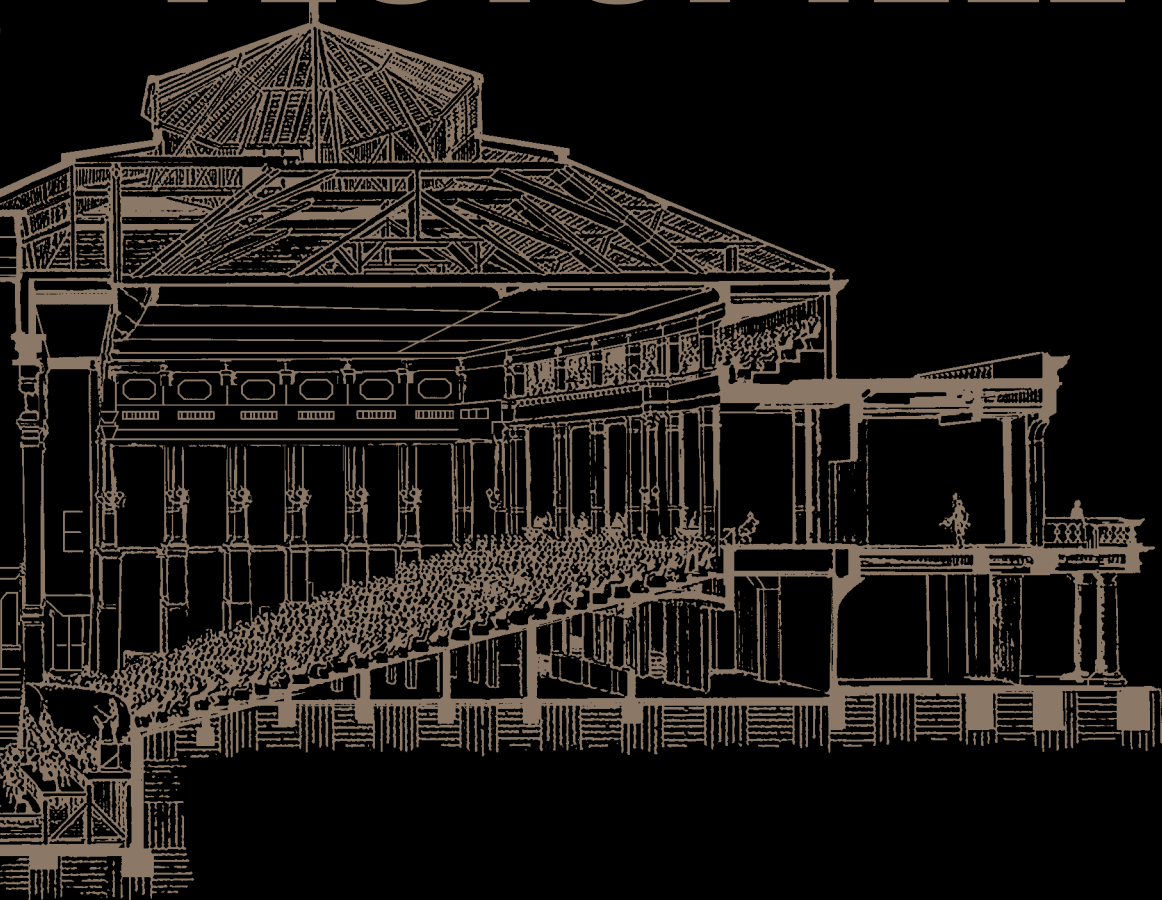


# BAYREUTHER FESTSPIELE



2025



# DEAR AUDIENCE AND FRIENDS OF THE BAYREUTH FESTIVAL,

“Culture is the elixir of life, it mobilises, provokes, criticises and strengthens,” says Federal Commissioner of Culture Claudia Roth.

Culture connects people and does not end at borders. It is the music that lets our feelings run free. It manages to overcome barriers where words and actions fall short.

On the following pages, we would like to give you a preview of the 2025 festival season, which includes more than 30 events to which we would like to welcome you.

Daniele Gatti returns to Bayreuth for the new production of “Die Meistersinger von Nürnberg”, one of the composer’s most popular works. Georg Zeppenfeld, Michael Spyres, Christina Nilsson, Christa Mayer, Mathias Stier and Michael Nagy can be seen in the main roles. We are very much looking forward to the direction of Matthias Davids.

Wagner’s last work, the Bühnenweihfestspiel “Parsifal”, will be revived under the musical direction of Pablo Heras-Casado. Elīna Garanča and Ekaterina Gubanova will be performing as Kundry. Simone Young will once again conduct two cycles of “Der Ring des Nibelungen”, which is on the program for the last time in this production.

“Lohengrin” under the direction of Yuval Sharon and with sets by Neo Rauch and Rosa Loy returns to the repertoire under the musical direction of Christian Thielemann with Piotr Beczala as Lohengrin, Olafur Sigurdarson as Telramund and Miina-Liisa Värelä as Ortrud.

You can also look forward to the revival of “Tristan und Isolde” with Semyon Bychkov con-



ducting and Camilla Nylund and Andreas Schager in the leading roles.

I am particularly pleased about the continuation of the “Wagner for Beginners” and “Kulturpass” initiatives, which give interested young people the opportunity to purchase festival tickets at a reduced price.

I would like to thank you, our audience, for your loyalty and curiosity, and our two sponsoring associations, the Gesellschaft der Freunde von Bayreuth e.V. and TAFF, for their broad support.

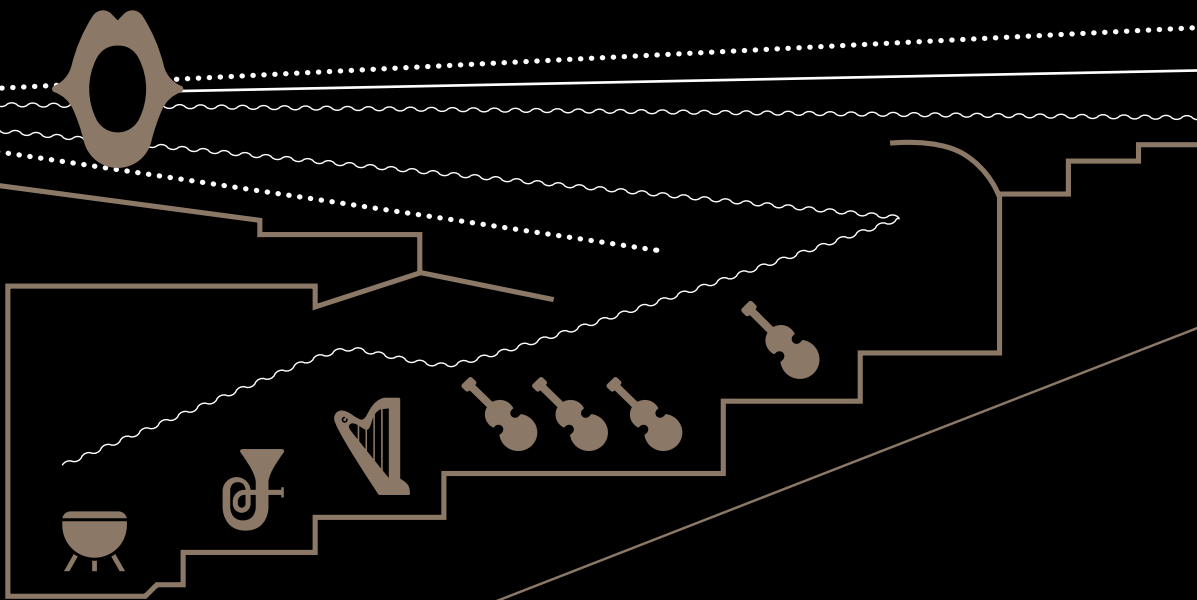
The words of Richard von Weizsäcker have lost none of their relevance: “Culture is not a luxury that we can afford or cut at will, but the spiritual ground that ensures our inner survival.”

With this in mind, I hope to see you again and to meet new people to share theatre experiences that challenge, enchant, move, touch or confront and inspire reflection.

Katharina Wagner

# THE WONDER

The festival theatre dreamed of by Richard Wagner has its very own acoustics, unique in the world, created by ingenious details.



## MYSTICAL ABYSS

Richard Wagner dreamed of a very special opera house, one that would offer a completely different experience from all other opera houses at the time. With this unique theatre, Wagner aimed to ensure that the "effort of sound production" remained invisible. The audience should be drawn into the spell of Wagner's music and the events on stage without any distractions. For this purpose, Wagner designed a special orchestra pit, which is separated from the audience by a "mystical abyss". The musicians should not be visible to the audience, nor should light from the orchestra pit reach the auditorium.

## BAYREUTH BLENDED SOUND

The orchestra pit was partially built under the stage, and the musicians sit on six different descending steps. The loudest instruments are positioned at the very back, while the quietest ones are at the very front. This arrangement ensures that the loud drums do not drown out the quiet strings. Wagner enhanced this effect with a sound reflector above the orchestra pit to muffle the loud brass instruments. As a result, the sound from the orchestra pit is not directed straight into the auditorium but first onto the stage, and then it disperses indirectly in the hall. This is referred to as the "Bayreuth blended sound".

# OF BAYREUTH



## TOTAL DARKNESS

In addition to the sound barrier above the orchestra pit, a second sight barrier keeps the light needed by the musicians in the orchestra pit away from the audience. Wagner's vision was that the audience should be distracted by absolutely nothing during the opera performance. Anything potentially distracting should be eliminated. This is why Wagner kept the auditorium as plain as possible. He decided there would be no side boxes, extravagant decorations or upholstery, breaking with the theatrical practices of the 18th and 19th centuries, when theater halls remained illuminated during performances.

## SOUND REFLECTIONS

The decision to forgo ornate decorative elements and upholstery, carpets and curtains has, in addition to visual purism, another effect: the fewer distracting elements adorn the auditorium, the less sound they absorb. Thus, the wooden seats provide excellent acoustic conditions, and specially designed heavy lateral walls made of wood and papier-mâché act like a funnel, directing sound throughout the entire auditorium. Various factors such as the stage set, empty seats, or the closed curtain (for example, during overtures) can therefore influence the auditory experience differently.

# A COLOSSAL COMEDY

## Matthias Davids on his production of “Die Meistersinger von Nürnberg”.

You have directed a lot of opera but gained recognition as a specialist in the musical field. Should the Bayreuth audience fear being served a piece of entertainment theatre with the new “Meistersinger”?

Nobody has to fear anything. I’m not going to make a tabloid comedy or sitcom out of the work, the material doesn’t lend itself to that. Bringing a comedy to the stage is serious, hard, very detailed work, and the result must be enjoyable.

Alex Ross has called the “Meistersinger” a “colossal comedy”. But how humorous are they really? There is so much depth to them, their origins and performance history burdened with so many questions...

That is indeed a very full backpack that I do not intend to completely unpack. The “Meistersinger” are above all very German, and we are under the general suspicion of having less humor than others. The “ironic reserve of Germans”, as the great Lorient put it: “The Germans have just as much humor as other peoples, but they do not assign the same importance

to comedy as they do to drama, tragedy, or politics. The comedy appears superficial, but it also gets to the heart of things.” And that’s what I intend to do: delve into the “Meistersinger” with the tools of good, thoughtful comedy craftsmanship. By the way, Richard Wagner himself was very entertaining and jovial!

*“I will not completely unpack the backpack.”*

**The most comedic character in this play is also the most problematic: Sixtus Beckmesser is considered a caricature of a Jew who is mistreated.**

That may be true. However, I also believe that Beckmesser exhibits as many traits of Richard Wagner as the other characters. Wagner’s fears and his specific

experiences of being misunderstood and ostracized, his aversion to many things he carried within himself, feed into this character. In my perception, Beckmesser is not simply an incompetent; he has artistic visions but fits nowhere. He is not an established folk hero like Hans Sachs or a “winner” like Stolzing, but rather a pronounced “loser”, a tragic figure who becomes ridiculous. This is also part of good comedy: that we laugh at someone’s troubles and in doing so recognize that we share those same troubles.

**In which time period do you place the play? Contemporary “Meistersinger” – is that feasible?**

I am against completely placing such a play in the present day and having all the masters parade around with cell phones. I also have no interest in uniformity; I want vibrancy and spectacle, from the moment the people pour out of the church to the final festival meadow. We are indeed dealing with craftsmen. There are still artisans today, and a bespoke shoemaker is highly esteemed. Each master should maintain their individual profile. However, this is not just a matter of costume; it’s something I will need to work on with the actors.

*“Eternity lasts a very long time, especially towards the end.”*

**“Die Meistersinger von Nürnberg” is probably the most extensive work you have ever staged.**

A sentence by Woody Allen comforts me: “Eternity lasts a very long time, especially towards the end.”

**My teacher used to say, “The Meistersinger have only one flaw: They are too short.”**

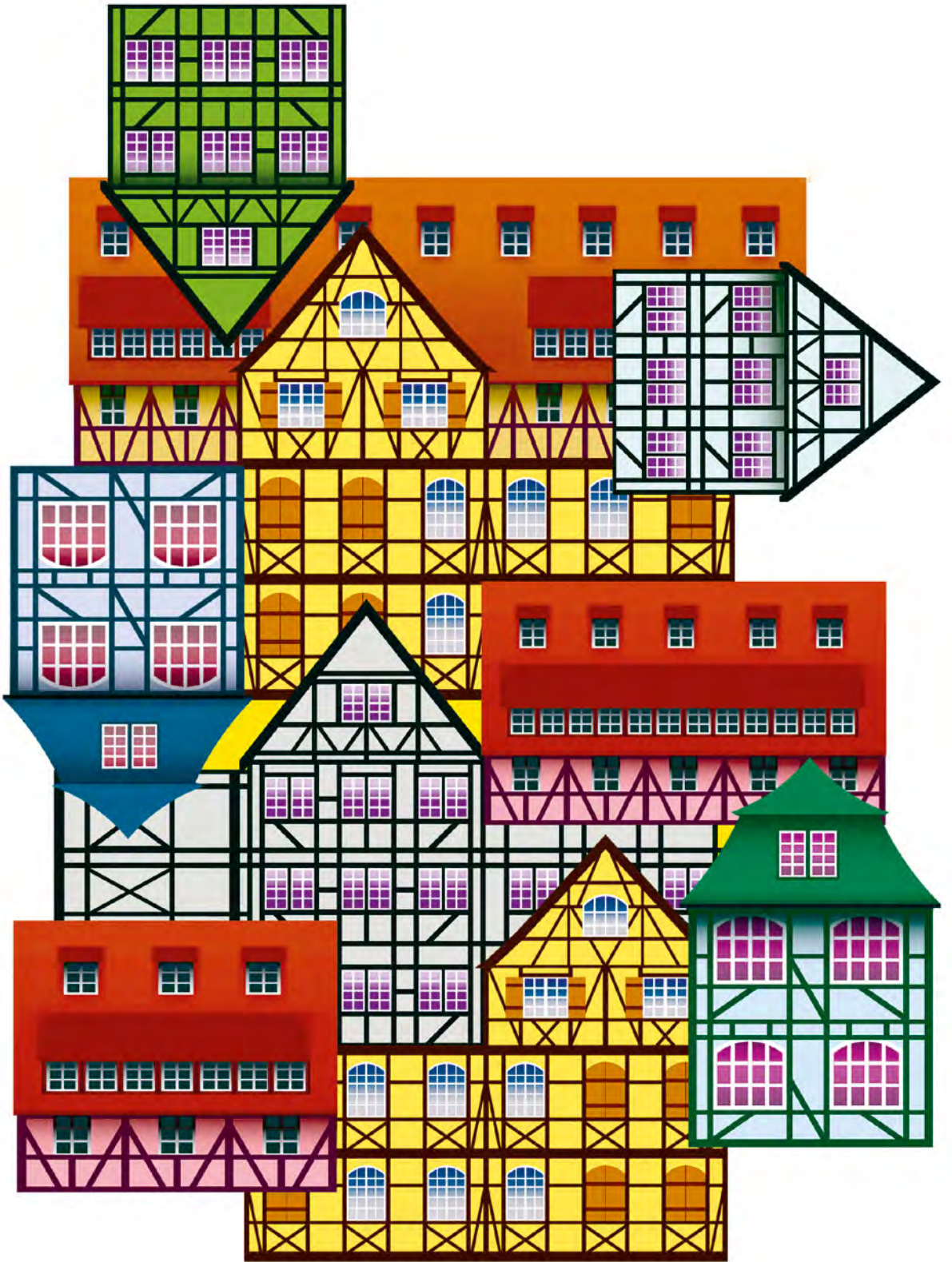
I wouldn’t necessarily agree with that... However, the ending is quite something: there, the fundamentally sympathetic Sachs seemingly transforms into a German nationalistic agitator. For this, we are pursuing a special solution, of course, without changing a single note or word.

**Can the “Meistersinger” be summed up in one sentence?**

Impossible! But let’s try: Nuremberg seeks the superstar and finds him. However, for all the nuances, characterizations, subplots, intimate moments and public gatherings, you need an entire evening – and that’s a good thing.









NEW PRODUCTION

DIE  
MEISTERSINGER  
VON NÜRNBERG

MUSICAL DIRECTION

Daniele Gatti

PRODUCTION

Matthias Davids

SET DESIGN

Andrew D. Edwards

COSTUME

Susanne Hubrich

CHOREOGRAPHY

Simon Eichenberger

DRAMATURGY

Christoph Wagner-Trenkwitz

LIGHTING

Fabrice Kebour

Richard Wagner's most worldly work can be seen as a cheerful counterpart to "Tannhäuser" and "Tristan und Isolde". It does without heroes and gods, but "Die Meistersinger von Nürnberg" is also about fighting (especially in the competition between the singers, but also in the second act as a veritable mass brawl), victory (in love and in popular favour) and defeat (not lethal, but in the embarrassing form of disgrace). For long stretches, the piece presents itself as a (highly orchestrated) musical comedy; the fact that we are also dealing here with intrigue, brutality, meanness, deeply felt love and painful resignation does not contradict the laws of comedy or Richard Wagner's sense of humour. But can the "honour of German masters" praised in the finale really only be understood as a condemnation of everything that is not "German and genuine"? Couldn't we all become masters (and mistresses) if we tamed the "old delusion" that Sachs broodingly sings about? If, to put it in more modern terms, we finally learnt to treat ourselves and others more lovingly?

CHRISTOPH WAGNER-TRENKWITZ, DRAMATURG



# PARSIFAL

**MUSICAL DIRECTION**  
Pablo Heras-Casado

**DIRECTOR**  
Jay Scheib

**SET DESIGN**  
Mimi Lien

**COSTUME**  
Meentje Nielsen

**LIGHTING**  
Rainer Casper

**VIDEO**  
Joshua Higgason

**DRAMATURGY**  
Marlene Schleicher

Deep craters criss-cross the dead landscape, water makes its way to the surface and the machines stand still. The future was supposed to be shaped here, but now only the apathetic present remains. In the production by Jay Scheib Richard Wagner's "Parsifal" tells a story of the end, posing the question of how hope can arise when life has long since ceased to be possible. The actual stage space meets a virtual world. Through the "augmented reality", the audience is transported to landscapes and universes and the narrative is continued through animated objects and characters. Transparent AR glasses enable an immersive opera experience that further develops the moment of the performance and involves the entire space beyond the stage - a technical innovation in the spirit of Richard Wagner.

MARLENE SCHLEICHER, DRAMATURG



AUGMENTED  
REALITY

The Bayreuth production of "Parsifal" is breaking new ground: with the help of "augmented reality" glasses, the real stage space is expanded by overlaying the surroundings with digital images. However, the glasses are transparent and therefore also allow a view of the stage when no digital images are visible.











# DER RING DES NIBELUNGEN

**MUSICAL DIRECTION**  
Simone Young

**DIRECTOR**  
Valentin Schwarz

**SET DESIGN**  
Andrea Cozzi

**COSTUME**  
Andy Besuch

**DRAMATURGY**  
Konrad Kuhn

**LIGHTING**  
Reinhard Traub  
und Nicol Hungsberg

“Der Ring des Nibelungen” – a four-part epic about the present, history, and future viability of a large family and its legacy. Time changes us. One world passes away, new truths emerge. Impressions, experiences of loss, and traumas passed down through generations seek to gain power over the fates of individuals. Where do these people come from? Where are they going? At some point, nothingness, oblivion, the end reach us; simultaneously, we follow the futile struggle to resist it – using power, possession, wealth, violence, beauty or progeny. Carried by the narrative pull of Richard Wagner’s music, we meet people up close in their tragedy and comedy, with all their fears and dreams that are shattered by reality.

VALENTIN SCHWARZ, DIRECTOR



# DAS RHEINGOLD



Ruthless exploitation as a contrast to compassion and humanity is evident from the first scene of "Rheingold": Wagner contrasts the violent snatching of the gold with love; Alberich has to renounce it in order to get hold of the Rhine gold and forge the ring from it. I am particularly interested in the destructive consequences of these first actions from the point of view of intergenerational justice. Nature has no voice: Father Rhine flows silently, the world tree falls speechless. What is still

often referred to as a "natural disaster" must increasingly be recognised as an unavoidable consequence of our treatment of the basis of life for generations to come.

VALENTIN SCHWARZ, DIRECTOR



# DIE .. WALKÜRE



Failure at the generational change: In "Die Walküre" Richard Wagner draws a tableau of painful separations. The Valkyrie Brünnhilde, daughter of the father of the gods Wotan, experiences something previously unknown: Using the example of the two Wälsungen Siegmund and Sieglinde, she learns of a love that makes no compromises even before death. O say, proclaim! What shall your child do now? asks Wotan's favourite daughter, before she decides to disobey her father's instructions and to protect the unseemly love of

the Wälsungen to protect her. For which Wotan punishes her bitterly by casting her out. Brünnhilde's sisters, the Valkyries, who in Valentin Schwarz's production seem to be concerned only with the dream of their own youthfulness, stand idly by. With the help of Grane, Brünnhilde's faithful companion, Sieglinde saves the newborn Siegfried from Wotan's rage. He bids farewell, not only to Brünnhilde, who is put into a deep sleep, but also to his power, his empire and his wife Fricka.

KONRAD KUHN, DRAMATURG







# SIEGFRIED



With “Siegfried”, Richard Wagner has created an ambivalent heroic figure who sets out to learn to fear. Young, strong and independent, Siegfried must find his own way – despite the needs and advice of others. Director Valentin Schwarz puts a fellow sufferer at his side in the current Bayreuth “Ring”. In Schwarz’s production, the gold stolen by Alberich in “Rheingold” takes the form of a boy. We meet him again in the second act of Siegfried; it is the young Hagen whom Siegfried frees from his entanglements. Above them, Siegfried and Hagen find

each other, both of whom are now on their own. But the new friendship ends far too soon when Siegfried succumbs to the fascination of Brünnhilde, whom he has discovered, and forgets about Hagen – an offence that the latter will never get over. The intrigues of “Götterdämmerung” grow out of this process.

KONRAD KUHN, DRAMATURG



# „GÖTTER- DÄMMERUNG



The “Ring of the Nibelung” is about the corruption of love through power. At the same time, it is about the disturbed relationship with nature. Director Valentin Schwarz finds a contemporary image for this: The end of “Götterdämmerung” takes place in a run-down, empty swimming pool. The same swimming pool was the setting at the beginning of “Rheingold” for the personified gold theft, the child abduction. Now it is the bleak backdrop for the tragic end of the tetralogy. Everything is condensed - even in the music: Wagner’s leitmotifs

intersect and combine with each other, constantly spawning new motifs; just as the characters in the “Ring of the Nibelung” constantly father or steal new children, on whom they impose their own imperfections and the consequences of their misbehaviour.

KONRAD KUHN, DRAMATURG







# TRISTAN UND ISOLDE

## MUSICAL DIRECTION

Semyon Bychkov

## DIRECTOR

Thorleifur Örn Arnarsson

## SET DESIGN

Vytautas Narbutas

## COSTUME

Sibylle Wallum

## DRAMATURGY

Andri Hardmeier

## LIGHTING

Sascha Zauner

Richard Wagner called "Tristan and Isolde" simply "a plot in three acts", all action seems to be directed inwards. This inner action, the emotional charge, is more immeasurable than in almost any other work. It is the depths of the human soul, of pain, the struggle for one's own existence that become the main theme in "Tristan and Isolde". There is no arrival, only a longing for the unattainable, for the place "where my heart promised me the end of deception". Tristan and Isolde are "night consecrated", who do not seem to be made for this world, two people who strive to fall out of the roles ascribed to them, to escape the supposed lie of the day. "Tristan and Isolde" is a night play. The longing for death, the desire for the unconditional dissolution of one's own identity, is at the centre of Wagner's adaptation of the medieval Tristan saga. Two people suffering from life, whose declaration of love aims to restore an irretrievably past moment, who lose touch with reality in their longing for complete self-abandonment and, in their desire to escape their own history, ultimately fail in themselves. "To long in death, not to die of longing."

ANDRI HARDMEIER, DRAMATURG



# LOHENGRIN

**MUSICAL DIRECTION**  
Christian Thielemann

**DIRECTOR**  
Yuval Sharon

**SET DESIGN**  
Rosa Loy & Neo Rauch

**COSTUME**  
Rosa Loy & Neo Rauch

**LIGHTING**  
Reinhard Traub und  
Nicol Hungsberg

For six years now, "Lohengrin" has been a life companion that has drawn us closer and closer from year to year; its prelude as an atmospheric lure for inspirational interludes resounded almost daily in our studios. The colour of the prelude is blue, that's how we perceived it and only later learned of Nietzsche's enthusiastic exclamation: Blue, with an opiate, narcotic effect, be this music! "Lohengrin" seems like a fairy tale, as if lifted from ancient sediments of time. But if we look at the protagonists, we notice the strong female figures who enliven the piece incredibly. Both take very different paths to protect and mould their loved ones. This is the thread that runs through all times right up to the present day. So "Lohengrin" is very topical with its arc of tension from the unconscious to real life.

NEO RAUCH & ROSA LOY, SET DESIGN & COSTUME



# PROG

JULY 25

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NEW PRODUCTION

## **DIE MEISTERSINGER VON NÜRNBERG**

MUSICAL DIRECTION **Daniele Gatti** DIRECTOR **Matthias Davids**  
STAGING **Andrew D. Edwards** Costume design **Susanne Hubrich**

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## **PARSIFAL** WITH AUGMENTED REALITY

MUSICAL DIRECTION **Pablo Heras-Casado** DIRECTOR **Jay Scheib**  
STAGING **Mimi Lien** COSTUME **Meentje Nielsen**

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## **DER RING DES NIBELUNGEN**

MUSICAL DIRECTION **Simone Young** DIRECTOR **Valentin Schwarz**  
SET DESIGN **Andrea Cozzi** COSTUME **Andy Besuch**

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## **TRISTAN UND ISOLDE**

MUSICAL DIRECTION **Semyon Bychkov** DIRECTOR **Thorleifur Örn  
Arnarsson** SET DESIGN **Vytautas Narbutas** COSTUME **Sibylle Wallum**

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## **LOHENGRIN**

MUSICAL DIRECTION **Christian Thielemann** DIRECTOR **Yuval Sharon**  
SET DESIGN & COSTUME **Neo Rauch & Rosa Loy**

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## **OPEN-AIR-CONCERT**

at the Festival Park with the orchestra and soloists of the Bayreuth Festival

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# PROGRAM

## AUGUST 26

THUR24.7.	OPEN-AIR-CONCERT		FR 15.8.	RHEINGOLD	⊙ II
FRI 25.7.	MEISTERSINGER	I	SA 16.8.	WALKÜRE	⊙ II
SAT 26.7.	RHEINGOLD	⊙ I	SO 17.8.	PARSIFAL	👁 III
SUN 27.7.	WALKÜRE	⊙ I	MO 18.8.	SIEGFRIED	⊙ II
MON 28.7.	OPEN-AIR-CONCERT		DI 19.8.	MEISTERSINGER	VI
TUE 29.7.	SIEGFRIED	⊙ I	MI 20.8.	GÖTTERDÄMMERUNG	⊙ II
WED 30.7.	PARSIFAL	👁 I	DO 21.8.	- DAY OFF -	
THUR31.7.	GÖTTERDÄMMERUNG	⊙ I	FR 22.8.	MEISTERSINGER	VII
FRI 01.8.	LOHENGRIN	I	SA 23.8.	TRISTAN	IV
SAT 02.8.	MEISTERSINGER	II	SO 24.8.	PARSIFAL	👁 IV
SUN 03.8.	TRISTAN	I	MO 25.8.	TRISTAN	V
MON 04.8.	LOHENGRIN	II	DI 26.8.	PARSIFAL	👁 V
TUE 05.8.	MEISTERSINGER	III			
WED 06.8.	LOHENGRIN	III			
THUR07.8.	- DAY OFF -				
FRI 08.8.	PARSIFAL	👁 II			
SAT 09.8.	LOHENGRIN	IV			
SUN 10.8.	TRISTAN	II			
MON 11.8.	MEISTERSINGER	IV			
TUE 12.8.	- DAY OFF -				
WED 13.8.	TRISTAN	III			
THUR14.8.	MEISTERSINGER	V			

**The Festival Orchestra  
The Festival Choir**

**ARTISTIC DIRECTION  
Prof. Katharina Wagner**

⊙ Der Ring des Nibelungen

👁 Parsifal with augmented reality

→ Performances start at 4pm

→ "Rheingold" starts at 6 pm and is performed without an intermission

→ The Open-Air-Concerts start at 8pm

# WHO'S WHO

**1 Christina Nilsson** The Swedish soprano sings, besides others, the part of Eva in the new production of "Die Meistersinger von Nürnberg".

**2 Andreas Schager** The Austrian Helden-tenor sings among others the part of the leading role in "Tristan und Isolde".

**4 Georg Zeppenfeld** The German bass sings the part of Hans Sachs in "Die Meistersinger von Nürnberg" and Gurnemanz in "Parsifal".

**3 Catherine Foster** The British singer, known for her dramatic soprano, sings Brünnhilde in "Walküre", "Siegfried" and "Götterdämmerung".

**5 Daniele Gatti** The Italian conductor takes over the musical direction of "Die Meistersinger von Nürnberg".



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# FESTIVAL

Season

# 2025

**6 Pablo Heras-Casado**  
The Spanish conductor takes over the musical direction of "Parsifal".

**7 Miina-Liisa Värelä**  
The Finnish soprano sings the part of Ortrud in "Lohengrin".

**8 Tomasz Konieczny**  
The Polish bass-baritone sings the part of Wotan and Wanderer in the "Ring" cycle.

**9 Piotr Beczala**  
The Polish tenor sings the part of the leading role in "Lohengrin".

**10 Christian Thielemann**  
The General Music Director of the Staatsoper Unter den Linden takes over the musical direction of "Lohengrin".

**11 Simone Young**  
The Australian conductor takes over the musical direction of the "Ring" cycle.

**12 Klaus Florian Vogt**  
The German Wagner tenor sings the part of Siegfried in "Siegfried" and "Götterdämmerung".

**13 Elīna Garanča**  
The Latvian mezzo-soprano returns as Kundry in "Parsifal".

**14 Camilla Nylund**  
The Finnish soprano sings the part of the leading role in "Tristan und Isolde".

**15 Michael Spyres**  
The US-American tenor sings the part of Walther von Stolzing in the "Meistersinger" and Siegmund in "Walküre".



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# SEATING & PRICES

CATEGORY	MEISTER-SINGER premiere	MEISTER-SINGER new production	PARSIFAL without AR-technology LOHENGRIN TRISTAN RING INDIVIDUAL PARTS	PARSIFAL with AR-technologie 	RING Cycle whole 
<b>ORCHESTRA CENTER</b>					
<b>A1</b>	459 €	423 €	352 €	Not available in this category	1.408 €
<b>A2</b>	424 €	392 €	325 €		1.300 €
<b>A3</b>	386 €	357 €	295 €		1.180 €
<b>A4</b>	340 €	313 €	260 €	338 €	1.040 €
<b>A5</b>	286 €	265 €	217 €	282 €	868 €
<b>ORCHESTRA LEFT / RIGHT</b>					
<b>B1</b>	386 €	357 €	295 €	Not available in this category	1.180 €
<b>B2</b>	340 €	313 €	260 €		1.040 €
<b>B3</b>	296 €	270 €	225 €		900 €
<b>B4</b>	306 €	281 €	234 €	304 €	936 €
<b>B5</b>	261 €	236 €	197 €	256 €	788 €
<b>B6</b>	215 €	197 €	161 €	209 €	644 €
<b>B7</b>	215 €	197 €	161 €	209 €	644 €
<b>BOX</b>					
<b>C1</b>	459 €	423 €	352 €	432 €	1.408 €
<b>C2</b>	424 €	392 €	325 €	405 €	1.300 €
<b>C3</b>	386 €	357 €	295 €	375 €	1.180 €
<b>C4</b>	340 €	313 €	260 €	338 €	1.040 €
<b>C5</b>	286 €	265 €	217 €	Not available in this category	868 €
<b>C6</b>	229 €	212 €	176 €		704 €
<b>C7</b>	101 €	95 €	90 €		360 €
<b>BALCONY</b>					
<b>E1</b>	340 €	313 €	260 €	338 €	1.040 €
<b>E2</b>	286 €	265 €	217 €	282 €	868 €
<b>E3</b>	229 €	212 €	176 €	229 €	704 €
<b>E4</b>	170 €	159 €	133 €	Not available in this category	532 €
<b>E5</b>	114 €	106 €	88 €		352 €
<b>E6</b>	57 €	52 €	45 €		180 €
<b>GALLERY</b>					
<b>G1</b>	114 €	106 €	88 €	114 €	352 €
<b>G2</b>	57 €	52 €	45 €	Not available in this category	180 €
<b>G3 T</b>	29 €	27 €	22 €		88 €
<b>G4 H</b>	15 €	13 €	11 €		44 €



## PARSIFAL WITH AUGMENTED REALITY GLASSES – LIMITED SEATS –

Only available in the price categories and rows: **Orchestra** A4/A5 • B4/B5/B6/B7: Rows 27 to 30  
**Box** C1/C2/C3/C4: Row 1 **Balcony** E1/E2/E3: Row 1 **Gallery** G1: Row 1



## MOBILITY, ACCESSIBILITY, WHEELCHAIR SPACE & LEVEL ACCESS

Up to six **wheelchair spaces** (B3) and one space for an accompanying person (complimentary with proof) are available for each performance in the Festspielhaus. Up to 20 **aisle seats** are available in each performance (B2 and B3) for visitors with reduced mobility. For guests with hearing aids, we offer seats in rows 9 to 13 with induction loops to improve the sound. Level access only in the price categories: A1, B1, B2, B3. In the **30th stalls row** (A5 and B7) there is limited legroom in some cases.



Access to box, balcony, gallery possible via stairs and elevator.

**LISTING ROOM PLAN:** Partial viewing position: T • Listening position: H (no view of the stage) • Wheelchair position R



# ORCHESTRA RIGHT

# BOX

# BALCONY

# GALLERY

# STAGE

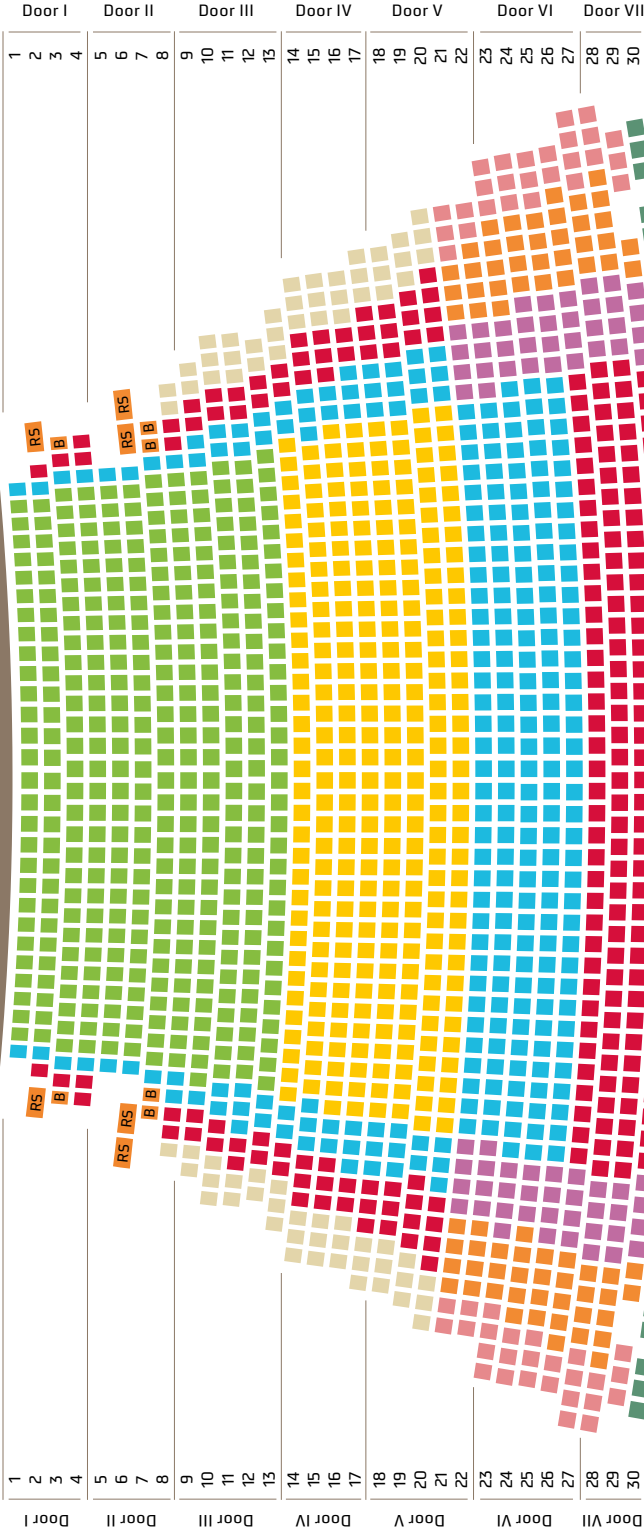
Access:  
East Lobby

RS  
Wheelchair  
Space

B  
Companion

Access:  
South Lobby

Access:  
West Staircase  
/ Elevator



Access:  
West Lobby

Access:  
South  
Lobby

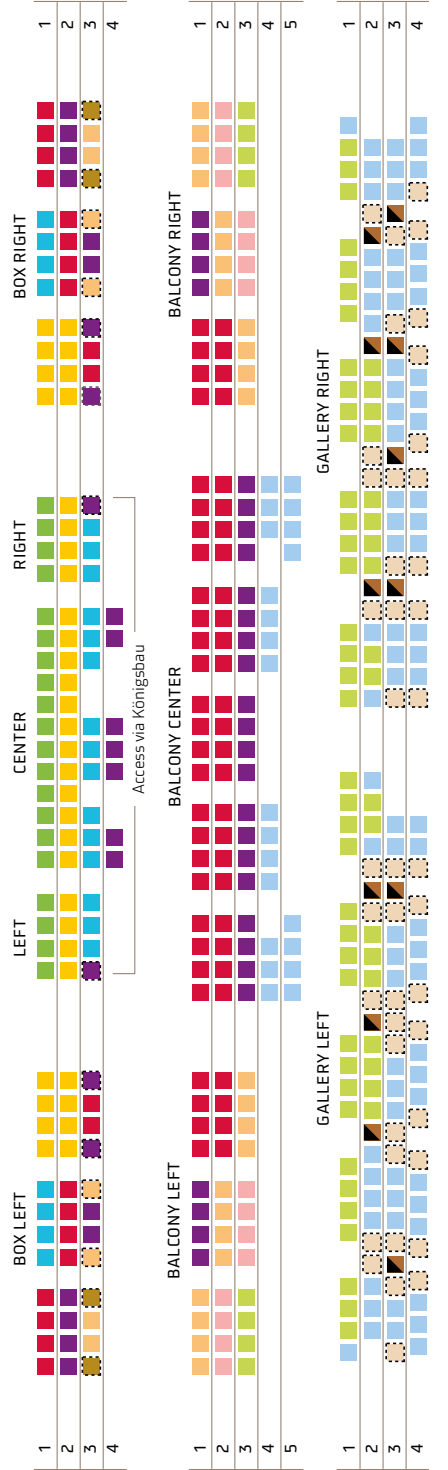
Entrance:  
Stairwell West

# ORCHESTRA LEFT

# BOX

# BALCONY

# GALLERY



Partial View

Listening position

# IT'S A VIBE!

**The festival is a world of its own: visitors from all over the world make a pilgrimage to the Green Hill every year to listen to Wagner's music in a unique atmosphere. But in addition to great artists and unique acoustics, there are many little special features and curiosities that make the festival atmosphere so unforgettable.**

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## First time in Bayreuth



### "It was just a dream ...

... to sing here, and now the time has come." This dream came true three times for Croatian soprano Evelin Novak in 2023: She sang Woglinde in "Rheingold" and "Götterdämmerung", and in "Parsifal" she played Klingsor's magical girl.

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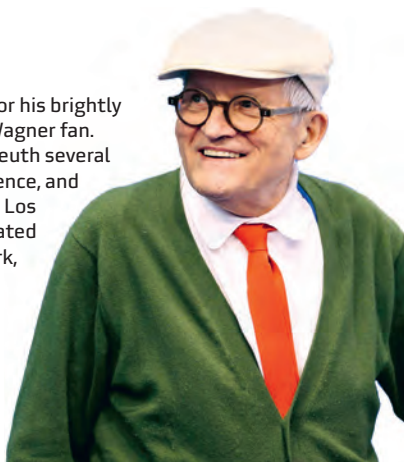
### "I've never been so happy ...

... any summer of my artistic life!" This was the opinion of French conductor and opera singer Nathalie Stutzmann, who conducted "Tannhäuser" for the first time in Bayreuth in 2023. Not only was Stutzmann delighted, the audience also deemed the conductor worthy of Bayreuth with standing ovations.

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## Turn it up

The artist David Hockney, known for his brightly colored paintings, is a pretty big Wagner fan. That's why he has traveled to Bayreuth several times for a special Wagner experience, and staged "Tristan und Isolde" for the Los Angeles Opera in 1987. He also created his own immersive Wagner artwork, the "Wagner Drive": just before sunset, you drive through the hills of Malibu, California, listening to selected pieces from Wagner operas played out loud.



## The Children's Opera

Every year, Wagner for Children brings one of the classic Wagner operas to the stage in a new production that appeals especially to young audiences aged seven to twelve. Tickets are free for children and the ambitious project is made possible by the generous support of sponsors and supporters.

## I was here

"My greatest joy? Bayreuth, the arrival! The greatest misfortune? Bayreuth, the departure!"  
Vicco von Bülow (Loriot)

"The Ring is so universally applicable that you can always find something, from family life to political life, that simply occurs again and again with us humans."  
Angela Merkel

"At some point we all sit together in Bayreuth and no longer understand how we could stand it anywhere else."  
Friedrich Nietzsche

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### Blue in blue

In 2018, Neo Rauch and Rosa Loy created the set and costume design for "Lohengrin" in dreamy shades of blue. In 2025, the designs can be experienced again in Bayreuth, but also in the exhibition "Bläue" at the Neo Rauch Graphic Foundation in Aschersleben (until April 27, 2025) and in the illustrated libretto to "Lohengrin" (C.H. Beck Verlag).

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STAGE+

a service by



### The festival live in your living room

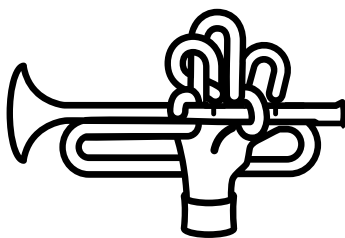
Stream live broadcasts of this year's Bayreuth Festival.  
[www.stage-plus.com](http://www.stage-plus.com)





### Parsifal 2023

The celebrated new production of "Parsifal", conducted by Pablo Heras-Casado with Andreas Schager, Elīna Garanča, Georg Zeppenfeld and Derek Welton is available from Deutsche Grammophon in a 4-CD box set and on Blu-Ray.



### Muss i denn

On the Green Hill, there are live intermission fanfares instead of the gong. After the last fanfare of the season, the small fanfare troupe leaves the Festspielhaus and intones "Muss i denn zum Städtle hinaus".



### Würstchen instead of Canapés

Do opera and concert performances always offer the same snacks? Nope. The Bayreuth interval catering in Franconia offers bratwurst alongside pretzels and canapés.



## Richard in the Park

In Bayreuth, many things are different from what opera fans are used to in the world's major cities. This year, for example, there will once again be an installation with gold-colored Wagner sculptures spread out on the Green Hill. The artist Ottmar Hörl has named his work "The Bow", because his Richard bows, let's say, to the music. The figures are available to be purchased. And they give the hill even more splendor during the intermissions, which are a whole hour long, and you can sit down for a picnic on the lawn in front of the Festspielhaus.

*“ When I came out of the Festspielhaus, completely spellbound, I understood that the greatest and most painful revelation had just been made to me, and that I would carry it unspoiled for the rest of my life.”*



Gustav Mahler after a performance of "Parsifal" in July 1883

## Discover Bayreuth

Of course, Wagner is the main event. But if you have traveled to Bayreuth for the whole festival, there is also plenty to discover away from the Green Hill in Upper Franconia. For example, the Margravian Opera House, a UNESCO World Heritage Site, is a magnificent alternative backdrop to the Festspielhaus. The Richard Wagner Museum is also located in the former home of the Wagner family, and the Hermitage Park is one of Bayreuth's definitive highlights.



### Only once 18

The credit on the culture card provided by the Federal Ministry of Culture (€100 for anyone who turns 18 in 2025) can also be used for performances at the Bayreuth Festival.

# TICKETS

## Order Online

For your online order, log in with your email address in the "My Festival" customer area and fill out the order form indicating your preferences and possible alternatives. Allocation takes into account years waiting and credits. You can order a maximum of six tickets per performance and a maximum of 18 tickets per customer. For price categories G1 – G4, E3 – E6, and C6 as well as C7, a maximum of two tickets can be ordered. For each ticket ordered, a processing fee of €6 will be charged. For postal orders, there is an additional shipping cost of €16 for the delivery of the tickets.

## Order by Mail

If you would like to order by mail, please complete the enclosed order form, stating your preferences and possible alternatives, and send it to the address given on the form.

## Order Deadline

The processing of ticket orders will begin in September 2024. We kindly ask that orders be submitted by October 11, 2024.

## The Ring Cycle

"Der Ring des Nibelungen" can only be ordered as a cycle with all works and is considered a single ticket in terms of the ticket restriction of the total order. You will receive a personalised ticket for each individual work. There is a charge of €6 for each card. At the start of online instant purchase, individual works from the Ring can also be purchased.

## Ticket Allocation

If your order can be fulfilled, you will receive an invoice until mid-November 2024, as an offer to purchase the tickets. Online customers can download their invoice from the customer area. If postal customers do not receive an invoice, unfortunately, your requests could not be fulfilled. Online customers will receive a rejection notification via email.

## Payment

You have two weeks to settle your invoice. Invoices not paid within the payment deadline will be canceled without reminder; there will then be no claim to the order. Payment is only possible in euro via bank trans-

fer, PayPal, or credit card. Please be sure to include your invoice and customer number. Upon receipt of payment, online customers will receive a payment confirmation via email.

## Personalization

We kindly ask that all tickets be personalized with the full name of each visitor. Therefore, when attending the festival, please bring an identification document. For postal orders, please fill out the personalization form enclosed with the invoice legibly and return it to us, or send us an email with the corresponding names of the ticket holders. Online customers can personalize their tickets in the "My Festival" personal customer area. You can present the tickets on your mobile device. If the originally registered visitor name needs to be changed, please contact the ticket office at least 24 hours before the start of the performance.

## Second Chance to Purchase Tickets

On December 1, 2024, at 2pm, the online instant purchase begins. Here, tickets for individual parts of the "Ring"-cycle can also be purchased. Due to high demand, there may be longer waiting times during the online instant purchase.

## WAGNER FOR BEGINNERS

### Culture card

Also in Bayreuth, adolescents who have turned 18 can redeem the state-provided budget of €100 through the Kulturpass website ([www.kulturpass.de/jugendliche](http://www.kulturpass.de/jugendliche)) or through the app.

### Wagner for Beginners

After great success, a special quota will be offered again in 2025 for interested young people up to 25 years old, where they can purchase a maximum of two tickets for each performance at a price of €90 each. To participate, email [wagnerforstarters@bayreuther-festspiele.de](mailto:wagnerforstarters@bayreuther-festspiele.de). Proof of age is required, and tickets will be allocated on a first come, first served basis.

### Children's Opera

Every year, there is a specially-adapted version of a Wagner opera designed for children aged seven to twelve. Admission is free for children.

## HELP AND SUPPORT

You can get support at [www.bayreuther-festspiele.de/tickets-service/faq](http://www.bayreuther-festspiele.de/tickets-service/faq), or via email at [ticket@bayreuther-festspiele.de](mailto:ticket@bayreuther-festspiele.de), or by phone at +49 921 7878 780, Monday to Thursday, 10am to 12pm.

During the festival period, the ticket office is open on performance days from 10am to 12pm and two hours before the start of the performance.

You can receive support and information on accessibility at [www.bayreuther-festspiele.de](http://www.bayreuther-festspiele.de), via email at [ticket@bayreuther-festspiele.de](mailto:ticket@bayreuther-festspiele.de), or by phone.

## TERMS AND CONDITIONS

For any form of order, the General Terms and Conditions of Bayreuther Festspiele GmbH apply, available at [www.bayreuther-festspiele.de/en/tickets-service/general-terms-and-conditions](http://www.bayreuther-festspiele.de/en/tickets-service/general-terms-and-conditions)

## IMPRESSUM

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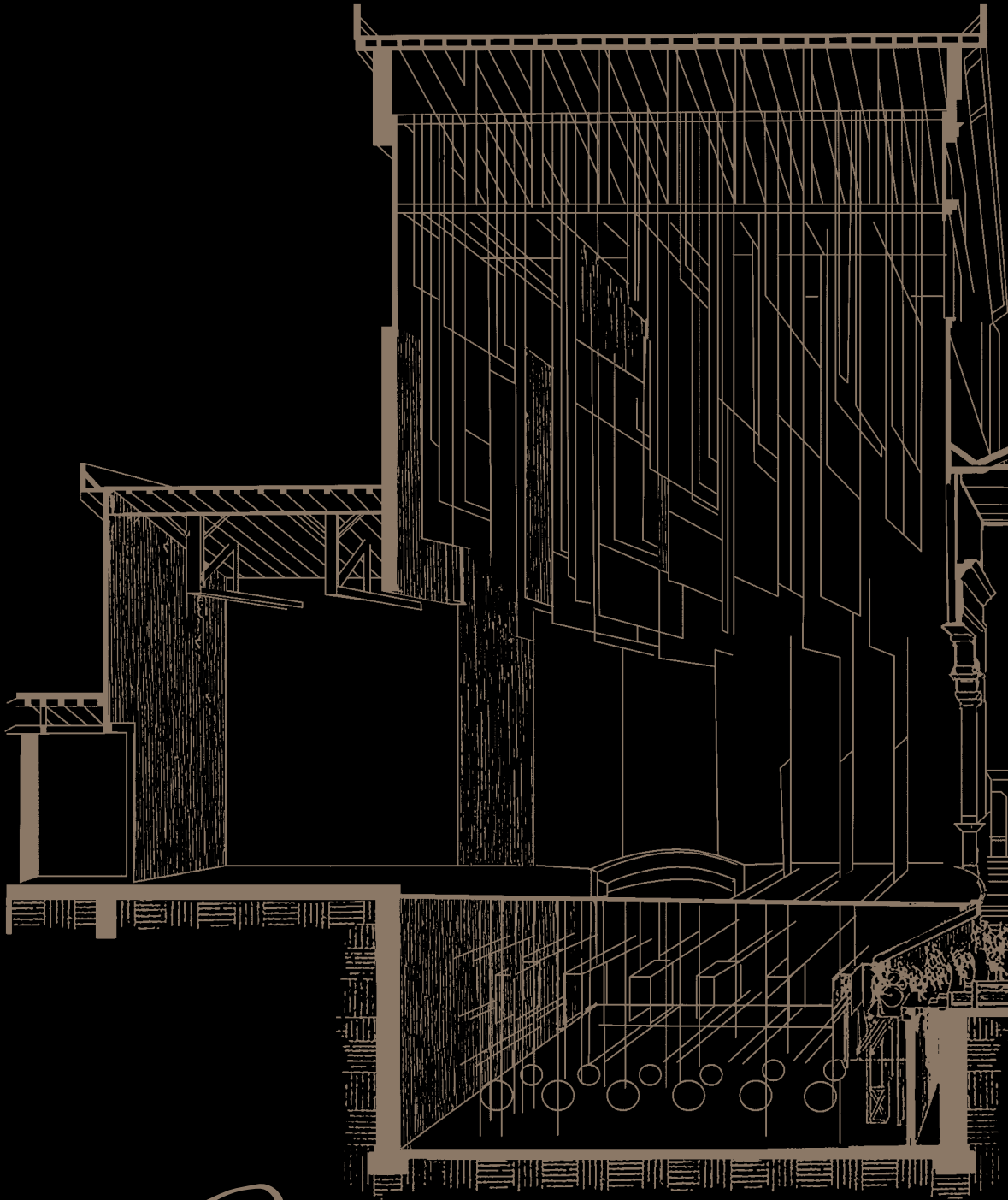
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*Richard Wagner*  
BAYREUTHER FESTSPIELE