

Die Walküre in Concert: Kirill Petrenko Continues the Ring

Saturday, April 3, 2027 · 17:00 · Philharmonie Berlin

Kirill Petrenko, conductor · Jamez McCorkle, Siegmund · Christopher Maltman, Wotan · Brindley Sherratt, Hunding · Christina Nilsson, Sieglinde · Lise Davidsen, Brünnhilde · Catriona Morison, Fricka · Aviva Fortunata, Gerhilde · Hedvig Haugerud, Ortlinde · Natalie Lewis, Waltraute · Ekaterina Chayka-Rubinstein, Schwertleite · Tessa McQueen, Helmwig · Xenia Puskarz Thomas, Siegrune · Aytaj Shikhalizada, Grimgerde · Fleuranne Brockway, Roßweiße
approximately 230 minutes

Richard Wagner

1813–1883

230 minutes

Die Walküre (The Valkyrie)

WHAT TO LISTEN FOR

The storm. There is no overture. Low strings hammer out the rain and Siegmund's flight, and the curtain rises as the storm blows itself out. When Sieglinde brings him water, the orchestra thins to a solo cello: the first sign of what the two do not yet know.

Spring. Near the end of Act I the door flies open on a moonlit night and Siegmund sings "Winterstürme wichen dem Wonnemond", the nearest thing in the *Ring* to a self-contained song. From there the act runs without a break to the drawing of the sword.

Wotan's monologue. In Act II Wotan tells Brünnhilde the whole story so far, beginning almost in a whisper. In a concert performance, with the orchestra on stage and no scenery, this long scene shows how much the instruments know that the characters do not.

The Annunciation of Death. Brünnhilde appears to Siegmund over slow, solemn brass chords. It is the turning point of the drama, the place where the story of the gods and the story of the twins meet.

The Ride of the Valkyries. The best-known passage in the score opens Act III. Heard in its place, with eight voices calling across the orchestra, it is wilder than the concert extract.

Wotan's Farewell. The last half hour is a scene for father and daughter alone. Wotan kisses Brünnhilde's godhead away, the music of her sleep descends through the orchestra, and he calls up the fire, which flickers in high woodwind, harps and glockenspiel as he leaves.

The Philharmonie gives a running time of about five hours, with two intervals.



CONCERT PROGRAMS

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