

MALAGA PHILHARMONIC ORCHESTRA / SEASON 2024-25

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Teatro Cervantes

thursday **19** june 20.00 h
friday **20** june 20.00 h

Inicio venta 10/09/2024

Prices A **36€** B **27€** C **20€** D **12€**
Usual discounts apply

R. WAGNER

Conductor José María Moreno

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Lohengrin (Prelude Act I), WWV 75
The flying dutchman (Overture and Senta's aria), WWV 63

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The valkyrie (Cavalcade), WWV 86B
Götterdämmerung (Funeral March and Brünnhilde's immolation scene), WWV 86D
Ángeles Blancas soprano

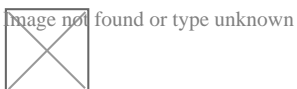
1.20 h (w/intermission)

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Program notes José Antonio Cantón

One of the great values of Richard Wagner was to find a perfect balance between his poetic-musical idea and his ability to express it, an artistic reality that previously had only been achieved by Beethoven in his unsurpassable symphonic corpus. The medieval story of chivalry and treason of *Lohengrin* contrasts with the spiritual purity and the struggle against machinations and worldly evil. The main character is one of the *Knights of the Holy Grail*, and the prelude of the first of the three acts represents musically a vision of the Grail descending to earth. The overture of the *The flying dutchman* is an absolute creation in two senses: it beautifully synthesises the





dramatic content of the opera using themes associated to characters and ideas, turning into an independent musical piece due to its striking tone, and vividly invokes the sea's turbulent atmosphere. The seventh number of act two contains the famous aria of Senta, Daland's daughter, who at her friends' request sings in a room of her father's house. With the air of a ballad, it refers to the man who is condemned to sail the seas forever.

Act three of the second cycle of four operas entitled *The ring of the nibelungen* begins with *The ride of the valkyrie*, which stands out for its great evocative power. In the opera *The twilight of the gods*, with which the great Wagnerian *Tetralogy* culminates, the *Funeral march* that accompanies the solemn funeral procession of Siegfried, who has died singing his love for Brünnhilde is noteworthy. The sinister expressivity of the kettledrum rolls accentuates the scene's tragic atmosphere with startling sobriety. In *Brünnhilde's immolation*, Siegfried reaches Brünnhilde crossing the ring of divine fire. Now Brünnhilde will be reunited with him after her immolation in the burning heat of the funeral pyre. With her death, which she accepts, the curse on the ring is lifted. It also symbolises a new birth. Wagner firmly believed in the future of humanity in a natural state purified by love from which a new world order would emerge.

