

# *Dividing Wagner* By Asher Fisch, 10 March 2019

12.30pm: DVD: Act 2, Barrie Kosky's *Die Meistersinger von Nürnberg*

2.00pm: Israeli conductor Asher Fisch's talk on 'Dividing Wagner'

Followed by: Afternoon tea

Goethe Institut, 90 Ocean Street, Woollahra

## **DVD: Wagner's *Die Meistersinger von Nürnberg* from Bayreuth 2017, directed by Barrie Kosky**

Michael Volle (Hans Sachs), Klaus Florian Vogt (Walther von Stolzing), Johannes Martin Kränzle (Beckmesser), Anne Schwanewilms (Eva), Daniel Behle (David), Wiebke Lehmkuhl (Magdalene), Günther Groissböck (Pogner)

Bayreuth Festival, Philippe Jordan (conductor), Barrie Kosky



## ***Dividing Wagner* By Asher Fisch**

A renowned Israeli conductor in both the operatic and symphonic worlds, [Asher Fisch](#) is especially celebrated for his interpretative command of core German and Italian repertoire of the Romantic and post-Romantic era and is most often heard conducting the music of Wagner, Brahms, Strauss and Verdi.

Asher and the West Australian Symphony Orchestra (WASO) celebrated the orchestra's 90th anniversary in August 2018 by presenting a concert version of *Tristan und Isolde* with Stuart Skelton.

Asher conducted the SSO on 7 and 9 March 2019 in Bruch, Mendelssohn and Strauss.



### **Presentation to the Society**

Our second guest for 2019 was Israeli conductor Asher Fisch, who engaged in a wonderfully animated conversation with the audience on a wide range of Wagnerian topics. Members recall with pleasure his wonderful Adelaide Ring and recent WASO Tristan und Isolde, with Stewart Skelton as Tristan.

Maestro Asher Fisch, in Sydney to conduct a 'Scottish' program for the SSO, entertained 70 members and friends with his reflections on the genius of Richard Wagner. He amused us with very dynamic demonstrations of current conducting styles along with a subtle sprinkling of musical gossip. He started with some memories of working with Elke Neidhardt on the Adelaide Ring. It was his first Ring and he was enthusiastic about Adelaide's ambition in staging of all 4 operas over a week, rather than spreading new productions over 3 or 4 years, which is the usual way. He was also very pleased with the excellent quality recording of the work – a career highlight.

The main part of his talk was about the great influence that Liszt had on Wagner. He played us brief examples of transcriptions of Wagner by Liszt. Asher talked of how he hopes in the future to carry out in-depth research into what caused Wagner to change his musical language several times over the course of his life, from an unpromising start to his early mature works, to the Ring, to Tristan, then Meistersinger and finally Parsifal – at least 6 distinct approaches to sound, harmony and composition, almost as if different composers had written them. What triggered these developments? In summary – an exceptionally rewarding afternoon of music, ideas and friends.

