

9 ■ NINE VISIONS

01 ■ A MUSICAL PICTURE

Besides the philosophical and symbolic themes already known from Wagner's Tetralogy –love and power as antagonist and incompatible forces and the free and unfrightened hero's failure, who should have been able to re-establish the new natural order which had been destroyed by the gods themselves, among many others-, we could say that there is an authentic philosophy of time in the play. It is as if a painter asked us to stop for hours in front of his creation; as if there were mirrors in that picture projecting his anecdote towards infinity; as if we could see ourselves inside it. This is why Wagner's creations last in an unusual way and want us to assume a concept of time which differs very much from that of ordinary life.

Wagner also demands the musicians to modify their concept of time. It even takes certain physical fatigue to properly play some excerpts of the play. The ascent to the Walhalla, for instance, that ends the last scene of Das Rheingold, has something of liberating for the orchestra after having been played with no interruptions. It is necessary that the musicians feel physically exhausted –in accordance with the anxieties and the vagaries of gods and humans- in order to adequately play this music.

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