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Richard Allen Fiske Conductor



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BIOGRAPHY

Dr. Richard Allen Fiske has been active as a conductor in Paris, New York, Indiana, Virginia, Europe and Central America. He is a distinguished and multitalented artist as conductor and music director of the Shasta Symphony Orchestra. Dr. Fiske has been a full-time faculty member of the Shasta College Music Department since 1988; coming to us from North Carolina, where he conducted the Salisbury Symphony Orchestra and taught at the North Carolina School of the Arts.

The affable musician-scholar is a graduate of Oberlin Conservatory of Music, the Manhattan School of Music, and was awarded a Doctor of Music with distinction from Indiana University. Dr. Fiske was also a special student at New York's prestigious Juillard School and won the Selly Eisemann Award at Tanglewood. He attended Fontainebleau, the Ecole Normale in Paris and the Markevitch Conductors School in Monte Carlo. Further, Dr. Fiske was a Henry Haskell Fellowship recipient for advanced study with Nadia Boulanger (a renowned French musician who was the teacher of both Aaron Copland and Leonard Bernstein). He is included in the Second and Third Editions of Who's Who in Entertainment.

Dr. Fiske traveled to the Czech Republic where he participated in the International Workshop for Conductors with the Bohuslav Martinu Philharmonic Orchestra. He conducted a chamber concert with members of the Pittsburgh Symphony Orchestra, and soon after that returned to Europe to guest conduct Poland's Kielce Philharmonic Orchestra.

In 1996-97 he was a Fulbright Senior Scholar, winning a post as Conductor of the Orquesta del Conservatorio Nacional Francisco Diaz Zelaya in Tegucigalpa, Honduras. Additionally, he conducted the Orquesta Nacional de Honduras, the Opera Nacional de Honduras, the Orquesta de La Esquela de Musica, and in San Pedro Sula, the Strings of the Esquela Victoriano Lopez. During the second semester of the year Fiske did a special project with famed Maestro and Director of The Aspen Music Festival David Zinman, observing both the Baltimore Symphony and the Tonhalle Orchestra in Zurich, Switzerland. Further participation in a conducting workshop *in* Marienbad with Victor Feldbrill, observation of rehearsals of the Czech Philharmonic in Prague and of orchestras in Warsaw and Bratislava.

During 1999-2000 he was an active member of the Conductors Retreat at Medomak, Maine with maestro Kenneth Kiesler of the University of Michigan.

CRITICAL ACCLAIM

"Conductor Richard Fiske delivered the goods on four works, which included guest pianist Frederick Moyer's impeccable rendition of Russian composer Sergei Rachmaninoffs Piano Concerto No. 3... Fiske wisely deferred all orchestral couplings to Moyer's lead, complementing the pianist's vision rather than competing with it... Fiske deftly achieved orchestral unison in this difficult work [Polovetsian Dances from Borodin's "Prince Igor"]... Taut and stylistic, Fiske more than capably realized Borodin's moody intent."

John R. Barrie, Record Searchlight, 10 May 1993

"Conductor Richard Fiske directed the orchestra through intricate measures with dramatic dynamics... Fiske's conducting pulled the most from the musicians from beginning to end, from quiet to boisterous... The symphony has made considerable progress under Fiske's direction. If Sunday night's performance is any indication, the symphony can look forward to a successful year."

Diane Summerville, The Salisbury Post, 6 October 1986

"Fiske's control of the orchestra was good, and the performance indicated that he had rehearsed musical details effectively. The long crescendo in the early part of the piece [Wagner's "Tannhauser" Overture] was extremely well done."

Anita H. Plotinsky, Herald Times, 11 November 1979

"Mr. Fiske should be congratulated. He was a smooth conductor who never permitted the orchestra to drag ...Every work had verve and spirit which the composer intended, and the rhythmic drive, especially in the baroque pieces, was brought out very well. These are Mr. Fiske's outstanding achievements, for these qualities are what made the music live."

John Voisen, The Progress-Index

"'Bravo!' to symphony and cellist Marsh ...Sensitively conducted by Dr. Fiske ...the well-prepared orchestra provided an excellent accompaniment [in the Dvorak Cello Concerto] to the brilliant playing of Marsh... The complex interplay of orchestra and cello was a highlight of the afternoon as the dialogues between woodwinds /brass and Marsh provided some of the most satisfying music this reviewer has heard in 13 seasons of attending Salisbury Symphony concerts... The second work on the program was the second Symphony of Beethoven. Especially beautiful was the playing of the second and third movements with excellent contrasts, rhythmic clarity and fine blending of the string tone. The jewel of consistency in the orchestra on this concert was fine playing of the woodwinds."

Karl Kinard, Jr., Salisbury Post, 3 February 1986

"Especially delightful was the solo violin playing of Mr. Strasser, and the lively and dynamic conducting of Mr. Fiske"

Richard Edwards, The Pro=ss-Index. 8 April
1971

"Fiske controlled the movements and sounds gracefully and brought the symphony to a climactic finale. The bravura of the ending note seemed to shake the auditorium."

Diane Summerville, Salisbury Post, 4 February
1985

"The Orchestra Suite No.1 in C major, BWV 1066 by J.S. Bach... This work presented a real challenge for the orchestra and demonstrated how far the orchestra has come under the guidance of Professor Fiske in the last three years."

John Potter, The Progress-Index. 8 May
1968

"The pieces were well prepared and sounded convincing, both in their major outlines and most details."

Ron Reinoehl, Herald-Telephone

"Conducting the Salisbury Symphony for the first time, Richard Allen Fiske moved the orchestra with ease and energy. Opening with Beethoven's *Coriolan Overture*, the symphony exhibited a controlled enthusiasm that resulted in a dynamic performance."

Diane Summerville, Salisbury Post. 15 October
1984

"In contrast [to the two other conductors], the evening's final conductor, Richard Fiske demanded more of the orchestra than either of his predecessors, and the result was a performance full of life... Fiske conducted Brahms's *Serenade in D Major, op. 11*, with conviction and a fine feeling for style of this delightful work. All of the contrasts were brought out very well, and each of the six movements had its own well-defined character."

Peter Alexander the Herald Telephone. 8 November
1977

"As so often happens, the truly remarkable and sensitive playing of the soloists [Arturo Delmoni and Marcus Thompson in Mozart's "Sinfonia Concertante"] seemed to inspire the orchestra to execute its rather formidable accompanying part with accuracy and dispatch. A great deal of credit for this clarity of ensemble playing, in addition to the inspiration of the fine soloists, was the sensitive conducting of Professor Fiske, so essential in any concerted piece by Mozart.

Richard S. Edwards Virginia State College 10 January 1969

CONDUCTING EXPERIENCE

INTERNATIONAL CONDUCTORS' WORKSHOPS: BOHUSLAV MARTINU PHILHARMONIC, ZLIN,
CZECH REPUBLIC &
WEST BOHEMIAN SYMPHONY, MARIENBAD, CZECH REPUBLIC
Active conductor participant

SALISBURY SYMPHONY ORCHESTRA
Conductor/Music Director
Made Orchestra fully professional, while tripling the budget

INDIANA UNIVERSITY
Conducted all orchestras (Concerts and Operas)

AUSTRALIAN BROADCASTING COMMISSION
Guest Conductor, Concerts, Radio Recordings, Tasmanian Symphony

BLOOMINGTON SYMPHONY
Guest Conductor
8-year old violin soloist, Joshua Bell

ORCHESTRE de CHAMBRE, PARIS Formed and Conducted Concerts
Included Conservatoire Players, professionals from 8 Nations

CHORALE, EGLISE-ST.-LOUIS, FONTAINEBLEAU, FRANCE

ORCHESTRE NATIONAL de MONTE-CARLO in
connection with Markevitch Conducting School

CONSERVATOIRE AMERICAIN, FONTAINEBLEAU
Choral and Instrumental Ensembles, supervision, Nadia Boulanger

VIRGINIA STATE COLLEGE STRINGS & ORCHESTRA Conductor/Music Director, including opera
productions

NORTH CAROLINA SYMPHONY
Rehearsal conductor of New Music for Benjamin Award

EDUCATION

DOCTOR OF MUSIC IN INSTRUMENTAL CONDUCTING
Indiana University, School of Music
Document entitled "Mahler's Das klagende Lied: A Conductor's Analysis of the Tripartite Manuscript and its
Bipartite Revisions." With Distinction

MASTER OF MUSIC, FRENCH HORN
Manhattan School of Music

EDUCATION

BACHELOR OF MUSIC, FRENCH HORN
Oberlin Conservatory of Music

BACHELOR OF MUSIC EDUCATION, INSTRUMENTAL
Oberlin Conservatory

CONDUCTING WORKSHOPS

U. Maryland Workshop of the ASOL, with Lawrence Leighton Smith, Louisville Symphony,
and David Zinman, Baltimore Symphony

Curtis Institute Workshop of the Conductors' Guild, with Max Rudolf

U. Michigan Workshop of the ASOL, with Gunther Herbig, Detroit Symphony, and Gustav Meier, U. Michigan

CONDUCTING SEMINAR

Chosen as 1 of 20 conductors nationally to participate actively in a seminar with Erich Leinsdorf, sponsored by the
New York Philharmonic and the ASOL.

CONDUCTING TEACHERS

VICTOR FELOBRILL
KIRK TREVOR
GEORG TINTNER JIRI
BELOHLAVEK ELIZABETH
A.H. GREEN HELMUTH
RILLING WOLFGANG
VACANO TIBOR KOZMA
JULIUS HERFORD
NADIA BOULANGER
IGOR MARK.EVITCH
HERBERT BLOMSTEDT
BRYAN BALKWILL
THOMAS BALDNER
FIORA CONTINO JORGE
MESTER
ELEAZAR DE CARVALHO
JONEL PERLEA
MAURICE KESSLER
CLIFFORD COOK
DAVID ROBERTSON

PRIZES AND AWARDS

FULBRIGHT SENIOR SCHOLAR AWARD

Conductor: Conservatorio Nacional de Musica "Francisco R. Diaz Zelaya", Tegucigalpa, Honduras

RESEARCH AWARD

Indiana University Graduate School: Beineke Library: Yale, & Pierpont Morgan Library: New York

HENRY J. HASKELL FELLOWSHIP

Oberlin: For Travel & Study Abroad. Study in Paris with Nadia Boulanger, in Monte Carlo with Igor Markevitch_

PERSONAL SCHOLARSHIP Fontainebleau (Gift of Nadia Boulanger)

SELY A. EISEMANN AWARD

Tanglewood. Work with Ingoif Dahl and Leonard Bernstein

PI KAPPA LAMBDA

Oberlin: Offered a second time, Indiana University

PROFESSIONAL PIANO ACCOMPANYING

Accompanist, Instrumentalists & Singers, Conservatorio Zelaya, Escuela Nacional de Musica.

Acesoria Technical, National Opera of Honduras

Accompanist, Horn & Voice Master Classes, North Carolina School of the Arts

Accompanist, Michael Hoeltzel, French horn Accompanist, Leonard

Sharrow, Bassoon

Accompanist, Faculty & Student Recitals, Virginia State College

Continuo Realisations, Harpsichord & Piano

PROFESSIONAL HORN PLAYING

NEW YORK CITY

Queens Symphony, with American Symphony Orchestra players of Stokowski

FREE LANCE PLAYING New York City

PHILADELPHIA

Wynnfield Symphony, with many Curtis students

NORTH CAROLINA SYMPHONY

3rd Horn for a Season

STUTTGART, GERMANY

7th Army Band, Horn VIRGINIA

Faculty Brass Quintet, Virginia State