

9 ■ NINE VISIONS

05 ■ RENOUNCING TO DIVINITY

The Tetralogy tells us about the ambition of some gods that do not hesitate to alter the world and nature's harmonic balance in order to obtain power, gold and a palace –the Walhalla-, where they can show their superiority off. This disproportionate ambition, which ends up turning natural order round, will end up with the unavoidable destruction of this world, that should be harmonic. In Die Walküre, however, there is still a spark of hope: Siegmund's transgressing and vital freedom has challenged Wotan's laws and, although the god has been obliged to defeat him, Siegmund has still had time to beget Siegfried –the new man, the superman-, called to occupy the place of the old gods, tired and finished. Die Walküre tells us about Siegfried's origins, son of an incestuous, adulterous and blasphemous love. A love of such an extraordinary power, that is even capable of making the Valkyrie envy all those men able to feel such love. Thus, the most impressive scene of the play may be the one that shows a Brünnhilde profoundly impressed by Siegmund and Sieglinde's passion. She wishes she was human, just like them, and starts to get rid of her cold and rigid shield, the symbol that shows her divinity.

Joan Matabosch

Artistic Director of the Barcelona Opera House