

9 ■ NINE VISIONS

06 ■ TRAGEDY, DRAMA, THE GODS, THE VALKYRIE

One of Wagner's great intuitions, maybe the most powerful one, was the fact of finding the bond between Wagnerian drama and Greek tragedy, without leaving aside the very essence of drama despite its spectacular romantic load.

The strength of the feelings and the tensions between the characters invite us to deeply think about really transcendent problems. Young Wagner's revolutionary wit, which he never lost, let him deal intensely about matters that go from incestuous relationships to "transgressions" provoked by the gods themselves. In *The Valkyrie* there is everything...

The inexplicable beauty of Wotan's great monologue, expressed as a lived dream and described through an admirable orchestral comment –considered by Wagner himself as the most important scene of the Tetralogy-, as well as Wotan's farewells to Brünnhilde, are two moments that transmit an enormous emotional load. It is not surprising that, nowadays, many artists find in this Wagnerian cosmos one of the most valuable sources in which to get inspired to conceive new creations.

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