Fischer elicited a nuanced performance from the orchestra, and it, in turn, played at its highest level of musicianship and virtuosity.”

Deseret Morning News, October 2007

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Scottish Chamber Orchestra / Mozart *Gran Partita*

"Thierry Fischer was aristocratically broad in his pacing of the great work, whose performance by this elite team of players was suffused with warmth and a sense of complete engagement. ... Everything in the conductor's vision of the music, with its characterful minuets, bustling allegros, and two divine slow movements, had a radiantly benign profile."

The Herald, October 2007

BBC National Orchestra of Wales / BBC Proms 2007

"Fischer conducted like a florid version of Pierre Boulez: no baton, every bar gripped by hands working with mathematical precision."

The Times, August 2007

"[In Fauré's Requiem], Fauré's brand of hedonistic spirituality was conveyed well under Thierry Fischer's serenely unflappable direction."

The Evening Standard, July 2007

BBC National Orchestra of Wales / Schmitt (Hyperion)

"Thierry Fischer's no-holds-barred approach brings Schmitt's *Psalm* and *Salomé* to vivid life. Terrific stuff."

Classic FM Magazine, July 2007

"The performances under Thierry Fischer are first rate."

The Guardian, June 2007

Scottish Chamber Orchestra / Berg / Shubert

"A highly perceptive and eerily moving performance ... Nothing short of triumphant ... Conductor Thierry Fischer kept a tense and expert eye on all the detailed threads running through this elaborate musical labyrinth."

The Scotsman, April 2007

"The symphony, as firmly demonstrated by the SCO with conductor Thierry Fischer, is a wonderful case study in ambiguity and, in a performance of this calibre, provides sizzling aural entertainment ... Conductor Fischer's translucent texturing of the music, and the SCO's pellucid and often dazzlingly articulate playing, effortlessly proclaimed the greatness of the work."

The Telegraph, April 2007

"The ensemble held together the intricacies of rhythm remarkably well ... There was more than a touch of operatic pathos and drama in Fischer's performance - driven and decisive with plenty of surprising twists and turns on the way."

The Guardian, April 2007

BBC National Orchestra of Wales – on tour in the United States

"...the Welsh orchestra, conducted by Thierry Fischer, was outstanding from the downbeat."

Washington Post, January 2007

"The interpretation [of Brahms Symphony No. 2] by conductor Thierry Fischer, who did not use a musical score, was energetic and beautiful. It was a treat to watch Mr. Fischer as he cajoled, challenged and encouraged his players. The final notes brought the audience to its feet..."

Fairfax Chronicle, January 2007

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Netherlands Radio Kammer Filharmonie / Beethoven / Haydn / Ayres / Crane / De Falla

"Thierry Fischer conducted the Radio Kamer Filharmonie with a lot of confidence. Sometimes he contented himself with gently guiding the orchestra - quite rightly, when you hear what the players delivered, an excellent performance (especially in the Beethoven Overture and in El Amor Brujo by De Falla)."

NRC Handelsblad, December 2006

BBC National Orchestra of Wales / Messiaen / Schmitt

"Fischer's conducting managed to be both incisive and expansive; he controlled the virtuosic element of the writing with a firm hand but allowed the highly sensuous and exotic eastern element of Messiaen's soundworld to envelop the hall. The fifth movement, Joie du Sang des Etoiles, was all energy and vibrant passion, but the work's overall structure was astutely judged, always progressing to its glorious climax. Fischer voiced the different facets of Messiaen's colouristic effects with care, with the often painfully obtrusive ondes martinot (played by Jacques Tchamkerten) more subtly incorporated, complementing rather than fighting the glittering piano of Roger Muraro. It was heady stuff."

Guardian, October 2006

Basel Symphony Orchestra – opening of the season

"Right from the start one could hear that the musicians were highly motivated and eager to show off these musical goodies to the audience. In this they were helped by the fiery leadership of the 49-year-old conductor from Geneva, Thierry Fischer - an ambitious, disciplined bundle of energy, who knows what he wants and clearly communicates it in his conducting..."

Baseler Zeitung, August 2006

"The Summer break had obviously done the orchestra good, and the 49-year-old Thierry Fischer, whose career is largely in the UK, was a motivating force, and one with a talent for glitz as well as for the aesthetic flow. This was felt above all in the performances of the opening and closing works, the carnival overtures of Berlioz and Dvorak, which were notable not only for the strong brass and brilliant strings, but also (particularly in the Berlioz) for the emotional intensity communicated by the whole orchestra."

Basellandschaftliche Zeitung, August 2006

Orchestre Philharmonique de Radio France

"Replacing Myung Whun Chung was the Swiss conductor Thierry Fischer, who had already had the distinction of enabling the Orchestre Philharmonique de Radio France to follow Argerich in the Prokofiev, and who (in Les Noces) was not content simply to mark time - he communicated his personal vision of the work: energetic, wild, over the top."

Le Figaro, February 2006

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Scottish Chamber Orchestra / Haydn / Brahms / Bruch

"With four bassoons – including the sinister growl of the contra-bassoon – making up half the ensemble, this little beauty purred along like a vintage Rolls-Royce. Swiss conductor Thierry Fischer moulded its four movements with minimal intervention, but maximum effect. [Brahms's Haydn variations] is a work that often suffers from over-indulgence. Fischer, however, took the lean, clean approach, focusing on the score's sharp-edged textures and inbuilt rollercoaster momentum. Nothing lingered, everything connected."

The Scotsman, November 2005

BBC National Orchestra of Wales / Haydn's Creation

"Fischer shows a confidence with this exuberant work, maintaining consistency and balance in the orchestra, travelling through the hugely contrasting atmospheres in the work from chilling thunders to beautiful love duets and music that is enough to make you jump with joy – even on a gloomy October evening. ... Although he does not take up his prestigious position until next year, if the excellence of the performance and the warmth and enthusiasm of the audience at this uplifting performance of Haydn's *The Creation* is anything to go by, we are in for an orchestral feast."

Western Mail, October 2005

Françaix *Le Roi Nu* & *Les Demoiselles de la Nuit* / Ulster Orchestra (Hyperion)

"Both scores are vivid and charming; the performances under Thierry Fischer have just the right lightness of touch."

The Guardian, March 2005

Münchner Kammerorchester / Italian works

"The Kammerorchester played with concentration and communication. There was a give and take, a questioning and answering, the kind you can usually only dream of."

Süddeutsche Zeitung, December 2004

Ulster Orchestra / Wagner / Sibelius / Harty

"A triumphant performance at the centre of a thoroughly satisfying concert."

Belfast Telegraph, September 2004

Ulster Orchestra / Strauss *Don Juan*

"Fischer's taut but flexible *Don Juan* proved a convincing demonstration of the rapport he has built up with the Ulster Orchestra. This was assured and incisive playing which could nevertheless relax meltingly when required."

Irish Times, September 2004

Ulster Orchestra / Françaix / Hyperion CDA67384

"The sound is bright and brilliant ... But it's a good match for the music, as are Thierry Fischer's blend of precision and chic and the clean edges of the Ulster players' performances."

BBC Music Magazine, June 2004

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Scottish Chamber Orchestra / Françaix / Britten/ Vaughan Williams / Ravel

“Thierry Fischer conducted a performance that struck the perfect balance between poise and perniciousness.”

The Scotsman, May 2004

Philharmonia Orchestra /Brighton Festival Chorus / Morgan / Tippett / Janacek

“Maestro Fischer got the best sound from the BFC I have ever heard...Overall, this was an opening concert of great power, great subtly, fine performance, and, above all, excitement.”

The Argus, May 2004

BBC National Orchestra of Wales, Dutilleux / Ravel / Berlioz

“Such was Fischer’s engagement with his players that the musical ideas had a vividness and immediacy that made the Dutilleux seem like a concerto for orchestra...”

The Guardian, March 2004

Ulster Orchestra / Weber / Chopin / Dvořák

“...Dvořák’s Symphony No. 7 in D Minor...is a formidable symphonic argument that chief conductor Thierry Fischer paced and shaped beautifully. Throughout he nurtured the lyrical lines to great effect.”

Belfast Telegraph, February 2004

“...Thierry Fischer remained faithful to the composer’s scoring but subtly lightened his textures, providing a mobile, clearly articulated framework for the young Polish pianist Ewa Kupiec [in Chopin’s First Piano Concerto]...If a dance-like feel persisted in the most emotionally charged parts of the outer movements of the Dvořák symphony, it was to the music’s advantage. This was one of the finest things Fischer has given us, well paced, carefully detailed, and capturing the work’s moods of drama, sentiment and nostalgia.”

The Irish Times, February 2004

Colorado Symphony Orchestra / Cinderella

“He was at his best on the second half in a stirring interpretation of excerpts from Sergei Prokofiev’s masterful 20th Century ballet ‘Cinderella’, as he captured the emotional sweep and often intense beauty of this evocative, totally involving score...Highlights could be found in virtually every facet of the work, from the piercing, piquant harmonies of the wrenching ‘Midnight’ section to the rich, plush sound Fischer drew from the orchestra as he reveled in the sheer beauty of ‘The Prince and Cinderella’.”

Denver Post, January 2004

Saarbrücken RSO / Excerpts from Prokofiev’s Cinderella Suits Nos. 1 & 3 / Berlin Classics

“Fischer gauges his heroine’s longing for happiness to perfection, finds an ideal spring for the ballroom Mazurka and once again gives his woodwind soloists free rein, this time to project the angularities of the ugly sisters. We shall be hearing much more from him.”

BBC Music Magazine, November 2003

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Zurich Chamber Orchestra / Haydn

"Fischer's suggestive facial expressions and hand gestures spurred the orchestra on to a committed and colourful ensemble sound, from which the small and large solos emerged as outstanding highlights."

Neue Zürcher Zeitung, November 2003

Ulster Orchestra / Nielsen / Brahms / Sibelius

"Thierry Fischer got the concert off to a vigorous start with Nielsen's Overture to Maskarade... Fischer was on his tip-toes for this, urging his colleagues on to produce an electrifying performance that soared along with impressive energy...[In the Piano Concerto] Fischer and the orchestra provided an impressive accompaniment, again musically balanced and totally at one with the soloist."

Irish News, May 2003

"Thierry Fischer...brought us a programme that will long remain in the memory."

Belfast Telegraph, May 2003

Ulster Orchestra / Mozart / Schubert

"Fischer, again with an ever-watchful eye for dramatic potential, asked for an amazing range of dynamism, often dropping from a huge fortissimo to a whispered pianissimo within the space of a bar...this was an outstanding concert."

Irish News, April 2003

Ulster Orchestra / Schubert / Britten / Stravinsky

"Under the direction of Principal Conductor Thierry Fischer, and led by Lucy Drennan, the orchestra gave a stylishly elegant reading of this delightfully transparent piece. Written without percussion and with a minimum of brass, it was a good opportunity to hear the string section which has been working at a very high level under Mr. Fischer's benign direction."

Irish News, March 2003

"Fischer and his forces were in excellent form, adding much to a programme that was both rewarding and in which audience support was both enthusiastic and well deserved."

Belfast Telegraph, March 2003

Ulster Orchestra / Françaix

"Again and again while listening to Thierry Fischer's ebullient performances I smile and wish that I had met Jean Françaix."

Gramophone, December 2002

Orchestre de Chambre de Lausanne / Françaix

"The whole piece is lifted and taut under the direction of Thierry Fischer, whose precise gestures create a constant explosion of vitality".

L'Impartial, November 2002

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Scottish Chamber Orchestra / Dempster / Mahler / Schoenberg

"Under Thierry Fischer, the SCO was in fine fettle"

The Scotsman, October 2002

"The Orchestra, under the baton of the young Swiss conductor making his debut with the SCO, was on top form."

Edinburghguide.com, October 2002

Ulster Orchestra / Volans / Dalberto / Grieg / Sibelius

"And here, Fischer's influence really began to be felt. He created a framework spacious, yet tautly enough controlled, to maximize the energy of this band of scarcely more than 60 players."

The Times, September 2002

Ulster Orchestra / Françaix / Hyperion

"The Ulster Orchestra under Thierry Fischer play with panache and, where asked for, with sensitivity".

Gramophone, September 2002

"This very enjoyable programme is magnificently advocated by Thierry Fischer, who has managed to draw from his Northern Irish orchestra the most charming sonorities and subtle phrasing..."

Répertoire, August 2002

"...This is an hour of pure joy."

BBC Music Magazine, July 2002

Australian Chamber Orchestra / Ives / Schubert

"Fischer invested the famous Schubert two-movement symphony with surprising energy, keeping the work's argument moving and making space for very clear-speaking wind and brass choirs. Where many conductors swap these elegiac pages in string sentiment, this young visitor produced a reading in line with the group's elegant iconoclasm, maintaining the composer's moving lyricism but underpinning the work with tensile athleticism."

The Age, June 2002

"Finally, the conductor brought a passionate and dramatic approach to Schubert's endearing two-movement Symphony No. 8 in B Minor, his 'Unfinished Symphony', which gave new vitality to this familiar music. With fine playing from the orchestra the performance glowed with life, and made a memorable conclusion to this extremely rewarding concert."

Canberra Times, June 2002

Hallé Orchestra / Hemmings arr. Collins / Ravel / Nielsen / Stravinsky

"Both here [Hemmings arr. Collins 'Threnody'] and in the suite from Ravel's ballet *Mother Goose*, Fischer coaxed elegantly crafted playing from the strings, who responded warmly to his sensitive...approach...Fischer and the Hallé did full justice to the flamboyance with which Stravinsky characterized the Russian playground – vibrant, energetic playing, tinged with a rawness that brought his urban soundscape to life."

The Guardian, April 2002

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Ulster Orchestra / Gribbin / Mendelssohn / Berg

"Fischer opened new avenues of appreciation, thanks to his acute pacing of the first three, purely orchestral movements and the expansive incandescence – rather than the usual portentousness – he brought to the choral finale."

Daily Telegraph, October 2001

Ensemble Modern / Wolpe / Feldman / Holt / Schönberg

"The gradations and differentiations became inspiring through the superb conducting of Thierry Fischer. His very precise gestures found their exact correlation in the power of conversely the reticence of the musicians' articulation..."

Frankfurter Rundschau, December 2000

Ulster Orchestra

"Schubert's *Great* Symphony was also a most prestigious account of a classic and Thierry Fischer's command of his forces was admirable, in fact the best Schubert performance in the series we have so far heard".

Belfast Telegraph, December 2002