

Richard Wagner placed Tristan e Isolde inside the opera gender, giving an end to a classy period and giving birth to a musical renovation which lasted to our days. This can be the maximum exhibition of chromatism, while, on the other hand, Die Meistersinger von Nürnberg, could be considered the maximum exposition of diatonism.

There is no doubt, however, that the germ of both masterpieces can be found in The Valkyrie, a few years earlier. This drama, second part of the Tetralogy The Ring of the Nibelung, germinated as an idea on 1851, after having written initially, on 1948, Siegfried's death so as to make clear this hero's first years and get to the origin of the world (The Rhinegold).

The musical composition went together with a turbulent emotional condition, a consequence of his pessimistic thoughts (Schopenhauer's influence) and of his love passions (Mathilde Wesendonk).

This way, we can understand how The Valkyrie becomes a sublime page on the history of music through the combination of deep and intense poetry and a lyrical and ardent score.

I keep a wonderful memory conducting Act Three in the Barcelona Music Festival.

The fact of being constantly absorbed by his music in the rehearsals, made me understand how Richard Wagner measured out voices and orchestra masterfully. The voice was one more instrument, with its own language, luxuriously caressed by the mass of the orchestra until it burst in vibrant and extraordinary landscapes.

I told myself that probably, while composing, Wagner was already thinking on a spectacular moat (the one in Bayreuth), with the orchestra hidden under the scenery, throwing and wrapping the voice in a magical musical atmosphere that, despite its power, could not surpass it.

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