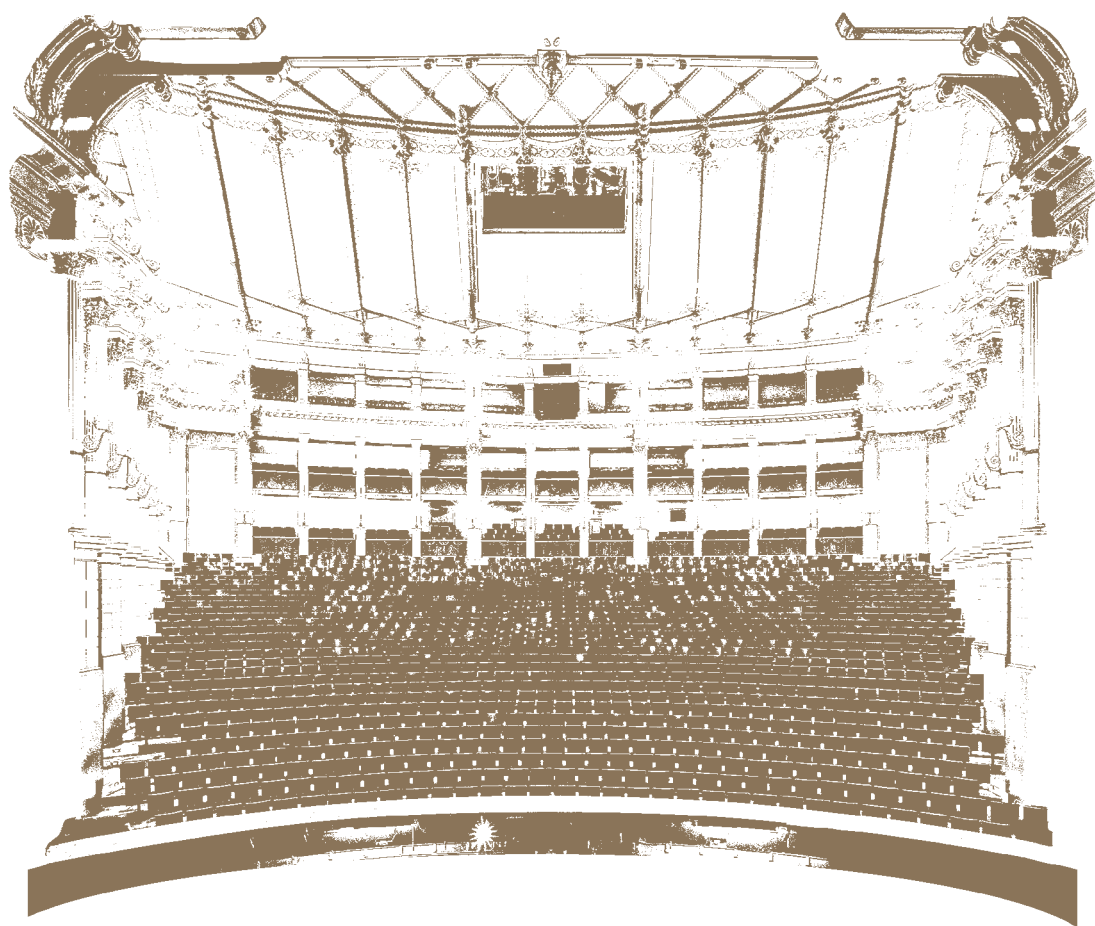


BAYREUTHER FESTSPIELE



2027

Friends of the Bayreuth Festival,

As we conclude an extraordinary anniversary season, we are once again looking ahead. The 150th anniversary of the Bayreuth Festival was an occasion to reflect on our history—but above all, it demonstrated just how vibrant this special place has remained. The enthusiastic response to our performances, concerts, discussion forums, and extensive education program has encouraged us to continue steadfastly on the path we have chosen.

The Bayreuth Festival has never been a place of stagnation. Ever since Richard Wagner created the Festspielhaus as a space for new artistic experiences, it has been part of our identity to combine tradition with renewal. Each generation is called upon to reexamine Wagner's work and interpret it from the perspective of its own time.

The 2027 season also embodies this commitment. With new productions of "Parsifal" and "Lohengrin", we are continuing the artistic evolution of our repertoire. At the same time, revivals of "Die Meistersinger von Nürnberg" and "Tannhäuser" remain part of our program and invite audiences to rediscover familiar works time and again.

Bayreuth thrives on the exchange of diverse perspectives—between artists, the Festival Orchestra, our staff, and, of course, our audience from all over the world. These encounters make every Festival summer unique. They demonstrate that music theatre is far more than just the performance of a work: it is a shared experience that brings people together and inspires reflection.

In this regard, we view the Bayreuth Festival not only as a venue for grand performances, but also as a space for outreach. Inspiring young people and families to embrace Richard Wagner and music theatre remains one of our most important missions. Anyone who wishes to shape the future must invite new generations to become curious and find their own ways of engaging with art.

My heartfelt thanks go to everyone who makes this festival possible: our artists, the Festival Orchestra, the choirs, the staff on and behind the stage, as well as our partners, sponsors, and, last but not least, our audience. Your trust, enthusiasm, and loyalty sustain the Bayreuth Festival year after year.

I wish you inspiring performances, exciting encounters, and unforgettable moments on the Green Hill.



Katharina Wagner

Yours,

Katharina Wagner

LOHEN- GRIN

A mysterious knight rescues the innocent Elsa of Brabant, but his help comes at a price: she must never ask about his name or his origins. Richard Wagner's "Lohengrin" tells a story of love and trust, of doubt and betrayal—and of the destructive power of a single, forbidden question. Amid radiant hope for redemption and dark threats, a moving love story unfolds, carried by famous choral scenes and the world-renowned "Bridal Chorus". A work that explores the limits of human intimacy.

DATES

Sun 25/7	Lohengrin I	S-Price
Fri 30/7	Lohengrin II	S-Price
Tue 3/8	Lohengrin III	A-Price
Fri 6/8	Lohengrin IV	S-Price
Tue 10/8	Lohengrin V	A-Price
Sat 14/8	Lohengrin VI	S-Price
Fri 20/8	Lohengrin VII	S-Price
Tue 24/8	Lohengrin VIII	A-Price



König Heinrich
Georg
Zeppenfeld



MUSICAL
DIRECTION
Tarmo
Peltokoski



Lohengrin
Michael Spyres



STAGING
Ilaria Lanzino



Elsa von
Brabant
Elsa Dreisig



SET
Martin
Hickmann



Friedrich von
Telramund
Jordan
Shanahan



COSTUMES
Vanessa Rust



Ortrud
Judit Kutasi

PARSI- FAL



Amfortas
Michael Volle



MUSICAL
DIRECTION
Christian
Thielemann



Gurnemanz
Mika Kares



STAGING
Ersan Mondtag



Parsifal
Piotr Beczala (26/7; 4, 8, 12/8)
Christopher Sokolowski
(31/7; 15, 19, 22/8)



SET AND
COSTUMES
Neo Rauch &
Rosa Loy



Kundry
Michèle Losier

This sacred festival drama takes the audience into the world of the Knights of the Grail at Montsalvat. Parsifal, the “pure fool”—at first unsuspecting and uneducated—gains knowledge through compassion— and becomes the only one who can redeem the suffering King Amfortas. A narrative of unique spiritual depth unfolds between the seductive Kundry and the fallen knight Klingsor. With its ethereal, almost sacred music, “Parsifal” is regarded as an enigmatic and moving late work that has been inextricably linked to Bayreuth since its premiere.

DATES

Mon	26/7	Parsifal I	S-Price
Sat	31/7	Parsifal II	S-Price
Wed	4/8	Parsifal III	A-Price
Sun	8/8	Parsifal IV	A-Price
Thu	12/8	Parsifal V	A-Price
Sun	15/8	Parsifal VI	A-Price
Thu	19/8	Parsifal VII	A-Price
Sun	22/8	Parsifal VIII	A-Price

DIE MEISTERSINGER VON NÜRNBERG

DATES

Thu 29/7 Meistersinger I B-Price
Sat 7/8 Meistersinger II A-Price
Fri 13/8 Meistersinger III A-Price
Wed 18/8 Meistersinger IV B-Price
Mon 23/8 Meistersinger V B-Price

An idyllic little town “in the heart of Germany”—let’s call it Nuremberg. A men’s club of enthusiastic singers—they call themselves “Meistersinger.” Great care is taken, especially by the club’s secretary, Sixtus Beckmesser, to determine exactly who is admitted into this exclusive circle. Walther von Stolzing, a newcomer to the town, tries to win the heart of the master’s daughter, Eva, who is also coveted by Beckmesser. But then there is also Hans Sachs, the most respected and popular master. He, too, is not indifferent to Eva, but he helps young love—and, at the same time, a modern art form—triumph.

Richard Wagner’s most down-to-earth work can be seen as a lighthearted counterpart to “Tannhäuser” and “Tristan und Isolde”. It does without heroes and gods, yet “Die Meistersinger von Nürnberg” is also about struggle (especially during the singing contest, but also in the second act as a full-blown brawl), victory (in love and in the favour of the people), and defeat (in the form of humiliation). For long stretches, the work presents itself as a (musically elaborate, with a full orchestra) musical comedy; the fact that it also deals with intrigue, brutality, meanness, deeply felt love, and painful resignation goes against neither the laws of comedy nor Richard Wagner’s sense of humour.

But can the “honor of the German master” extolled in the finale really be understood solely as a condemnation of everything that is not “German and authentic”? Couldn’t we all become masters (and mistresses) if we were to tame the “old delusion” that Sachs sings about so pensively? If, to put it in more modern terms, we finally learned to treat ourselves and others with more love?



Hans Sachs
Michael Volle



Veit Pogner
Georg
Zeppenfeld



Sixtus
Beckmesser
Michael Nagy



Walther von Stolzing
Klaus Florian Vogt



David
Sebastian
Kohlhepp



Eva
Vida Miknevčiūtė

**MUSICAL
DIRECTION**
Simone Young

STAGING
Matthias Davids

SET
Andrew
D. Edwards

COSTUMES
Susanne
Hubrich



TANNHÄUSER UND DER SÄNGERKRIEG AUF WARTBURG

“I will destroy the existing order of things, which parts this one mankind into hostile nations [...]. Down to its memory will I destroy each trace of this mad state of things, compact of violence, lies, care, hypocrisy, want, sorrow, suffering, tears, trickery and crime, with seldom a breath of even impure air to quicken it, and all but never a ray of pure joy. Destroyed be all that weighs on you and makes you suffer, and from the ruins of this ancient world let rise a new, instinct with happiness undreamt! Nor hate, nor envy, grudge nor enmity, be henceforth found among you; as brothers shall ye all who live know one another, and free,

free in willing,
free in doing,
free in enjoying,
shall ye attest the worth of life.”

Richard Wagner, DIE REVOLUTION, 1849
Translated by W. Ashton Ellis (1899)

MUSICAL
DIRECTION
Thomas
Guggeis

STAGING
Tobias Kratzer

SET AND
COSTUMES
Rainer Sellmaier

DATES			
Tue	27/7	Tannhäuser I	B-Price
Sun	1/8	Tannhäuser II	B-Price
Thu	5/8	Tannhäuser III	B-Price
Wed	11/8	Tannhäuser IV	B-Price
Mon	16/8	Tannhäuser V	B-Price
Sat	21/8	Tannhäuser VI	A-Price



Hermann,
Landgraf
Tareq Nazmi



Tannhäuser
Klaus Florian Vogt



Elisabeth
Vida
Miknevčiūtė



Venus
Jennifer Holloway

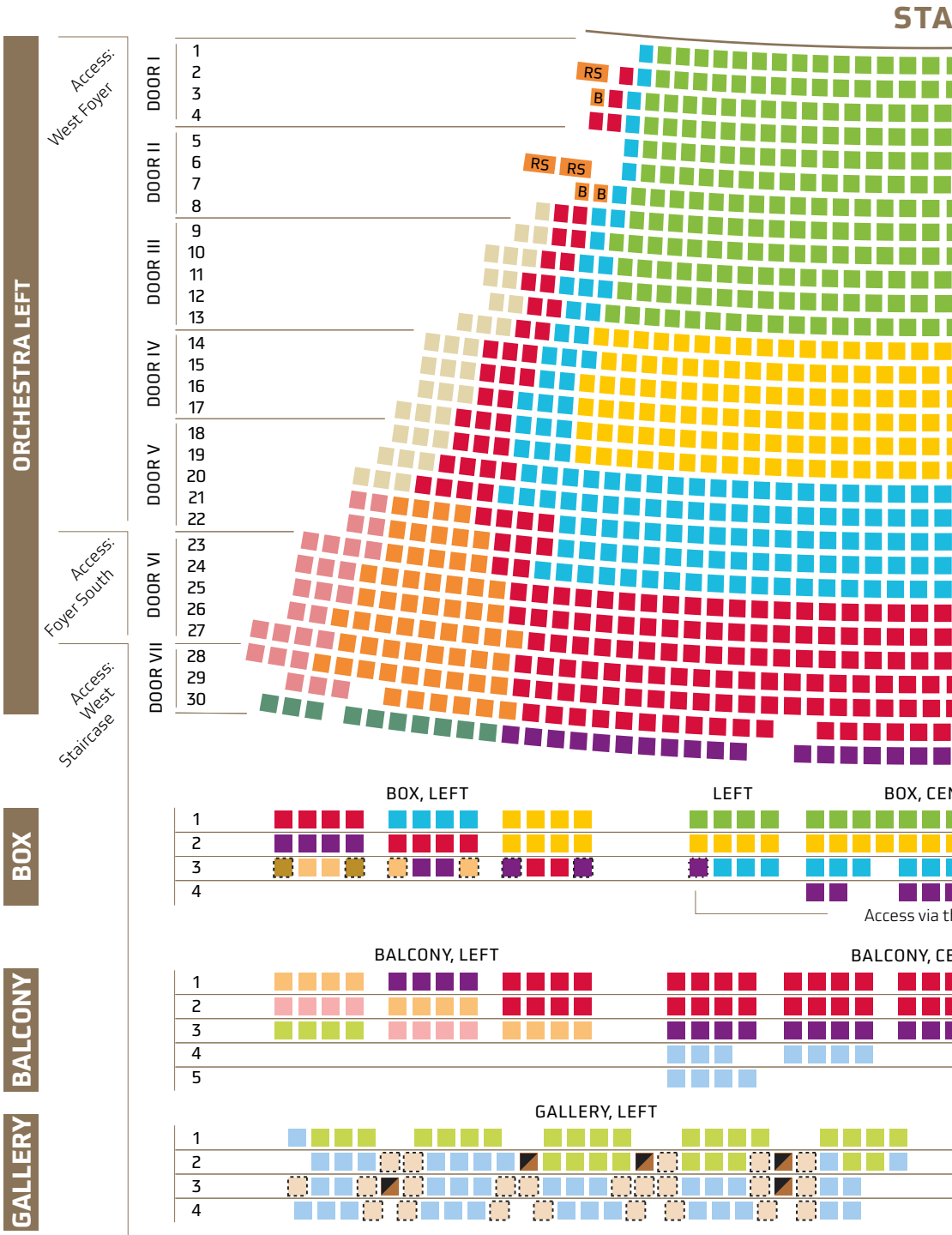
THE FESTIVAL ORCHESTRA THE FESTIVAL CHORUS

CHOIR DIRECTION
Thomas Eitler-de Lint

ARTISTIC DIRECTOR
Prof. Katharina Wagner



SEATING PLAN



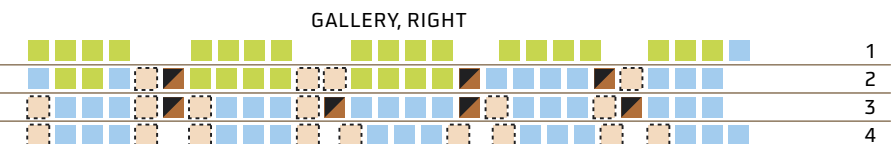
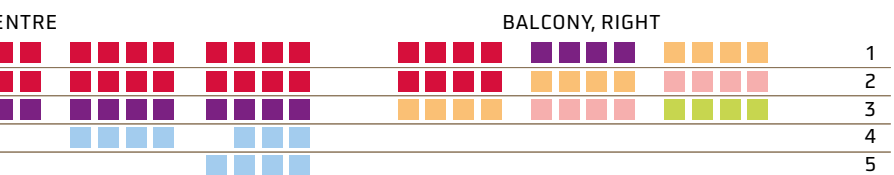
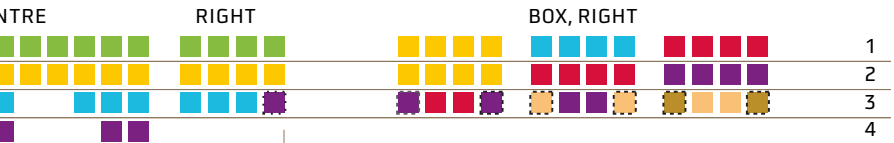
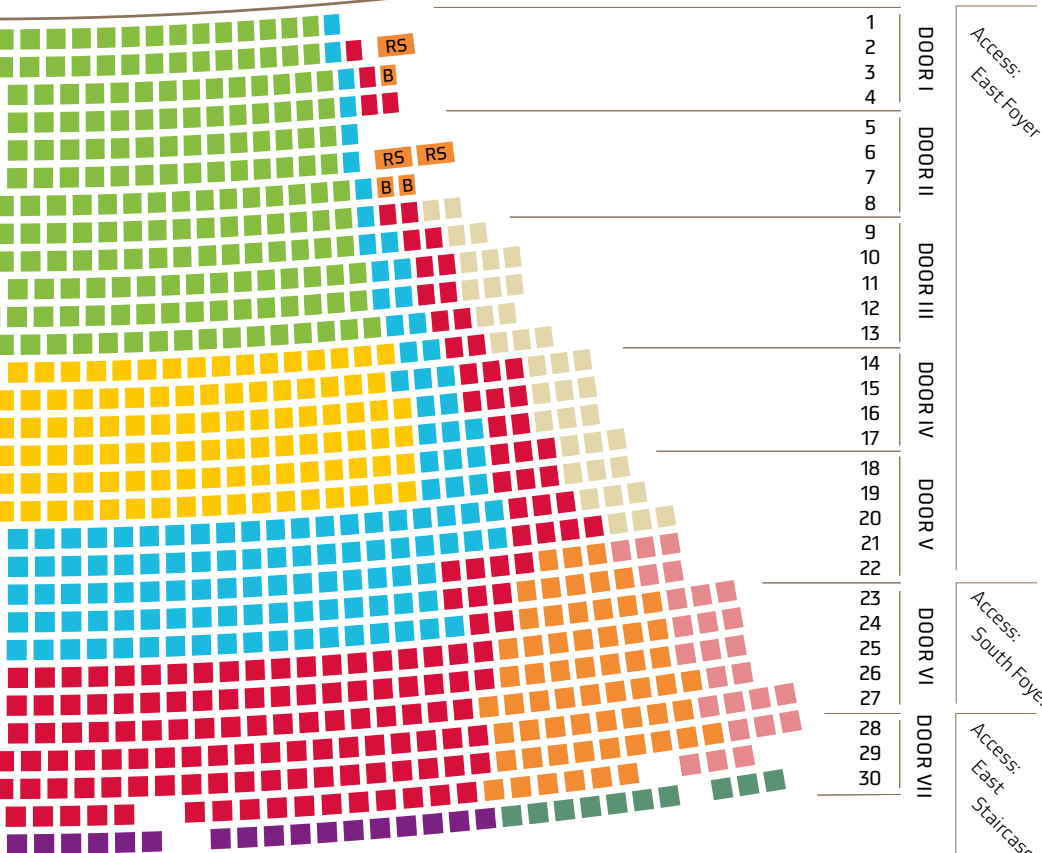
Partial view

Listening seat

RS Wheelchair space

B Accompanying person

GE



ORCHESTRA RIGHT

BOX

BALCONY

GALLERY

TICKET PRICES

SEQUENCE OF PLAYS 2027	PERFORMANCE	PRICES	PRICE CATEGORY	S-PRICES	A-PRICES	B-PRICES
CENTRAL STALLS						
			A1	459 €	423 €	352 €
SUN, 25.07.	Lohengrin I	S	A2	424 €	392 €	325 €
MON, 26.07.	Parsifal I	S	A3	386 €	357 €	295 €
TUE, 27.07.	Tannhäuser I	B	A4	340 €	313 €	260 €
			A5	286 €	265 €	217 €
THU, 29.07.	Meistersinger I	B	STALLS LEFT/RIGHT			
FRI, 30.07.	Lohengrin II	S	B1	386 €	357 €	295 €
SAT, 31.07.	Parsifal II	S	B2	340 €	313 €	260 €
SUN, 01.08.	Tannhäuser II	B	B3	296 €	270 €	225 €
			B4	260 €	236 €	197 €
TUE, 03.08.	Lohengrin III	A	B5	210 €	197 €	161 €
WED, 04.08.	Parsifal III	A	B6	210 €	197 €	161 €
THU, 05.08.	Tannhäuser III	B	RS*	296 €	270 €	225 €
FRI, 06.08.	Lohengrin IV	S	B**	0 €	0 €	0 €
SAT, 07.08.	Meistersinger II	A	BOX			
SUN, 08.08.	Parsifal IV	A	C1	459 €	423 €	352 €
			C2	424 €	392 €	325 €
TUE, 10.08.	Lohengrin V	A	C3	386 €	357 €	295 €
WED, 11.08.	Tannhäuser IV	B	C4	340 €	313 €	260 €
THU, 12.08.	Parsifal V	A	C5	286 €	265 €	217 €
FRI, 13.08.	Meistersinger III	A	C6	229 €	212 €	176 €
SAT, 14.08.	Lohengrin VI	S	C7	101 €	95 €	90 €
SUN, 15.08.	Parsifal VI	A	BALCONY			
MON, 16.08.	Tannhäuser V	B	E1	340 €	313 €	260 €
			E2	286 €	265 €	217 €
WED, 18.08.	Meistersinger IV	B	E3	229 €	212 €	176 €
THU, 19.08.	Parsifal VII	A	E4	170 €	159 €	133 €
FRI, 20.08.	Lohengrin VII	S	E5	114 €	106 €	88 €
SAT, 21.08.	Tannhäuser VI	A	E6	57 €	52 €	45 €
SUN, 22.08.	Parsifal VIII	A	GALLERY			
MON, 23.08.	Meistersinger V	B	G1	114 €	106 €	88 €
TUE, 24.08.	Lohengrin VIII	A	G2	57 €	52 €	45 €
			G3	29 €	27 €	22 €
			G4	15 €	13 €	11 €



MOBILITY, ACCESSIBILITY, WHEELCHAIR SPACES & STEP-FREE ACCESS
For each performance at the Festspielhaus, up to six ***wheelchair spaces** (R5) are available, each with one seat for an ****accompanying person** (B, free of charge with valid proof). Each performance also offers up to 20 **aisle seats** (B2 and B3) for visitors with limited mobility. Seats in rows 9 to 13 are fitted with an induction loop system to improve sound quality for guests using hearing aids. Step-free access is available only for price categories A1, B1, B2, B3. Please note: legroom is partially restricted in **row 30 of the stalls** (A5 and B6).

The boxes, balcony and gallery are accessible via stairs or lift.

TICKETS

ONLINE ORDERING

Place your order via your customer account: specify your preferences and any alternatives (credit balances will be taken into account). Customers using postal ordering will receive the relevant documents and information by post.

Ticketshop:



ticketshop.bayreuther-festspiele.de/en

The current version of the General Terms and Conditions applies, which can be viewed at: www.bayreuther-festspiele.de/en/tickets-service/general-terms-and-conditions

RESTRICTIONS

A maximum of four tickets per performance may be ordered, and no more than 16 tickets per customer. In price categories G1–G4, E3–E6 and C6 & C7, a maximum of two tickets may be ordered.

FEES

Processing fee: €6
(postal orders only)
Ticket fee: €6
Postal delivery*: €16

ORDER DEADLINE

Closes on Monday
12/10/2026

TICKET ALLOCATION & INVOICING

If your order can be fulfilled, an invoice will be issued from Thursday, 22/10/2026, with a 14-day payment deadline. If not, a rejection notice will be sent by email on Wednesday, 11/11/2026.

TICKET PERSONALISATION

Personalize your tickets in the name of the attending guest online via your customer account or by post using the form enclosed with your invoice.

ONLINE INSTANT PURCHASE

Begins on Sunday,
06/12/2026.

PHOTO CREDITS

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IMPRINT

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Concept and design:
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Der Beauftragte der Bundesregierung
für Kultur und Medien



Richard Wagner
BAYREUTHER FESTSPIELE