

# PARSIFAL

Caracas

May 23, 2026

Teatro Teresa Carreño

## WHY PARSIFAL?

Admired and controversial, Richard Wagner's final opera, "Parsifal," often described as a "sacred festival stage play," leaves no one indifferent. It's a unique experience that, beyond its debated philosophical and religious implications, allows us to feel the power of myth and the human yearning for transcendence through its music.

Given that "Parsifal" has never been performed in our country, the Wagner Association of Venezuela is convinced that bringing its music to resonate in Caracas will be an exceptional opportunity. We aim to allow the Venezuelan public to connect with this sublime work by presenting a generous selection from its Acts I and III in 2026. This year holds immense Wagnerian significance, marking the 150th anniversary of the inauguration of the Bayreuth Festival. We will truly be making history once again!

We did not hesitate to propose the participation of El Sistema Nacional de Orquestas y Coros Juveniles e Infantiles de Venezuela in this project, given the exceptionally high artistic and musical standards achieved by both the Simón Bolívar Symphony Orchestra and the Simón Bolívar National Chorus. The involvement of musicians and choristers from these esteemed ensembles will not only guarantee the high caliber of an event of this magnitude but will also provide them with an invaluable opportunity for artistic enrichment. Furthermore, it will enhance the international prestige of "El Sistema" as a leading institution in both the musical and social spheres.

We firmly believe that these selections from "Parsifal" can be enhanced, without departing from the concert format, through a minimalist staging rich in symbolism. By utilizing lighting and the interplay of music with photographic images (devoid of traditional religious imagery), commissioned from a Venezuelan artist, we can highlight the mythical core of Wagner's conception and guide the audience through an immersive journey into the depths of this masterpiece.

**“HERE TIME BECOMES SPACE...”**

PART I

From Act I

*Prelude (Orchestra)*

*Von Bade kehrt der König heim (Gurnemanz, Parsifal)*

*Verwandlungsmusik (Orchestra)*

*Zum letzten Liebesmale (Chorus)*

*Mein Sohn Amfortas, bist du am Amt? (Titurel)*

*Nein! Lass ihn unhenthüllt! (Amfortas)*

*Wein und Brot des letzten Mahles (Chorus)*

*Approximate running time: 1 hour*

PART II

From Act II

*Prelude (Orchestra)*

*"Dies alles hab' ich nun geträumt?" (Parsifal)*

*"Ich sah das Kind an seiner Mutter Brust" (Kundry)*

*"Wehe! Wehe! Was tat ich? Wo war ich?" (Parsifal-Kundry)*

*"Amfortas! Die Wunde!" (Parsifal)*

*"Grausamer! Fühlst du im Herzen nur and'rer Schmerzen"*

*"Auf Ewigkeit wärst du verdammt"*

*"Vergeh, unseliges Weib!"  
(Parsifal-Kundry)*

*"Halt da! Dich bann' ich mit der rechten Wehr!"  
(Klingsor-Parsifal-Kundry)*

*Approximate running time: 42 minutes*

PART III

From Act III

*Preludio (Orchestra)*

*Karfreitagszauber  
(Only Orchestra)*

*Verwandlungsmusik (Orchestra)*

*Geleiten wir im bergenden Schrein (Chorus)*

*Ja wehe, wehe! Weh' über mich!  
Mein Vater! (Amfortas)*

*Nur eine Waffe taugt (Parsifal/Orchestra - Chorus)*

*Approximate running time: 45 minutes*

## ARTISTIC TEAM



Magnus Vigilius (tenor) – Parsifal

He is a prominent Danish dramatic tenor, acclaimed in the Wagnerian repertoire and established as a leading figure on the major stages of Europe and Asia. Recently, he was ovationed for his debut in the title role of Siegfried in Brussels, a role to which he will return during the 2025/26 season in Beijing and Budapest. This upcoming season will also include his debut as Stravinsky's Oedipus Rex, his appearance as Doctor Marianus in Mahler's Symphony No. 8, and the role of Parsifal in Budapest.

He opened the 2024/25 season debuting as Siegfried at La Monnaie, followed by the role of Tichon in Kát'a Kabanová in Liège and multiple appearances as Walther von Stolzing in Die Meistersinger von Nürnberg at the Royal Danish Opera, the Deutsche Oper Berlin, and Budapest. His career includes successes such as Lohengrin in Prague, Albert Gregor at the Concertgebouw, Siegmund in Die Walküre, and a debut at Bayreuth as Walther von der Vogelweide in Tannhäuser.



Aušrinė Stundytė (soprano) – Kundry

This Lithuanian soprano has established herself as one of the most fascinating dramatic voices on the international opera stage. Critics have praised her for her bold approach to challenging roles, her commanding stage presence, and her ability to combine vocal power with a nuanced and compelling performance.

Her plans for the 2025 season included, among others, her debut in the role of the Färberin in Die Frau ohne Schatten in Amsterdam and her return to the Royal Opera House Covent Garden in London in The Makropulos Case, as well as to the Vienna State Opera in Elektra. Her debut at the 2020 Salzburg Festival in the title role of Elektra, under the direction of Franz Welser-Möst, has been one of the artist's most prominent projects in recent seasons, widely acclaimed by both the press and the audience. She returned to Salzburg to perform Judit in Bluebeard's Castle in 2022 and Nastasha in The Idiot in 2024.

Recent milestones in her career include performances at the Royal Ballet and Opera in London, the Bavarian State Opera in Munich, the Opéra de la Bastille in Paris, the Teatro Real in Madrid, the Vienna State Opera, and the Salzburg Festival. She has performed challenging roles such as Salome, Tosca, Renata in The Fiery Angel, and Katerina in Lady Macbeth of Mtsensk.



### **Raoul Grüneis - Director de Orquesta**

He held the positions of Music Director in Regensburg (2005–2009), at the Istanbul State Opera (2010–2012), and with the Central Saxony Philharmonic (2013–2020). He has also served as an assistant to renowned conductors such as Donald Runnicles and Giuseppe Sinopoli at the Bayreuth Festival. His repertoire spans from Baroque to contemporary scores, with a particular focus on French Modernism and the works of Richard Wagner.

As a guest conductor, Raoul Grüneis currently works primarily with various orchestras in Poland and South America. Previously, he conducted the Deutsches Symphonie-Orchester Berlin, the Staatskapelle Weimar, the NDR Radiophilharmonie, the Stuttgart Philharmonic Orchestra, the Berlin Symphony Orchestra, and the Orchestre de Chambre de Lausanne, among others. In Venezuela, he has conducted the Orquesta Sinfónica de Carabobo, accompanying the celebrated soprano Deborah Voigt (2000), as well as the Orquesta Sinfónica Simón Bolívar in a concert of selections from Siegfried and Götterdämmerung (2002), and the Orquesta Sinfónica Venezuela in a program dedicated to Beethoven and Wagner (2007).



### **Orquesta Sinfónica Simón Bolívar de Venezuela**

The Simón Bolívar Symphony Orchestra is a world-renowned Venezuelan orchestra and an iconic ensemble of El Sistema, the acclaimed national system of youth orchestras founded by José Antonio Abreu in 1975.

Composed of exceptionally talented musicians from across Venezuela—many of whom are products of the comprehensive musical education provided by El Sistema—the orchestra has earned international recognition for its vibrant interpretations and passionate performances. Since 1999, Gustavo Dudamel has served as its Artistic Director, leading the orchestra to global prominence.

The ensemble has performed on prestigious stages worldwide, including Carnegie Hall, the Musikverein, the Berlin Philharmonic, and the Royal Albert Hall. Furthermore, it has collaborated with distinguished conductors such as Claudio Abbado and Sir Simon Rattle. Its discography includes recordings with Deutsche Grammophon. Beyond its musical excellence, the orchestra stands as a powerful symbol of the social and cultural impact of El Sistema, demonstrating the transformative power of music for young people.

### **Coral Nacional Simón Bolívar**



Directed by Maestra Lourdes Sánchez, the choir was established through the initiative of Maestro José Antonio Abreu with the intention of creating a high-level choral ensemble comprised of talented young singers from across the country belonging to El Sistema.

Since its founding, the choir has intensified its pursuit of artistic excellence, which has consistently grown thanks to its capacity-building program, vocal training, and outreach through regular and gala concert cycles.

Its repertoire is broad and exquisite, matched by its beautiful sound and versatility. It includes a careful selection of universal and Venezuelan madrigals, choral gems from Renaissance composers to the present day, and complex works from the great symphonic-choral repertoire, which is the cornerstone of its specialization.