

# 9 ■ NINE VISIONS

## 03 ■ ADORABLE

The Valkyrie, the most lyrical play of the Wagnerian Tetralogy, is the link between the gods' world and that of the heroes.

Musically speaking, the primary and conceptual leitmotiv that appear in The Rhinegold (Rhin, Terra, Loge Erda, Runes... and all those defined as UR by the Germans), become emotional motives of the heroes-humans.

It is a musical transformation from nature and the gods' morality towards the heroes' emotions through harmonic combinations and counterpoints. But nothing is left to improvisation. This technique gives the musical structure such a great magnetic strength that the listener finds himself trapped and conductors feel captivated and charmed.

Each of the three acts that make up The Valkyrie has a closed structure in itself.

In the tense psychological action of the three characters that appear in Act One, as well as in the main characters' lyrical attitude, the UR motives emerge from The Rhinegold, which break before the prelude from Act Two, when The Valkyrie's motive is announced for the first time.

The combination of the sharp coldness of this and the warm texture of the heroes-humans' motives is the key to understand the conflict posed by Wagner.

Finally, in Act Three, with the great storm by way of cavalcade and the anguished dialogue among Wotan and Brünnhilde, with musical and textual insinuations toward the heroes Siegmund and Siegfried, a father-daughter relationship is presented, so intense that makes us forget Wotan's yearning for power and Brünnhilde's purity. It makes us face both a tender and harrowing fact: a father is bidding her favourite daughter farewell forever to keep being what he is.

**Franz-Paul Decker**  
Conductor