

OUR ST STEPHENS CATHEDRAL

ASSOCIATION FOR THE PRESERVATION OF ST STEPHENS CATHEDRAL

St Stephen's Cathedral and selected
cathedrals in Île-de-France

Issue 154
July 2026

UNSER
STEPHANS DOM

Interview with Mag. Tamás Steigerwald

Ur-Dom-Wissen



#stefflbleibfesch

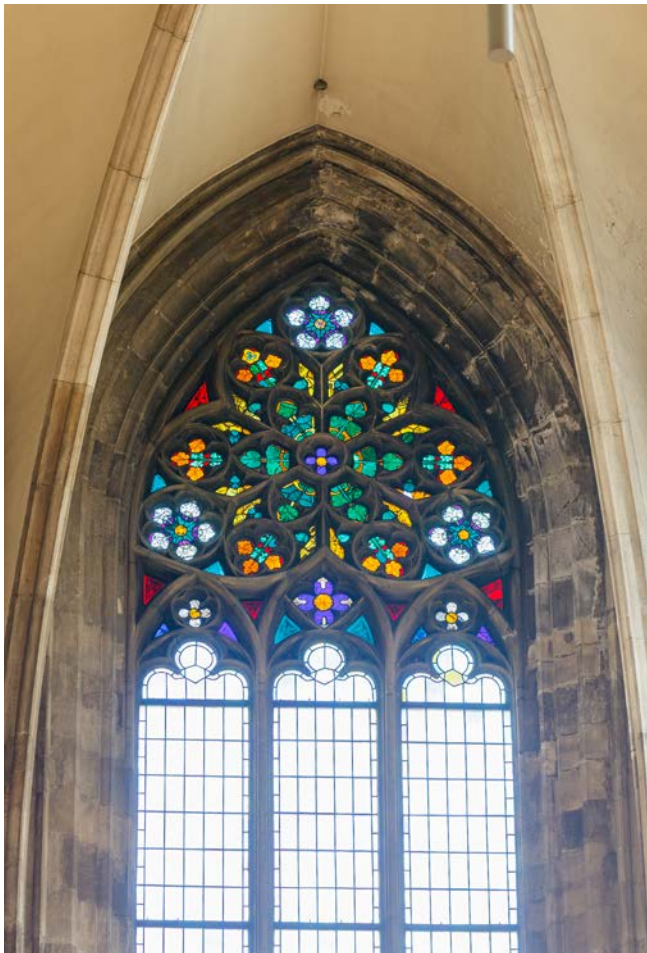
St Stephen's Cathedral and selected cathedrals in Île-de-France: changes to the interior of churches from the 17th century onwards

Anyone entering St Stephen's Cathedral today might think they are stepping into a Gothic cathedral. And yet it is not the Middle Ages that shape our impression most strongly, but rather what the centuries that followed have added – and sometimes removed – again. A journey in search of clues from Vienna to the great cathedrals around Paris.

The Baroque redesign of the interior of St Stephen's began shortly after Philipp Friedrich, Count von Breuner, took up his post as Prince-Bishop in Vienna. As early as 1643, the stained-glass win-

dows in the choir of St Stephen's were replaced, in keeping with the spirit of the times, with round, translucent Bunzen glass. The Gothic concept of lighting – an evenly dim, mystical

church interior – was to be replaced by a light-flooded, bright church space that defined clear contrasts between dark and light surfaces.



A window from the choir of St Stephen's



High Altar of St Stephen's

MORE LIGHT, MORE SKY

Shortly before this, in 1641, Prince-Bishop Breuner commissioned the sculptor Johann Jakob Pock from Constance to create a new, magnificent high altar for the main choir of St Stephen's Cathedral. The new Baroque altar was designed as the so-called 'Porta Coeli Altar' and consecrated in 1647. Consequently, the entire altar is depicted as a portico, whose altarpiece, as it were, opens up a view of the heavens. The high altar is dedicated to Saint Stephen, the first martyr in the history of the Christian faith.

Subsequently, from 1677 onwards, new Baroque side altars were erected in St Stephen's. First, the Altar of Saints Peter and Paul, the stonemasons' guild altar, was erected. In 1699, the Altar of Our Lady and the Altar of St Joseph were constructed and placed to the left and right of the crossing. These two altars feature communion benches running all the way round and can therefore be described as 'communion altars'. In addition, two symmetrical, almost mirror-image, diagonally positioned side altars were installed in front of the newly created area of the high altar. They were created during the reign of Emperor Charles VI and are dedicated to St John of Nepomuk (1723) and St Charles Borromeo (1728). The last side altar to be created in the 18th century is the Trinity Altar near the lower sacristy. The painting attached to this altar was executed by Michael Angelo Unterberger. It was commissioned by the Mayor and the City Council of Vienna.

THE 'THEATRUM SACRUM' IN THE NAVE

In the nave, the side altars – newly created during the Baroque period – were arranged in pairs as pillar altars in the form of a 'Theatrum Sacrum'; by emphasising the axis of alignment, they were intended to direct the gaze towards the newly created High Altar of St Stephen. This theatrical Baroque layout can still be experienced today in St Stephen's Cathedral.



Photo: Photoglob Co., publisher, Public domain, via Wikimedia

Drawing of the nave of St Stephen's from 1890

ARCHITECTURAL ALTERATIONS IN THE 19TH CENTURY

The next significant phase at St Stephen's, during which architectural alterations were carried out, was the 19th century. As regards the exterior, the spire of the south tower was removed in 1839 and rebuilt a total of three times over the following decades. The first two reconstructions were carried out using contemporary, supposedly superior construction methods. In the first renovation, stone elements were attached to an iron framework, whilst in the second, stone dowels were set in cement to join the ashlar. However, both had to be dismantled again after only a few years, as the new construction methods proved unsuitable. It was not until the 1860s that Friedrich von Schmidt, the cathedral's long-serving master builder, succeeded in permanently restoring the spire using tried-and-tested medieval stonework techniques.

Other structural alterations in the 19th century included the construction of three tracery gables on the south façade of the nave, which had not been completed in the Middle Ages. In addition, particularly in the interior, the 'exposure of the stone' – that is, the re-

moval of all layers of plaster and paint from almost all stone surfaces – was carried out during this period.

In the 19th century, a number of altars, particularly in the side aisles, were removed or replaced by others. For example, the Wiener-Neustadt Altar was acquired for St Stephen's Cathedral and the Leopold Altar was newly created. Finally, the windows of the choir and the nave, which had been fitted during the Baroque period with very light-transmitting coloured glass, were now replaced with neo-Gothic stained-glass windows.

Overall, compared with other Gothic churches and cathedrals, relatively few structural alterations were made to the interior of St Stephen's Cathedral in the 19th century. In particular, the Baroque 'Theatrum sacrum' – the dramatic linear composition created by the deliberate arrangement of the pillar altars in pairs, stretching from the Giant's Gate to the high altar – was preserved.

FIRE, MOURNING AND RECONSTRUCTION

The greatest turning point was not to come until the 20th century. In April

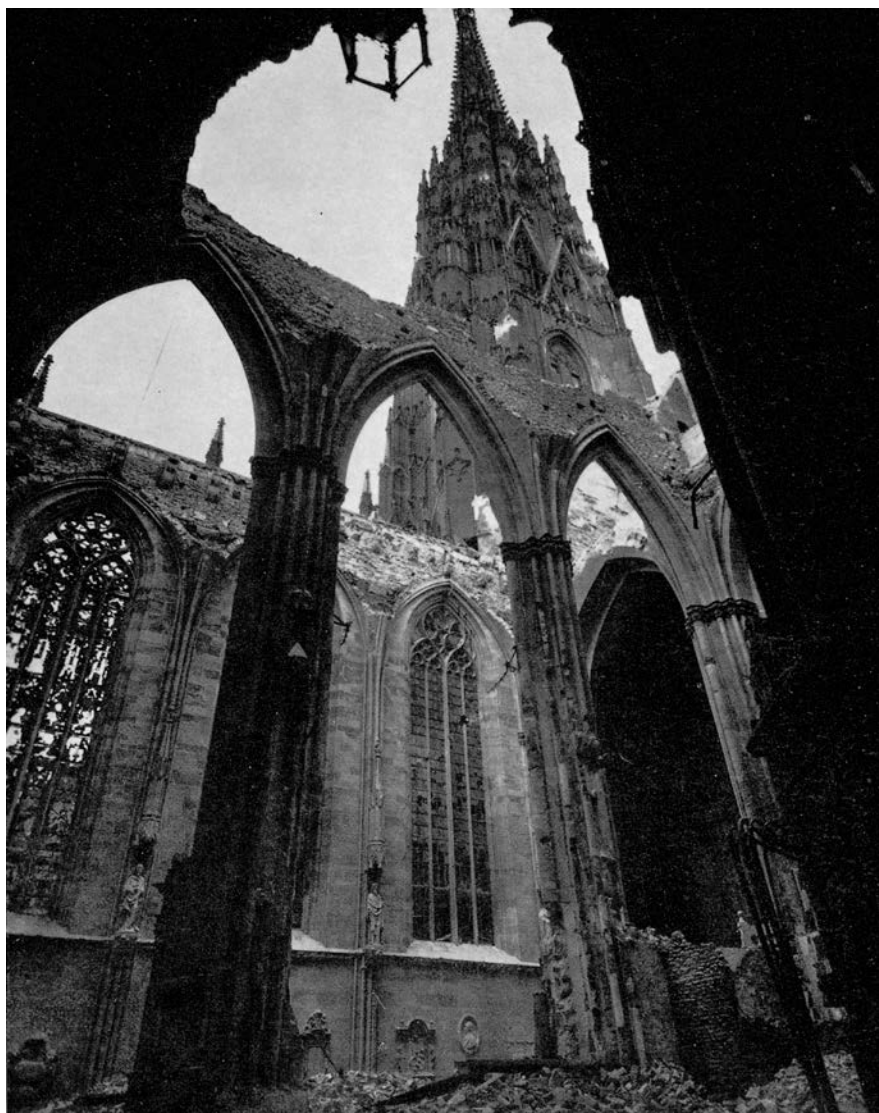


Photo: Dombauarchiv Wien

The destruction of the cathedral in 1945

1945, shortly before the end of the Second World War, the roof truss of St Stephen's caught fire from flying embers and was completely destroyed. The medieval choir stalls, above which the vault collapsed as a result of the fire, were also consumed by the flames. In addition, the cathedral's largest bell, the Pummerin, was torn from its mountings, plummeted to the ground and shattered on the church floor. Fortunately, however, a large part of the remaining interior furnishings and the altars survived this devastating fire.

Reconstruction of St Stephen's Cathedral began immediately after the end of the war. Thanks primarily to numerous donations from the public and the

involvement of all the federal states, the fire damage was repaired and a new roof structure, complete with roofing made of the famous glazed tiles, was installed. With the installation of the new Pummerin in 1952, the cathedral was ceremonially reopened.

Whilst the destruction of the medieval choir stalls represents an irreplaceable loss in artistic and art-historical terms, their absence does not have a significant impact on the dramatic, soaring structure created by the paired arrangement of the pillar altars.

The window glazing also illustrates the extent to which the Baroque period continues to shape the cathedral to this

day: during the post-war restoration, the decision was made to use very light, translucent glazing, the lighting effect of which closely resembles that of Baroque stained-glass.

A LOOK AT FRANCE: THE CATHEDRALS OF ÎLE-DE-FRANCE FROM THE 17TH CENTURY ONWARDS

What took place in Vienna was by no means a uniquely Austrian development. In the great cathedrals of Île-de-France, too, the interiors underwent profound transformation from the 17th century onwards.

At Notre-Dame de Paris, the interior choir area was completely redesigned in the first half of the 18th century. A new, magnificent high altar featuring a Pietà was erected. The ground-floor area around the altar was clad in white-veined and red marble slabs. Gilded lead reliefs were fitted above the newly created round arches. Finally, life-size figures of the royal patrons, Louis XIII and Louis XIV, and of angels adorned the redesigned chancel. In addition, the cathedral's stained-glass windows were replaced with translucent windows and the walls were whitewashed. The redesigned chancel of Notre-Dame must have been perceived in the 18th century as a change of similar magnitude to the redesign of the altars in St Stephen's Cathedral in the spirit of a 'Theatrum sacrum' a few decades earlier.

In the mid-19th century, however, Notre-Dame underwent a comprehensive restoration under the architect Eugène Viollet-le-Duc and was redesigned in many areas in the Neo-Gothic style. In the process, the marble cladding in the inner choir, installed in the 18th century, disappeared, as did the life-size figures of the angels. Windows were also removed. Only the high altar's mensa, together with the Pietà, remain in the cathedral's choir to this day.

The redesign of the windows in the Neo-Gothic style supposedly gave Notre-Dame the appearance of a typical Gothic cathedral. The most recent res-

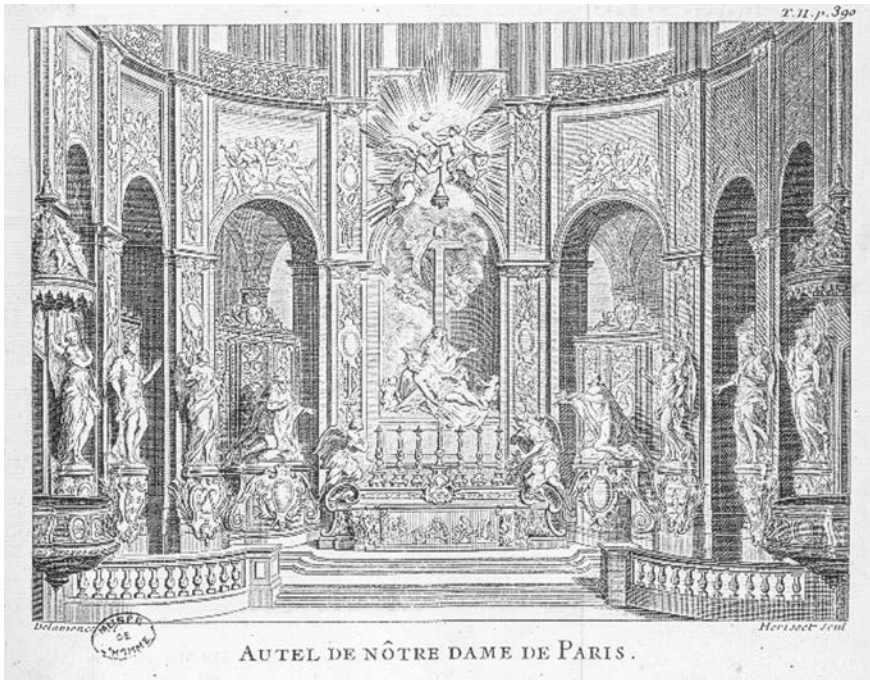


Photo: Jean-Baptiste Scotin (1678-?), Public domain, via Wikimedia Commons

Notre-Dame de Paris, high altar in the 18th century, Jean-Baptiste Scotin

toration work on this church building – which became necessary following the terrible fire in 2019 – and, above all, the subsequent cleaning of all surfaces, may have detracted slightly from this image, as the cathedral has now lost much of its patina.

THE CHURCH INTERIOR AS A TESTAMENT TO SEVERAL ERAS

In Amiens Cathedral, situated just outside the Île-de-France region, many of the stained-glass windows were replaced with lighter, clearer panes in the 18th century, much as at Notre-Dame de Paris. The area around the high altar was also completely redesigned here. A magnificent choir screen was installed in place of the former rood screen. The new high altar depicts the 'Eucharistic Miracle'. Amidst a whirlwind of clouds, surrounded by a golden halo, the Holy Spirit, depicted as a dove, forms the stable centre. Life-size figures of the Virgin Mary and John the Baptist have been placed beside the high altar.

The Baroque-Classical pulpit in the nave, which was crafted in 1773, is of particular artistic beauty. It is supported by life-size statues of the three theo-

logical virtues: Faith, Hope and Love. Its sounding board is formed of clouds from which the Holy Spirit, depicted as a dove, takes flight. Crowning the structure above is an angel holding an open Gospel book and pointing towards heaven with his finger.

As early as the mid-17th century, two large altars dedicated to the Mother of God and Saint Sebastian were created

in the transept at Amiens. In addition, most of the altars in the ring of chapels and in the side chapels of the nave were rebuilt during the 17th and 18th centuries. Ultimately, therefore, the overall appearance of Amiens Cathedral's interior was significantly altered during this period by Baroque and Classicist additions.

In the 19th century, too, there were some structural alterations to Amiens Cathedral; however, these had little impact on the appearance of the church building, particularly inside. Consequently, Amiens today stands as a fine example of the extensive alterations made to the interiors of cathedrals in the Île-de-France region during the 17th and 18th centuries.

As in Amiens, the chancel of Chartres Cathedral – whose collection of medieval stained-glass windows is regarded as one of the largest and most complete – was refurbished in the second half of the 18th century. In the inner choir, the entire ground-floor area was painted in multiple colours and decorated with gilded scrollwork in the lintel area. The high altar, created at the same time, is dedicated to the Assumption of Mary.

In recent decades, the cathedral has been restored. In addition to the care-

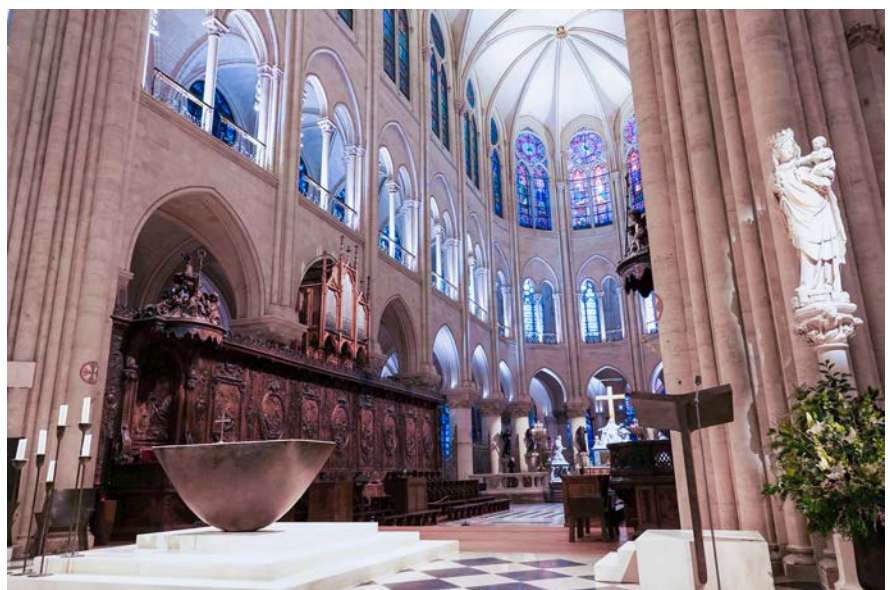


Photo: IbeX73, CC BY 4.0, via Wikimedia Commons

Notre Dame de Paris, High Altar, 2024



Chartres Cathedral, High Altar



Photo: Alf van Beem, CCO, via Wikimedia Commons

Amiens Cathedral, High Altar

ful cleaning and restoration of the stained-glass windows, the entire interior has also been restored in light beige tones, in accordance with 13th-century findings. Although this has been the subject of some controversy, it is interesting to see how well the restored 13th-century finish of the interior surfaces harmonises with the altar area, which was not constructed until the 18th century.

In summary, it can be said that the interior of St Stephen's Cathedral has been very strongly influenced by Baroque additions since the 17th and 18th

centuries respectively. The fact that these, on the one hand, blend harmoniously into the church interior and, on the other, form a 'Theatrum sacrum' in the nave with a dramatic alignment of the visual axis towards the high altar, is certainly something quite special.

At the same time, many cathedrals in the Île-de-France region also underwent very lavish Baroque-Classical redesigns of their high altar areas, which significantly altered the overall church interior. In some of these cathedrals, particularly Notre-Dame de Paris, these highly elaborate alterations were

almost entirely reversed in the 19th century, so that they are scarcely noticeable today. However, the cathedrals of Amiens and Chartres in particular demonstrate that these Baroque-Classical altar installations still exist in many cases to this day and shape the overall impression of these church buildings in a most impressive manner.

Further reading:

- Gruber, Reinhard H., St Stephen's Cathedral in Vienna: Portrait of a Landmark, Tyrolia-Verlag, 2nd, updated edition, 2024
- The Cathedrals of Île-de-France, manuscript in the St Stephen's Cathedral



Dipl.-Ing. Stefan Mastal
architect

“The consecration of the giant organ still gives me goosebumps.”

Tamás Steigerwald, church administrator of St Stephen's Cathedral, was born on 8 January 1965 in Zrenjanin, in what was then Yugoslavia. He studied theology in Ljubljana and completed his studies in Vienna. The father of two children enjoys playing the organ himself at St Stephen's Cathedral.

QUESTIONS ASKED BY MAG. BARBARA SUCHANEK.

What defines the role of church administrator at St Stephen's Cathedral? What tasks characterise your day-to-day work?

The office of church administrator is one of the oldest at Stephansplatz. A church administrator is mentioned as early as 1334 in a deed of foundation. However, the role cannot be directly deduced from the medieval title – unlike, for example, the roles of the cathedral vicar, the cathedral custodian or the master builder.

The easiest way to explain my role is by drawing a comparison: St Stephen's Cathedral is like a computer. It needs hardware and software. The master builder is responsible for the 'hardware', that is, the building. The church administrator is responsible for the 'software' – that is, life within the cathedral.

In short: together with my team, I ensure that St Stephen's Cathedral remains a living place of worship and that we can welcome around seven million visitors each year.

How did you become the church administrator of St Stephen's? Can you briefly outline your professional and personal journey?

My journey to St Stephen's Cathedral began on 20 January 1992, when I took up my post there as a sacristan. I was born in the Banat region, which was then part of Yugoslavia and is now Serbia. My mother is Hungarian, my father a Danube Swabian. After completing my school-leaving exams in Ljubljana, I also began studying theology there.

Due to the turmoil of war in the former Yugoslavia, my wife and I fled to Austria. I completed my degree in theology at the University of Vienna. From 2003 to 2007, I worked as a theological assistant in the Military Ordinariate. After the Cathedral Chapter had elected me as church master, Cardinal Christoph Schönborn officially appointed me church master of St Stephen's Cathedral with effect from 1 November 2007.

St Stephen's Cathedral has been the setting for significant events and high-profile visits for centuries. Which encounters or moments have remained particularly memorable for you?

Since 1992, I have had the privilege of witnessing two papal visits – by John Paul II (1998) and Pope Benedict XVI

(2007). Pope Benedict, in particular, made a deep impression on me. At the time, I was assigned to assist with the liturgy at the Kirche am Hof. I was able to witness the Holy Father up close as he made his way up to the balcony of the Kirche am Hof. He seemed kind, small, shy, hurried and quick on his feet. At that moment, I thought: here stands one of the greatest theologians of our time, and yet a deeply humble man.

The most moving moment of my career so far, however, was the consecration of the restored giant organ on 6 October 2020. Ever since my appointment as church administrator, I had been dreaming of this day. Thanks to the support of the 'Unser Stephansdom' association, this extraordinary project was brought to fruition.

Back in the 1990s, I had the privilege of accompanying a Mass of the Sacred Heart on the old giant organ. When I heard the new sounds of the restored organ for the first time, I had to hold back my tears of joy. Even today, I get goosebumps when I think about it.



Church administrator Mag. Tamás Steigerwald

St Stephen's is a place of worship, a Viennese landmark, a tourist attraction, an event venue and an art space all at once. How do you and your team manage to meet these diverse demands?

St Stephen's Cathedral was built as a place of worship – as a place where God and people meet.

I'd like to share a little story here: my daughter was in Ghana as part of the 'Three Kings Campaign'. One evening, she showed the family pictures of St Stephen's Cathedral – pictures of her home parish. When the 16-year-old

son saw the pictures, he was so fascinated that he said: 'When you pray in this church, your prayers fly straight up to God.'

St Stephen's Cathedral is indeed a special place for encountering God – be it during church services, concerts or other cultural events.

For my colleagues, these varied uses naturally present additional challenges. They differ from our day-to-day tasks. However, we are aware that all these forms of encounter have a place in St Stephen's Cathedral.

Is there a place in St Stephen's Cathedral that is particularly close to your heart? What makes it so special to you?

There are actually two places in the cathedral where I like to retreat: St Barbara's Chapel and St Valentine's Chapel.

With around 65 staff members, there are always situations where one needs peace and quiet to reflect. Especially before difficult decisions, I like to retreat to St Valentine's Chapel, the cathedral's reliquary. There I find the silence and concentration I need.

What are your hopes for the 'Unser Stephansdom' association and its future development?

What would the 'software' be without the 'hardware'? Without the association's support, many important projects would not have been possible. The giant organ is the best example of this. For me, it is not only the largest organ in Austria, but also the most beautiful in the world.

However, there are still many projects for which St Stephen's Cathedral relies on the association's support – such as the further development of the cathedral shop or the new cathedral workshop.

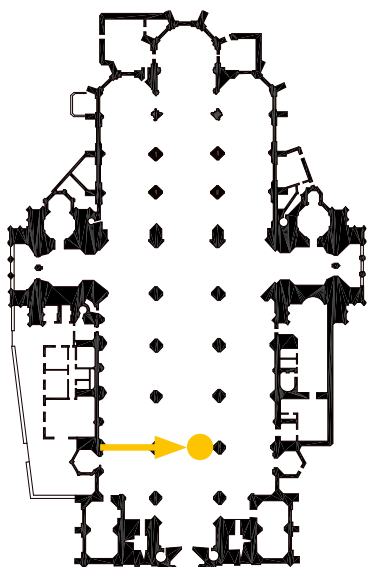
I hope the association will continue to have many dedicated members, staff and donors in the future, so that, despite social change, the love for 'Steffl' is preserved.

UR-DOM-WISSEN – ARTWORK OF THE QUARTER

Christophorus

ARTICLE BY MMAG. FRANZ ZEHETNER

Christophorus – the ‘Bearer of Christ’ – is one of the saints in the cathedral who has been depicted most frequently. Whether Saint Christopher actually existed, or whether the giant who carries the infant Christ across the river – and finds himself struggling more and more under the burden because he feels as though he must carry the



whole world – is merely a vivid legend, remains unclear. He is one of the 14 Holy Helpers and the patron saint of travellers and many other groups; in the Middle Ages, he was invoked above all to ward off a sudden death. His popularity stems not only from the veneration of the faithful, but also from the fascination he holds for sculptors: The dynamic, athletic figure in his struggle against the raging river offers a striking contrast to the delicate Infant Jesus.

Of the four nearly life-size sculptures of St Christopher inside the cathedral, I would like to mention the particularly impressive one on the first free-standing pillar of the nave.



Statue of Saint Christopher on the first free-standing pillar of the nave

His clothing is magnificent; he carries a purse and a turban, and has gathered up his robe so that he can wade into the river. He leans on a tree trunk and is bent under the weight of the child. The tilt of his upper body and his striding legs make the effort visible.

When you enter the cathedral through the main gate and step out of the en-

trance hall beneath the west gallery into the high nave, it is one of the first sculptures you see. The name of the artist who created the figure in the mid-15th century is, unfortunately, unknown. The sculpture is fascinating in its power, and in this hot season some viewers envy him because he is able to cool his feet in the water.

Warm congratulations to Sonja Brandtmayer!

The current Deputy Director-General of Wiener Städtische has been appointed Chair of the Executive Board with effect from 1 July 2027. She will thus become the first woman to head the company in its 200-year history.

Mag. Sonja Brandtmayer is also a board member of our association "Unser Stephansdom". We are therefore particularly delighted about this well-deserved honour and offer her our warmest congratulations on this significant career milestone.

We wish her every success and fulfilment in her new role.



From July 2027, Chief Executive of Wiener Städtische Versicherung: Mag. Sonja Brandtmayer

Mysterious DVD: Mysteries of St Stephen's – the unknown cathedral

Historical puzzles, unexplained phenomena, legends shrouded in mystery – St Stephen's Cathedral has many unknown, surprising and even curious aspects that have yet to be explored by science. This fascinating DVD about the cathedral's hidden aspects is available in return for a donation of 14.50 euros.

We are happy to accept your order by email at office@stephansdom.at, by telephone on +43 1 5137648, or conveniently via our online shop at www.stephansdom.at.

The invoice will be enclosed with your delivery. Please do not transfer the invoice amount until you have received your order.



Tours, tickets and opening hours

Experience the impressive architecture and history of St Stephen's Cathedral with our wide range of tour options. Whether you'd like to explore the cathedral on your own or take part in a guided tour, you'll find all the information you need about our tickets and opening hours here. You are also welcome to find out more at **stephanskirche.at** under the 'Visits' menu item or by telephoning the cathedral guides on **+43 1 51552-3054**.

ALL-INCLUSIVE TICKET

This ticket includes a self-guided tour of the cathedral with a digital audio guide for your smartphone, self-guided access to the south and north towers, participation in a public tour of the catacombs, and admission to the Vienna Cathedral Museum. Purchasing this ticket also gives you the opportunity to visit the Treasury of the Teutonic Order free of charge! One child under the age of 14 is included free of charge with every ticket purchased!

Adults	29 euros
Children (6–14 years)	7 euros (for families)

The All-Inclusive Ticket cannot be purchased as a group ticket!

CATHEDRAL VISIT

You can visit the cathedral on your own!

Mon–Sat	9.00 am–11.30 am
Mon–Sun and public holidays	1.00 pm–4.30 pm

Adults	8 euros
Children (up to 14 years)	3 euros

Self-guided tours (group rates)

Adults	6 euros
Students (14–18 years)	4 euros
Students (10–14 years)	2 euros
Primary schools	free

CATHEDRAL GUIDED TOUR (PUBLIC TOUR)

No booking is required to take part in the public cathedral tour! The exception is (school) groups of 15 or more people, for whom we ask that you book separately.

Mon–Fri 10.30 am English-language cathedral tour

Mon–Fri 3.30 pm German-language cathedral tour

Meeting point: in front of the cathedral shop

Adults	8 euros
Children (up to 14 years)	3 euros

CATACOMBS TOUR (PUBLIC TOUR)

No booking is required for public catacombs tours. We ask (school) groups of 15 or more to book in advance.

Mon–Sat 10.00, 11.00, 11.30, 13.30, 14.00, 14.30, 15.30 and 16.30

Sun and public

holidays: 13.30, 14.30, 15.30 and 16.30

Meeting point: Catacombs entrance (inside the cathedral)

Adults	8 euros
Children (aged 6–14)	3 euros

NORTH TOWER (PUMMERIN)

Opening hours: 9.00–19.00 (last ascent at 18.30)

Adults	8 euros
School groups (aged 14–18)	5 euros
School groups (aged 6–14)	3 euros
Children (aged 6–14)	3 euros

SOUTH TOWER (TÜRMERSTUBE)

Opening hours: 9.00–19.00
(last ascent at 18.15)

Adults	8 euros
School groups (aged 14–18)	5 euros
School groups (aged 6–14)	3 euros
Children (aged 6–14)	3 euros

GROUP TOURS (FROM 15 PEOPLE)

Private tours are available for (school) groups of 15 people or more! Tours of the cathedral and the catacombs are on offer. A private tour requires a booking. Bookings must be made at least two weeks before the desired date!

Enquiries in writing to tour@stephanskirche.at or
by telephone on +43 1 51552-3054

TREASURY OF THE TEUTONIC ORDER

Opening hours:

July–September: Mon, Wed, Fri 1.00 pm–3.00 pm;

Tue, Thu 1.00 pm–5.00 pm;

Closed on Saturdays, Sundays and public holidays.

October–June: Mon, Wed, Fri, Sat 1.00 pm–

3.00 pm; Tue, Thu 1.00 pm–5.00 pm;

Closed on Sundays and public holidays.

Address: Singerstraße 7, 1010 Vienna (2nd floor)

VIENNA CATHEDRAL MUSEUM

Admire the medieval cathedral treasury as well as some of the world's most valuable sacred and historical artefacts.

Opening hours:

daily (except Thursdays) 10.00–18.00

(last admission 17.30),

Thursdays 10.00–20.00

(last admission 19.30).

Closed on public holidays.

Address: Stephansplatz 6, 1010 Vienna

Thank you to the Vienna Chamber of Commerce for its support

The “Unser Stephansdom” association is delighted to receive valuable support from the Vienna Chamber of Commerce.

This support helps to ensure the long-term preservation of cultural and heritage conservation initiatives relating to Austria’s most significant landmark.

We would like to express our sincere thanks to the Vienna Chamber of Commerce for its partnership and trust in our work.

Would you or your company also like to support the “Unser Stephansdom” association? If so, please feel free to contact the association’s Secretary-General, Mag. Barbara Suchanek, on +43 1 5137648-4202 or by email at suchanek@stephansdom.at.



The cathedral requires 2.2 million euros a year to maintain it.

A look back at a festive May devotional service for donors at St Stephen’s Cathedral

As part of the now traditional May devotional service for donors organised by the ‘Unser Stephansdom’ association, numerous donors gathered at St Stephen’s Cathedral on 7 May 2026. The service was marked by gratitude and a sense of solidarity.

As a token of appreciation, a casket containing a data storage device on which the names of all supporters from the year 2025 are stored was solemnly placed beneath the Maria Pócs Altar.

The solemn ceremony served as a visible sign of gratitude towards all donors.



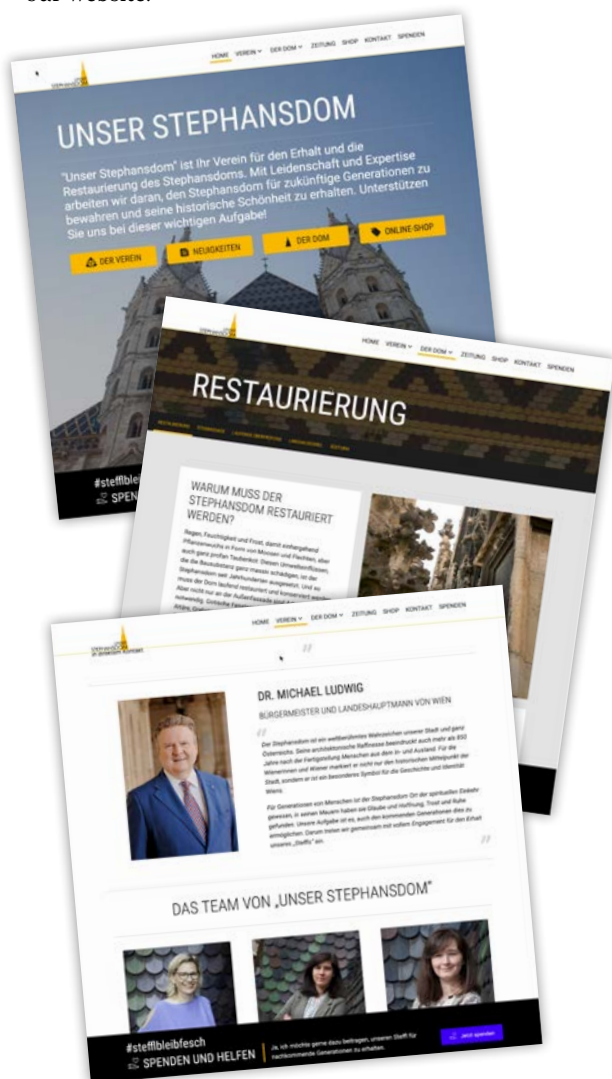
Cardinal Christoph Schönborn welcomes Chairman Dr Günter Geyer and the board members Mag. Sonja Brandtmayer and Dr Wolfgang Feuchtmüller.

New website for the 'Unser Stephansdom' association

The 'Unser Stephansdom' association's newly designed website is now live.

At www.stephansdom.at, you will find the latest information about the association, our projects and events, as well as interesting facts about St Stephen's Cathedral.

Our association newsletter is available free of charge and with no obligation. You can also read the current and previous issues of the newsletter at your convenience on our website.



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ST STEPHEN'S CATHEDRAL NEEDS YOUR HELP!

Our Viennese landmark is exposed to wind, weather and environmental factors day in, day out. Around 2.2 million euros a year are needed to protect St Stephen's Cathedral and carry out urgently needed restoration work.

Please help to preserve St Stephen's Cathedral for future generations!

With your donation, you will be making an important contribution to the preservation of this unique cultural heritage.

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To this end, we ask you to provide your personal details on a one-off basis.

Please email us at: office@stephansdom.at

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Thank you very much for your support!

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General focus of the medium:

Restoration of St Stephen's Cathedral; raising funds for the structural preservation of St Stephen's Cathedral, the metropolitan church in Vienna. Responsible: Mag. Barbara Suchanek

Contributors: Secretary-General Mag. Barbara Suchanek, Cathedral Construction Archivist MMag. Franz Zehetner, Architect Dipl.-Ing. Stefan Mastal.

Photos: 'Unser Stephansdom' Association/Romana Gruber, Wiki Commons: Photoglob Co, PID Gregor Kuntschner, Jean-Baptiste Scotin (1678–?), Ibex73, Alf van Beem, Jean-Christophe Benoist, Dipl.-Ing. Stefan Mastal, Vienna Cathedral Archives.

Design: Michael Stiedl, www.stiedl.at
Printed by: Ferdinand Berger & Söhne GmbH
Circulation: 25,000, published five times a year

ZVR 548 965601

Donations account: BAWAG PSK
IBAN: AT12 6000 0000 9000 0900, BIC: BWAATWW

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BAWAG P.S.K. Bank für Arbeit und Wirtschaft und Österreichische Postsparkasse Aktiengesellschaft

UNSER
STEPHANSDOM

ZAHLUNGSANWEISUNG

EmpfängerIn Name/Firma
Verein Unser Stephansdom

IBANEmpfängerIn
AT12 6000 0000 9000 0900

BIC(SWIFT-Code) der Empfängerbank
BWAATWW

EUR

Betrag

Cent

Kann bei Zahlungen innerhalb EU/EWR entfallen

Geburtsdatum

Name Vor- und Nachname

PLZ

Adresse Ort, Anschrift

IBANKontoinhaberIn/AuftraggeberIn

KontoinhaberIn/AuftraggeberIn Name/Firma

006

Zahlen mit Code

Wenn Sie Ihr Geburtsdatum, Vor- und Nachname angeben, werden Ihre Spenden automatisch steuerlich berücksichtigt. Bitte füllen Sie alle Daten leserlich aus – vielen Dank!

Unterschrift Zeichnungsberechtigter

Betrag

30+

Beleg +