

ASHER FISCH

Conductor

Asher Fisch is a regular guest in the world's leading opera houses and orchestras. He is currently Music Director of the New Israeli Opera. He has also been Music Director of the Vienna Volksoper. Among Asher Fisch's many projects at the Vienna Volksoper, was a highly praised *Die Meistersinger von Nürnberg* for that company's centenary. He studied *Der Ring des Nibelungen* with Daniel Barenboim in Berlin and Bayreuth. He has conducted *Parsifal* for the Vienna Staatsoper, *Tristan und Isolde* for the Royal Danish Opera, and *Der fliegende Holländer* for Los Angeles Opera.

Of Asher Fisch's conducting of Mozart's *Die Zauberflöte* at the Staatsoper Berlin, *Opera Magazine* commented that «Fisch made one feel as if one were hearing the score for the first time... He restored the calm nobility, the magic that must have entranced the 1791 audiences so much». At the Vienna Volksoper he has also conducted *Norma* and *Der König Kandaules* by Zemlinsky. He has conducted frequently at the Vienna Staatsoper, notably *Fidelio*, *Tosca* and *Eugene Onegin* in addition to *Parsifal*. Other engagements have included *Don Giovanni* at the Bayerischer Staatsoper Munich, *Cavalleria rusticana* and *Pagliacci* in Hamburg, *Elektra*, *Turandot*, *A Midsummer Night's Dream*, *Le nozze di Figaro*, *La traviata*, *Don Pasquale*, *The Rake's Progress* and *La Bohème* in Israel, and he has worked at the Leipzig Opera and the National Opera in Tokyo.

He made his UK debut in 1996 at the Royal Opera House Covent Garden, conducting the Gold and Silver Gala with Plácido Domingo (released on CD for EMI), and has since returned to that House for *Il Barbiere di Siviglia*.

In 1995 he made his American debut at the Los Angeles Opera with *Der Fliegende Holländer*. He has since conducted *Madam Butterfly* and *Macbeth* for the Chicago Lyric Opera. He made his début at the Metropolitan Opera New York with *Die Lustige Witwe*, of which the New York Times commented that 'Much credit goes to the Israeli-born conductor Asher Fisch, who conducted the beguiling score with suppleness, pliant lyricism and geniality.' He has conducted *Katya Kabanova* at the Houston Grand Opera, *Tosca* at La Monnaie in Brussels, and *Les Contes d'Hoffmann* at the Bastille Paris and the Deutsche Oper Berlin. Other engagements have included *La forza del destino*, *Otello*, *Norma* and *Macbeth*, the latter at the Savonlinna Festival. In August 2003, Asher Fisch conducted *Parsifal* for Seattle Opera. «He drew the best out of the orchestra, with the string section sounding like silk, strong yet supple. The balance between winds and strings was extraordinary, and his control astonishing. His ability to mould each phrase enriched the entire fabric of the opera. Fisch created a long, sinuous line and some of the most beautiful and effortless sonorities I have ever heard from the pit'». (R.M. Campbell in the *Seattle Post-Intelligencer*).

In the last seasons he conducted *Don Carlo* and *Der Rosenkavalier* at the New Israeli Opera, *Tristan und Isolde* and *Wozzeck* at the Semperoper Dresden, *Der Rosenkavalier* at the Seattle Opera, *Madama Butterfly* at the New York Metropolitan, *Die Fledermaus* at the Chicago Lyric Opera.

Future engagements include *Der Fliegende Holländer* at the Seattle Opera and *Die Lustige Witwe* at the Teatro alla Scala.

Equally at home on the orchestral stage, Asher Fisch regularly conducts the Munich Philharmonic Orchestra. He has also worked with the Chicago Symphony Orchestra at the Ravinia Festival, the Mozarteum Orchestra at the Salzburg Festival, the Israel Philharmonic, the Melbourne, St. Louis Symphony Orchestra, Queensland and Western Australian Symphony Orchestras, the NDR Hamburg, Orchestre National de Lyon, Orchestre Philharmonique de Radio France, Philharmonia Hungarica and the NHK Symphony Orchestra, Japan. Recent engagements include concerts with many of these orchestras and also with the Atlanta, Detroit and Bergen Symphony Orchestras. In march 2007 he was on the podium of the Seattle Symphony Orchestra.

He is an accomplished pianist, joining Daniel Barenboim in Berlin to perform *Le sacre du printemps* in the version for four hands, and directing Mozart's Piano Concerti and Gershwin's *Rhapsody in Blue* from the keyboard with the C.P.E. Bach Chamber Orchestra.

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