

There were artists considered as 'legends' even in the late 20th century, the period not very ancient from now. Despite the outstanding ability, they were unable to be flourished on so-called a commercial base, and didn't encounter opportunities for making recordings. Norma Fisher, a London-born pianist who was Russian-Polish bred, is one of those. Last year, music fans were pleasantly surprised at the new release, which was made from her BBC recordings made in the 1960s to 1990s. Here we have the second issue: Disc 1 of the 2CD set contains Liszt's original and arranged music, and Disc 2 contains Schumann, Debussy. and Andre Tchaikowsky. I was amazed at her Mephisto Waltz No. 1 — the speed and dexterity demonstrated here and there are sufficient to prove that the pianist was top-notch. Other Liszt works, Venezia e Napoli, two transcendental etudes, Danse Macabre, and Serenade, were all masterfully played in every aspect. Disk 2 includes Schumann's Sonata No. 2, Debussy's three etudes, and Inventions, to which a forgotten Polish composer Andre Tchaikowsky applied his poetic sentiment and inspiration--- they are all worth listening to. 'Norma Fisher' is the name we shall not forget.—Jiro Hamada

Similar to Kyoko Tanaka, British pianist Norma Fisher, too, withdrew from the stage due to her medical condition. In her case it may have been possible to reinitiate her career as a left-hand pianist, but instead she focused on education after the 1990s. Though she started her international career in 1961 after winning the silver medal at the Busoni competition, so actively performed for 30 years, Japanese music fans had not been very familiar with her name; however, fortunately, many BBC recordings have survived and the first volume was released last year. This time, Vol. 2 the double album contains her recordings made from 1969 to the mid 1980s. The first disc focuses on Liszt. Mephisto Waltz No. 1, Venezia e Napoli, and 2 transcendental etudes are exquisite. The fluid passages are incredibly dexterous and the rhythm showed its flexibility. We hear the height of her pianism through the touch without hesitation, high-level concentration, elastic phrasing in the theme in her Danse Macabre. The first movement and scialzo of Schuman 2nd sonata are uninhibited and passionate, while the modesty and beauty with the lingering sonority in the 2nd movement are beautiful. There are many parts worth listening to, such as Debussy's etudes, where she learned the composer's interpretation through her master Jacques Fevrier, despite regrettable noises derived from the original tape, and highly technical Inventions by Andre Tchaikowsky, which was dedicated to famous pianists. —Tsutomu Nasuda.