



 International Press Service

Ressort: Kunst, Kultur und Musik

Die Meistersinger von Nurnberg

Bayreuther Festspiele, 08.08.2025 [ENA]

Bayreuth's festive opening of *Die Meistersinger von Nürnberg* on 25 July 2025 rang out like a bold statement: here is Wagner's only comedy, performed with vocal brilliance, orchestral elegance, and a joyous, irreverent spirit. Under the baton of Daniele Gatti and direction of Matthias Davids, this production offered a summer-opening spectacle that reaffirmed Bayreuth's capacity to delight—even amid controversy.

Matthias Davids, known for his musical theatre background, approached *Meistersinger* with a light-hearted direction, asserting that the time had come "to return to the comedic content of the piece"—eschewing political heaviness in favor of animated entertainment. His production is visually stop-on-a-dime: giant plastic cows, 1990s aesthetic kitsch, choreographed mass-scenes, a nostalgic festival atmosphere evocative of Eurovision rather than medieval Nuremberg. Daniele Gatti, returning as conductor, brings graceful musicality and attention to subtlety. Critics praised his ability to unify soloists, chorus, and orchestra with deft sensitivity—revealing the humor and warmth of Wagner's score while maintaining structural integrity.

His approach to the Prügelszene is elegant, not grotesque: dramatic slapstick set with musical restraint and wit. Gatti emphasized lyricism in calmer moments, lending emotional depth to Sachs's introspective passages, while delivering bacchanalian exuberance in Act III's finales.

The ensemble assembled for this season is musically commanding:

Georg Zeppenfeld as Hans Sachs brings warmth and authority. His portrayal captures Sachs's inner conflict as he clings to civic art over nationalism. His baritone conveys dignified emotional weight, especially in Act III's farewell.

Michael Spyres debuts as Walther von Stolzing. His tenor voice captivates from first note: confident, lyric, with impeccable diction and shine—Bayreuth finally hears a tenor with true vocal presence again.

Christina Nilsson's Eva is spirited and fresh. Although her instrument lacks breadth in volume, she shapes Elsa's character with clarity and musical sensitivity.

Michael Nagy turns Beckmesser into a nuanced antagonist—onstage comedic yet tragic. His rendering

Redaktioneller Programmdienst: European News Agency

Annette-Kolb-Str. 16
D-85055 Ingolstadt
Telefon: +49 (0) 841-951. 99.660
Telefax: +49 (0) 841-951. 99.661
Email: contact@european-news-agency.com
Internet: european-news-agency.com

Haftungsausschluss:

Der Herausgeber übernimmt keine Haftung für die Richtigkeit oder Vollständigkeit der veröffentlichten Meldung, sondern stellt lediglich den Speicherplatz für die Bereitstellung und den Zugriff auf Inhalte Dritter zur Verfügung. Für den Inhalt der Meldung ist der allein jeweilige Autor verantwortlich.



..... International Press Service

never slips into parody, retaining dignity that aligns with Wagner's complex character.

Jongmin Park as Pogner offers a rich but slightly thin bass; while sonically light, his stage presence remains reassuring.

Matthias Stier delivers a vibrant David with assured tone and confident interplay between Spyres and Zeppenfeld.

The Bayreuth Festival Chorus, under Thomas Eitler-de Lint, maintained Bayreuth's tradition of choral excellence—voluminous sound, though occasionally lacking rhythmic sharpness.

Dauids's staging foregrounds laughter, color, and communal song. The second act's choir-brawl is staged inside a literal boxing ring—eliciting laughter throughout the Festspielhaus—and the blown-out kitsch of the final Festwiese with costumes evoking Eurovision pastiche (giant plastic cow overhead!) creates spectacle that unsettles tradition yet pleases the crowd.

Yet beneath the visual excess lies earnest performance: Sachs's emotional crisis, Walther's outsider charisma, and the vocal integrity of Eva and Beckmesser anchor dramatic authenticity. The intellectual distance of staging meets musical sincerity head-on—and neither loses its potency.

This production opened amid intense anticipation. Reports confirm that boos were virtually absent—an extraordinary outcome at Bayreuth where critical dissent is often vocal—and applause for cast and conductor was enthusiastic across houses.

Audience reactions on social media and press emphasize entertainment value, humor, and vocal highlights. Georg Zeppenfeld as Sachs is highlighted as crowd-favorite, Michael Spyres wins broad acclaim as much for his vocal presence as for Stolzing's character arc.

The broader context: after eight years of politically charged Kosky interpretation, Dauids provides nostalgic relief—though critics lament what they see as evasion of opera's deeper moral questions—a concern made sharper amid Germany's political tensions.

Musical Scenes & Dramatic Highlights

Act I

The prelude unfolds with joyful yet poised restraint. Sachs's monologue emerges as emotional linchpin—Zeppenfeld renders him as moral center, torn between tradition and personal pride. Walther's

Redaktioneller Programmdienst: European News Agency

Annette-Kolb-Str. 16
D-85055 Ingolstadt
Telefon: +49 (0) 841-951. 99.660
Telefax: +49 (0) 841-951. 99.661
Email: contact@european-news-agency.com
Internet: european-news-agency.com

Haftungsausschluss:

Der Herausgeber übernimmt keine Haftung für die Richtigkeit oder Vollständigkeit der veröffentlichten Meldung, sondern stellt lediglich den Speicherplatz für die Bereitstellung und den Zugriff auf Inhalte Dritter zur Verfügung. Für den Inhalt der Meldung ist der allein jeweilige Autor verantwortlich.



..... International Press Service.....

arrival electrifies: Spyrès's soaring tenor conveys both bravado and deeper sincerity.

Act II

Beckmesser's introduction—sung with tragicomic flair by Nagy—emerges layered, switching from buffoon to wounded artist. The guild banquet devolves into choreographed chaos; the visual spectacle is cartoonish yet underscores the opera's humor.

Act III

The famous quintet resonates with vocal precision: five voices weaving in harmony, each line clear and balanced. Act III's Festwiese scene explodes in kitsch—crowds in absurd costumes, plastic decorations—and the narrative resolution: Stolzing declines mastery to elope with Eva, an emotional choice grounded in music more than staging. Sachs's final speech and farewell arc—portrayed through pacing that pauses between applause and narrative—remains the opera's ethical core.

Bayreuth 2025's Die Meistersinger succeeds as both a carnival and musical triumph. It showcases what happens when vocal mastery and orchestral insight confront whimsical staging head-on: audience immersion, applause, and vivid memory. It affirms Bayreuth's capacity to refresh a work intimately tied to German cultural identity—without sacrificing musical excellence—yet raises questions about the festival's ongoing responsibility to engage with Wagner's legacy critically.

At a time of global uncertainty, Davids offers escapism, laughter, and communal song; Gatti and the cast ensure those moments reverberate in resonance, not shallowness.

Bayreuth's 2025 Die Meistersinger von Nürnberg is neither a radical reinterpretation nor a moral reckoning. Instead, it is joyful spectacle balanced by vocal gravitas and musical warmth. Spyrès's Stolzing marks a fresh Wagnerian voice; Zeppenfeld's Sachs grounds the opera in moral reflection; Gatti conducts with nimble lyricism and dynamics. Davids's direction, for all its kitschy flair, delivers theatrical immediacy.

This Meistersinger will be remembered not as a theological text but as festival theater at its most exuberant: community song carried by operatic conviction. In an era of expectation and critique, it offers reassurance: Bayreuth's heart remains in the music.

[Bericht online lesen:](#)

https://culture.en-a.eu/kunst_kultur_und_musik/die_meistersinger_von_nurnberg_-91889/

**Redaktioneller Programmdienst:
European News Agency**

Annette-Kolb-Str. 16
D-85055 Ingolstadt
Telefon: +49 (0) 841-951. 99.660
Telefax: +49 (0) 841-951. 99.661
Email: contact@european-news-agency.com
Internet: european-news-agency.com

Haftungsausschluss:

Der Herausgeber übernimmt keine Haftung für die Richtigkeit oder Vollständigkeit der veröffentlichten Meldung, sondern stellt lediglich den Speicherplatz für die Bereitstellung und den Zugriff auf Inhalte Dritter zur Verfügung. Für den Inhalt der Meldung ist der allein jeweilige Autor verantwortlich.



..... International Press Service.....

Redaktion und Verantwortlichkeit:

V.i.S.d.P. und gem. § 6 MDSStV: Dr. Nadejda Komendantova

**Redaktioneller Programmdienst:
European News Agency**

Annette-Kolb-Str. 16
D-85055 Ingolstadt
Telefon: +49 (0) 841-951. 99.660
Telefax: +49 (0) 841-951. 99.661
Email: contact@european-news-agency.com
Internet: european-news-agency.com

Haftungsausschluss:

Der Herausgeber übernimmt keine Haftung für die Richtigkeit oder Vollständigkeit der veröffentlichten Meldung, sondern stellt lediglich den Speicherplatz für die Bereitstellung und den Zugriff auf Inhalte Dritter zur Verfügung. Für den Inhalt der Meldung ist der allein jeweilige Autor verantwortlich.