

Margravian Opera House Bayreuth

Outstanding monument of baroque theatre culture

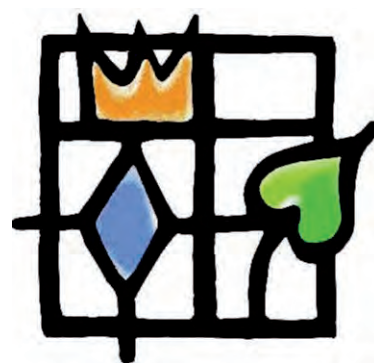
Executive Summary



**The Bavarian Department for State-owned Palaces,
Gardens and Lakes**

Buildings Office (Projekt management)
Museums Office
Restoration Centre

Munich, December 2009



State Party

Federal Republic of Germany

State, Province or Region

Free State of Bavaria, Administrative District of Upper Franconia

Geographical coordinates to the nearest second

Geographical coordinates: N 49° 56' 44"
 E 11° 34' 46"

Description of the boundaries of the nominated property

To ensure the long-term protection and sustainable retention of the structural and visual integrity of the Margravian Opera House and its immediate surroundings, a core zone and a buffer zone have been designated around the nominated buildings.

The **core zone** is formed by the Margravian Opera House (Fl.-Nr. 265) with its surrounding walls. The core zone is bounded to the north by the Redoutenhaus and the synagogue belonging to the Jewish religious community, and to the south by an historic town house.

To preserve the visual and structural integrity of the Margravian Opera House, a **buffer zone** has been designated, which encompasses the immediate surroundings of the nominated site and its most important lines of sight. It comprises the area bounded by the Old Castle to the west, the Opernstrasse and the Münzgasse to the north, the bend in the Münzgasse to the east, and the Badstrasse as far as the Sternplatz to the south. Planning and structural interventions and any other alterations proposed for the immediately adjoining area, are subject to heightened scrutiny. This area includes the immediately adjacent buildings, the Castle Chapel standing opposite to it to the west, and the house at Opernstrasse 9. The car park lying to the east behind the Opera House on Münzgasse also falls within this area. The buffer zone reaches as far as the buildings on the north side of the Opernstrasse and the Münzgasse, up to and including the New Palace.

Map: shows the urban area of Bayreuth. Yellow highlighting shows the area identified as a buffer zone. The core zone in red is the Margravian Opera House.



Justifikation - Statement of Outstanding Universal Value

The Margravian Opera House in Bayreuth (1746-50), created for the margravian couple, Friedrich and Wilhelmine of Brandenburg-Kulmbach by the leading theatre architect in Europe at the time, Giuseppe Galli Bibiena, is today the most important and best preserved example of court opera house architecture and of the opera culture of the Baroque. It is the only performance venue in the world where one can experience the art form of "opera seria" as a formal expression of the political system of absolutism in all its authenticity.

The Margravian Opera House not only served as a means of self-representation and for the passive enjoyment of music. Margravine Wilhelmine, the sister of the Prussian King Friedrich II (Frederick the Great), was herself a highly talented composer, artistic director and stage director, performing on her own stage. This in itself testifies to the intimate connection of the theatre with the central European music culture of the 18th century, which grew out of the competition between courts and cities with musical interests.

Like no other Baroque opera house, the loge structure in Bayreuth, with its half-timbered construction in wood and painted canvas, is an example in its materiality and decorative programme of the ephemeral architecture which played an outstanding role in court ceremonies of the Baroque. Nowhere else can provide such an authentic experience of these transient scenic works of art. It is an exemplar of high quality, outstanding in its comprehensiveness, of a genre which was once one of the three key building types instrumentalised for reasons of courtly self-representation (the others being palace and church architecture). Indeed, it is the sole surviving example of this genre.

As a model example of a court opera house, the building at Bayreuth by Galli Bibiena is a key work within the development of theatre architecture, sited between the early theatre buildings in Italy which looked to the Antique, and the large bourgeois opera houses of the 19th century. As one of the earliest surviving examples it demonstrates the then new building type of the opera house within the public space thus marking a unique moment in the history of architecture.

As a unique surviving, colourfully decorated ceremonial space of the Baroque period, the Margravian Opera House conveys with extraordinary authenticity the courtly theatre and ceremonial culture of the 18th century, which otherwise can only be traced in written and visual sources. Thus it is today the most important testament in Europe to a lost cultural form, which in its supraregional structure was one of the foremost phenomenon of the period as a whole.

Up until now, Renaissance and Baroque theatres have generally only been added to UNESCO's World Heritage list as components of larger monument ensembles. Moreover, these are, for the most part, small theatres, which were intended for theatrical productions rather than for large-scale musical theatre, opera or ceremonial events.

As a monument to the European ceremonial and music culture of the Baroque, the Margravian Opera House completes the World Heritage list in an incomparable manner:

The Margravian Opera House Bayreuth – Outstanding Monument of Baroque Theatre Culture

Criteria under which property is nominated

Criterion I: represent a masterpiece of human creative genius

Criterion III:

bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared

Criterion IV:

be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history

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Margravial Opera House Bayreuth

Outstanding monument of baroque theatre culture

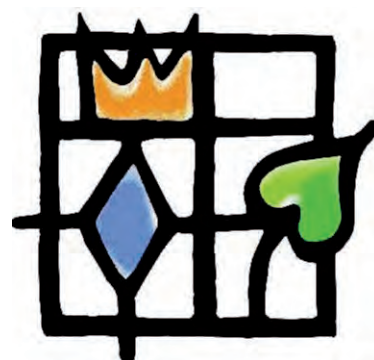
Nominationtext for Inclusion on the World Heritage List



**The Bavarian Department for State-owned Palaces,
Gardens and Lakes**

Buildings Office (Projekt management)
Museums Office
Restoration Centre

Munich, December 2009



The Margravian Opera House in Bayreuth – World-Class Cultural Heritage

The Baroque period is often characterised as a theatrical epoch, and the Baroque world as the 'Theatrum Mundi'. Architecture, painting and sculpture found expression in lavish and profuse settings of enormous dimensions.

The culmination of Baroque self-representation – that is, the outward display of social position – took the form of Baroque ceremony. All official events at this time were accompanied by ostentatious ceremonies, which transcended the quotidian. They inferred intertwining meanings of an elevated nature, conveyed legitimacy by means of reference to religious, mythological or historic precedents and permitted their participants to display their social status within a hierarchical society. To achieve this, ephemeral architecture was used as the basis for extraordinary and unprecedented productions, on which the most renowned artists of the age collaborated.

In Baroque celebrations, opera was accorded the highest status, uniting the individual disciplines – song, instrumental music, costume design, architecture, painting and stage technology – to create consummate works of art. These not only represented and romanticised the world of those in power; they also provided an arena in which emotions that were frowned upon in real life could be expressed. Virtuosos created a distinctive genre of musical theatre for opera, in which the nobility or aristocratic society could view their own mirror image, reflected in music, dance and language. Opera was thus much more than an artistic performance – it was an exemplary medium for the expression of courtly culture and self-representation.

The Margravian Opera House in Bayreuth is in an excellent state of preservation, embodying in a consummate and exceptional way the form of the courtly opera house and ceremonial space of the 18th century, which, alongside palace and church architecture, was the most important arena for the self-representation of absolutist society. As the creation of a music-loving princess, herself a composer and director, it is also an important testimony to the musical culture of the German courts of the time. It is an unrivalled example of ephemeral or transient architecture, which was the impetus for the visual arts of this period, and which, up until now, has not been included on UNESCO's World Heritage list. With its almost completely intact auditorium, built by the most renowned theatre architects of the time, the Margravian Opera House stands as an exemplar of the ceremonial and operatic art of the Baroque. It also points to the culmination of Baroque performance, which was characteristic throughout Europe, yet has vanished over time.

Up until now, Renaissance and Baroque theatres have generally only been added to UNESCO's World Heritage list as components of larger monument ensembles. Moreover, these are, for the most part, small theatres, which were intended for theatrical productions rather than for large-scale musical theatre, opera or ceremonial events.

As a monument to the European ceremonial and music culture of the Baroque, the Margravian Opera House completes the World Heritage list in an incomparable manner:

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"I forgot to mention that my particular interest in seeing the Opera House illuminated led me back there yesterday, and I must confess that, in its own way, it is marvellous"

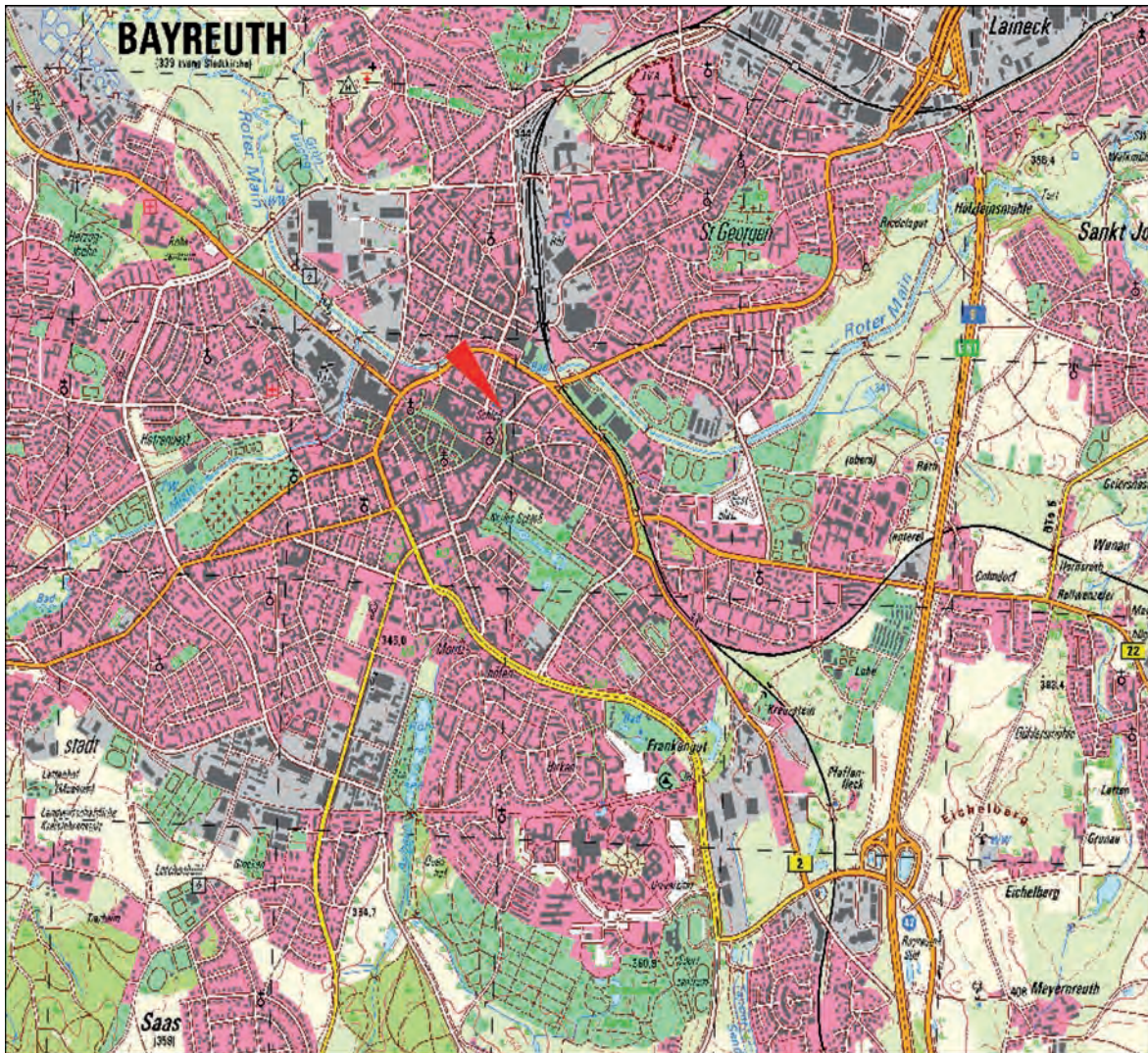
Richard Fricke (1876)

1. Identification

1.e Maps and plans, showing the boundaries of the nominated property and buffer zone



Map A: shows the position of Bayreuth within the Federal Republic of Germany.
Small map below left: position of the Federal Republic of Germany within Europe.

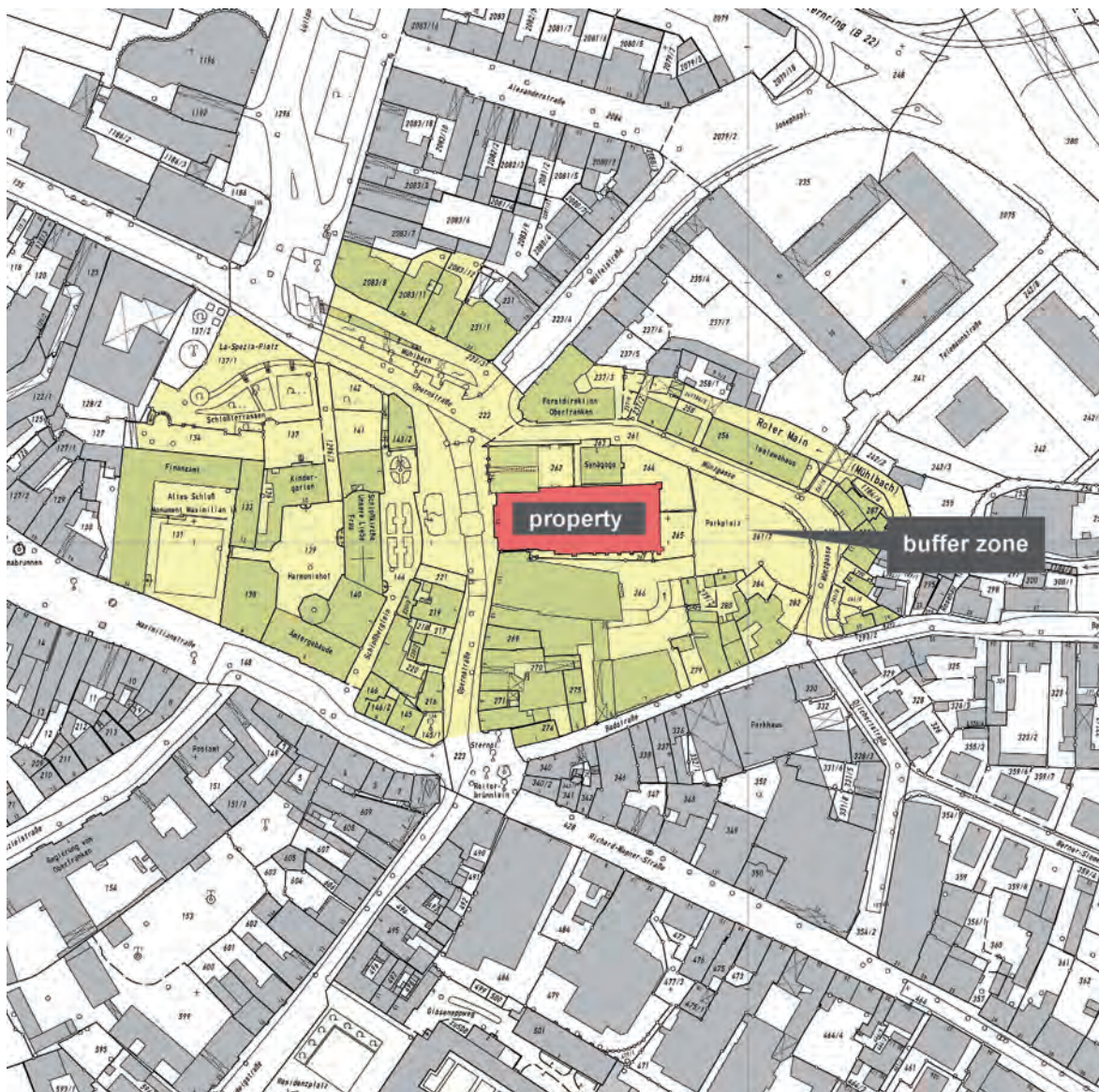


Map B: shows the urban area of Bayreuth. Red arrow marks the position of the Opera House.

1. Identification



Map C: shows the urban area of Bayreuth. The Margravial Opera House, already listed as a historic monument, is marked. The small photograph shows the position of the Opera House from the air.



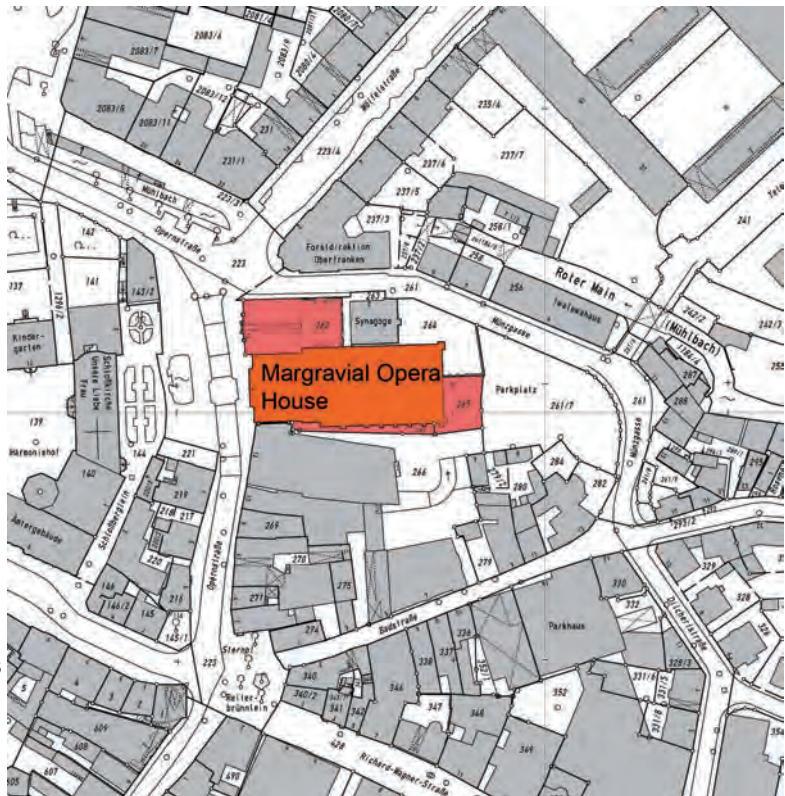
Map D: shows the urban area of Bayreuth. Yellow highlighting shows the area identified as a buffer zone. The core zone in red is the Margravian Opera House.

1. Identification

Map E: shows the contour lines for the area of the Opera House as proposed for inscription.



Map F: shows the property boundaries of the area around the Margravian Opera House proposed for inscription. Property of the Bavarian Palaces Department is highlighted in colour.



1.f Area of nominated property (ha) and proposed buffer zone (ha)

Area of nominated property:	0,19 ha
Buffer zone:	4,22 ha
Total:	4,42 ha



"In the choice of room size alone an attempt was made to surpass everything that had gone before."

Clemens Schenk, 1924

2. Description

2.a Description of Property

Geographic situation and urban context

Bayreuth is a county borough within the administrative district of Upper Franconia in the Free State of Bavaria. It has 74,000 inhabitants. The city lies between the Fichtelgebirge Mountains and the Franconian Switzerland on the Red Main river, the more southerly of the two headwaters of the Main. Bayreuth, first documented in 1194, had been a Residenz city of the margravate of Brandenburg-Kulmbach which was ruled by the Hohenzollern since the early 17th century. Between 1792 and 1806 it belonged to the Prussian Federation, being subsumed into the Kingdom of Bavaria in 1810.



Map of Bayreuth circa 1878 showing the axial streets designed in the Baroque period

The Margravian Opera House is situated outside the Old City of Bayreuth in an important urban context below the Old Palace. It is integral to a planned urban ensemble of imposing architecture, which has been retained to a large degree and still has the nature of a unified group. The gently winding Münzstrasse (today Opernstrasse), along which one approaches the Opera House from the city centre, is part of a longer street which was extended and staged within the urban context under the Margrave couple, Friedrich and Wilhelmine. On the site of the racecourse (today Ludwigsstrasse), matching palaces and a reformed church, reworked after 1753 to form the New Palace, were built. On the former Exerzierplatz (today Jean-Paul-Platz) this street crosses a second axial street dating from this period, Friedrichstrasse. In this new quarter of the city, attempts were made to unify development and almost all of the new key buildings of the Residenz city were built within its confines: the Jägerhaus, barracks, the Castle Chapel belonging to the (old) castle seat, the Court Opera House, the mint, the new Residenz palace with the Court Gardens, the Court Chancellery, the riding hall (today the City Hall), the

2. Description

Exerzierplatz, the orphanage, the Academy of Arts and numerous palaces for the nobility and ministries, as well as a still extant hotel (the Goldener Anker).

Several factors determined the siting of the Opera House away from the centre almost at the northern end of the street – the spatial proximity of the Old Castle, the adjacent old Redoutenhaus, the threat of fire which was a feature of all theatre buildings of the period and the Red Main river running close by.

Together with the buildings on each side, the façade of the Opera House forms an impressive architectonic grouping, which, due to its siting at a bend in the street and the striking placement of the foyer building with its colossal columns, creates a striking focal point within the city space. The street is widened in front of it in the form of a square, to permit the drawing up of carriages. In order for this to be achieved, the buildings opposite were demolished. After the castle fire of 1753 the urban space was harmonised again by the construction of a new Palace Chapel (today a Catholic parish church) on the raised ground opposite the Opera House façade.

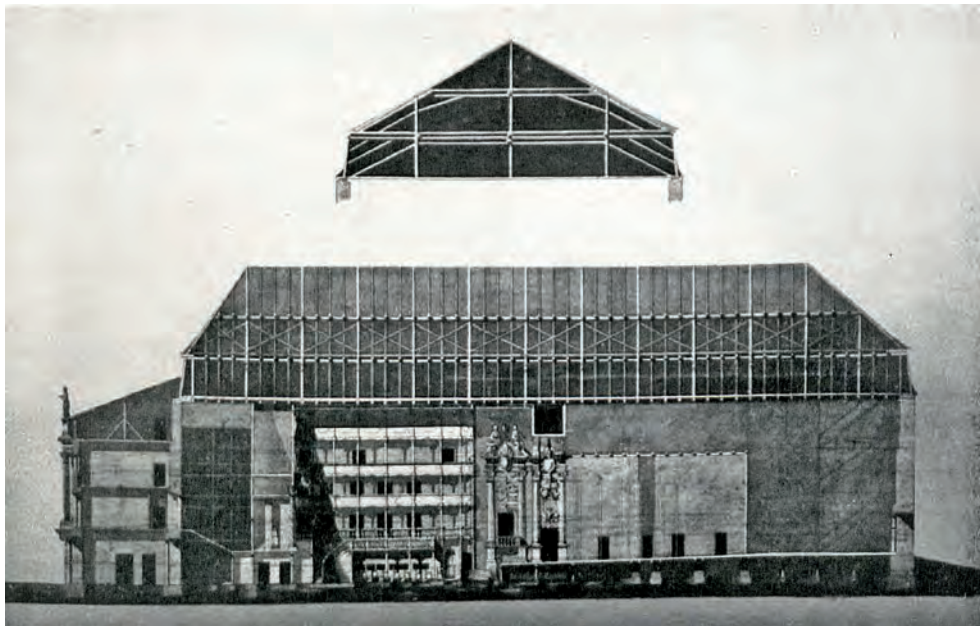


Aerial photograph of the site as a whole with the Margravial Opera House in the centre

The subtly designed urban placement of the Opera House can be seen to have been achieved within the framework of a thorough re-orienting of the civic space, work which was commenced by 1732 at the latest, the year of the marriage of Crown Prince Friedrich to Wilhelmine of Prussia and the couple's return to Bayreuth. Up until the death of the Margrave in 1762, work was carried out on the two new street axes which were intended to enhance the prestigious appearance of the Baroque Residenz city, the concept of the 'palace street' being central to Baroque urban planning.

The structure

The solid structure built from 1744 onwards by Joseph Saint Pierre in Speichersdorf sandstone with its mansard roof has an external length of 71.5 metres, a width of 30.8 metres and a ridge height of 26.2 metres. The ground plan accords with the characteristics of the neighbouring buildings. The developed site covers around 1,930 square metres, the gross building volume being 36,500 cubic metres. On the street side the structure comprises the approximately 8-metre deep foyer building constructed by Saint-Pierre with rooms for the public and the Margrave. Behind this is the powerful, clear span of the auditorium, not braced by transverse walls, in a half-timbered construction, and the stage, both of which were designed and realised by theatre architect, Giuseppe Galli Bibiena. The auditorium has a height of 14.75 metres, reaching directly up into the roof construction. The distance from the original front edge of the stage to the rear wall of the Court Loge is around 22 metres. For reasons of statics, the longitudinal walls are massively proportioned (with a thickness of 1.5 – 2 metres) and are additionally buttressed on the south side. The main structure is covered by a slate mansard roof, and the projecting element with a raised mono-pitch one. The construction of the 25-metre wide roofing structure alone must be seen as a masterly achievement of its time. The mansard roof with its triple truss-frame construction is in perfect condition.



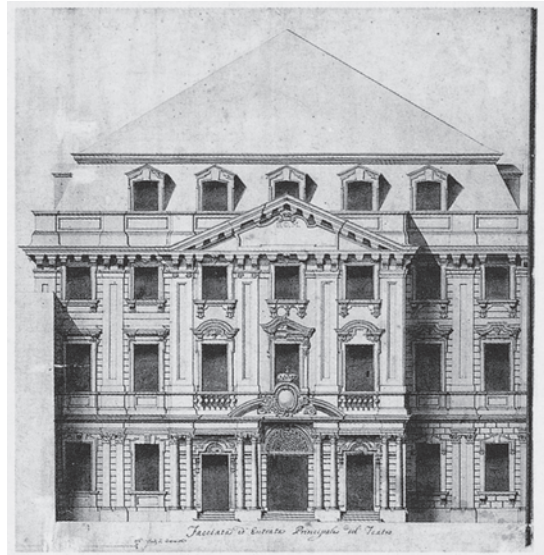
Longitudinal and cross sections of the roof structure circa 1800, after Riedel

Only the stage area is constructed with rooms below; previously the lower stage machinery was situated here. Today the space is occupied – as are the backstage and sides of the stage – by rooms housing the technical systems, primarily the environment control system, and by staff rooms.

Exterior of the building

Due to the particular siting of the plot of land on which the Opera House stands, only one of its façades faces onto the street. The relatively roughly worked side elevations were concealed by the buildings on the neighbouring plots. The rear elevation with the stage door faced onto an apparently undeveloped area, intended as a handling space for stage scenery, staff and possibly also horses. Today part of the north elevation of the structure is exposed to the Münzgasse due to the demolition of the rear building; the parcel of land thus freed up is now laid out as courtyard, serving as an emergency exit and as a café garden. Overlooking this small forecourt is the façade of the synagogue, built in the middle of the 18th century directly adjacent to the Opera House.

The Opera House façade was not constructed according to the plan by Giuseppe Galli Bibiena approved by Margrave Friedrich, but instead following modified plans by the Bayreuth Court Architect, Joseph Saint-Pierre. Galli Bibiena had attempted to harmonise the misalignment between the façades lying to either side of the Opera House which were set at different distances from the street line – the former Redoutenhaus and the Arnoldschen Haus then still in the ownership of the Court – by means of a sharply projecting three-bayed central risalit, flanked by two side bays set back from it.



*Design for the Bayreuth façade (not realised)
by Giuseppe Galli Bibiena*

In place of this closely worked solution in the Upper Italian tradition, which would have considerably exceeded the eaves height of the neighbouring houses, Saint-Pierre, who had been trained in Paris, designed a rather lower structure of only five bays, thus a more spacious conception in terms of scale. His solution made reference to the Parisian Place Louis le Grand (today the Place Vendôme, 1699 onwards) as a model of prestigious design for public squares. It thus harmonised in terms of size with the rest of the streetscape. The three-bayed central risalit is articulated on the ground floor by an arcade of round-headed arches, which serve as entrances to the theatre. Both upper storeys in contrast are unified by a series of large Corinthian columns. Contrary to the Parisian model the three bays are divided by free-standing columns with pilaster strips and are accompanied by massive pilasters to the sides which lend the façade strong depth of relief appropriate to its urban placement, appreciable when viewed obliquely. Set in front of the main storey

is an iron latticework balcony supported by consoles. The side sections of the façade have each been reduced to a single bay decorated with pilasters and pilaster strips. Since 1884 these flanking sections on the façade have had secondary doors inserted into them (instead of the original windows), whilst segmental-arched windows are let into both upper storeys in the French style. A powerful balustrade, surmounted by eight standing sculptural figures, crowns the entire façade: to the sides Minerva and Apollo with six of the nine muses aligned between them (they have not all been conclusively identified). In order for the standing figures to be shown to advantage against the sky, the mansard roof of the opera building is set back from the façade with a connecting monopitch roof. This shelters the foyer rooms which Saint-Pierre – evidently in consideration of the opera’s isolated situation away from the castle and its resultant independence from it – had placed to the front of the building: on the ground floor a vestibule, above which there was once a two-storey hall for the use of the princely couple, opening out on to the balcony on the façade.

Taken as a whole the Opera House façade may be seen as an extraordinary example of the penetration of French academic architecture into Germany in the middle of the 18th century. Interestingly in its linking of full columns with an exposed architrave of a flat-headed arch construction, it anticipates elements of early Classicism which emerged only a few years after Saint-Pierre’s training.

Margravine Wilhelmine was probably referring to the unusual combination of an Italian opera house with a French façade and mansard roof, when she wrote in May 1748 to her brother, Friedrich II of Prussia: “I have viewed the new Opera House in the last few days. I was delighted with it; the interior is almost complete. Bibiena has brought together in this theatre the quintessence of the Italian and French styles. One must confess: he is a master of his trade.”



2. Description

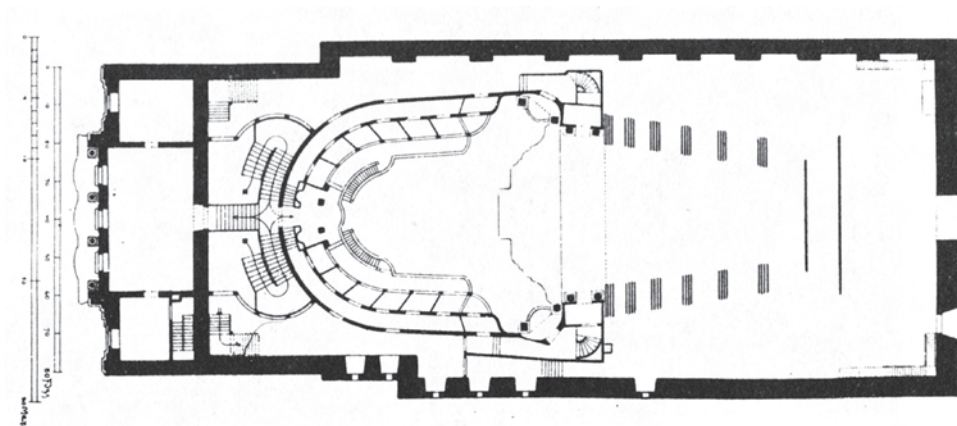
The Public Rooms leading to the Auditorium

The vestibule, which is the first room to be entered by the visitor, has no architectonic or ornamental decoration and for that reason one can supposed that it was conceived as a purely functional space.



Vestibule

It also served as the *salle de garde* for soldiers guarding the entrance. The three portals are repeated on a smaller scale at the rear and provide access to the foyer. Of the adjoining rooms (which were replaced as escape routes by staircases after 1883), the northern one was employed by the court confectioner for the sale of refreshments, and the southern one as the house manager's apartment. The two rooms sited above the vestibule and created in the first half of the 19th century when the two-storey hall was divided, are equally sparsely decorated. This hall, which was directly accessed by means of a flight of stairs from the Court Loge, is believed to have had a formal purpose and to have been used by the princely couple for dining between acts. Nothing is known about its original décor.



Ground plan according to Hammitzsch 1906



*Stairway leading to
the auditorium*

The foyer was deliberately designed as a contrast to the vestibule with its low height. Only a few metres deep, the transverse room opens up to the full height of the building and is bounded on three sides by contrasting curves. From its convex front end, twin flights of stairs lead up to the Court Loge. A connecting staircase, removed in 1935 and reinstated in 1970, curves upwards through the room from the upper landing to the hall. The upward progress of the ruling couple could be observed by the audience from three concave tiers of galleries set to the side, which match the loges in terms of height and function and, as tradition dictated, accommodated the staircases for the audience in the corners. In order not to give any indication of the formal wealth of the auditorium, the structure is simplified and features plain wooden supports with projecting consoles and flat balusters forming balustrades. The foyer, open to the sides for several storeys, gave the entrance of the Margraves centre stage, and, according to the current state of research, is specific to the Bayreuth Opera House. Although in modest form, it anticipates the imposing theatre staircases of the Enlightenment (Victor Louis, Bordeaux theatre, 1772-80).

2. Description

The foyer galleries continue as corridors around the auditorium, which are lit by windows except where neighbouring buildings abut the external walls. From the corridors one then passes through one of four doors into the narrow passageways leading to the rows of seating of the circle. Doors give out from these passageways to the seven loges on each side. This double barrier all but prevents daylight from permeating the auditorium.

The auditorium

On completion of the clear span of the shell of the building, the auditorium and proscenium arch were constructed as a building within a building. The loge is encased in a half-timbered structure, rendered to a large degree and lined with sandstone and bricks, which is supported by the ceiling beams of the galleries against the weight of the stone shell of the building. The interior of the building – as is the case in ephemeral architectural structures – consists solely of wood, large expanses of which are covered in canvas (for instance, the rear walls of the loges, and the coffered ceiling) to prevent fissures and to achieve improved acoustics. The heavy half-timbered wall between the corridors and the loge contributes to the environment and sound insulation of the auditorium from the corridors running along the outer walls. The wooden parapets, piers and ceilings, on the other hand, are painted without an intermediate layer. Walled interior spaces on the ground floor (stove recesses, cloakrooms) are secondary structures. The parquet flooring on the ground floor is a replacement, dating from 1935, of an older wooden floor, which was probably predated by a flagstone one.



Half-timbered structure on the 4th floor behind the auditorium

The interior space receives no daylight and could thus only be seen under artificial lighting conditions. Today the room as a whole has a sombre dark bluish-green colouration with abundant gold accents. As is evidenced in exposure trials and in the marbling effects, it seems that the intention was to imitate precious stone, most probably lapis lazuli. During the course of the proposed programme of restoration an attempt will be made to restore a lighter effect overall.



*View from the stage
into the auditorium*

The ground plan of the auditorium is bell-shaped, which was typical of the period in Italian opera houses and was the form preferred by the Galli Bibienas. To the sides the circle seating is fronted by balconies, which are accessible from the ground floor, and is also linked on a horizontal axis with the Court Loge. The structural supports of the loge are similar to those of the foyer. They are, however, ornamented with sculptural decoration and painting. In comparison with this understated square form with its consoles, the Court Loge, which rises to the height of two tiers, is given prominence in the use of Corinthian columns – much in the same way as was employed on the façade. This device is repeated for the proscenium and the trumpeters' loges. The mezzanine and the first tier, as well as that part of the upper tier above the Court Loge which is decorated with caryatids, are emphasised with balustrades, whereas the other loges are enclosed with less ornate balustrades. In addition the lower loges are ornamented with laughing heads adorned with luxuriant baskets of fruit and flowers. In contrast to this the loge of the upper tiers are more simply ornamented.

The Court Loge

The framing of the laterally-placed Court Loge takes up the width of three ordinary loges and rises to the full height of the entire loge structure. The Court Loge is set somewhat lower than those of the first tier; flights of stairs in front of it permit access to both mezzanines and the ground floor. The central bay, emphasised by its greater width and height, forms a triumphal arch with the bays either side of it, further accentuated by Corinthian columns wound with garlands. Additional stress is placed on the central loge by means of an outwardly curving baldachin with lambrequins. An eagle (the heraldic animal of the House of Brandenburg) sits atop the baldachin between the personifications of glorious peace and fertility. The three loges above are given emphasis by the caryatid motifs adorning the supports and the balustrade.



The crowning elements are rocaille motifs over the side bays and a centrally-placed cartouche with the dedication

PRO FRIEDERICO ET SOPHIA
IOSEPHUS GALLUS BIBIENA FECIT.
AN[*N*]O DOM[*I*N]I MDCCXLVIII.

(For Friedrich and Sophie / fecit. Giuseppe Galli Bibiena / in the year of Our Lord 1748)



The Court Loge is decorated with painted ornamentation with pilasters mounted on panelling and wall panels with strapwork in the late Regency style. The stuccoed stove recesses were installed in the second half of the 18th century in order to heat the loge, since it quickly became evident that heating the building would be a problem (traditionally concerts were held during the cold months of the year). The red eagle of the Margraves of Brandenburg appears in the centre of the coffered ceiling with the heart-shaped shield of the Hohenzollern.

Proscenium arch, proscenium and trumpeters' loges

The powerful stage portal with the architectonic structure surrounding it corresponds in formal terms with the triumphal arch motif of the Court Loge. Up until the interventions in the field of stage machinery of the late 18th century which were moving towards the proscenium stage, the stage portal opened up fully and thus created a direct spatial connection between the auditorium and the stage, and the audience and the theatrical action. It is framed by a series of spaced Corinthian columns, which correspond with the columns around the Court Loge in terms of placement and dimensions and support the upper structure of the stage. Originally there were proscenium loges between the columns which were converted into stage exits in 1935. The original form of the loges is known to us from a sketch by Gustav Bauernfeind dated 1879. Due to this intervention the trumpeters' loges have a greater emphasis today. Set diagonally opposite the proscenium in the corners of the auditorium, they housed the trumpeters and drummers who would herald the margrave's entrance into his Opera House. Like the exterior, the loges are framed by colossal Corinthian columns. The architectural motif of the trumpeters' loge was developed by the Bibienas at the Imperial Court in Vienna, where a particular culture of formal absolutism had evolved.



View of the proscenium arch

Images of supporting mythological scenes act as supraportes above the former proscenium loges and the trumpeters' loges. Two scenes from the life of Apollo ('Apollo with Daphne transforming into a laurel tree due to love scorned' and 'the Judgment of Midas showing the musical contest between Apollo und Pan'), from the life of Venus ('Venus commands Cupid to shoot an arrow' and 'Venus and the sleeping Cupid').

The proscenium arch has rich figural decoration analogous to that of the Court Loge. Above the proscenium personifications of Fama (allegories of fame) holding trumpets sit either side of the Margravia coat of arms with its red eagle. Above the trumpeters' loges are trophies and the monogrammes of the princely pair (on the left, FMZBC = Friedrich Margrave of Brandenburg-Culmbach, on the right, FSW = Friederike Sophie Wilhelmine) accompanied by representations of sovereign virtues. Thus the Margrave is accorded the virtues of generous rewarding of merit and wisdom and the Margravine those of justice and beneficence. The elements of figural decoration lauding the rulers thus relate specifically to the two commissioning patrons of the theatre.



Figural sculpture above the proscenium loge representing beneficence

2. Description

The painted ceiling

Depicted in the centre of the auditorium ceiling is a view of heaven. This illusion is assisted by an enormous painted entablature, which is set apart from the loge walls by a partially coffered strip running right around the ceiling. A painted balustrade above the entablature creates optical distance from heaven from the vantage point of the viewer.



View of the ceiling painting with surrounding entablature

Apollo is depicted sitting there with his attendants, the nine muses. The god has paused in his lyre playing and has turned towards a genius on his right. Below him is Pegasus who has struck his hoof on a rock causing the Muses' spring, the Hippocrene, to gush forth. The choice of muses does not accord with the usual canon, but instead mixes their traditional attributes with those of the fine arts. Thus sculpture is depicted (a statuette), as is architecture (a column and a pair of compasses) and painting (a paintbrush and palette). Urania, the muse of astronomy, does not have a globe as was customary, but holds a telescope instead, a more contemporary reference. The shape of the clouds noticeably traces out the letter, 'S', which presumably again refers to the second name of the Margravine, Sophie. Strangely, this image is not intended to be read from the loges, but from the stage instead. It addresses itself to the audience in the stalls rather than to the Court Loge, thus again serving to glorify the margravial pair.



Detail of the ceiling painting, representation of Apollo

The three supporting images in the roundels at the apex of the auditorium make reference to another branch of mythology, representing unhappy love affairs from Greek mythology: 'Venus and Adonis', 'Diana and Actaeon' and 'Pyramus and Thisbe'. They are probably drawn from the themes of opera seria.

Iconology

As the last remaining example of a courtly room genre, the Bayreuth auditorium makes evident how, during the period of the Baroque, opera seria was used to create formal narratives to display the prestige of the absolutist princely court. The Margrave celebrated his arrival at the theatre in the foyer before the eyes of the audience. Drummers and trumpeters heralded his appearance in the Court Loge. Trophies and allegories above the appropriate loges signalled the virtues of the princely pair along with monogrammes displaying their initials. The proscenium arch and Court Loge are formally interlinked and emphasise the relationship between the action on the stage and the nature of the watching princely couple. In this complementary juxtaposition the ruler feted in person and the heroic singer-protagonist as his mythological or historical counterpart are placed in mirrored relationship one to the other. The plot of the opera seria is typically set at court and revolves around emotions and their surmounting by means of virtue, thus subjecting them to the highs and lows of life. The large size of the proscenium arch did not allow the plot to shrink to become the object of dissociated viewing, but instead expressly drew the viewer into the action.



"Fama" figure attached to loge panelling

The Apollo on the ceiling of the Opera House also represented Sol, lord of the planetary system and patron of the arts (and thus a classic figure of identification for kings and princes). It should be noted at this point that the original stage curtain depicted the contest between Apollo and Marsyas in the presence of the Muses, a reference to the higher status of artistic, serious music as opposed to the bucolic, spontaneous music of the shepherd. With these images the margravial couple were following a thread that many princes had woven into their allegories. As a prince of peace and lover and active supporter of the arts, it was Apollo whom Margrave Friedrich chose as his model. In the sculptural programme on the façade of the opera building, Athena, the artistically-minded goddess of wisdom in war and peace, is at his side – and is here obviously based on the Margravine.

This interpretation is supported by the wording of the dedicatory inscription above the court loge. The Margravine is not referred to by her first name but instead by her second name, Sophie. Thus she is feted as the personification of wisdom, as the Athena of Bayreuth, while the traditional Brandenburg name of Friedrich retains the connotation of Friedensfürst, prince of peace. This text thus proclaims that in Friedrich and Wilhelmine, alias Sophie, an era of peace and wisdom had been ushered in. That the Bayreuth margraval pair allowed themselves to be feted in this manner needs to be seen within the context of the political situation of the time. The Margrave had after all managed – despite the coercion of his brother-in-law in Berlin – to keep the margravate out of the war-like conflict between Prussia and Austria with a strict policy of neutrality.

Numerous decorative details within the loge are best interpreted as allusions to a new Golden Age, which was to be ushered in by means of the activity and virtue of the margraval pair in Bayreuth.



Gustav Bauernfeind, View of the Auditorium, 1879

Structure and illusion

Baroque loge theatres were generally built in wood, with large areas covered in painted canvas. As criticism raised against the few stone-built theatres demonstrates, it was not only cost and time which played a role in this choice of material, but acoustic considerations in particular. The vibratory material reflected the sound better and compensated for the marked dampening effect of the elaborate clothing worn by the audience. The use of illusionistic painting to decorate the structure permitted a move away from the richness of sculptural detailing which was drawn from the formal language of classical architecture.

Temporary (ephemeral) architectural structures were fashioned from similar materials during the Baroque period, and were an essential element of courtly festivities and princely self-presentation. The similarity of materials stems not least from the fact that opera had grown out of this courtly context, and that its setting was generally constructed by the same architects and decorators who specialised in ephemeral architecture and illusionistic painting. Since such ephemeral architecture was traditionally used only once, at most only a few times, it has largely not survived (with the exception of several saints' tombs).



Painted canvas covering, door to the court loge

With its structure and illusionistic painting, which demonstrates its *trompe-l'oeil* effects when the ceiling is viewed from the side, the Margravia Opera House is the last surviving example of a whole ensemble belonging to the lost artistic genre of ephemeral architecture. It thus offers the opportunity for the study of methods of decoration which otherwise can only be established on the basis of paintings and engravings.

Function

The way in which the audience occupied the Opera House during the Margravian period is described in an essay of around 1800 by Royal Councillor König. From this it is evident that the social hierarchy of the margravate was reflected in the arrangement of the seating. The nobility sat in the stalls, the lower tiers were occupied by court society and the upper tier by those members of the general populus who were allowed access. A passage from König is cited here to provide a better overview (slightly abridged):

Under the [...] staircase is the entrance in the form of a portal to the stalls, which was filled with many benches covered in fabric, laid out to either side, so that not only were there aisles leading to the orchestra pit around the sides but also one straight through the middle, whereby the benches further back were set gradually higher than those in front. In the centre in front of the first row a pair of velvet chairs, generally light blue and gilded, for the rulers were placed at every performance. Friedrich never sat down, however, but would just lean against the orchestra enclosure with his most distinguished courtiers – and further back against the wall stood his attendants – the Garde-Reuter with weapons on their shoulders. [...]

Incidentally the stalls were only meant for the nobility, although few of the men were able to sit even on the benches furthest back, since these were always full of women, who often hardly had room because of the width of then customary hooped skirts and were thus obliged to negotiate around each other.

[...]

The rulers' loge with its sliding windows, then furnished to either side with a stove, and surmounted by a large crown and other decorations, projected out slightly over the entrance to the stalls. It was almost never used, and if so, only by the Margravine, since it was rather ill-fitted for its purpose. Generally a couple of old ladies from the court or distinguished foreigners would make use of it, if they did not wish to be seen in the stalls.

A staircase rose up from these to a projecting tier surrounded by cushioned knops, in which pages and their tutors and other court officials would sit. [...]

The amphitheatre, consisting of a very low semi-circle, contained 4 tiers of loges supported by many columns, the lower one with cushioned knops, and the other three with balustrades decorated with bas-relief carvings. The first tier is continuous and was set aside in those days for counsellors and their relatives; the second and third tiers are divided at certain points and were assigned to different classes of the serving staff and residents as a whole. They were numbered and similarly numbered tickets were distributed and handed in to a petty officer or another person outside the closed doors before the theatre opened. The fourth and highest tier, known as the gallery, is again continuous and provided seating for the common people.

2. Description

Then on either side of this rather narrow theatre there are loges rising right up to the ceiling, enclosed by columns and carvings and curved balustrades with cushioned knops, whereby a sort of forecourt is created within the theatre. Inside sat the Margravine's ladies-in-waiting or such persons as mentioned above in the case of the court loge. On the other side of this, turned diagonally away from the stalls and rising up from the floor, is a rather higher, similarly decorated but narrower loge, or rather altane in which trumpeters and drummers stood to herald the entrance of the rulers. Below this altane is a door through which one gained access to both of these loges, although it was also possible to reach them by the stairs.



Photo of a tableau taken during the filming of 'Farinelli', 1994

The Stage

Despite its status as a historic monument, the Bayreuth Opera House has been used for performances since the large restoration project of 1935. Dating from the time of the reworking of the stage area in the 19th century and above all works carried out in 1935 and 1970, there is an area extending backwards behind the proscenium, which has been organised to meet the needs of a modern theatre company. Important spatially are the alterations in the area of the proscenium arch. Not only was the smaller stage opening stabilised by means of the necessary insertion of the iron stage curtain, but the proscenium was also reworked with the addition of a flight of steps to the side. The slight dip in the floor was removed and modern stage technology and green rooms in front of the east wall for the use of the actors were built in. A fire-proofed stone staircase was inserted to the side of the proscenium loges.

The original size of the fly tower behind the massive proscenium arch still conveys the overwhelming impression that the spatial unity of the stage and loges must originally have made on its visitors. One important detail of the Baroque stage which has been retained is the lack of ceiling above it, which permits a view of the original roof beams.



Modern stage scenery among the historic beams above the stage



"The charming old theatre in Bayreuth – completed in 1747 and still in an original state of preservation – was the work of Giuseppe, nephew of Francesco."
Manfred Semper, 1904

2.b History and Development

Prior to outlining the architectural history of the Margravian Opera House a short biography of the Margravine Wilhelmine is given here:

Princess Friederike Sophie Wilhelmine of Prussia was born on 3rd July 1709 in Berlin. Her father would later become King Friedrich Wilhelm I (1688 – 1740), and her mother was Sophie Dorothea, born Princess of Brunswick-Lüneburg (1687 – 1757). On Wilhelmine's birth, conflict started between her parents who had opposing temperaments. Up until Wilhelmine's marriage in 1731 her mother pursued marriage plans for her which were increasingly frowned upon by her husband. As a daughter of the Prince Elector Georg Ludwig of Brunswick-Lüneburg (Hanover) (1683 -1760) she wanted her first-born daughter, Wilhelmine, to marry her cousin, Friedrich Ludwig (1707 – 1751). In 1714 the Hanovers inherited the British throne. Thus Wilhelmine was supposed to become Queen of Great Britain and Ireland. At the same time it was intended that the heir to the throne Friedrich II (1712 – 1786), three years her junior, should marry a Hanoverian princess. These thoughts were linked with the idea that the political balance of power within the Holy Roman Empire of the German nation could be tipped in Prussia's favour.

Friedrich Wilhelm was dismissive of such thoughts, because he saw them as a betrayal of the Emperor. For him the first priority was to ensure territorial integrity and the political revaluation of Prussia, which his father Friedrich I (1657 – 1713) had energetically promoted. Only a marriage that would not place in question the unstable power structure of the German Empire could be contemplated as far as Friedrich Wilhelm was concerned. The highest honour, in his view, would be a link to the Imperial House of Habsburg in Vienna.



Margravine Wilhelmine

Wilhelmine's comprehensive education, which was largely directed by her cultivated and educated mother, aimed at preparing her for her prospective role as queen of a world empire. This viewpoint naturally coloured her sense of self-worth. For the entirety of her life she would remain her 'Royal Highness' to which she was born and brought up.

The conflict between her parents, who had become divided about the question of marriage, was never quite resolved. After the British marriage plans were accepted as having failed due to a lack of will on the British side, Wilhelmine was married in 1731 to a distant relative, the Crown Prince Friedrich of Brandenburg-Bayreuth (1711 – 1762). This marriage was also associated with political manoeuvring. The strategically important margravate of Bayreuth might thus have closer ties to Prussia. For the same reason, Wilhelmine's sister, Friederike Louise (1714 - 1784) was married to Margrave Carl Wilhelm Friedrich of Brandenburg-Ansbach.

The difference in the personalities of the sisters was notable. Friederike Louise, who was rejected by her husband and, therefore had a embittered marriage, did not have the opportunity to change the character of the Residenz city of Ansbach, despite essentially similar circumstances. The 20 years or more that Wilhelmine lived in Bayreuth as the margravine were characterised in contrast by hitherto unimagined cultural activity that knew no parallel. The 'Bayreuth of Margravine Wilhelmine', as it is known today, is the result of several factors, which came together fortuitously. Wilhelmine's pride in her birth should be mentioned here, as should her upbringing as the prospective Queen of Great Britain. Her exceptional musical talent is also of great importance, as is her consort, Friedrich, who got involved in all of her initiatives and supported them. The circumstances of the period were also of significance, giving room to royal self-representation and the margravine's philosophical stance. Finally the sometimes precarious situation between Austria and Prussia should not be overlooked. In those years Bayreuth found itself caught between them, particularly from 1740 onwards, when Prussia under Friedrich II led hostilities against Austria in the Silesian Wars. Bayreuth made efforts to remain strictly neutral during these dramatic conflicts, which made possible the unconventional ideas that Wilhelmine had in departing from the traditional iconography of the ruler.

Essentially it is possible to distinguish three phases in the margravian building activities of those decades:

1. After 1735: the early phase following accession to the throne. It primarily concerned the Hermitage, but also urban development such as the construction of Friedrichstrasse.
2. 1744 – 1748: the period between the engagement and marriage of the ruling couple's daughter, Friederike. This almost exclusively involved celebratory structures, with a prime place being given to the building of the Margravian Opera House. Also belonging to this period was the renovation of the Margravian Theatre in Erlangen, the Sanspareil Rock Garden complex with its ruined Roman theatre structure and another Roman theatre ruin, the Hermitage.
3. After 1749: the completion of the margravian building activity. The main project of this period was the construction of the New Palace. This was completed prior to the erection of the Orangery at the Hermitage, which would later be reworked as a Summer Palace.

In the year of his accession to the throne, Friedrich handed over the Hermitage area of the Palace to his wife. Immediately Wilhelmine began a prestigious renovation which would change the Hermitage, dating from 1718, into a true summer residence. Wilhelmine's tireless activity was given fresh impetus after the decision was taken that her daughter should be married to Duke Carl Eugen of Württemberg in 1748. From 1744 onwards, Bayreuth was provided with its own celebratory infrastructure. In this way the Hermitage acquired a Roman theatre ruin, probably the earliest artificial ruin structure set in a park on the European continent. The Sanspareil Rock Garden was laid out between Bayreuth and Bamberg. This was intended to represent a Chinese park with a series of differing Chinese pavilions. In amongst this exotic park landscape was the towering presence of a second ruined theatre.



Theatre ruins, Hermitage, Bayreuth

First and foremost work was concentrated on the construction of the Margravian Opera House, in order to have a venue for glittering performances of opera and other celebratory events. The marriage was the largest festivity that Margravian Bayreuth had ever experienced. The Opera House was designed as a monument to the policy of peace being followed by the Bayreuth Margrave. Its interior, constructed by Giuseppe Galli Bibiena, is one of the most magnificent musical venues built in the 18th century.

Since the betrothal of the bride and bridegroom-to-be took place in Erlangen, the so-called Margravian Theatre there was also renovated. The original building dating from 1715 – 1718 was completely reworked by Giovanni Paolo Gaspari with the insertion of a court loge.

2. Description

Immediately after the completion of the Opera House, works were started in 1759 on the Orangery at the Hermitage, which would then in the 1770s be reworked as the New Palace. This, too, is a building full of symbolism, which betrays the involvement of the margravine.

From a letter from Wilhelmine to her brother, we know that she prepared designs for her rooms at the New Palace in Bayreuth herself. In this elongated building many ideas, which had been realised for the first time in the Hermitage at the Old Castle, are recouped. There are also, however, new elements, such as the many references to freemasonry. There is the Chamber of Fragmented Mirrors, where Wilhelmine is depicted in the stucco work of the ceiling as a Chinese sage reading ancient writings, as well as the famous Palm Room that may have served the castle lodge founded by Margrave Friedrich as a temple and assembly room.

In contrast to many former Residenz cities, Bayreuth still retains the entirety of the margravian infrastructure. An attentive tour of the city on the Red Main does not just offer the visitor the chance to experience the impressive world of Wilhelmine. It also gives one the opportunity to discover its authenticity, thus providing insights into cultural history which are otherwise not easily come by.



New Palace at Bayreuth

The architectural history of the Margravia Opera House spans approximately five years. Since it was only in use in its original function as a court opera house for two and a half decades and thereafter was only used sporadically as a performance venue, it was spared extensive interventions. The stage area was only modernised in the 20th century.

Margravine Wilhelmine of Bayreuth had probably long cherished the idea of building her own opera house in the Residenz city. In November 1743 she asked her brother, King Friedrich II of Prussia, to send her the plans of Georg Wenzeslaus von Knobelsdorff's recently completed Opera House on Unter den Linden, Berlin. These drawings were delivered to the Margravine in February 1744. Her intention of building an opera house took concrete form at this point at the very latest. The apparent reason for this was the engagement of her daughter, Friederike, to Duke Carl Eugen of Württemberg. It was planned for the building, as the most important site of the celebrations, to be constructed by the time of her wedding, which was to take place in Bayreuth in 1748. It is presumed that it had already been established that the Bayreuth Opera House should be built by the former Imperial theatre architect, Giuseppe Galli Bibiena, then in the employ of Electoral Saxony. It has not been possible to reconstruct how contact was established with this most famous master of his art.

Below the most important facts relating to the history of the building are listed chronologically:

Summer 1744

Buildings adjacent to the Redoutenhaus and the Komödienhaus are acquired and demolished, in order to create space for the construction of the Opera House.

December 1744

The Chamber requests an estimate of costs from the Court Buildings Office.

January 1745

The estimate is delivered speedily, which indicates that the plans had been completed for some time.

1746

Giuseppe's son, Carlo Galli Bibiena arrives at the Bayreuth Court, where he would be active for about a decade as a set designer. He was presumably involved at first with performances at the already existing performance venues.

February 1746

The Court Buildings Office establishes that despite the wedding date of 1748 work on the Opera House has not yet commenced.

Spring 1746

Commencement of works. Other buildings at the foot of Castle Hill are demolished to create a forecourt.

7th February 1747

A quotation for the wood required for the construction names Joseph Saint-Pierre as architect. It is the sole mention of him in the fragmentary surviving architectural documentation.

Spring 1747

The construction is in full swing. To the rear of the plot a meadow and a garden are acquired to increase the size of the building site. Changes to the plan presumably indicate the arrival of the plans by Giuseppe Galli Bibiena.

March – September 1747

Giuseppe Galli Bibiena is in Bayreuth. During these six months the precise plans for the interior of the building are produced. It is presumably Giuseppe who also produced designs for the façade. These were copied by the Margrave and issued to be carried out. Work on the façade is, however, not commenced until later from a design by Joseph Saint-Pierre.

Autumn 1747: Topping out ceremony.

October 1747: Slates for the roof arrive.

December 1747

On completion of the roof, works to the interior commence, supervised by Giuseppe and Carlo Galli-Bibiena. Also involved in the interior decoration are Johann Gabriel Rantz and Johann Schnegg who are responsible for the figural and ornamental carving. J.N. Gruner is responsible for the gilding and Wilhelm Ernst Wunder for the decorative painting.

May 1748

Wilhelmine visits the Margravian Opera House. She writes to her brother, Friedrich that the interior is "almost complete".

September 1748

Inauguration of the Margravian Opera House with extensive wedding celebrations. The exterior is not yet complete.

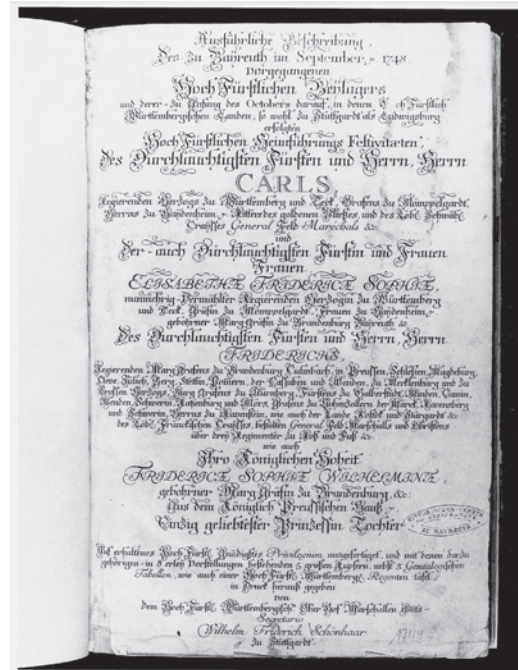
August 1750

Works still being carried out to the façade.

End of 1750

The building is completed.

Extensive report on the marriage ceremony and the inauguration of the Opera House by Wilhelm Friedrich Schönhaar



The architectural history of the building over the following 260 years may be summarised as consisting of small-scale repairs and restoration measures. The biggest intervention would take place in the 20th century when conflicts arose between the building's function as a museum and the wish to use it as a theatre with the latest technology. There is very little extant information about any structural alterations carried out in the years between 1750 and 1936, except for descriptions of the auditorium and stage and documentation relating to the installation of heating and lighting systems.

1759-60

Reworking of the rear of the neighbouring building to the north, the former Komödienhaus and Redoutenhaus, to form a synagogue.

1806-1810

During the French occupation the Opera House is turned into a building store, all stage scenery and props are lost.

1810

Alterations to the stage are mentioned. Plans by Riedel for a modernisation of the theatre are probably related.

1817 Reduction of the stage opening

1847

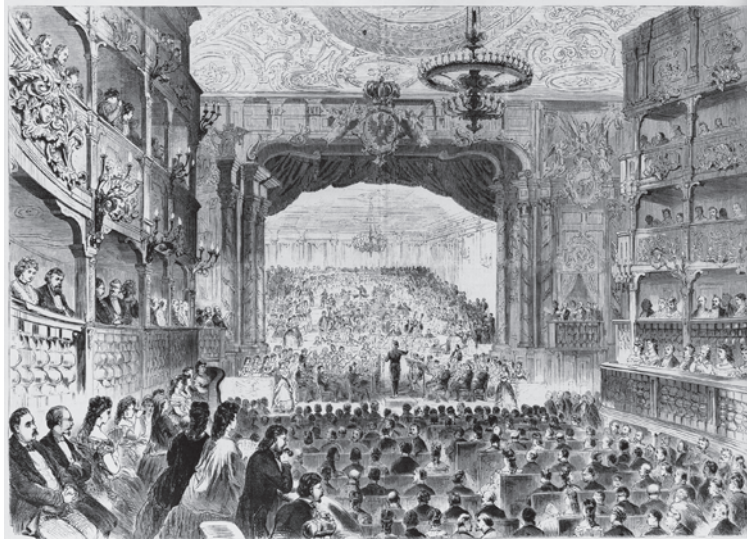
Report on the dilapidated state of the Opera House.

1866

Installation of gas lighting.

1872

Performance of Beethoven's 9th symphony under Richard Wagner at the Margravia Opera House



1883-87

The Opera House is closed for performances from 1883. This is prompted by fires in other theatres (Ringtheater fire, Vienna 1881) and requirements relating to fire safety. The upper tier is blocked off and the wooden staircases are removed. Insertion of smoke dampers in the roof, connecting galleries between the loges and tier passageways, stone spiral staircases to the side of the vestibule and new door openings in the entrance area. Fire-proof treatment to curtains and backdrops.

1919

Electrification of the building.

1929-30

Replacement of damaged sculptures on the attic storey of the façade by casts.

1935-36

Comprehensive restoration of the Opera House with final reduction of the stage opening and installation of an iron stage curtain between the stage and auditorium. Alterations to the proscenium loges and the addition of entrances to the staircases and the orchestra pit and new balustrade. Also extensive repainting of the painted decoration and stabilisation of the canvas lining. In all, attempts are made to remove later insertions particularly in the foyer area and to return the building to its original condition. Indication that extent of stage machinery has already been reduced.

1938

The synagogue to the north is defiled but with due regard to the risk of fire to the Opera House is not burnt down.

1945

Limited damage to the roofing structure, which is quickly repaired.

1961-63

Restoration of the Opera House with a view to use. Demolition of the wooden staircase in the centre of the building and insertion of reinforced concrete stairs. New lighting control system and scenery hoists. Removal of the remainder of the Baroque stage machinery. Renovation of the stage flooring and flyloft. Comprehensive protective measures to the wooden elements of the building.

1970

Installation of an environment and air conditioning system. Façade cleaning. Reconstruction of the staircase from the Court Loge to the mezzanine hall. Stairs to stage and performers' dressing rooms.

1973-74

Reworking of the foyer, audience cloakrooms. New parquet flooring in the auditorium. Renovation of the loge doors.

1977-81

Stabilising of the stage architrave. Restoration of the loge including decorative programme and painting.



3. Justification for Inscription



"The [Margravial] Opera House, a key work of European theatre architecture from before the 19th century, forms part of the Upper Italian tradition of loge theatres developed by the Bibienas."

August Gebessler, 1959

3. Justification for the Inscription

3.a Criteria under which inscription is proposed (and justification for inscription under these criteria)

Criterion I: represent a masterpiece of human creative genius

The Margravian Opera House in Bayreuth, built at the request of Prussian princess and music lover, Wilhelmine by the leading theatre architect of the time, Giuseppe Galli Bibiena, is today the most important and best preserved example of an 18th-century court opera building in Europe.

Created by one of the most remarkable women of the 18th century and a testament to European musical culture

The commissioning patron of the Margravian Opera House was an 18th-century princess, the Margravine Wilhelmine of Bayreuth, sister of the Prussian King Friedrich II (Frederick the Great) who, as an outstanding artist in her own right, was acutely interested in the arts. She compensated for the lack of power and influence held by the small margravate of Bayreuth with cultural and philosophical activity. She was greatly interested in music, practising herself as a pianist, composer and stage director. The construction of the Opera House, very large by Bayreuth's standards, had its roots both in the royal Prussian princess' passion for music and in her class pretensions.

The musical interests of German imperial princesses and the cultural competition that arose between them were prominent elements of the musical network to which the central European musical culture of the 18th century owed its structure and unusual quality. In this sense Margravine Wilhelmine's opera house is not only a personal monument, but also an extraordinary testament to 18th-century European music culture.

Sole surviving work of the outstanding exponent of Baroque theatre architecture: Giuseppe Galli Bibiena

The Margravian Opera House in Bayreuth was built by the Imperial theatre architect, Giuseppe Galli Bibiena (1696-1757) in collaboration with his son, Carlo (1728-1787) and the Bayreuth court architect, Joseph Saint Pierre (1709-1754). At the time, Giuseppe Galli Bibiena was the most renowned exponent of the leading European dynasty of theatre architects, responsible for the construction of Baroque opera houses and shaping the development of theatrical scenery with the invention of the scena per angolo. The ruling houses of Europe, from the Imperial court in Vienna to Sweden and Portugal called upon the Bibienas as specialists in theatrical scenery and theatre architecture. The family knew how to give characteristic form to the atmosphere of the opera, thus defining international taste.

Aside from the Margravian Opera House in Bayreuth none of the numerous performance venues by this architect and his family has survived in its complete state. Thus the jewel of court opera building can now only be properly studied in Bayreuth.



Masterpiece of European theatre architecture

Comparative studies on European theatre architecture of the 17th and 18th centuries demonstrate that all theatre buildings comparable with the Margravian Opera House in terms of size and aspiration have been lost to fire, demolition or alteration. Only the Bayreuth theatre, one of the largest to be built in the 18th century, has survived in barely altered form. Taking its lead, in terms of its claim to prestige, from the Imperial Court Theatre in Vienna, it is the last example of a once prominent building genre. Surviving in its original form, the loge structure with its painted decorative programme shows the sophisticated art of spatial arrangement which was linked with the performance of opera seria and was a typical mode of expression of the Baroque period. The room was purposely designed and furnished in this way so that it could be turned into a unified ceremonial space, appropriate for other court festivities such as pageants, dances, and so on.

The Margravian Opera House in Bayreuth is today a unique, authentic example of court music and ceremonial culture. It can be experienced in its entirety, in its original form, and within the unchanged urban context of the 18th century. The Baroque auditorium with its high percentage of original architectural fabric and painting is singular. The building still retains its original function as a lively performance venue for musical theatre. Due to its historical construction from wood and canvas, it permits the unique experience of the original acoustics. In this way it offers a complete *'insight into the past'*.

Criterion III:

bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared

The Margravian Opera House is today the only performance venue where the opera culture of the Baroque and the relationship of opera seria to the political system of absolutism may be experienced in all its authenticity.

The opera house as the performance venue for the total work of art [Gesamtkunstwerk] of opera

Originating in Italy, opera developed during the 17th century into a characteristic art form of the Baroque period, in particular of princely absolutism. While today the musical aspect predominates, enormous weight was given at that time to the elements which makes opera a total work of art – the dramatic action, the stage scenery and the costumes. The opera house with its spatial form and technical facilities was a necessary prerequisite of this international art form, on which musicians, singers, architects and decorative artists from the most varying of backgrounds could collaborate.

With plots chosen from history and mythology, opera seria (the highest opera genre) mirrored princely life and courtly problems (intrigues) and the testing of the protagonists on the basis of their virtues. Important functions in relation to homage paid to the ruler, the education of princes and princely self-representation were assigned to opera seria in this way – aside from its entertainment value. The relationship between prince and dramatic action was also given form in the design of the auditorium – in fact, determining it – and this can be seen even today at the Margravian Opera House. The Opera House thus represents the only building in Europe that still exhibits the performance context belonging to Baroque opera seria, still offering a vivid authentic testimony to this once highly significant genre.

The only surviving Baroque opera house, an example of a high-ranking ceremonial building type

Destruction by fire or alteration was the normal fate for Baroque opera house and theatres, since their interiors were predominantly made of wood and they were lit by open flames. Large theatres, in particular those in Residenz cities, were threatened due to their intensive use. The surviving court theatres of the 17th and 18th centuries are almost exclusively small and isolated structures, which were not used for long periods.

The loss of Bayreuth's function as a Residenz city shortly after the completion of the opera house saved it from destruction. It is for this reason that the exterior and the auditorium survive to a large degree in an authentic form. Only the stage machinery was repeatedly replaced to serve the needs of modern usage, as is typical of regularly used large opera houses. The Margravial Opera House as an ensemble and with its loge structure is today the sole surviving example of the building type of the 'Baroque opera house'. (The house in Cesky Krumlov, already listed by the World Heritage Organisation and termed a 'Baroque theatre', is in fact a small court theatre of the Rococo period intended for mixed use.)

In the design of its loge structure, the Margravial Opera House followed the example of the Imperial court opera house in Vienna which had been reworked in 1704 by Francesco Galli Bibiena. This is testimony to the pretensions and political orientation of the Bayreuth court, the Emperor being its feudal lord. In much the same way as the Bayreuth opera house, Giuseppe Galli Bibiena also fashioned the Dresden Opera House belonging to the Prince Elector of Saxony and the King of Poland after the Viennese precedent in 1748, thus indicating that this building type was current at the time. The Margravial Opera House in Bayreuth is thus not only one of the greatest theatre buildings in Europe, but it also numbers among the buildings belonging to the highest ranking rulers of Europe. In a unique way, it represents the building type of the Baroque court opera house at its highest ceremonial level of development. This applies to the form and to the appearance of its stuccoed, carved and painted decorative programme.

Criterion IV:

be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history

The loge structure within the Margravian Opera House is not only unique as a room setting but also in terms of the fact that it has survived in excellent condition as a large-scale building in wood with a decorative programme of this type. It is an example of the ephemeral ceremonial architecture characteristic of the Baroque period, which was an essential part of court self-representation throughout Europe.

The loge structure as a unique example of ephemeral Baroque ceremonial architecture

Out of consideration for the acoustics, the construction of the interior of Baroque opera houses was ideally executed in wood instead of stone and stucco. The wooden construction of the Bayreuth loge structure with its illusionistically painted canvas thus continues this tradition.

Ephemeral ceremonial architecture was also produced using these materials and with the same decorative techniques as were employed in the Baroque period for pageants, firework displays, funerals, and other prominent elements of princely self-representation. They were generally designed by theatre architects and made by theatre carpenters and painters.

Examples of this once European-wide architectural genre, intended from the outset only to be temporary, no longer survive in their original form today. Since they are only passed down in engravings and paintings, the loge structure of the Margravian Opera House, in its authentic materiality and its decorative programme with its high proportion of illusionistic painting, offers a unique snapshot, 'frozen in time' of this ephemeral ceremonial architecture created for a particular historic moment. Since the stage and stalls could be combined on a single level for larger festivities, it offered the opportunity for the unique staging of princely self-representation during the absolutist era. Its realisation by Italian specialists in particular elevates the outstanding surviving interior décor of the Bayreuth opera house to the level of the best ceremonial architecture in the whole of Europe.

An exemplar of Baroque theatre architecture, one of the most important architectural projects of the period

In the architectonic development of the opera house as a type, and also of theatre architecture in general, the Margravian Opera House marks a high point, thanks to its good state of preservation and its high level of pretension. From the first solid theatres of the Renaissance, such as the Teatro Olimpico in Vicenza (World Heritage site), the genre developed through various intermediate stages until it reached the Baroque court opera house type, alongside which new developments were taking place in the genre of the public theatre in France from 1760 onwards. An example of this might be the Grand Théâtre in Bordeaux. In the bourgeois and modern periods the genre of the musical theatre would develop in other directions, as happened with the Grand Opéra in Paris, the Richard Wagner Festspielhaus in Bayreuth and the Sydney Opera House (World Heritage site). As a model exemplar of opera architecture of absolutism, the Margravian Opera House represents the high point of court self-representational requirements. It allows us to experience the most important aspect of theatre architecture of the 18th century complete with its original loge structure: a magnificent setting for courtly society.

The Margravian Opera House is not least one of the first independent opera houses with a prestigious exterior architectural design inspired by the Berlin Opera House by Knobelsdorff, the patron for which was the margravian couple's Prussian brother/brother-in-law. As the earliest surviving example of its kind, it demonstrates the then new building type of the opera house within the public space, whereas older court opera houses had largely been integrated into palace buildings.



"... the [...] surviving Margravian Opera House [...], which give us [...] a unique idea of the nature of 18th-century courtly ceremony."
Gertrud Rudloff-Hille, 1936

3.b Proposed Statement of Outstanding Universal Value

The Margravian Opera House in Bayreuth (1746-50), created for the margravian couple, Friedrich and Wilhelmine of Brandenburg-Kulmbach by the leading theatre architect in Europe at the time, Giuseppe Galli Bibiena, is today the most important and best preserved example of court opera house architecture and of the opera culture of the Baroque. It is the only performance venue in the world where one can experience the art form of opera seria as a formal expression of the political system of absolutism in all its authenticity.

The Margravian Opera House not only served as a means of self-representation and for the passive enjoyment of music. Margravine Wilhelmine, the sister of the Prussian King Friedrich II (Frederick the Great), was herself a highly talented composer, artistic director and stage director, performing on her own stage. This in itself testifies to the intimate connection of the theatre with the central European music culture of the 18th century, which grew out of the competition between courts and cities with musical interests.

Like no other Baroque opera house, the loge structure in Bayreuth, with its half-timbered construction in wood and painted canvas, is an example in its materiality and decorative programme of the ephemeral architecture which played an outstanding role in court ceremonies of the Baroque. It is an exemplar of high quality, outstanding in its comprehensiveness, of a genre which was once one of the three key building types instrumentalised for reasons of courtly self-representation (the others being palace and church architecture). Indeed, it is the sole surviving example of this genre.

As a model example of a court opera house, the building at Bayreuth by Galli Bibiena is a key work within the development of theatre architecture, sited between the early theatre buildings in Italy which looked to the Antique, and the large bourgeois opera houses of the 19th century. As one of the earliest surviving examples it demonstrates the then new building type of the opera house within the public space thus marking a unique moment in the history of architecture.

As a unique surviving, colourfully decorated ceremonial space of the Baroque period, the Margravian Opera House conveys with extraordinary authenticity the courtly theatre and ceremonial culture of the 18th century, which otherwise can only be traced in written and visual sources. Thus it is today the most important testament in Europe to a lost cultural form, which in its supraregional structure was one of the foremost phenomenon of the period as a whole.

3. Justification for Inscription



"In its structure the auditorium is an unaltered, surviving example of the Italian Baroque loge theatre system ..."
Harald Zielske, 1971

3.c Comparative analysis (including state of conservation of similar properties)

The Margravian Opera House is today the outstanding exemplar of Baroque theatre and ephemeral ceremonial architecture, in a form that cannot be experienced in such an authentic way anywhere else. In comparison to other surviving opera houses its extraordinary universal value should be emphasised.

As one of the first large independent buildings of the genre, it is not comparable with the intimate theatre rooms integrated into palace complexes. Here for the first time, alongside Knobelsdorff's opera house in Berlin (completed shortly before and today radically altered), we see an architectonic ordering of the exterior which would lead the way for the genre throughout the world at the end of the 18th century. The Baroque theatre, with its courtly self-representation and ceremonial appearance, should be distinguished from earlier theatre buildings of the Renaissance, the interior rooms of which were based on antique precedents, as well as from the more commercially-focused teatro pubblico which were developed in Italy. If one considers all of the opera houses designed by theatre architect, Galli Bibiena, it quickly becomes evident that the Margravian Opera House with its auditorium in a near perfect state of preservation, is the sole surviving example of his work; all others have been destroyed or altered (or as in the case of the Akademietheater of the 18th century, have been reordered for alternate use). A large proportion of wooden opera houses were designed for the short term and disappeared after only a few years' use.

At the end of the 18th century the theatre type as we know it today was developed, distancing itself from the ephemeral ceremonial spaces of the absolutist period, and signalling an end to the period of comparison offered here. The period to be considered for the purposes of this report is thus the 18th century, whereby the Grand Théâtre in Bordeaux dating from 1773-1780 and the Estates Theatre in Prague (1783) already show the new classical type of the bourgeois raked theatre, which would become obligatory in the 19th century worldwide outside Italy. The history of opera fires of the last 250 years resulted in the destruction of over 800 opera houses and demonstrates the enormous losses to which this building type, so vulnerable to fire, has been subjected. The survival of the Margravian Opera House in Bayreuth must thus be seen in this light as having been extremely fortuitous.

The opera house or theatre building type is hardly represented in the World Heritage list to date. Examples such as Versailles, Caserta or Drottningholm are listed as part of palace complexes; only the Opera House in Sydney is represented as an independent monument. To date no exemplar of the independent building of the 'opera house' type from the Baroque period has been included in the World Heritage list.

The comparative analysis presented here lists the most important theatres in chronological order and includes all of the buildings constructed by Galli Bibiena. A distinction is made between the following types of building:

1. **Early stepped theatres based on antique theatre structures**
2. **Teatro pubblico: the public loge theatre of the Baroque**
3. **Theatre rooms integrated into palace complexes or urban surroundings**
4. **Independent, free-standing opera houses of the early 18th century**
5. **The court ceremonial theatre designed by the Galli Bibiena as a merging of stepped theatre and loge theatre**
6. **Ephemeral architecture**

A list of important opera houses destroyed by fire is provided at the end (7.), demonstrating how few historic theatres have survived until today.

3.c.1. Early stepped theatres based on antique theatre structures

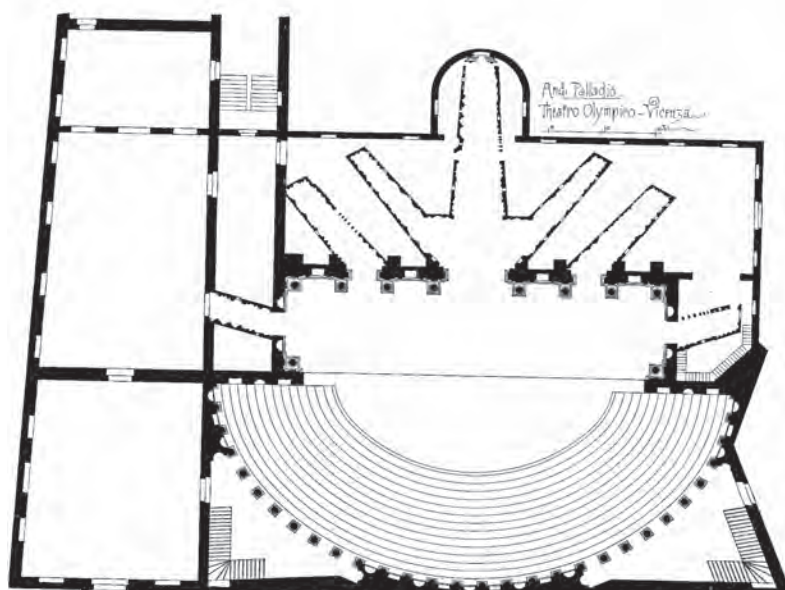
The three early theatre buildings in Vicenza, Sabbioneta and Parma are outstanding examples of Renaissance architecture, some of them having already been listed as World Heritage sites. Their spatial structures inspired by antique theatre architecture means that they were seen as prototypes during the period in question. Nonetheless, they are not comparable in terms of their function or architecture with court theatres of the Baroque.

3.c_1.01 Vicenza, Teatro Olimpico, 1580

(Date of Inscription: 1994; Extension: 1996; Criteria: (i)(ii); Property : 333.8700 ha; Provinces of Padua, Rovigo, Treviso, Venice, Verona and Vicenza, Veneto Region; N45 32 57 E11 32 58; Ref: 712bis).

The Teatro Olimpico belongs, with other buildings by Andrea Palladio, to the 'City of Vicenza and the Palladian Villas of the Veneto' World Heritage site. It is one of the most important performance venues in the world. Nonetheless, the Teatro Olimpico was built at a time when opera as a musical genre did not yet exist and thus it is not an opera house. Palladio built the structure for the Accademia Olimpica, which required a worthy frame for its events. The building was begun in 1580 shortly before Palladio's death and was completed by his son, Silla and his pupil, Scamozzi. The Teatro Olimpico is generally considered to be the model for Renaissance theatres in the classical tradition. The building is based on Palladio's knowledge of ancient Roman theatres, which he had studied in the writings of Vitruvius and at first hand. The ceiling above the auditorium was constructed in 1914.

Vicenza, Teatro Olimpico, ground plan





Conclusion: The Teatro Olimpico, part of the 'City of Vicenza and the Palladian Villas of the Veneto' World Heritage site, is unique. However, it is an example of the theatre architecture of the Renaissance, which differs fundamentally from the opera houses of the Baroque.

3.c_1.02 Sabbioneta, Teatro Olimpico, 1589

(Date of Inscription: 2008; Criteria: (ii)(iii); Property : 235.0000 ha; Buffer zone: 2330.0000 ha; N45 9 34 E10 47 40; Ref: 1287)

The Teatro Olimpico in Sabbioneta is part of the World Heritage ensemble, 'Mantua and Sabbioneta'. Duke Vespasiano Gonzaga turned his seat near Mantua into a small ideal city, in which a theatre building also featured. The similarity of that interior to the Teatro Olimpico in Vicenza, which also follows a Roman precedent, stems from the fact that Scamozzi was active here as an architect. While the auditorium is largely preserved in its original state, the stage area had already been dismantled by the 18th century.

Conclusion: Like the Teatro Olimpico in Vicenza the theatre in Sabbioneta is typical of the Renaissance and cannot, therefore, be compared to Baroque opera houses.

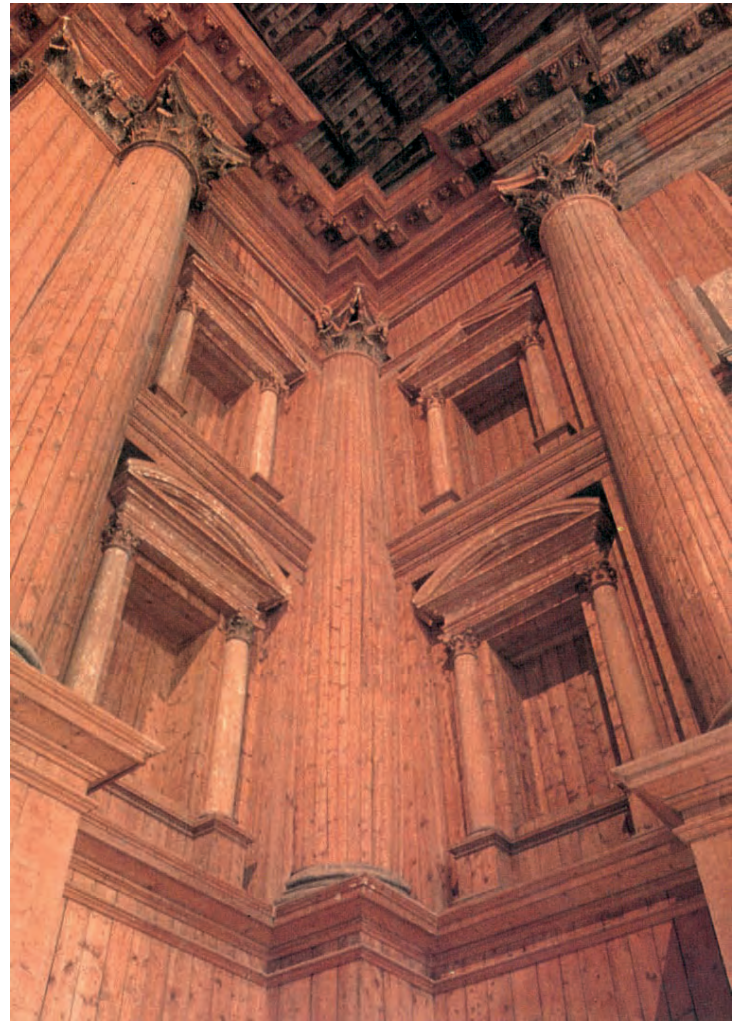
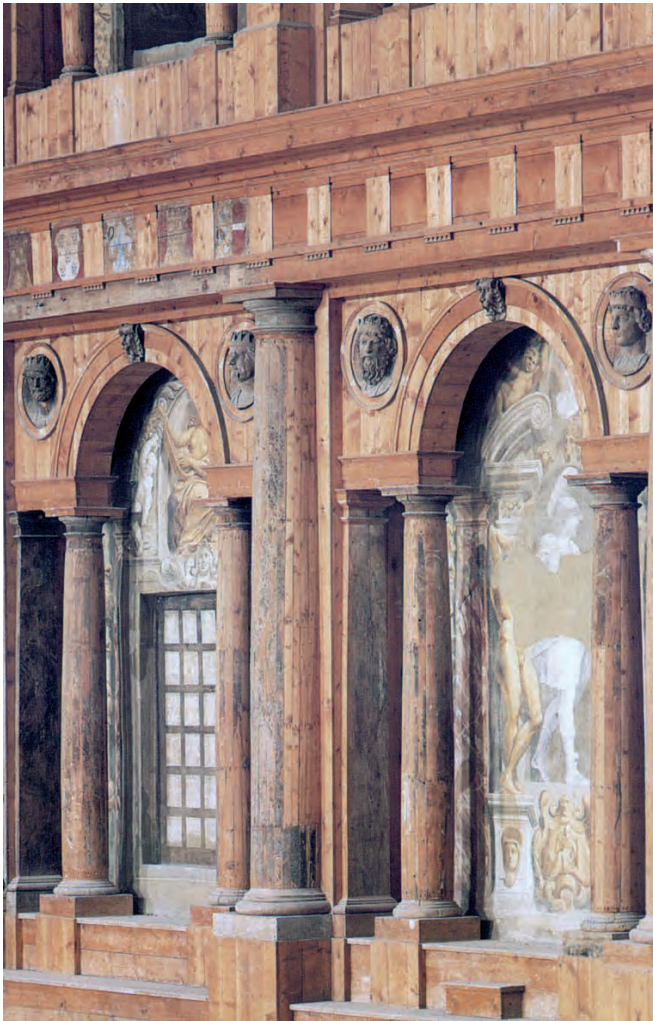


*Auditorium, Teatro Olimpico,
Sabbioneta*

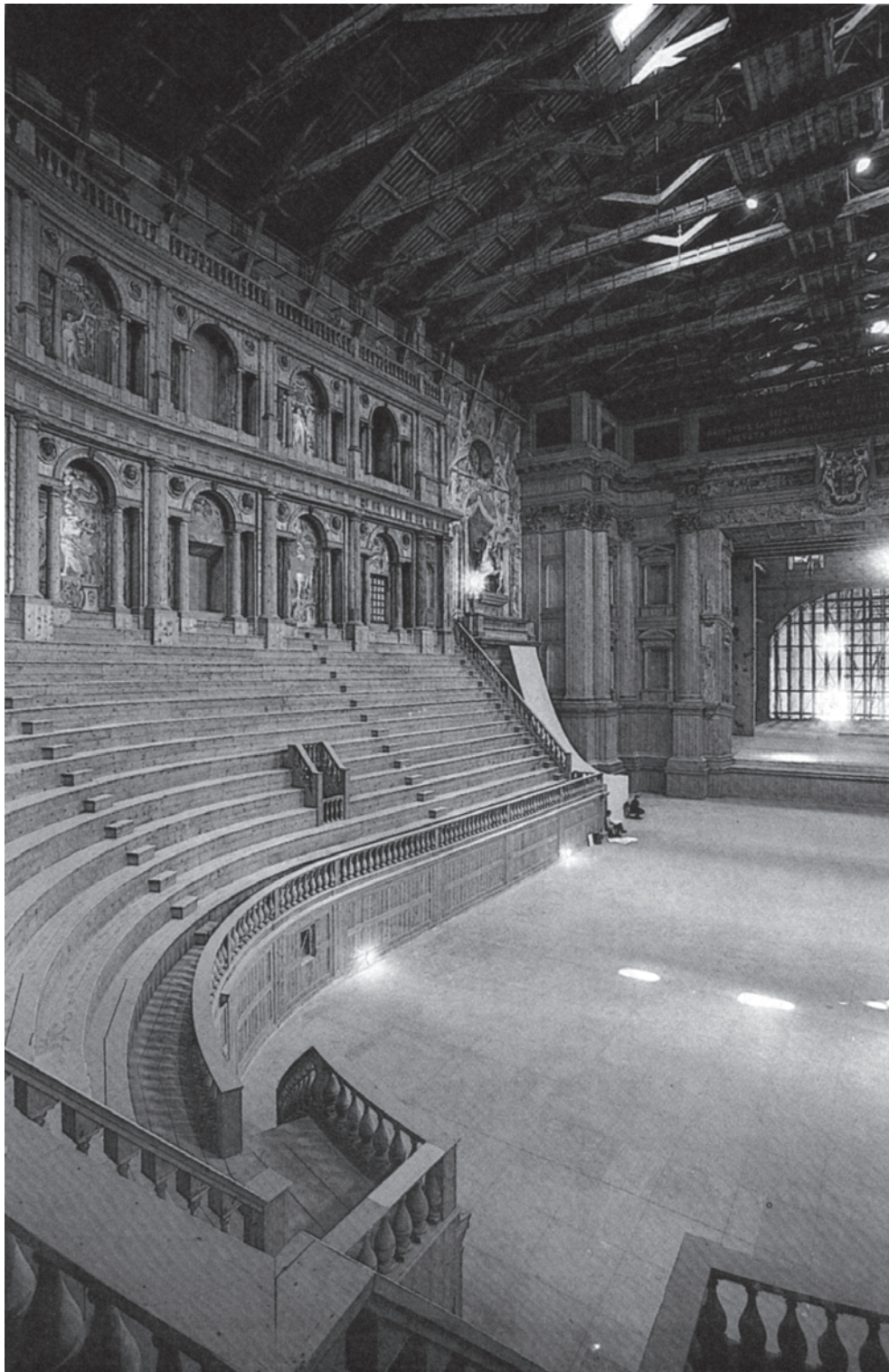
3. Justification for Inscription

3.c_1.03 *Parma, Teatro Farnese, 1601-1628*

Ranuccio I Farnese had one of the largest and most well-known theatres built at his seat, in a hall which had previously served as a room for ballgames. Despite its larger dimensions, the structure is similar in part to the building at Sabbioneta. Rows of seats rising radially above a high plinth are surrounded by a double arcade. The stage is framed by a powerful proscenium arch. The most varied performances, from ceremonial stagings to opera could be held on the stage and in the empty space in front of the rows of seating. The interior fittings were extensively destroyed when the building was bombed in 1943. Reconstructions (starting in 1952) left visible the new timber inserts, so that there might be no doubt as to the age of the additions.



Teatro Farnese, Parma, destroyed 1943, reconstruction from 1952 onwards



Conclusion: Not comparable, since it was extensively destroyed in 1943. The Teatro Farnese was a development of the Renaissance theatre with the inclusion of concentric rows of seating, thus approaching the court ceremonial theatre type. Despite its forward-looking stage arrangement it is not comparable with Baroque loge theatres.

3.c_2 **Teatro Pubblico: the public loge theatre of the Baroque**

In contrast with the early theatre buildings in Vicenza and Sabbioneta, the public theatres of the Baroque period introduced loges in place of galleries, which could be hired or bought by members of aristocratic society. The new loge theatres, with their seating division relating to social rank, established themselves in the second half of the 17th century in Italy. The interiors of these theatres were decorated sparingly, and only in the case of court usage for dynastic ceremonies would they be modified to feature elements of ephemeral ceremonial decorative schemes. The most important examples of such opera houses were found in Venice and Rome and in the court capitals of Naples and Turin. In large part, however, they do not survive in their original state. The Galli Bibienas, whose buildings were discussed earlier in this document, in the section on the Bibiena family, also based their work on this prototype, which they, nonetheless, altered and extended for their princely patrons. The Margravian Opera House as a court theatre with the greatest of pretensions to self-presentation of the ruler is categorically incomparable with these commercial theatres intended for the wider public.



Contemporary image (Hogarth 1736) depicting the interior of a Teatro pubblico

3.c_2.04 *Florence, Teatro della Pergola, 1652-1657*

Like many Italian theatres the Teatro della Pergola was founded by an aristocratic coterie, the Accademici Immobili. It numbers among the earliest venues used for opera performances. The simple interior by Ferdinando Tacca was altered in 1661 for the marriage of Cosimo III de' Medici. After the death of its patron, Cardinal Giovanni Carlo de' Medici, the building was closed up from 1662 for several decades.

In the 18th century it was operated by the City of Florence and the wooden structure was replaced by masonry. The architect, Antonio Galli Bibiena was consulted on these measures. Nonetheless, the entire building was adapted in line with contemporary tastes in the 19th century and thereby fundamentally altered.



*Florence, Teatro della Pergola
current state*



Conclusion: Not comparable, since it lost its Baroque appearance in the 19th century due to extensive alterations, and nothing of Antonio Galli Bibiena's interior survives.

3.c_2.05 ***Rome, Teatro Argentina, 1732***

The Teatro Argentina was one of the largest public theatres of the middle of the 18th century, and was built as a commercial venue by Girolamo Theodoli. In a crass contrast with the unornamented exterior (it was only in 1824 that the classical façade was added to the building), the interior must have made a completely discordant impression on the viewer, since every owner of a box could decorate it as he liked, down to the choice of balustrade. The auditorium with its six tiers was given its unified appearance in 1888 and it is now completely dissimilar to the form it had in the 18th century.



Rome, Teatro Argentina, façade, current state

Contemporary depiction of a performance at the Teatro Argentina

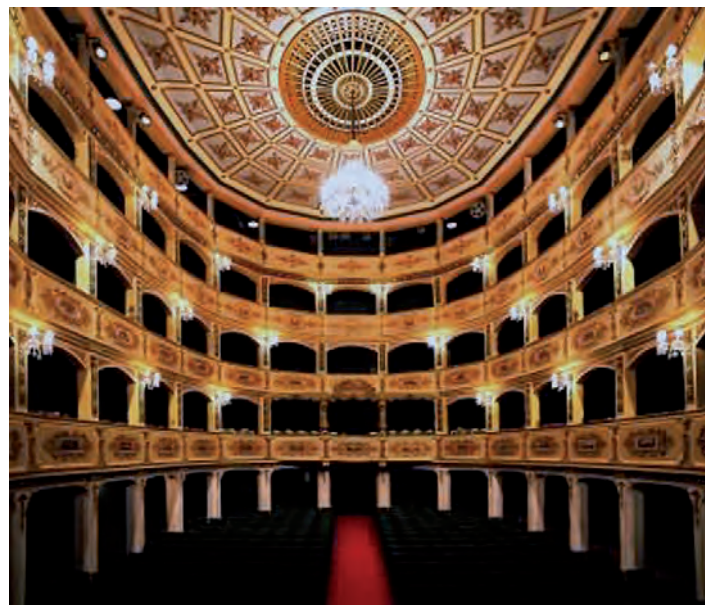


Conclusion: Not comparable, since the Teatro Argentina was fundamentally altered in the 19th century and has lost its original appearance.

3.c_2.06 Valletta, Malta, Teatru Manoel, 1731

In 1731 the Grand Master of the Order of Malta commissioned the construction of a theatre. The aim was to provide the international knighthood with an opportunity to enjoy respectable entertainment during their stay on Malta. The motto inscribed above the main entrance today still reads "ad honestam populi oblectationem". The theatre was inaugurated on 19th January 1732 following a construction period of ten months. The charming building, which is nevertheless quite simple in terms of its decorative programme, still preserves its original structure as well as surprisingly large sections of its former décor. In its present state, five tiers rise up from the theatre's horseshoe shaped ground plan. The gallery, however, is a later addition that dates from 1811. The tiers are divided into loges of which only the three middle loges on the second tier are slightly emphasised by more elaborately ornamented supports. Conceived as a public theatre, its stage welcomed all kinds of productions since its inception. Raised flooring could be installed on the ground floor, which, in combination with the stage, formed a large surface that could be used for dancing.

Under English rule, the building - then known as the Royal Theatre - served as a national centre of entertainment throughout the 19th century. As a result various interventions into the fabric of the building, such as extensions and alterations, were carried out. The damages sustained during the Second World War were restored after the war. In 2001, a comprehensive programme of restoration was undertaken during which the original decoration along the loge balustrades was rediscovered.



Conclusion: Not comparable, given that in its role as a Teatro Publico, the theatre cannot rival the representative standards or lavish decoration of the Margravial Opera House. Furthermore, significant rebuilding work and several interventions performed over the years altered the original appearance of the theatre.

3. Justification for Inscription

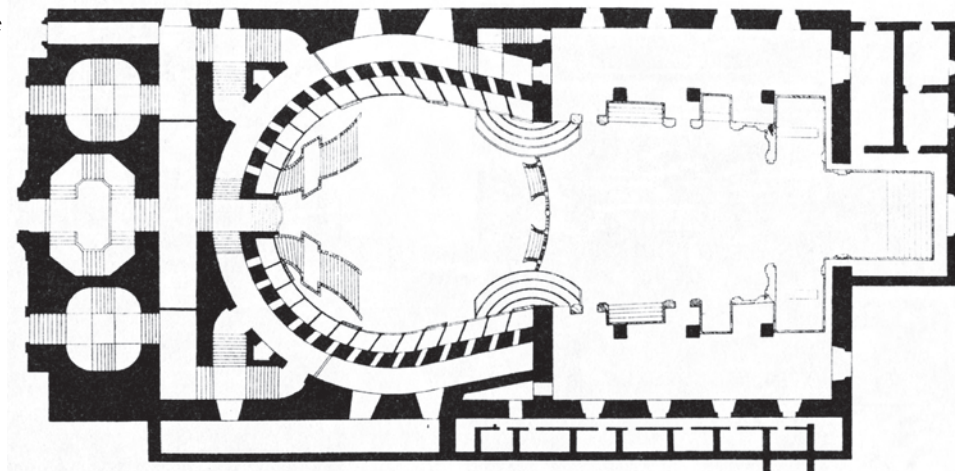
3.c_2.07 *Naples, Teatro San Carlo, 1737*

In 1737 Giovanni Antonio Medrano and Angelo Carasale built the theatre named after its patron for Charles III, Duke of Bourbon. Since the building was destroyed by fire in 1816, information about its original appearance is only available today from images. After its rebuilding in the classical style it was altered on several occasions, for the last time after being bombed in 1943. The auditorium today has six tiers with loges, with a two-storey high loge d'honneur at its centre point. The Teatro San Carlo stands as one of the oldest and largest public theatres and once had 3,300 seats. It is connected structurally to the Palazzo Reale, but was a court theatre from its inception. The building is located within the Old City area of Naples which is recognised as a World Heritage site.



Naples, San Carlo
Contemporary depiction of
a ceremony

Ground plan of the historic
theatre



Conclusion. No longer comparable, since it was totally destroyed by fire in 1816 and again partially damaged in 1943.

3.c_2.08

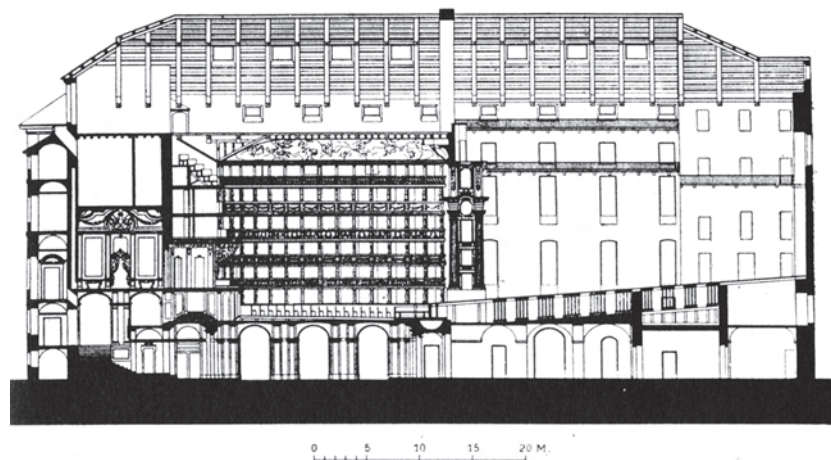
Turin, Teatro Regio, 1738-1740

The commissioning patron for this building was the Società dei Signori Cavalieri, which had been awarded royal permission to run a theatre. Juvarra pupil, Benedetto Alfieri is documented as the architect responsible for the construction of this building. This theatre was not visible from the exterior, since at the wish of the king it was seamlessly integrated into the Piazza Castello complex. The auditorium on a horse-shoe shaped ground plan had no fewer than seven tiers. Historic images give some indication of the richness of the interior decoration. Giovanni Galli Bibiena was appointed as set designer for the opening of the theatre in 1740 since he was the most famous protagonist of the art form of the day. The interior of the building, frequently altered, burnt to the ground in 1936 and was replaced by a modern theatre building.



Turin, Teatro Regio
Contemporary depiction after 1740

Longitudinal section (below)

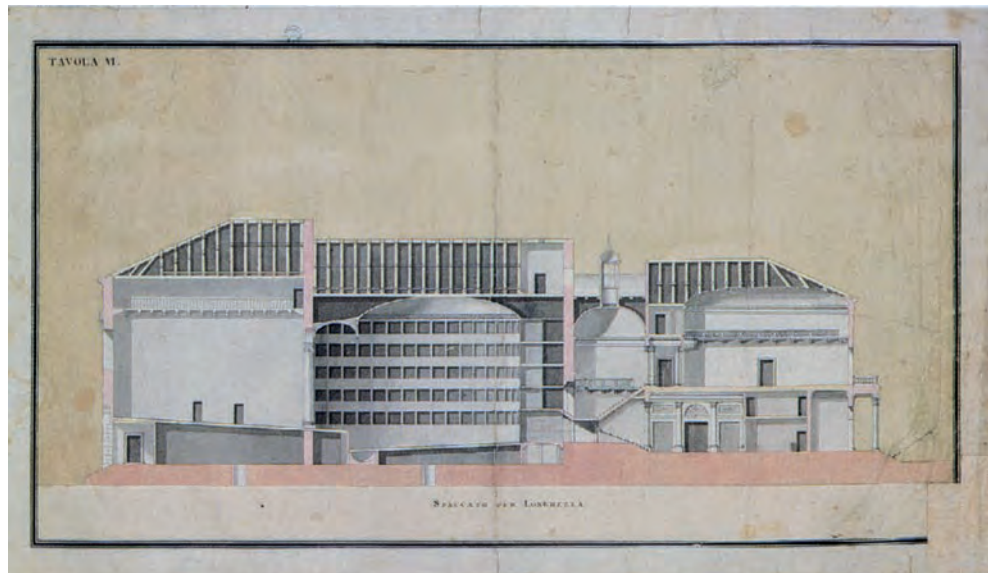


Conclusion: No longer comparable, since the theatre was completely destroyed in 1936 and replaced by a modern building.

3. Justification for Inscription

3.c_2.09 *Venice, La Fenice*

The Teatro La Fenice was built after the destruction by fire of its precedent, the Teatro San Benedetto 1773. Giovanni Antonio Selva constructed this loge theatre between 1790 and 1792. It is the largest and best known opera house in Venice and from the start the most prominent one in Italy. It may be seen as the culmination of the teatro pubblico in Venice. It suffered fire damage in 1836 and more recently in 1996 it was completely destroyed.



Venice, La Fenice, design as realised, 1789

Current state after the fire of 1996 (below)



Conclusion: Not comparable, since it no longer survives having twice been destroyed.

3.c_3

Theatre rooms integrated into palace complexes or urban surroundings

Until the middle of the 18th century no independent model for the appearance of theatre buildings had been developed. The often very small venues were integrated into previously existing palace complexes, for instance in Gripsholm, or inconspicuously in urban surroundings. Hardly any of these examples survives in its original state, and in fact many of the auditoriums were altered to correspond with contemporary tastes. The palace theatre of Český Krumlov can be considered as one of few extant Baroque exemplars still retaining its original form. However, due to its small size as well as the exclusive audience and its intimate experience of the theatre, it cannot compete with the important court opera houses of the 18th century.

The Margravian Opera House in Bayreuth differs from this theatre not only in terms of its dimensions, but also in its design based on the Imperial precedent and its claims in regard to self-representation of the ruler. As an example of a monumental space for court ceremonies, it cannot be compared with smaller, more intimate theatre rooms. It is far closer in type to the largely lost exemplars in Turin and Munich.

Examples which, in fact, belonged to palace complexes but were constructed as independent/free-standing buildings are discussed in the section, 'Independent theatre buildings'.



Ludwigsburg, theatre pavillion integrated into the palace complex

3.c_3.10 *Gotha, palace theatre (Ekhof-Theater), 1643-1655*

Duke Ernst I of Sachse-Gotha had the theatre built, probably on the occasion of a birthday, in the southwest tower of the Friedenstein Palace. Its location is not visible from the exterior. In this regard it is a typical palace theatre which was not required to stand out visually.

The theatre was repeatedly altered in several stages up until the period of Classicism, in order to modernise it and to increase the number of seats available. Nonetheless, the small theatre only has two tiers today. In contrast to the alterations to the auditorium over the course of the years, the Ekhof-Theater still has its full stage machinery from the period 1681-1684.



Gotha, palace theatre
Current state



Conclusion: The Ekhof-Theater in Gotha has lost the character of a prestigious Baroque theatre due to massive renovations in the 19th century and, as a result of its size, is not comparable with the Margravian Opera House.

3.c_3.11

Caserta, palace theatre, 1752

(Date of Inscription: 1997, Criteria: (i)(ii)(iii)(iv), Property : 87.3700 ha, Buffer zone: 110.7600 ha, Provinces of Caserta and Benevento, Campania, N41 4 23.988 E14 19 35.004, Ref: 549rev)

The palace theatre is part of the World Heritage ensemble: '18th-century Royal Palace at Caserta with the Park, the Aqueduct of Vanvitelli, and the San Leucio Complex'.

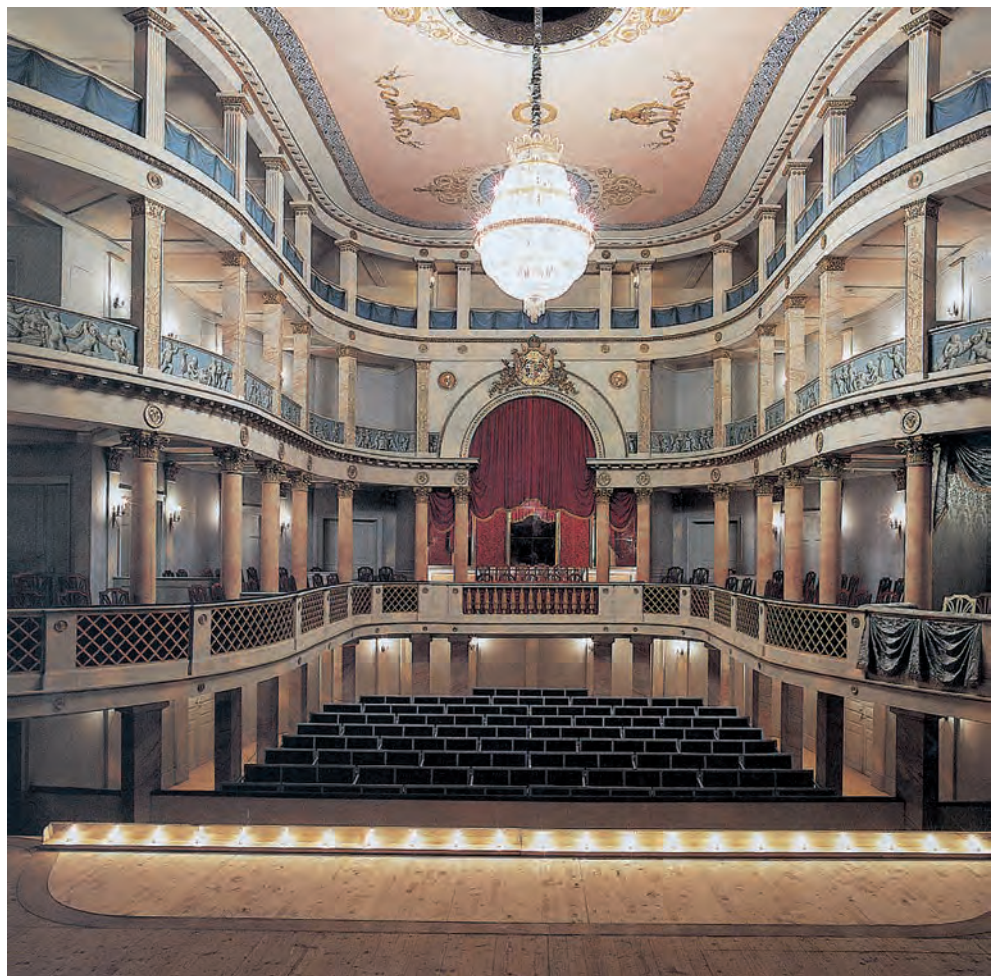
The construction of the Reggia di Caserta was commissioned by King Charles III, Duke of Bourbon, from Luigi Vanvitelli and other architects from 1752 onwards. The palace and park that lie behind Naples were intended to become a symbol of the new state of Two Sicilies. The immense palace also housed a court theatre which was built in the 1750s. The auditorium has a semi-circular ground plan. Above a lower storey with in-built loges, a colossal order of columns rises up to the right and left of the court loge. Two balconies are set in between each pair of columns. The lunettes of the umbrella dome provide space for other loges so that the theatre, which is not particularly large, manages to range over five tiers. The interior décor is somewhat understated. The spatial effect is dominated by three-quarter columns on high plinths, the loge balconies and the ceiling. The larger theatre in Bordeaux, begun 10 years later, was based on this theatre type realised here for the first time.



Conclusion: Not comparable, since the theatre is not visible from the exterior and is fully integrated into the palace building. The architectural type, 'Baroque opera house' is only partially exemplified in the palace theatre at Caserta.

3.c_3.12 ***Ludwigsburg, palace theatre, 1726-30, interior 1758+1812***

Duke Carl Eugen of Württemberg had the first theatre built when the palace was extended in 1758. At the beginning of the 19th century it was reworked in the Classical style, the style it has retained until today. The comprehensive restoration of the auditorium and the insertion of cloakrooms took place in 1955-62 and 1994-98. Aside from the stalls seating, it has three tiers including a court loge. The theatre belongs to the classic type of an intimate palace theatre, is quite modestly decorated and is not visible externally, since it was built to serve only the entertainment of the close court coterie.



Conclusion: Not comparable, since it has completely lost its Baroque ceremonial character thanks to the drastic alterations to the auditorium in 1812, and is much smaller than the Margravia Opera House.

3.c_3.13 **Český Krumlov, Schlosstheater, 1765-66**

(Date of Inscription: 1992, Criteria: (iv), Property: 51.9100 ha, Buffer zone: 1073.3100 ha, South Bohemian Region, N48 49 0 E14 19 0, Ref: 617)

The palace theatre is part of the Old City of Český Krumlov: 'Historic Centre of Český Krumlov', listed by the World Heritage Organisation in 1992. It was the result of alterations in 1765-66 to a theatre that had existed since 1680. The architect is presumed to have been Andrea Altomonte, who was active in Vienna as the Imperial theatre engineer. The small theatre belongs to an extensive palace complex which belonged to Prince Joseph Adam of Schwarzenberg. The stalls are laid out to wooden benches while a simple balcony runs round the auditorium. A court loge is erected opposite the stage. The walls are painted with architectural motifs. The distinctive claim of the theatre is its full retention of its entire historic stock of backdrops, costumes, and even scores and libretti. Otherwise the significance of the theatre relates to its cultural history rather than in its architectonic form. The very intimate theatre is typical of the genre of theatres integrated into palace buildings, rather like the Eckhof-Theater in Gotha. From the outside it is not recognisable as a performance venue. It served the purposes of court entertainment but did not fulfil a self-representative role for the ruler.



Conclusion: In terms of its dimension and its lack of a claim to self-representation for the ruler it is not comparable with the ceremonial architecture of the Margravian Opera House built by the Imperial court architect, Giuseppe Galli Bibiena.

3.c_3.14 *Potsdam, , theatre in the New Palace, 1763-1769*

(Date of Inscription: 1990, Extension: 1992, 1999, Criteria: (i)(ii)(iv), Property : 2064.0000 ha, States of Brandenburg and Berlin, N52 23 60 E13 1 60, Ref: 532ter).

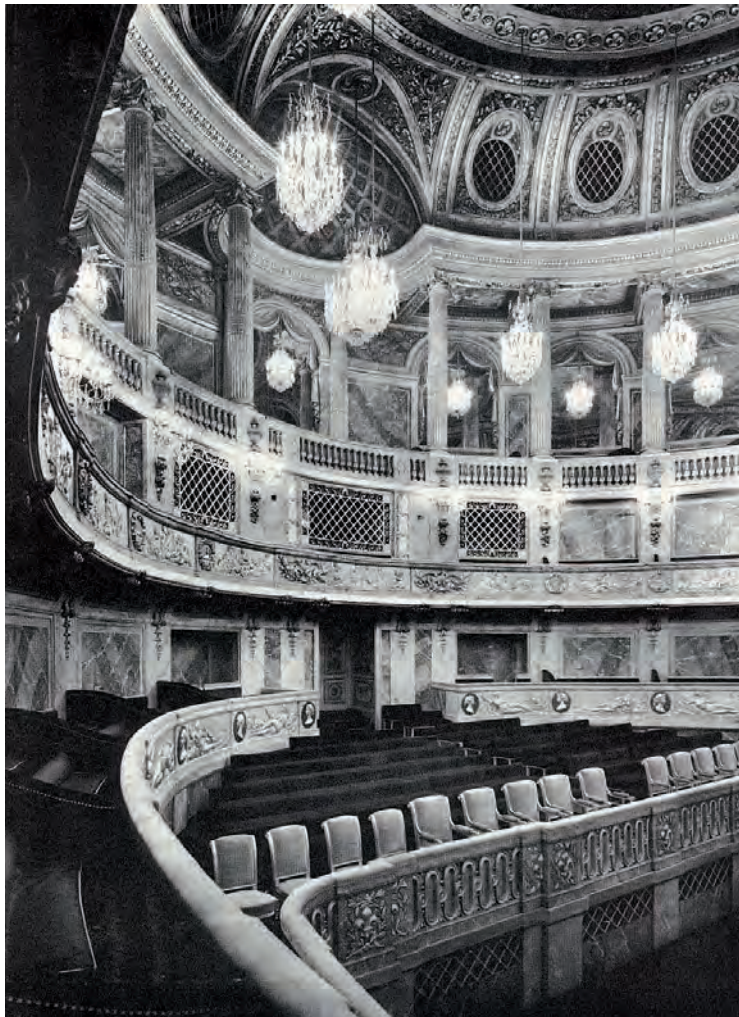
The Potsdam palace theatre is part of the World Heritage site, '*Palaces and Parks of Potsdam and Berlin*'. At the end of the Seven-Year War in 1763 King Frederick the Great had the New Palace built as a symbol of the unending strength of Prussia. Carl von Gontard integrated the theatre into the first and second upper storeys of the southern wing of the palace so that it is not apparent from outside. Following the neo-Palladian model it has raked rows of seating in the stalls, behind which there are two tiers. The room's decorative programme with herms and putti and latticework panels is very understated. It is a typical palace theatre built for the amusement of the court with no representational tendencies. Large operas could not be performed here.



Conclusion: Not comparable, since it was intended only for a small court circle and was not designed for representational ceremonies or for performances of opera.

3.c_3.15 Opéra Royal in the Palace of Versailles 1770

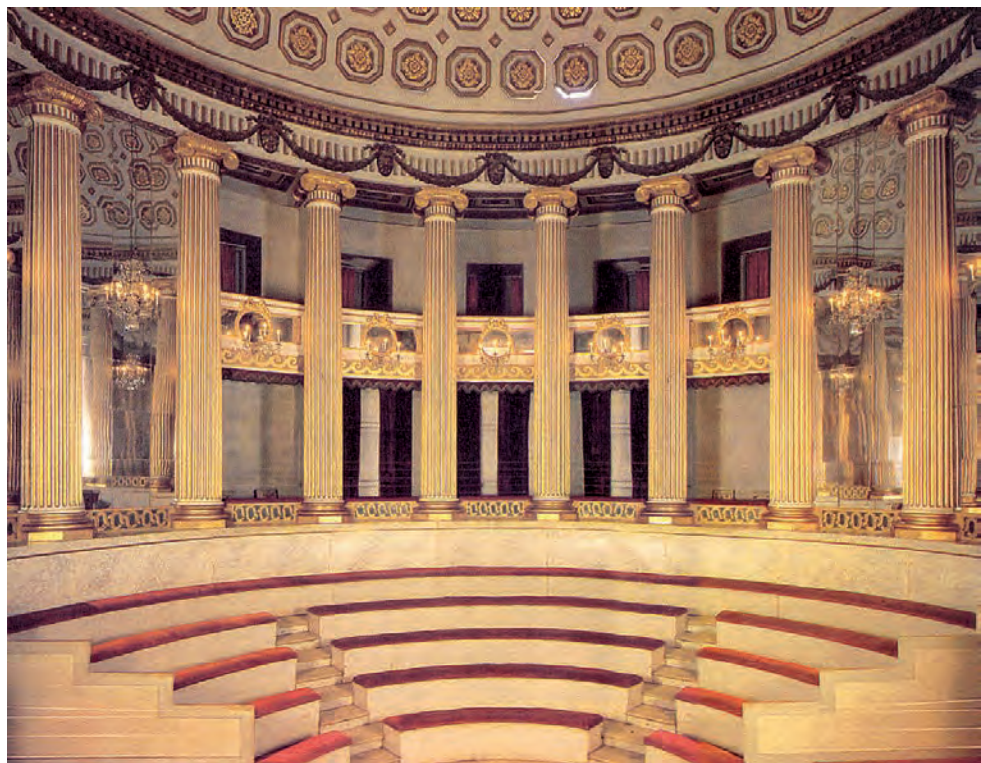
Since 1748 the royal architect, Ange-Jacques Gabriel (1698-1782) had been working on designs for a large theatre for the Palace of Versailles. The palace theatre built finally in 1770 after a short period of construction was the result of many reworkings. The occasion for the inauguration of the theatre was the engagement of Louis XVI to Marie Antoinette. The theatre integrated into the palace had over 700 seats and can be deemed the last court theatre in France. The auditorium, which was also employed as a ceremonial space and a ballroom, retained its pomp only until the French Revolution of 1789. The interior décor was sold off at this time and was renewed in the 19th century. By means of a comprehensive programme of restoration in 1957 the Opéra Royal largely regained its original appearance. The Palace of Versailles was inscribed in 1979 in the World Heritage list as the '*Palace and Park of Versailles*'.



Conclusion: Not comparable, since the Opéra Royal lost its original interior décor in the French Revolution and this was only reconstructed in the 20th century. The building does not represent an exemplar of ephemeral ceremonial architecture such as has been preserved at Bayreuth.

3.c_3.16 *Gripsholm, palace theatre, 1772*

An important example of an intimate palace theatre located within the Swedish palace of Gripsholm. The theatre was very cleverly integrated into an elevated fortified tower and the adjacent palace wing from 1772 onwards by the architect, Carl Fredrik Adelcrantz and his successor, Erik Palmsted. There is no sign from the exterior that a court theatre is housed there and nothing in the theatre itself gives any indication of its siting within the upper storey of a Renaissance tower. Remarkably the theatre follows the architectonic structure of Palladio's Teatro Olimpico in Vicenza, albeit with smaller dimensions and in a more classicising form. Gripsholm thus decidedly turns away from Baroque notions of ruler self-representation.



Gripsholm, auditorium

Conclusion: As one of the early classicising theatre rooms, the Gripsholm theatre differs fundamentally from the Margravia Opera House in Bayreuth, the interior décor and intention of which is oriented towards the representational needs of an absolutist ruler.

3.c_4

Independent, free-standing opera houses of the early 18th century

The Margravian Opera House in Bayreuth is one of the first independent opera buildings with an imposing façade. As the earliest original surviving exemplar, the new architectural problem of building an opera house in the public realm is evident here, whereas its immediate forerunner, the Royal Opera House on Unter den Linden in Berlin was hit by fire in the 19th century. Other early buildings independent of palace complexes, such as those in Erlangen or Schwetzingen, did not yet express the claim to be a 'public monument' in their external appearance and thus still belong to the class of theatre that is integrated into palace buildings, as is the case with the free-standing theatre at Drottningholm. Only with the large bourgeois theatres like the Comédie Française in Paris (1771-1782) and the theatre in Bordeaux (1780) does the architectural problem of building a theatre in the public space become apparent. Nonetheless, these theatres did not serve court society in the way that the Margravian Opera House did, but instead were exemplars of a completely new building type, which would have general currency in the 19th century.

3.c_4.17

Erlangen, Margravian theatre, 1715-1718

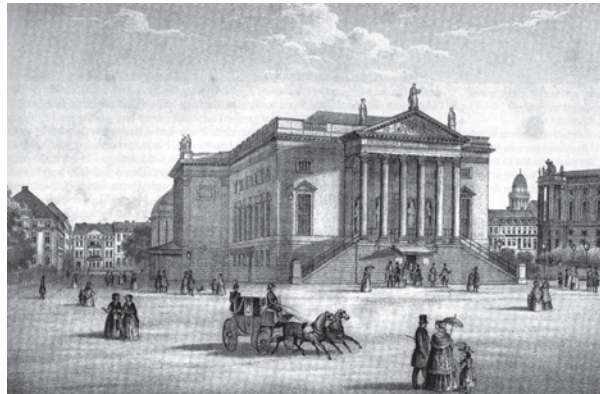
The music-loving Margrave Georg Wilhelm of Bayreuth had this theatre built in the form of a simple three-tiered loge theatre at the beginning of the 18th century in his secondary Residenz city of Erlangen. The façade of the building does not feature any particular compositional design, although it is separated from the palace for reasons of fire safety. In 1743-1744 – that is, directly prior to the construction of the Bayreuth Opera House – it was fundamentally reworked on the instructions of the Margrave Wilhelmine of Bayreuth. Giovanni Paolo Gaspari is recorded as being the architect. His prime role was to insert a spacious court loge. Comprehensive alterations to the auditorium took place as early as 1892/93. In 1958/59 the exterior architectonic shell was completely rebuilt.



Conclusion: Not comparable, since the theatre had lost its Baroque character by the 19th century and thanks to the renovations in the 20th century, is almost a new building.

3.c_4.18 ***Berlin, Royal Opera House, 1741-1743***

The opera house on Unter den Linden was built by King Frederick the Great of Prussia, the younger brother of Margravine Wilhelmine, shortly after acceding to the throne. The architect was Georg Wenzeslaus von Knobelsdorff. The building was particularly important in that it was the first free-standing opera house with portico reminiscent of English Palladian precedents. The King was signifying thereby his intention to complete the boulevard of Unter den Linden in the form of a forum as had been begun by his grandfather. Since its construction the building had been subjected to numerous alterations both to its exterior and internally, in part in order to modernise it, and partly in order to remedy damage caused by fire and the effects of war. In 1843 the house burnt to the ground; the reconstructed building was also destroyed twice during the Second World War.



*Berlin, Royal Opera House,
fire of 1843*

Conclusion: Not comparable, since it was almost completely destroyed by fire in 1843. The Royal Opera House in Berlin set benchmarks for theatre architecture and was a point of reference for the façade of the Margravian Opera House in Bayreuth.

3.c_4.19

Munich, Old Residenz theatre (Cuvilliés Theatre), 1751-1755

The theatre, today named after its architect, François Cuvilliés the Elder (1695-1768), was commissioned by Prince Elector Maximilian III Joseph of Bavaria as a court opera house on the south-eastern corner of the Munich Residenz. It did not have an imposing external appearance. The auditorium comprised four tiers, which included a court loge as well as two proscenium loges, one above the other between colossal columns to the sides of the stage opening. The stage machinery was made by the Italian, Paolo Gaspari and the décor of the auditorium, a key work of the French-influenced, courtly Rococo in Bavaria, was designed by Cuvilliés and carried out by the leading Munich court artists. The historic stage machinery dating from the 18th century was lost as early as the 19th century. This was also the case with the ceiling fresco in the auditorium by Johann Baptist Zimmermann. The subtle coloration of the loge structure was replaced in several reworkings. In 1944 bombs destroyed the entire building. The only surviving elements were the loge tiers of the auditorium which had previously been removed. Around half of these carvings which had been stored elsewhere were greatly damaged by the effects of damp. In 1956-1958 they were carefully restored, partially added to and their original coloration was reproduced. Since a new theatre (Residenztheater) had been built on the historic site by 1951, the loge structure from the court opera house dating from the 18th century was installed in a newly created theatre space in part of the Munich Residenz.



*Munich, Cuvilliés Theatre,
state in 19th century*

Conclusion: Not comparable, since the theatre was completely destroyed in terms of its building fabric and rebuilt, albeit with its original interior décor, on another site.

3.c_4.20 *Schwetzingen, , palace theatre, 1752*

The theatre that Nicolas de Pigage built for Prince Elector Carl Theodor von der Pfalz, lies hidden behind the northern circular building in the palace park. Since it does not have an imposing exterior, it does not have an independent visual impact. The separation from the palace building itself was carried out due to the risk of fire, as was the case with the Munich theatre. The decorative programme in the auditorium with one tier of loges and two tiers above that is relatively simple. In 1937 and 1952 an extensive programme of restoration was carried out with the loss of historic stage machinery and seating until then preserved in its entirety. The general programme of restoration carried out in 1971-74 lead to the removal and reconstruction of the stage area. The ceiling painting dates from 1959.



Schwetzingen, palace theatre, current state

Conclusion: Not comparable, since due to its size and lack of representational character it cannot compete with the Opera House in Bayreuth.

3.c_4.21 Drottningholm (Sweden), palace theatre, 1766

(Date of Inscription: 1991, Criteria: (iv), Province of Stockholm, Region of Ekerö, N59 19 23 E17 53 00, Ref: 559)

The Drottningholm palace theatre was built as a free-standing building for the sister of Margravine Wilhelmine, Queen Louise Ulrike of Sweden by architect Carl Frederik Adelcrantz in 1766 after the destruction by fire of the previous building. The building's understated interior décor gives expression to the classical architectural conception of the building. The austere external form with entrance portico dates only from 1791. The small auditorium does not have tiers and it is decorated in an extremely understated manner in comparison with the representational ceremonial rooms designed by the Bibienas. In 1991 the Palace of Drottningholm was inscribed in the World Heritage list, due, among other things, to its extraordinarily well preserved theatre ('*Royal Domain of Drottningholm*').



Conclusion: Not comparable, since the palace theatre at Drottningholm was not built with the same aspirations to ruler self-representation, and is not as large, as the Margravian Opera House. As a small, very simply decorated court theatre within a summer palace it is not comparable with the ceremonial room decorated by the Imperial court architect, as has been perfectly preserved in Bayreuth.

3.c_5 The court ceremonial theatre designed by the Galli Bibienas as a merging of stepped theatre and loge theatre

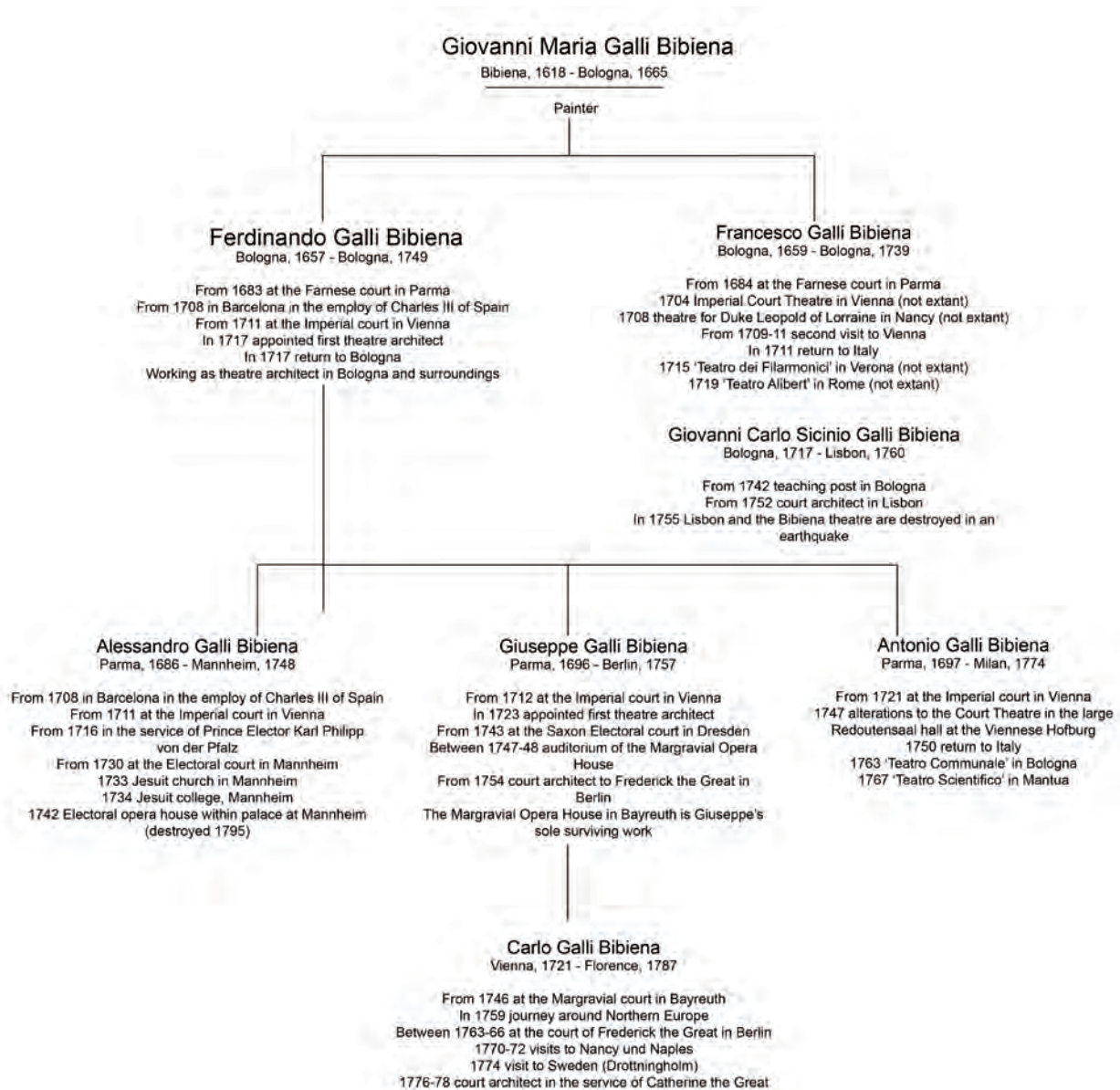
“The Galli Bibienas saw to it that Baroque architecture reached its highest peak, and their ingenious creations in the area of stage decorations represent a high point that has never been achieved even in our own day. They are the last vigorous creatures endowed with never-failing fantasy belonging to that great progression of artists, hailing from Italy, who imbue Europe with splendour and endow it with their works. [...] With the death of the last member of this family the Baroque will also be ousted from its last stronghold, from the court theatre.”

Hammitzsch 1906

The Galli Bibienas were the most important theatre architects of the 18th century. Their designs and stage decorations were very well regarded at the great courts from Vienna and Berlin to Lisbon and throughout Europe. They were exponents at the highest level of Baroque theatre and stagecraft, which was in the process of being ousted at the end of the 18th century by Classicism. Despite the large family and the fact that they were active right across the continent of Europe, almost all of their buildings have been destroyed or radically altered. Important works in Vienna, Verona, Lisbon, Dresden and Rome were lost early on. Other buildings in Bologna, Nancy and Pavia were adapted in line with current tastes in the 19th century and reworked. They give little idea about their original form. Aside from the Margravian Opera House in Bayreuth only the ‘Teatro Scientifico’ [see below no. 3.c_5.29] in Mantua by Antonio Galli Bibiena is in a good, original state of preservation. Nonetheless, as an academy theatre it is an example of a scientific society and not a theatre building in the usual sense, as indicated by the podium that has been inserted in place of a stage.

Only the Margravian Opera House in Bayreuth with the near perfect state of preservation of its auditorium exhibits the high craftsmanship of the Galli Bibiena family in the design of theatres and ceremonial decoration. As demonstrated by the comparison, it met the highest demands in respect to form, décor and wealth of decoration as a successor building to the Viennese court theatre. Like no other exemplar it conveys to us today an authentic image of a lost building type.

In the first half of the 18th century, the Galli Bibiena dynasty turned out the leading opera house architects. The family came from the Tuscan town of Bibbiena near to Arezzo. Later, most family members were resident in Bologna, when they were not in receipt of commissions throughout Europe. They built opera houses and designed sets in Italy, Austria, Germany, Spain and Portugal. Aside from this they were famous for their ephemeral architecture for ceremonial and funereal occasions. They also produced significant work in the construction of churches and palaces.



The most important members of the Galli Bibiena family

3. Justification for Inscription

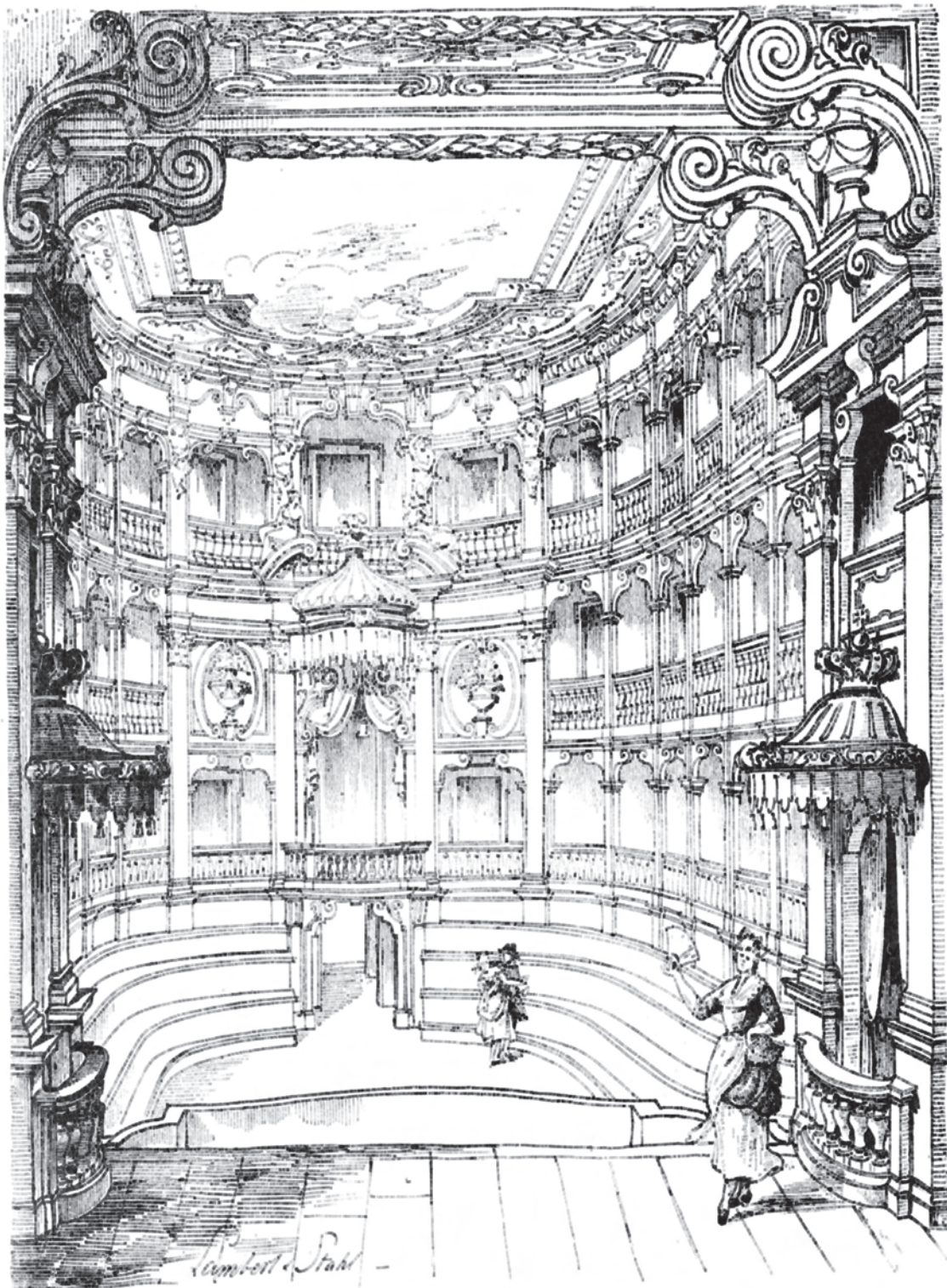
The first well-known artist in the family was Giovanni Maria (1625 – 1665). As a future painter he was a pupil of the Bolognese Francesco Albani. A daughter of his was also a painter, and his youngest son, **Francesco** (1659 – 1739) became an architect. After working primarily as a set designer for numerous Italian theatres, he travelled for the first time to Vienna in 1704. There he reworked the Grosse Hoftheater, which would act as a model for half a century for subsequent theatre buildings by the Galli Bibiena family. In 1709 he was appointed theatre engineer in the service of the Imperial court, but was replaced by his brother, Ferdinando in 1713, whereupon he returned to Bologna. Until his death he oversaw many architectural commissions throughout Italy. Aside from this he was active as a quadratura painter.

Only one of his sons followed him into the theatre architect profession: **Giovanni Carlo Sicinio** (1717 – 1760). He received his education from his father but also at the Bolognese Accademia Clementina. Until 1751 he was involved with various commissions primarily in Northern Italy. Thereafter he travelled with a group of craftsmen and stage mechanics to Lisbon where he would build no fewer than four theatres and design the sets for several operas for the Portuguese king. This branch of the family died out with Giovanni Carlo Sicinio.

Francesco's older brother, **Ferdinando** (1657 – 1743), on the other hand, had a very large family, among whom there were also important theatre architects. Ferdinando began his career as a quadratura painter and as a fresco painter. As the most sought-after set designer of his time, he was active for a long period primarily in Parma, and then later in almost all of the Italian cities in which opera houses were to be found. In 1708 there followed a three-year stay in Barcelona, where he designed the stately framework for the marriage of the Habsburg King, Charles III. When he became Emperor in 1712, he followed him to Vienna, where he took over from his brother, Francesco, as chief theatre engineer. His most spectacular work was an outdoor setting in the Imperial favorita on the occasion of the birth of Archduke Leopold. For health reasons, Ferdinando returned to Bologna where he dedicated himself primarily to teaching at Accademia Clementina. Four of his sons followed in the footsteps of their father as theatre architects – Alessandro, Giovanni Maria, Giuseppe and Antonio.

Alessandro (1686 – 1748) followed his father first to Barcelona, and later to Vienna, where he entered the employ of Prince Elector Carl Philipp von der Pfalz in 1717 as a set designer. In 1720 he went to the court of Carl Theodor, where he built the Jesuit church and the opera house, aside from numerous commissions for the erection of state buildings and opera settings for the Residenz city of Mannheim.

Giovanni Maria (1693 – 1777) also followed his father to Barcelona and Vienna, and then later accompanied his brother to Mannheim. On returning to Italy, he appears to have been employed in a variety of ways from 1730 onwards. Nonetheless, little is known about his activity except that he carried out restoration work to the Teatro di San Carlo, after which he was appointed as an architect in Naples by King Charles, Duke of Bourbon.



Design for a model theatre by Giuseppe Galli Bibiena

Giuseppe (1695 – 1757), Ferdinando's third son may be considered the consummate theatre architect of the Galli Bibiena family. Whereas his brothers remained childless, two of his sons and one of his grandsons continued this leading dynasty of artists into the 19th century. Giuseppe also followed his father to Barcelona and Vienna. At the age of 21 he was responsible for the spectacular Festa teatrale, 'Angelica Vincitrice'. When his father had to return to Italy, he took his place and was shortly appointed as the second Imperial theatre engineer. Over the following years Giuseppe was very active in carrying out all forms of court ceremonial events. At the same time he became a member of the Accademia Clementina in Bologna. He built an overwhelming open-air theatre in Prague in 1723 on the occasion of the election of Charles VI as King of Bohemia. The allegorical opera, 'Costanza e Fortezza' was performed. The external framing of the coronation was also entrusted to him. Thus Giuseppe became the best-known theatre architect of his day. He was also involved in other projects, such as providing the abbey church at Melk with a monumental altar and a chancel. Due to the Austro-Prussian war he was freed up from 1740 for other tasks in cities of Upper Italy. In 1743 he returned to Vienna, where he organised an Austrian-Saxon-Bavarian double wedding, carrying on his business in Dresden thereafter. From there he went to Bayreuth for a few months, where he built the Margravian Opera House, his sole surviving theatre building. Aside from settings for several operas, he reworked the Zwinger theatre in Dresden and designed another small court theatre. During the last years of his life he was active for King Frederick the Great in Berlin, where he died.



Carlo and Giuseppe Galli Bibiena (right)

Ferdinando's youngest son, **Antonio** (1697 – 1774) received his first education as a painter in Bologna. Then he continued to train under his father and uncle, until his brother Giuseppe called him to Vienna. He did not achieve the same reputation but was extensively active in a variety of ways in Austria. After Giuseppe's departure, he was awarded the title of Primo Architetto Imperiale. Three years later he returned to Italy, where he worked intensively for three decades, among other things as a fresco painter, and where he built several theatres (Teatro Pubblico in Bologna, Teatro Scientifico in Mantua, Teatro dei Quattro Cavalieri in Pavia). Antonio, too, was a member of the Accademia Clementina.

Carlo Bernardo (1721 – 1787) was the eldest son of Giuseppe. Born in Vienna he grew up in Bologna. He found his first employment at the Bayreuth court where his father had taken him as an assistant. From 1748 onwards he was active as a stage designer for around a decade. This activity was interrupted by commissions for the related house of Brunswick and for the Wittelsbach family in Munich. According to contemporary reports, Carlo must have travelled the length and breadth of Europe. He is said to have been in Flanders, France and Holland as well as in London. A stay at the Berlin court of Frederick the Great was broken off because of the Seven Years War, at which point he travelled again, this time to Nancy and Spain. There is documentary evidence of further activity in Naples, Drottningholm, Stockholm and St Petersburg.

Not much is known about **Ferdinando Antonio** (1727 – 1788), Giuseppe's youngest son. Presumably he undertook his earliest training with his father in Vienna, where he was born. From the 1760s onwards he was active in Dresden as a set designer, where he died. Since he was undergoing a period of economic hardship when he died, one can only presume that he had little success in his career.

Giuseppe's second son, also named Giuseppe, became a doctor. But his son, **Filippo** (1765 – 1842) also took up the career of set designer and quadratura artist as the last member of the Bibiena dynasty. Nonetheless the great age of court theatre was at an end, with the result that he did not receive any spectacular commissions, although Filippo seems to have been well employed. Aside from a short stay in Moscow he was almost exclusively active as a set designer at smaller theatres in Romagna. Like most of his family members he produced architectural painting for palaces and villas.

3.c_5.22 *Vienna, Grosses Hoftheater, 1704*

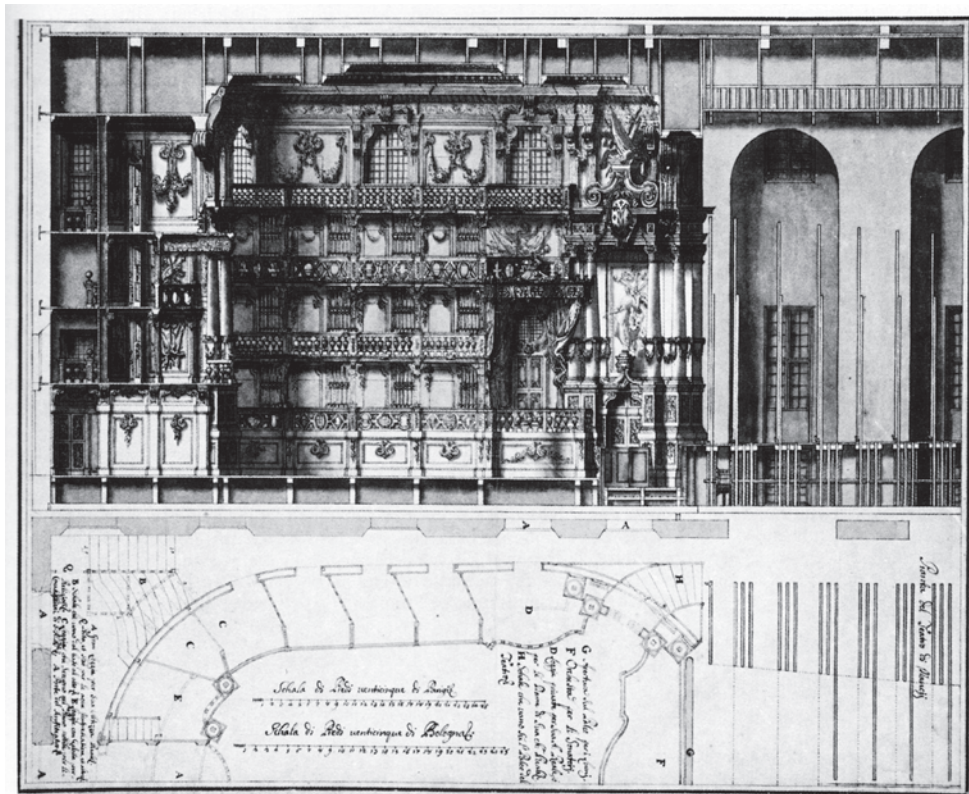
The former Imperial court theatre in Vienna was built in 1704 by Francesco Galli Bibiena. It was only used for four decades and had to give way in 1747 to the construction of the Redoutensaal at the Viennese Hofburg. Its appearance is only known today from two engravings. It is apparent from these that it was a forerunner and model for the Margravian Opera House, which was built by Francesco's nephew, Giuseppe, around 40 years later. All of the representative elements were present in the Imperial court theatre which would later be employed at Bayreuth: the powerful court loge, the three layers of tiers with the projecting balconies, the trumpeters' loges and a splendid proscenium, alongside a coffered ceiling with a central painting. However, in contrast to its Franconian successor in Bayreuth, the theatre was completely integrated into the building complex of the Hofburg, with the result that it could not be seen from the exterior.



Conclusion: Not comparable, since the Imperial court theatre in Vienna no longer exists. It was the model for the Margravian Opera House and evinces the great representational pretensions of this theatre.

3.c_5.23 *Nancy, Opéra de Nancy, 1708*

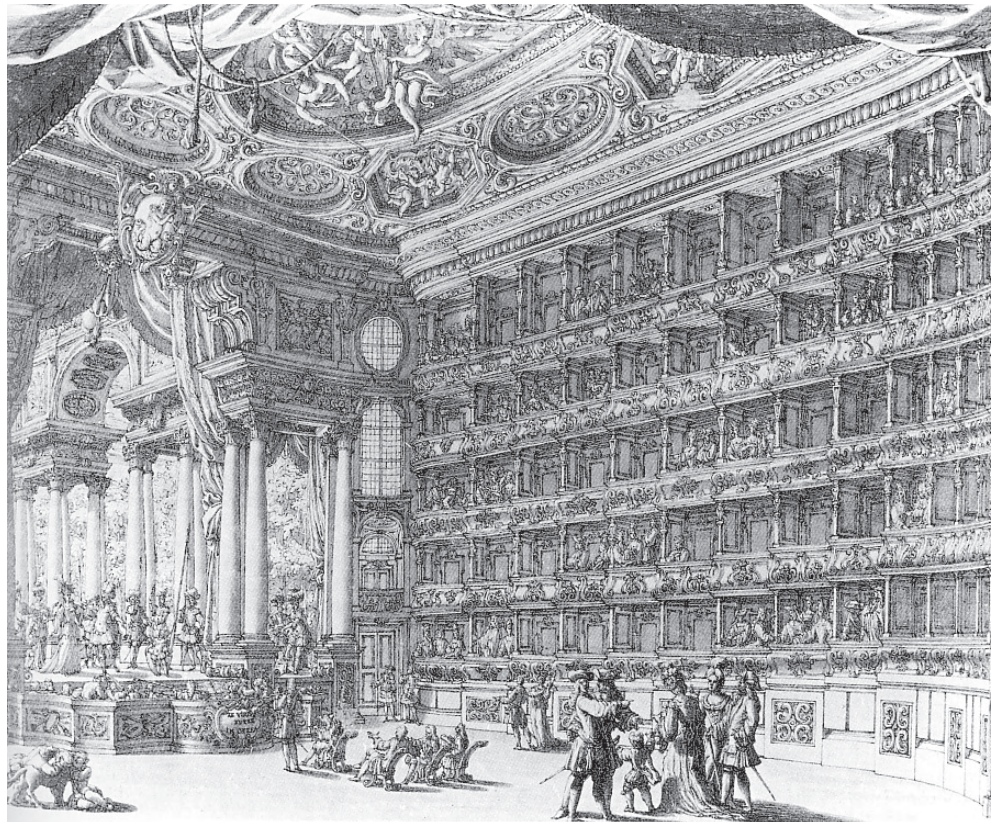
Shortly after the completion of the Imperial opera house in Vienna ('Grosses Hoftheater') Francesco Galli Bibiena was entrusted with the construction of an opera house in Nancy in 1708. The commissioning patron was Duke Leopold Joseph of Lorraine. Only blueprints exist of the theatre which would 30 years later be turned into a military store. The key elements of both theatres in Vienna and Nancy are similar, but the latter lacks trumpeters' loges. Presumably because of the close family ties to the Imperial house there was a need to give due consideration to differences in status, and they will thus have been seen as inappropriate. Their abandonment was compensated for by the insertion of two very elaborate private loges at both ends of the horse-shoe shaped tiers, which were reserved for the 'King's ladies'.



Conclusion: Not comparable, since it no longer exists.

3.c_5.24 *Verona, Teatro Filarmonico, 1715-1731*

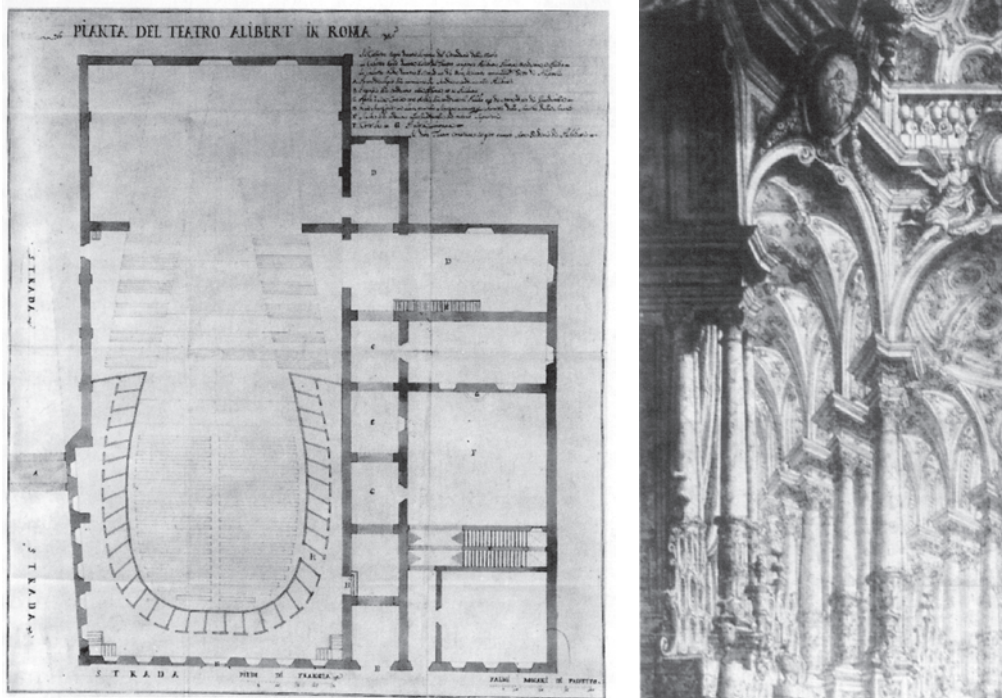
A good ten years after the construction of the Grosses Hoftheater in Vienna, Francesco Galli Bibiena received a commission to build a theatre in the planned shell by Alessandro Pompei for the private Accademia Filarmonica in Verona. It was planned to be considerably larger than that was needed for the purposes of the academy, since the building was meant to be made available for performances to a paying public. The long period of construction can be explained by the lack of funds for the project. The building was constructed as an independent edifice, the portico of which stood in the peristyle court of a museum. The building had no role to play within the urban landscape, since it was erected parallel to a side street and the plot was surrounded by a high wall. A design by Francesco gives an impression of the appearance of the interior. It had five tiers with loges rising upwards and backwards. Even though the proscenium was framed by columns, the decorative forms were kept to a minimum. There was also no central loge projecting forwards. Nonetheless, the complex possessed antechambers of varying kinds (a hall with adjacent small rooms and an intermediate space between it and the loge structure) which corresponded astonishingly with those of the Margravial Opera House. The theatre burnt down in 1749. The reconstructed building dating to 1754 was rebuilt in an altered form and was extensively destroyed in the Second World War. It was rebuilt as a modern theatre.



Conclusion: Not comparable, since the Teatro Filarmonico in Verona burnt down in 1749 and the interior was completely destroyed again in 1945.

3.c_5.25 *Rome, Teatro Alibert (1717-1863)*

In 1717 the spacious Teatro Alibert or Teatro delle Dame was opened in papal Rome. Francesco and his nephew, Antonio Galli Bibiena were involved in its design. Around 1730 a contemporary described it as the most beautiful of the Roman theatres of the time. Today a hotel has been incorporated into the theatre building which burnt down in 1863.

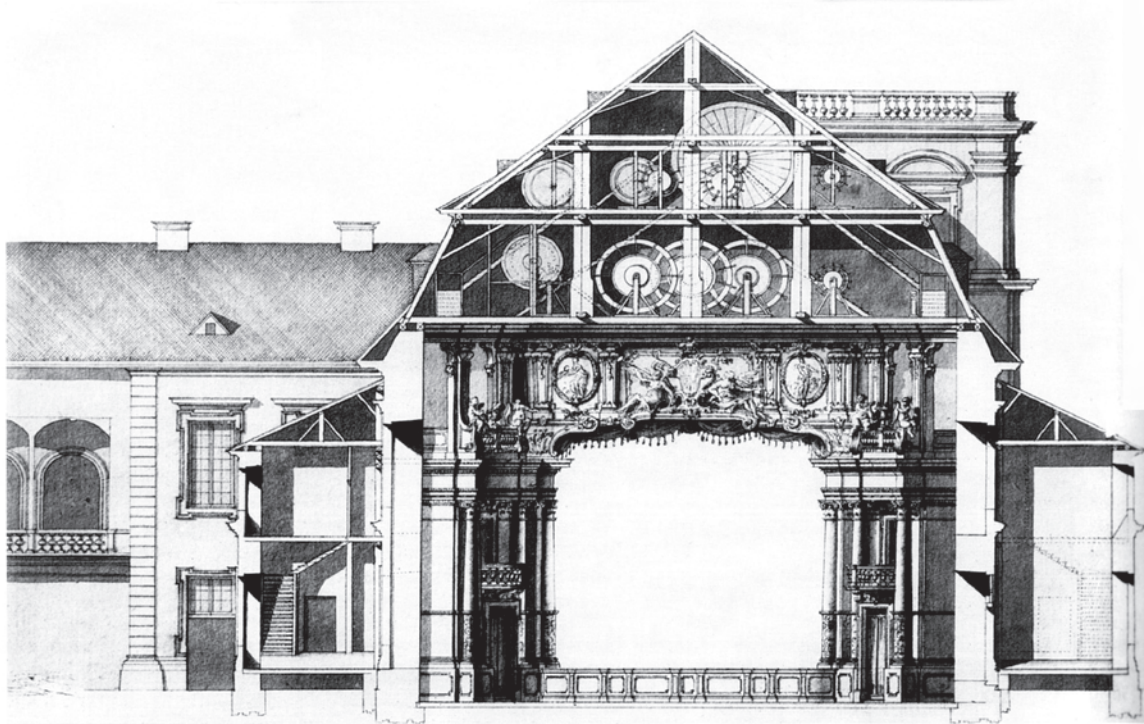


Rome, Teatro Alibert, ground plan (left) and design for decorative programme by Francesco Bibiena (right)

Conclusion: Not comparable, since the Teatro Alibert burnt down completely in 1863.

3.c_5.26 *Mannheim, Opera House, 1737-1741*

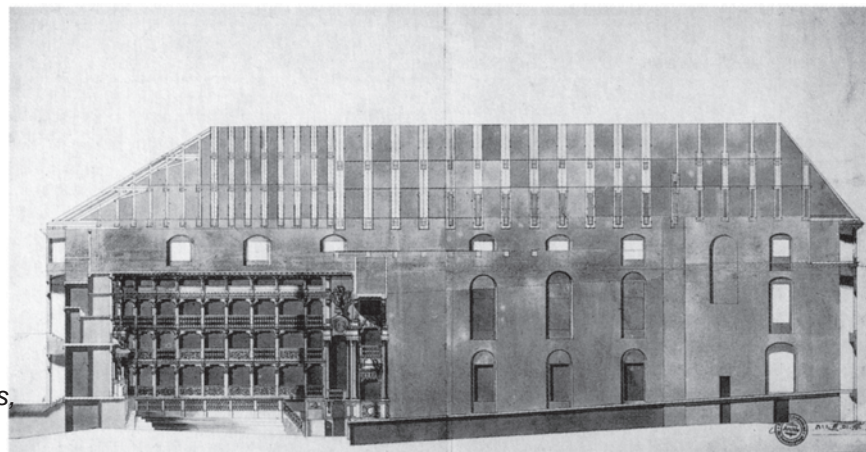
The theatre in Mannheim was built immediately prior to the Margravian Opera House. Here too, a wedding occasioned its construction. Since its destruction in the first War of Coalition in 1795, it is only known to us from plans drawn by Alessandro Galli Bibiena. His brother Giuseppe, nine years his elder, had been commissioned by the Prince Elector Carl Philipp von der Pfalz. The relatively large theatre was incorporated into the Residenz and thus had little external impact. A comparison of styles is interesting. The Mannheim building with the successive overlaying of its architectural elements appears rather more old-fashioned, indeed, wooden and functional in comparison with the elegant and formally very compact appearance of the Margravian Opera House. The respective ages of the brother architects may be the reason for this.



Conclusion: Not comparable, since the Mannheim Opera House no longer existed after its destruction in 1795.

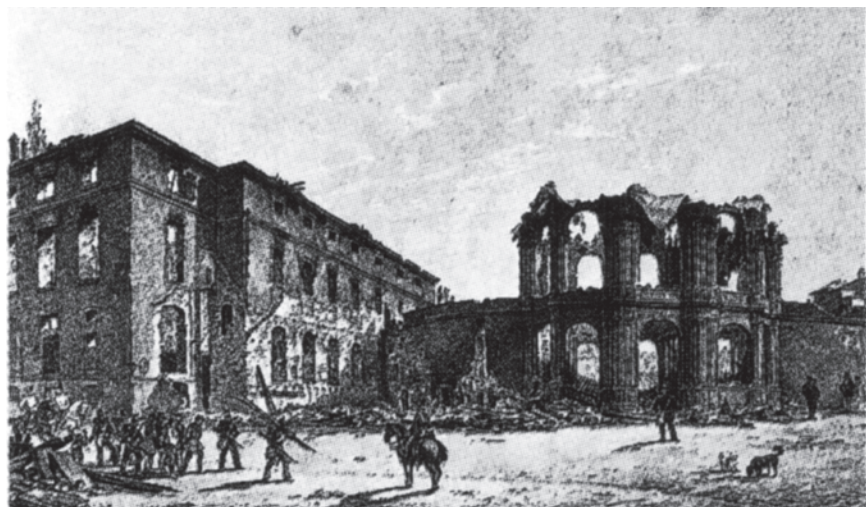
3.c_5.27 *Dresden, Großes Hoftheater am Zwinger, 1748*

In 1748 Giuseppe Galli Bibiena was called to the court of Friedrich August II, Prince Elector of Saxony and King of Poland, in order to rework the theatre at the Zwinger, built in 1719 by Daniel Pöppelmann. The building works were delayed, because Giuseppe first had to work on the commission for the Margravian Opera House in Bayreuth. The alterations made use of the structure as it was and combined it with elements with which Giuseppe was familiar from the Imperial court theatre in Vienna. Whereas, for instance, the raked seating around the stalls was retained, the decoration including that to the court loge was adapted to the form found in the Viennese model. Only now were trumpeters' loges inserted for the first time. The auditorium exhibits little in the way of floral or figural ornamentation according to the plans. Overall the theatre gives a much more subdued impression than the opera house in Bayreuth. The Dresden opera house demonstrates, nonetheless, that the Bayreuth building was not alone in its orientation towards the Imperial court theatre in Vienna. For half a century after its construction, despite its demolition in 1747, this was seen as the model appropriate for the time for an opera house with the greatest claims to ruler self-representation. The building was damaged during the Seven Years' War (1756-63) and it burnt down in 1849.



*Dresden, Grosses Opernhaus
longitudinal section (above)*

*Ruins after the fire of 1849
(below)*

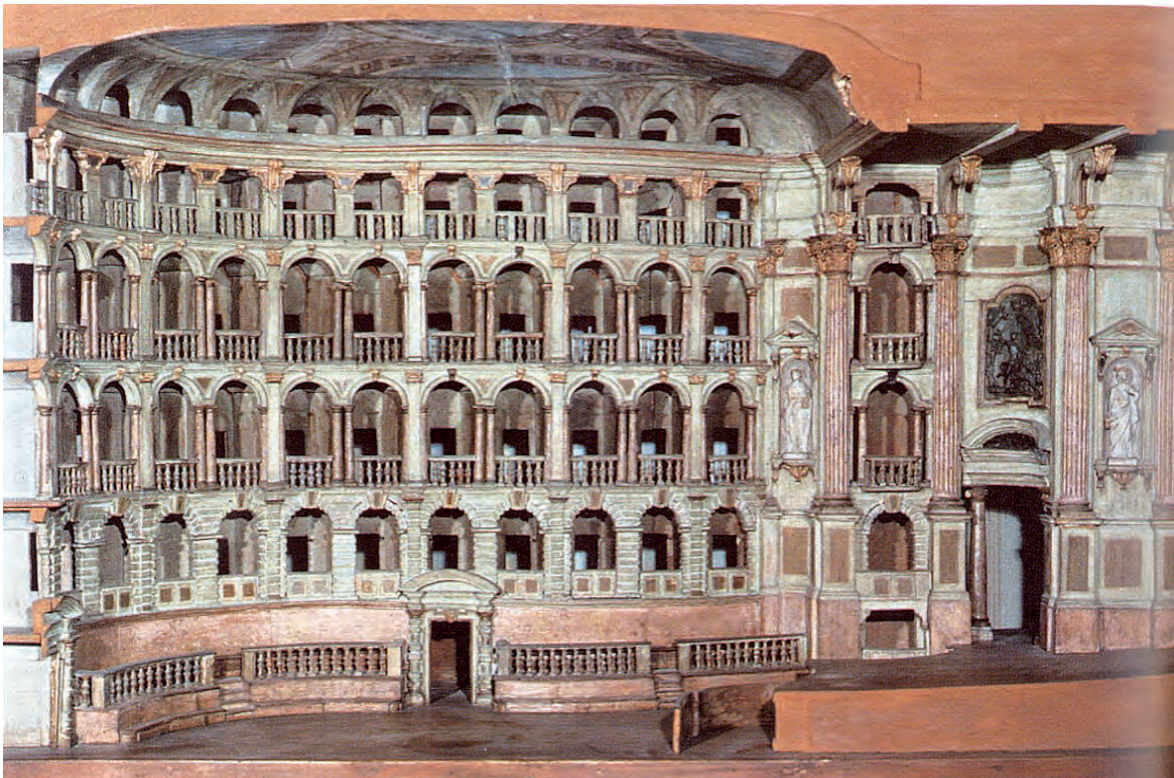


Conclusion: Not comparable, because it no longer exists.

3.c_5.28 ***Bologna, Teatro Comunale (Nuovo Teatro Pubblico), 1755-1763***

Giuseppe Galli Bibiena's brother, Antonio, was commissioned in 1755 by the government of the City of Bologna to erect a new theatre for use by the citizenry, which above all should serve for performances of opera. The interior was constructed in stone – however this badly affected the acoustics. The non-courtly character of the building is demonstrated not only in the unusual dimensions of the auditorium with its four tiers of loges but also in its simplified décor. All of the representative elements, such as the court loge, the trumpeters' loges, the columns and so on, are lacking. Erected a good ten years after the Margravian Opera House, the Teatro Comunale is an exemplar of another world altogether. The theatre was not realised according to the original plans by Antonio, but in a considerably simplified form.

The state of preservation of the theatre today is due to radical alterations and programmes of restoration undertaken in the 19th century and stands in stark contrast with the surviving wooden model. The stage had to be renewed after a fire in 1931.



Surviving wooden model dating from 1756, showing original layout of the interior

Conclusion: Not comparable, due to the modern form of the Teatro Pubblico with its loges, otherwise due to the profound alterations made to Antonio Galli Bibiena's plans during the construction period. The radical alterations in the 19th century greatly altered the theatre's appearance.



Bologna, Teatro Comunale, current state

3.c_5.29 **Mantua, Teatro Scientifico, 1767-1769**

The Teatro Scientifico is part of the World Heritage site, '*Mantua and Sabbioneta*', inscribed into the UNESCO World Heritage list in 2008 (for more information, see Teatro Olimpico, Sabbioneta).

In 1767 the Reale Accademia di Scienze e Belle Lettere – today the Accademia Nazionale Virgiliana – was founded in Mantua with Imperial approval. In the same year, Antonio Galli Bibiena, Giuseppe's brother, was commissioned to build a meeting place for the members. Concerts and lectures were to take place there, although performances of opera were not. To guarantee the financial security of the building project, performances of other kinds were to be permitted and the loges were let out to Mantuan families. In line with the particular usage of the building as a meeting place for a scientific society, Antonio altered the usual scheme in various ways, although the architectonic concept of the loges had been prefigured in Teatro Comunale in Bologna. In particular the building does not possess a real stage with machinery. Instead, the rear side of the podium has a permanent double arcaded backdrop. The podium is lit by daylight. The Teatro Scientifico is the expression of the codified architecture of performance venues. The form of the tiered loge theatre had become the norm to such a degree that it was employed for building types to which it was not really suited. Giuseppe Piermarini's classicising façade was constructed in front of the building in 1775. The illusionistic pierced ceiling was carried out in the 20th century as an allusion to the quadratura painting of the Bibiena family.



Teatro Scientifico, view of the stage

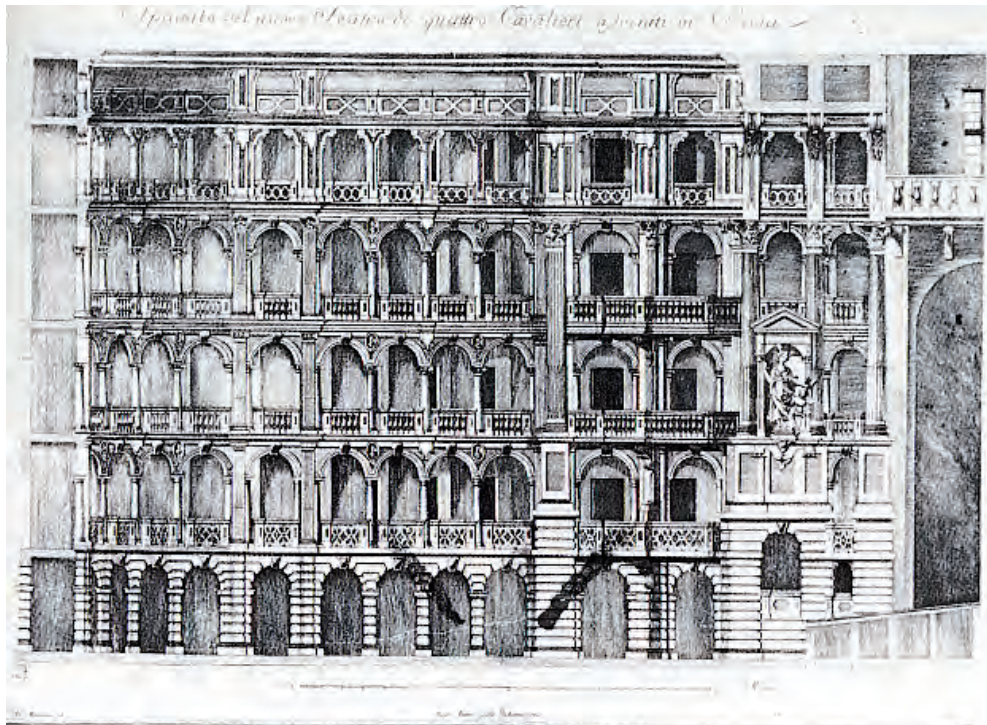


Teatro Scientifico, view of the auditorium

Conclusion: Not comparable, since the Teatro Scientifico is not a theatre building. As a so-called academy theatre, it has a completely different function than an opera house.

3.c_5.30 *Pavia, Teatro dei Quattro Cavalieri (Teatro Fraschini), 1771-1773*

Four nobles from the region had got together to build a commercial theatre in which performances of opera were to take place. Antonio Galli Bibiena was commissioned to undertake the construction. Aside from its smaller size, the Teatro dei Quattro Cavalieri does not differ much in structural terms from the Teatro Comunale in Bologna, which was also built by Antonio. In 1838-1845 the interior was completely reworked, stucco marble added to the surfaces and the oval niches closed. Further alterations took place during the restoration programmes of the 19th and 20th centuries. In 1909 adaptations were made to the ceiling in the auditoriums. The theatre unusually consists almost entirely of plastered masonry.



Pavia, Teatro Fraschini, loge structure, longitudinal section

Conclusion: Not comparable, since the auditorium no longer displays the original Baroque appearance following the radical alterations which took place in the 19th and 20th centuries.



Pavia, Teatro dei Quattro Cavalieri, auditorium, current state

3. Justification for Inscription

3.c_5.31 *Lugo, Teatro Rosso (1758-1760)*

The Teatro Rosso by architects Francesco Petrocchi and Antonio Galli Bibiena had a bell-shaped ground plan in the auditorium, according to surviving blueprints. Far-reaching interventions in 1819 and 1855 fundamentally altered the theatre. Remarkably, parts of the stage machinery still survive.



Lugo, Teatro Rosso, loge structure and proscenium arch (above) in its current state.

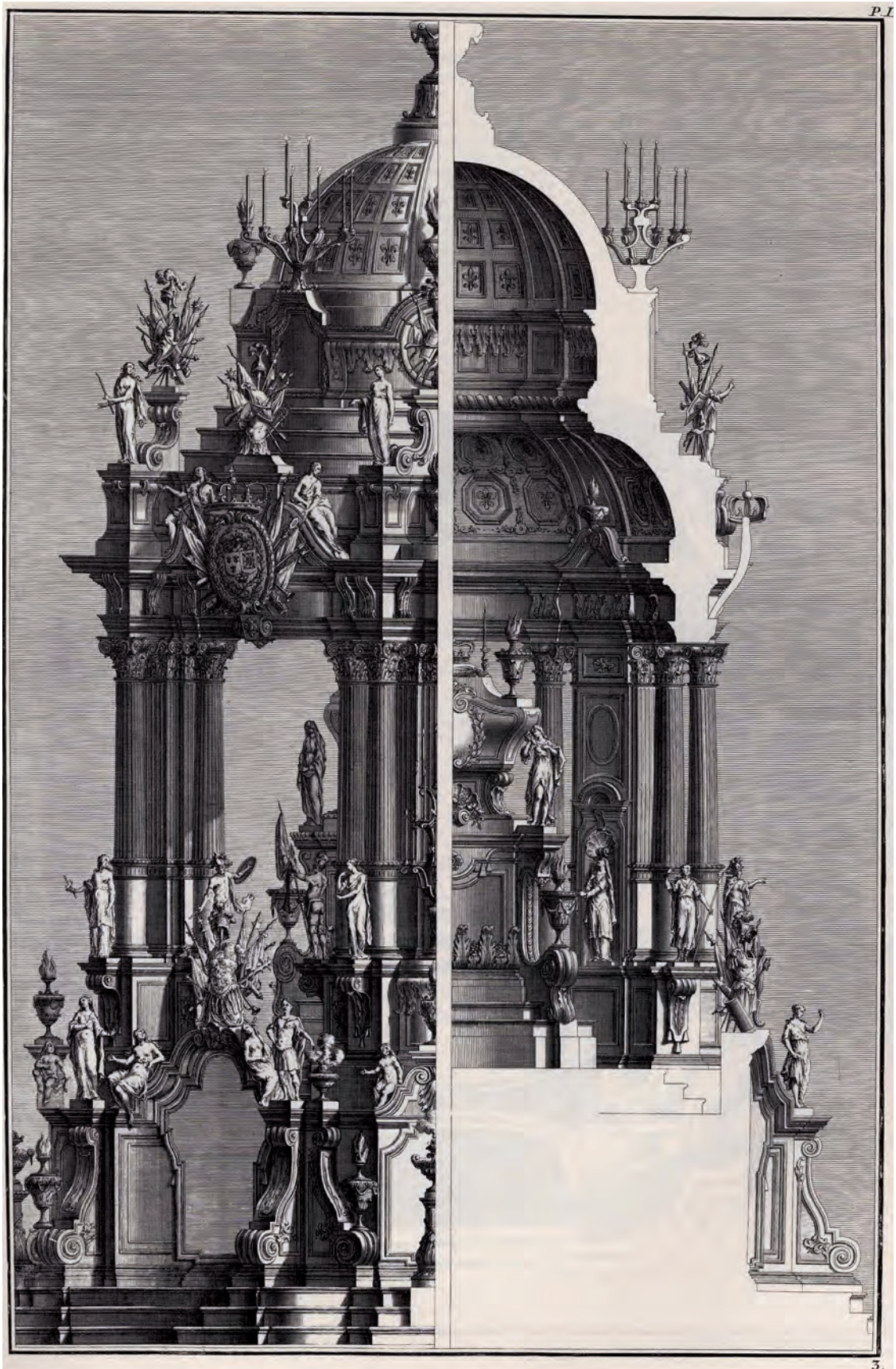
Conclusion: Not comparable, since it has lost the Baroque appearance marked by Antonio Galli Bibiena due to fundamental alterations in the 19th century.

3. Justification for Inscription



Ephemeral ceremonial decorative design by Simon Felice Delino at the church of Trinità dei Monti and the 'Spanish Steps' on 20th April 1687 in honour of King Louis XIV.

3. Justification for Inscription



Drawing of ceremonial scenery designed by the Galli Bibienas



Detail in the Auditorium of the Margravial Opera House, Bayreuth

In the unique state of preservation of its loge structure, the Margravial Opera House in Bayreuth offers us exceptional insight into the art of staged ceremonial architecture of the 18th century. Nowhere else can provide such an authentic experience of these transient scenic works of art.

3. Justification for Inscription



*"How build a playhouse, can'st thou tell?"
Indeed I know it but too well:
Inflammable things together raise,
And soon thou'd have them all ablaze.*

Johann Wolfgang Goethe

3.c_7 Important theatres of the 18th century destroyed by fire or subject to radical alterations due to fire damage

Of the over 850 theatre and opera fires to date, the following opera houses dating from the 18th century have been affected (selection):

Opera building	Date of construction	Date of destruction by fire
Teatro Ducale, Milan (later Teatro della Scala)	1600	1776+1943
Schouwburg, Amsterdam	1638	1772
Salle des Machines, Tuileries, Paris (well-known for its stage machinery)	1659	1871
Grand Opéra, Palais Royal, Paris	1673	1763, 1781
Queen's Theatre, London	1705	1789
Kärntnertheater, Vienna	1709	1761
Teatro Alibert, Rome	1717	1863
Großes Opernhaus am Zwinger, Dresden	1719	1849
Theatre Royal Covent Garden, London	1732	1808
Palace Theatre Georgsaal, Munich Residenz	1740	1750
Teatro Regio, Turin	1740	1936
San Carlo, Naples (then the largest opera house in the world)	1740	1765+1816
Royal Opera House, Berlin	1742	1843
Teatro del Principe, Madrid	1745	1802
Mingotti-Theatre, Dresden	1746	1748
Opera House, Rio de Janeiro	?	1747
Theatre, Laibach	1764	1887
Theatre Royal, Glasgow	1764	1829

3. Justification for Inscription



*Fire at the Schouwburg in Amsterdam
1772*

*Fire at the Mingotti Theatre in
Dresden 1748*



*Design dated 1779 for the Teatro alla Scala in Milan
after the fire of 1776 (above).*

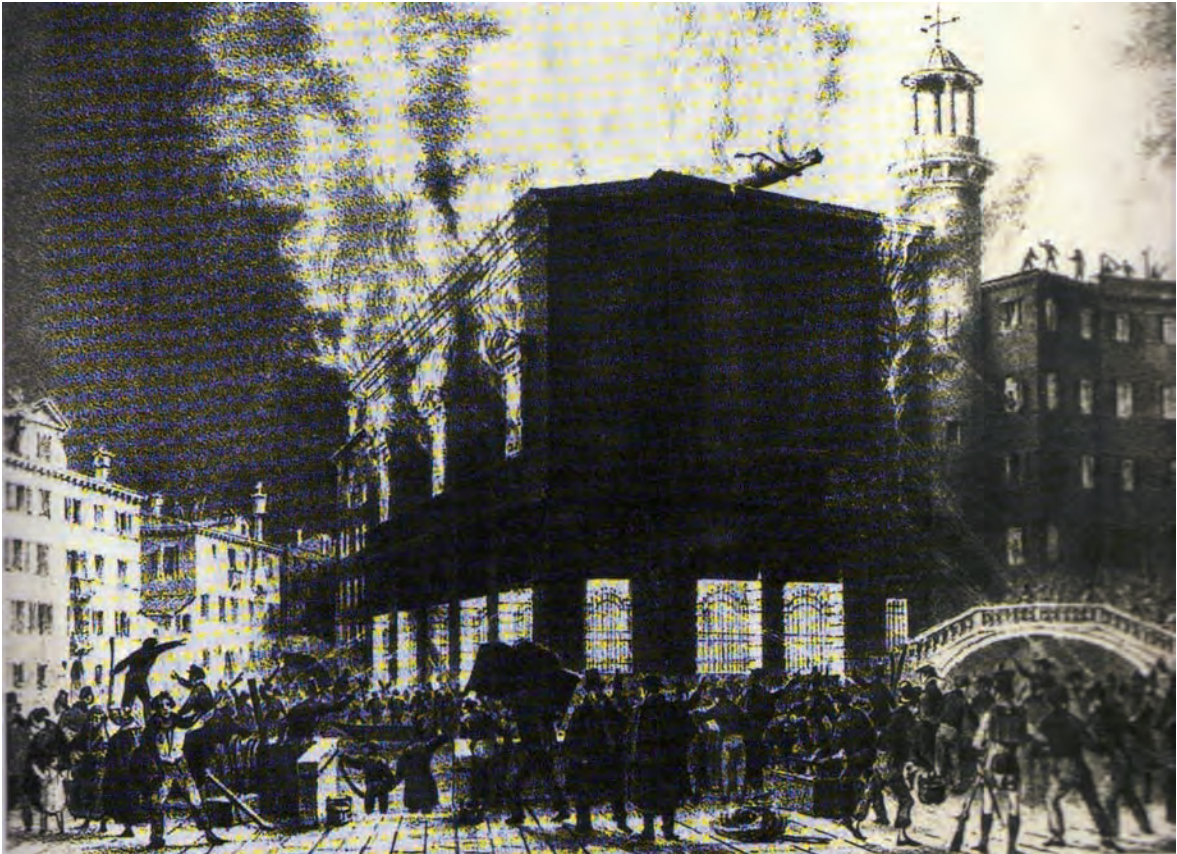
Dresden, fire at the Grosses Opernhaus 1849 (below)



3. Justification for Inscription

Opera building	Date of construction	Date of destruction by fire
Teatro, Treviso	1766	1868
Old Theatre, Southampton	1766	1884
Théâtre de la Place Neuve, Geneva	1766	1768
La Fenice (originally Teatro San Benedetto), Venice	1792	1774+1836+1996
Ambigu Comique, Paris	1769	1827
Adelphi Theatre, Edinburgh	1769	1853
Ständisches Theatre, Graz	1776	1823
Théâtre des Artes, Rouen	1776	1876
The Theatre, Limerick	1776	1819
Théâtre du Lycée, Bourdeaux	1779	1803
Kleines Hoftheater, Stuttgart	1780	1802
Théâtre, Brest	1780	1866
Petrowsky Theatre, Moscow since 1825 Bolschoi-Theatre	1780	1805+1853
Odéon-Théâtre, Paris	1782	1799
Théâtre Royal Italien, Paris	1783	1838
Playhouse, Altona	1783	1806
New Theatre, St. Petersburg	1784	1811
Court Theatre, Donaueschingen	1786	1850
Théâtre Français, Salle Richelieu	1786	1900
City Theatre, Brünn	1787	1870
Court Theatre, Schwerin	1788	1831
Théâtre, Le Havre	1790	1810

3. Justification for Inscription



La Fenice, Venice, opera fires of 1836 (above) and 1996 (below)

Opera building	Date of construction	Date of destruction by fire
Grand, Théâtre, Montpellier	1790	1881
Her Majesty's, London	1791	1867
Garrick Theatre, London	1792	1802
Théâtre de Vaudeville, Paris	1792	1838
Drury Lane Theatre Royal, London	1794	1809
English Opera House (Lyceum), London	1794	1830
Astley's Amphitheatre, London	1795	1803
Court Theatre, Dessau	1798	1855
Court Theatre, Weimar	1798	1825
German Theatre, St. Petersburg	1799	1806

World-famous opera houses, such as San Carlo in Naples, Covent Garden in London and La Fenice in Venice have been destroyed in part by several devastating fires and each has been reinstated according to the tastes of the time. The most famous Opera House worldwide is probably La Scala in Milan (1778), which was the victim of a bombardment in 1943. Magnificent theatre complexes with several performance venues, such as the one in Dresden, were destroyed by 1945 at the latest, if they had not already been altered by fire or reworkings.

3. Justification for Inscription



„... un`opera che ha avuto la fortuna di giungere quasi intatta fino a noi: l'Opernhaus di Bayreuth...”
Deanna Lenzi, 1992

3.d Integrity and/or Authenticity

Integrity

„[of the] Bayreuth Theatre, which, to this day, has been maintained in exquisite condition with minimal modifications [...], it is authentic Italian baroque through and through, created by a world-acclaimed, much-celebrated Italian who was not afraid to express his talent [...].

(Hammitzsch, 1906)

As one of the first scholarly investigations on the theatre architecture of the Early Modern period has emphasised, in comparison with other examples from the Baroque period the Margravial Opera House is distinguished by its unusually good state of preservation. Despite necessary alterations to the stage area in line with the modern theatre business, its urban context and interior arrangement, as well as the fabric of the loge structure still correspond to the conditions pertaining at the time of its construction. The following statements on its integrity are based on the evaluation of all surviving building documentation and, as regards the fabric of the loge structure, conservation reports.

The Margravial Opera House owes its current state of preservation not least to the early influence of the Bavarian monument preservation authorities. After the First World War the question arose as to whether the Margravial Opera House, then in the ownership of the City of Bayreuth, should be used as a theatre for the city or should remain in state hands as a built monument. It was then that the state decided in principle that it should be a monument. The Margravial Opera House was assigned in 1935 to a specialist authority, the Bavarian Department for State-owned Palaces, Gardens and Lakes and subjected to a programme of restoration, which aimed at reinstating its historic condition as far as was possible. The option of turning the Opera House completely into a museum was decided against and performances continued to be held; the sole concession made to its occasional use was the installation of an electric heating system. The conflict of interests between its 'retention as a monument' and its 'use as a theatre' re-emerged after the Second World War. The tradition of continuing to use historic sites for cultural events took precedence for several decades. While the loge structure and foyer rooms were cared for from 1935 according to conservation principles, increased use of the building and modifications to accommodate the demands of a modern performance venue prevailed from 1960 onwards. The associated renewal of the stage equipment led to the loss of the last few examples of machinery dating from the 18th and 19th centuries. The necessary installation of a heating system and the usage that followed the alterations caused dust problems and damage to the decorative programme, which will be remedied in the course of the general restoration programme starting in 2010.

Building and surroundings

After its completion in around 1750, the Margravian Opera House was not radically altered and thus its original size and capacity remain unchanged. (Minor alterations to the roof of the foyer building were reversed in 1935.) The façade on the Opernstrasse remains in its original setting within the 18th-century streetscape and its immediate surroundings also sit within the urban context as it was at the time of the construction of the Opera House. The early 20th-century fountain set opposite the façade takes this into consideration and harmonises well with the ensemble. Since the Old City of Bayreuth represents an ensemble as determined by monument preservation law, there is no question of future interventions being allowed to alter the urban landscape.

Exterior

The façade of the Margravian Opera House retains its original appearance with the exception of the doors in the side bays which had to be inserted as emergency exits in place of windows in 1887. Nonetheless, they do not disturb the overall appearance of the façade. Due to the nature of the material employed (sandstone), the extremely weathered sculptural figures on the attic storey balustrade were replaced for safety reasons by high quality sculptural copies and/or casts in 1936 and around 1959/60. (Today the originals are displayed within a museum context in Bayreuth and Sanspareil.)

The side elevations of the Margravian Opera House retain their original appearance. There has been little stone replacement to the building as a whole, with the result that the surface of the stone is almost completely original. The stage door and the ramp leading up to it on the rear elevation have been retained. Also original is the powerful roof construction with its astonishing 25-metre clear span – in itself an 18th-century masterpiece of the carpenter's art.

Foyer building, stairways and corridors

While the walls of the foyer building remain in their original condition, interior spaces have been altered. Cloakrooms and toilets were built around the edges of the ground floor. The two-storey hall on the main floor, according to documents, originally ranged over two floors (it is hoped that this can be returned to its original form, although this will be dependent on the results of closer inspection during the course of restoration). In place of the small side room, a flight of stone steps was inserted in 1887 as an emergency exit in case of fire. For the same reason the original main flight of wooden stairs in the foyer was removed in 1935. The stairs demolished in error in 1935 between the Court Loge and the hall have been reinstated. The corridors around the loge structure retain their original appearance and have only been subject to the installation of electricity.

Loge structure

The wooden loge structure in the Margravial Opera House as a whole exists almost in its original state. Despite its ephemeral means of construction, this fragile structure made from wood and canvas has been retained to date in an amazing state of preservation. All wooden elements (with the exception of minor repairs to the stalls) are original, as is the painted canvas wall covering. The figural decoration and stucco sculpture have not been altered to date.

The painted surface of the auditorium of the Margravial Opera House is to a large extent as it was in the 18th century. Investigations prior to the proposed programme of restoration to the loge seating demonstrate that the ageing original colouration is clearly identifiable and is in a perfect state of preservation in hard-to-access and protected areas. 90% of the Baroque painting has been retained. Later retouching and overpainting will need to be removed and, in certain cases, replaced during the course of planned restoration for technical reasons (friction).

The proscenium arch and the stalls seating retain their original painted marbling effects (differing structures and colours). The columns belonging to the loges are painted in a light green, malachite-like earth pigment. The expanse of the auditorium stalls seating rising from row to row has a very striking painterly appearance achieved by the use of blue pigment (smalt) with gold highlights (bronze on mordant support). The combination of smalt and 'gold' came into its own in terms of light effects when the room was lit with hundreds of candles. Findings established to date confirm the reliability of a large image of the interior, produced by Gustav Bauernfeind around 1879 in the commission of King Ludwig II. It is possible to return to the original character of the painting with due consideration being given to the effects of ageing.



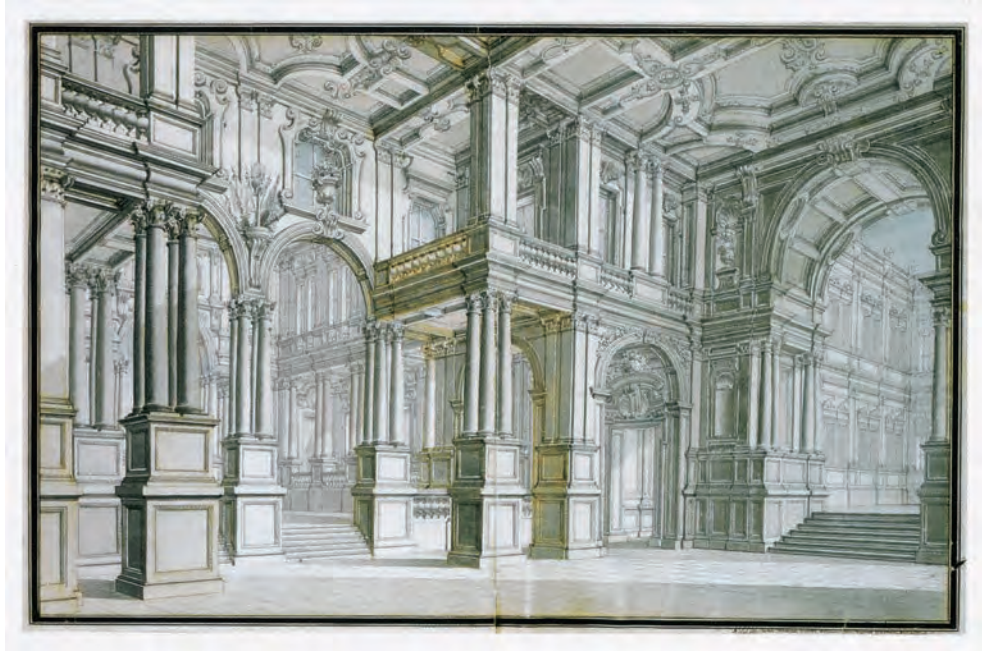
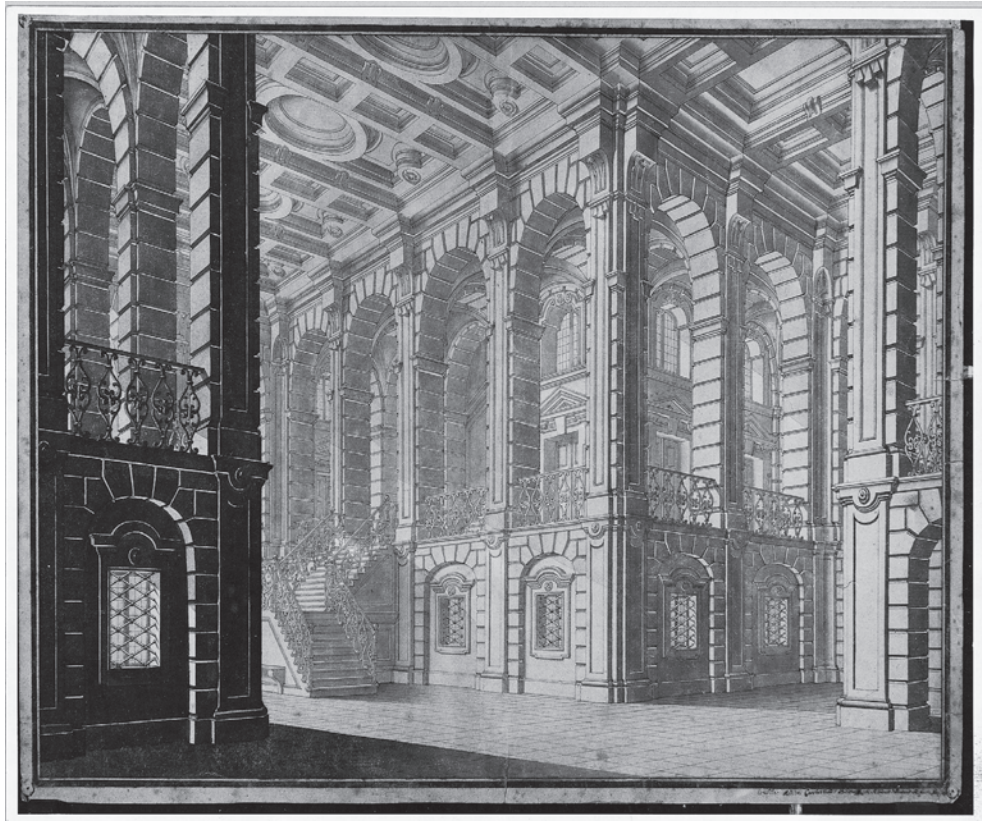
Stage

The stage opening, which was originally approximately 14 x 10 m in size, was reduced in the 19th century and then finally in 1936 for performance and fire safety reasons. The orchestra pit, proscenium and stage floor had already been altered several times over. The size of the proscenium arch still allows one even today to get an idea of the original overwhelming impression of the spatial unity of the stage and loge seating areas, to which could be added the view up into the original roof beam structure. In the course of the planned restoration programme, an attempt will be made to reinstate the original size of the stage opening, the original form of the proscenium stage and, if possible, the orchestra pit.

As already mentioned, the stage machinery belonging to the Margravian Opera House was completely renewed from about 1960. Available documentation indicates, however, that the machinery of the Galli Bibienas had been renewed as part of the theatre business as early as in the late 18th century and was again repeatedly altered in the 19th century. The original stage sets disappeared as early as the start of the 19th century (although some designs for, and fragments of, backdrops probably dating to the 19th century still exist). During the restorations of 1935, backdrops for a play were painted based on one of the designs, albeit for the smaller stage opening.

The Margravian Opera House ranks among the largest and most regularly used opera houses in terms of these technical changes. None of them has retained in their entirety the original stage machinery or set designs. Due to wear and tear, changes in fashion and not least for safety reasons, stage equipment in regularly used opera houses has to be renewed more frequently than in smaller and at times overlooked ones. Baroque stage machinery has only survived in small theatres. The loss of the stage machinery at the Margravian Opera House is thus a natural consequence of the cultural tradition of the running of theatres in historic performance venues and should not be seen as a fundamental loss of the site's authenticity.

Intensive research on the historic stage machinery and treatises on such machinery, in combination with findings on site, demonstrate that the Baroque stage machinery in Bayreuth could in principle be reconstructed, which would not have been possible had the loge structure, the Bibiena masterpiece, been lost.



Two drawings of model stage sets by Carlo Gallo Bibiena for performances at the Bayreuth Opera House (below, Semiramide)

Authenticity

The Margravian Opera House fulfils the four criteria for authenticity as they appear in the Operational Guidelines (§ 24.b.1) 'authenticity of design, material, workmanship or setting'. In addition, it fulfils the requirement, only mentioned later, for 'authenticity of function' [H. Cleere, 'The Evaluation of Authenticity', in: Nara Conference on Authenticity. Proceedings, Paris 1995, p. 65], in that it even today serves as a musical theatre in line with its original purpose, and thus may be experienced as it was originally intended to be.

The Margravian Opera House's state of preservation was described in the section on 'Integrity'. There it was demonstrated that, with the exception of relatively few alterations, a large part of the building and the decorative programme of the loge theatre has remained unchanged and survives in that form. Later alterations occurred primarily as a result of conforming to public regulations relating to fire safety in public buildings and due to usage requirements of the Margravian Opera House in line with changes in contemporary notions. None of the more recent alterations can claim artistic or historical value in itself, or to have added another independent or important facet to the Baroque building and its décor. The large-scale restoration, which took place in 1935, was already carried out according to conservation standards and made an attempt to restore them to their original state by means of the removal of later irrelevant accretions. The Margravian Opera House thus represents, despite the limitations of the stage area, a highly unified and authentic work of the Baroque period.

The retention of the original fabric is the most important objective of the programme of restorations planned to start in 2010 at the Margravian Opera House. The existing fabric will be safeguarded to the highest professional standards and at great expense, and potential threats will be minimised (ageing electrical systems). The installation of new safety and stage machinery systems will be carried out in as conservation-sensitive a manner as possible in consultation with specialists. The reinstatement of the original stage opening (which is possible on the basis of documentation and structural findings), the proscenium stage and the hall in the foyer building are equally under consideration, as are usage appropriate to a historic monument and the museological presentation of its history.

At the same time, we are conscious of the fact that the Margravian Opera House can only be experienced in an authentic way when the historic space, historic acoustics and historic performance methods are brought together, and thus that use for performances is part of the authenticity of the building. The performance of historic music and historic music theatre must continue to be possible. Principles must be created to govern limited, sensitive usage that would continue its cultural tradition, but that would only minimally impact upon its sensitive surface fabric.

As a uniquely preserved, colourfully decorated ceremonial space from the Baroque period, the Margravian Opera House conveys in its extraordinary authenticity the courtly theatrical and ceremonial culture of the 18th century, which otherwise can only be reconstructed by means of written and visual sources. The original acoustics of a wooden opera house can only be experienced here. From an artistic and an exemplary standpoint, the Margravian Opera House today is the most important surviving opera house and the most important testimony in Europe to a lost cultural form, which ranks in terms of its supraregional significance as one of the key phenomena of the historical epoch as a whole.



Historical performance at the Margravian Opera House



"With a purity that is rare, the interior has retained something of the spirit of the time of its construction."

Cornelius Gurlitt, 1887

4. State of Conservation and factors affecting the property

4.a Present state of conservation

The Margravia Opera House is at present in a very good overall state of conservation, due to continual upkeep by the Palaces Department which has care of it. All parts of the building are well protected against the effects of the weather. The roof covering has been renovated and sealed on numerous occasions. It is maintained in a fully functional condition by means of continual repairs. The figures on the balustrade of the attic storey are sculptural copies of high quality or casts of still extant original sculpture in sandstone which has been damaged by weathering. Measures against rain and pigeon damage protect the sandstone surfaces of all elements of the façades.

The façades are unchanged from the time of the building's construction. The main façade has been preserved in its original state, apart from some minor alterations (side doors). The side façades, which were not visible originally, and the rear elevation are built in roughly worked blocks of sandstone. Thanks to constant cleaning and restoration work on the sandstone, the building's sculptural decoration and the windows, the façades are overall very well preserved.

The foyer, anterooms and stage are in a state of good repair; all structural and fire protection systems conform to the regulatory requirements currently in force.

The wooden loge with its decorative interior ornamentation is in an exceptionally good, and original, state of conservation. There are large expanses of original painted surfaces, surviving in an almost unaltered condition. Aside from minor retouching and reworkings dating from 1935/36 and residue from the wood preservative treatment applied in 1961, the painting is intact. The ageing original colouration is still clearly legible and is in almost perfect condition in difficult-to-access and protected areas. Relatively few patches of loose paint layers are detectable in the untouched painted surfaces dating from the 18th century.

A programme of extensive safeguarding and restoration measures to the fabric of the loge is planned for 2010-2014. In 2009 a test panel was used in order to determine the measures to be undertaken. The conclusion drawn from these investigations was that:

“Large expanses of the 18th-century painting are very well preserved. The first trials demonstrate that it is possible to restore the character of the original painting allowing for the 260-year old ageing process.”

(Conservator, Martin Hess, Munich 2009)

4. State of Conservation and factors affecting the Property

Conservation measures necessary include the stabilisation of the loose layers of paint, the removal of retouching and overpainting, and the cleaning of the surface, in association with the removal of the residue of the wood preservation treatment of 1961. It is primarily a question of preserving the largely untouched, surviving painting of 1748, which will be safeguarded, cleaned of the accumulation of pollutants of the past centuries and restored to its original appearance. The attached condition report by conservator, Martin Hess (see illustrated book, Chapter 4) contains a comprehensive account of the findings of the investigation and the treatment proposal.

Measures taken to date

Aside from on-going maintenance works, the Margravian Opera House has twice been the subject of structural interventions of an extensive nature, in 1935/36 and 1961/62. The former was intended to restore the building to its presumed original character with the aim of using it as a museum. The measures taken in the '60s aimed at improving the opera house's suitability for use, for which reason an air conditioning system was installed in 1970-71. A more extensive programme to conserve and consolidate the Loge took place for the last time between 1977 and 1981.

Restoration and structural interventions during the last hundred years at the Margravian Opera House:

Year	Measures taken
1910	Opera House connected to the city's power supply
1911	Electrical installations in the area of the stage
1913	Replacement of the gas lighting
1915	Electrical lighting in the fly tower
1919	Installation of electrical lighting in the orchestra pit and the passageways, and of chandeliers
1923	Plastering work in the stairwells
1921-1923	Repairs to roof, maintenance of chimneys
1924	Dry rot treatment to the roof
1924-1925	Installation of sewage system and flush toilets
1925	Radiator heating system in the ladies' cloakroom
1927	Re-roofing work to south side of the building
1929	Letting-in of doors under the Trumpeters' Loges, waterproofing of the curtains
1930	Removal of the sculptural figures from the attic storey after extensive condition survey
1930-1931	Renovation works to the water supply system
1934	Repairs to the roofing

4. State of Conservation and factors affecting the Property

Year	Measures taken
1935-1936	Erection of new sculptural figures on the attic storey, renovation of the roof at the front of the building, removal of chimneys, renovation of the floors on the ground floor, demolition of the linking bridge between the Court Loge and the Mezzanine Hall, comprehensive restoration of the Loge, retouching and minor reworking of the painting, additional gilding work, construction of a heavy fire wall between the stage and auditorium, long-term reduction of the stage opening, partial reduction of the stage rigging, reinstating of the orchestra pit and construction of proscenium steps. Still only museum use envisaged.
1936	Electric heating
1945	Repairs to the roof, woodworm treatment
1946-1947	Woodworm treatment to floors and stairwell
1948	Work to leaks in roof
1953	Protective treatment to wood in the Loge with use of impregnating agent
1956	Installation of a heating system
1959	Removal of the last original sculptural figures from the attic storey and their replacement with figures in artificial stone.
1961	Construction of a new lighting control system, new scenery hoists, modernising of the stage floor, new lighting bridges, removal of the remaining historical stage rigging, comprehensive programme of treatment against wood pests
1962	Construction of a suspended ceiling in the roof space of the stage area
1962-63	Removal of the wooden stairs in the stage area for reasons of fire prevention and construction of solid steps
1965	Demolition of extensions to the side of the Opera House, renovation of the Redoutenhaus
1965	Renovation work to the roof
1966-1967	Repairs to the façade
1970	Reconstruction of the flight of stairs linking the Court Loge and the foyer
1970-1971	Installation of an air conditioning and ventilation system, new artists' changing rooms and steps in the stage area
1973-74	Redesign of the foyer, the box office area, audience cloakrooms; new flooring for the stalls, restoration of the Loge doors, installation of air inlets

4. State of Conservation and factors affecting the Property

Year	Measures taken
1977	Stabilising the stage architrave, construction of a lighting bridge
1977-81	Restoration of the Loge including decorative work and painting
1980	Installation of sensors for environment control
1992	Conservation work to the façade
Bis 1996	Stabilising and dusting work to the auditorium
1997-1999	Upgrading of the air conditioning system

Future measures planned

The Bavarian Palaces Department is preparing to comprehensively restore the Margravian Opera House in collaboration with outside specialists. In 2008 the Palaces Department started working on planning application for its renovation and restoration, which is currently being agreed with the State Building Authorities in Bayreuth. Key goals of the works planned for the years 2010-2014 are:

- structural repairs to the Opera House
- restoration of the historical auditorium
- improvements to the conservation conditions
- maintenance of the technical aspects of the building

In view of conservation limitations, this is based on proposed conservation-sensitive usage, characterised by a reduction in the events programme, and an increase in museum usage with improved facilities for educational presentation.

By way of preparation for the measures to be undertaken, preliminary conservation investigations were carried out, as were damage mapping, scientific investigations and an assessment of requirements, and technical and safety reports were produced. Based on these, plans have been produced for a conservation-sensitive usage of the building (museum plan, events plan), for an optimal conservation and restoration programme, for stabilising the environment to preserve the building fabric (temperature control and ventilation plans) and for efficient technical facilities (electrical, lighting and stage technology plans), as well as for fire prevention.

Guidelines for measures to be undertaken were laid out in the planning application as follows:

- The structural restoration of the Opera House is a precondition for safeguarding and ensuring the stability of the building and its interior decoration. For this reason the structure is to be secured in respect of statics, weathertightness and fire safety.
- A key element of the programme of measures is the retention and/or reinstatement of the unified, original spatial effect of the historical auditorium and view of the stage. For this reason the stabilising and additional restoration of the spatial shell, assuring the retention of the original fabric, are of the highest priority. The removal of disfiguring accretions and alterations dating from the 1930s seems necessary.
- Of equal importance is the long-term improvement of conservation conditions. A decrease in events usage is thus particularly to be sought. The unstable environment needs to be stabilised on a long-term basis by means of conservation-sensitive structural or technical interventions, such as moderate air-conditioning. The effects and efficacy of all structural interventions and technical systems will be thoroughly investigated and evaluated.
- A conservation-sensitive events policy is especially important for the vibrant promotion of the Margravial Opera House. For this purpose the antiquated technical systems of the building in general, the stage and environmental control largely all need to be removed and replaced by new, sensitive technical systems. All of these systems will be required to meet conservation standards and to be subordinate to the demands associated with the retention of the original fabric of the building and its interior decor.

Key to the repairs and restoration planned for the Margravial Opera House between 2010 and 2014 are a comprehensive conservation plan and a complete plan for restoration and sustainable use.

During the process of fine-tuning the World Heritage application, the Bavarian Palaces Department has been in contact with representatives of ICOMOS-Germany. The planned structural measures and renovation to the Margravial Opera House have been jointly debated in various discussions and consultative meetings. The consultation process will continue during the programme of restoration.

4.b Factors affecting the property

i) *Development Pressure (e.g., encroachment, adaptation, agriculture, mining)*

The Margravian Opera House is owned by the Free State of Bavaria and is in the care of the Bavarian Palaces Department. The Opera House and the surrounding areas are listed as an ensemble under Bavarian Cultural Heritage Preservation law. All of the structural interventions and alterations affecting the listed property are subject to group listing under cultural heritage preservation law and thus require conservation area consent. This also applies to the change of use of existing buildings. To the north and east of the Opera House, land lying outside of the area covered by the group listing is protected by an extensive buffer zone, mutually agreed upon with the city of Bayreuth [also see the protected area specified in the Management Plan]. Any urban development in the immediate surroundings of the Opera House will be debated in the steering group for prospective World Heritage status set up in 2009 and consultation will be sought from its members, representatives of the Palaces Department, the City of Bayreuth and the Bavarian Antiquities and Monuments Office.

Although the Margravian Opera House has nothing to fear from the effects of economic development, the extensive buffer zone and direct consultation with the City of Bayreuth ensure the safety of the surroundings of the nominated property.

ii) *Environmental pressures (e.g., pollution, climate change, desertification)*

The Margravian Opera House is subject to the usual pressures from air pollution. Due to the pedestrian areas and limited vehicular traffic in the direct surroundings, the effects of vehicular pollution are negligible. There are traces of the usual effects of precipitation and temperature changes on the sandstone surfaces of the building, particularly around the entrance portal. Overall there are no particularly noticeable adverse effects on the building due to environmental pressures.

- iii) *Natural disaster and risk preparedness (earthquakes, floods, fire, etc.)*
- There is no known threat of earthquakes in the Bayreuth area. The nearest river, the Red Main, does not present any risk of flooding for the Opera House, due to its size, and canalisation offers sufficient protection at high water. An annual lightning protection test is certified by the Technical Inspection Association (TÜV).
- The Bavarian Palaces Department has produced its own general fire protection regulations for the objects in its care (version 2006), which serve to protect people and the building. Furthermore, the Margravial Opera House is checked regularly by independent experts. The Bayreuth state building authorities are also responsible for building control in respect of fire regulations, and regularly carry out fire safety inspections. At present the Opera House has a smoke alarm system and fire extinguishers fitted.
- Numerous opera house fires in the 19th century prompted early (from 1881 onwards) fire assessments of the Margravial Opera House, which ultimately lead to the construction of a firewall between the Loge and the stage space in 1936.
- For the purposes of the proposed building measures the Bavarian state building authorities have commissioned an external engineering company specialising in fire protection (hhp berlin) to produce a comprehensive conservation-sensitive fire protection plan for the historic building, which would assess its current state and propose further measures for the improvement of fire protection and the safety of users.
- iv) *Visitors/tourism pressures*
- Usage and its effects on the Margravial Opera House can be divided into two key groups: 1. tourist **visits** to the Opera House and 2. its use as a **venue for events**.
1. The effects of the visitor trade
- Visitors are lead solely into the stalls area of the Loge; all other areas of the Opera House (stage, the circle, attic) are only accessible as part of special tours. There is a ban on smoking throughout the Opera House. In the areas accessible to visitors damage to the carvings or wall surfaces is limited. The continuous environmental controls and a sufficient number of supervisory staff permit a quick reaction to 'overuse' and ensure the best possible conservation of the fabric of the building.

2. The effects of events

As part of a colloquium with speakers including renowned curators of monuments, organised in 1996 by the Bavarian Palaces Department, the subject of environmental problems stemming from events at different times of the year was discussed. The most important findings were that usage in winter had damaging effects on the wooden architecture and its decorative elements due to the heating of the Loge and fly tower. The large environmental differentials in combination with changing humidity values caused damage to the Loge. The renewing of the environmental control system in around 1998 has led to largely positive results. To avoid extreme variations in temperature the building is heated every day to a 18 -19 degrees before the events programme; in summer, conversely, it is partially cooled.

It is intended that the Opera House should continue to be experienced as a lively historic monument in accordance with its original purpose. Thus the number and timing of events plays an important role in this. In order to curb serious damage caused by overuse or performances at environmentally critical times of the year, a plan for usage of the building in blocks has been introduced in consultation with experts, which should prevent the overburdening of the Opera House over the course of the year and minimise its use in the winter months by grouping events.

In consultation with experts a long-term plan for use has been worked out, which analyses the effects of use, allowing the best possible environmental control plan for the Opera House to be derived from its findings. A state-of-the-art environmental control system and a reduction in use should protect the Loge by excluding risks attributable to environmental variations.

All organisers of events at the Margrivial Opera House are obliged to adhere on principle to the General Terms and Conditions in force for the building (e.g. the fire safety regulations of the Bavarian Department of state-owned Palaces, Gardens and Lakes, the provisions of risk assessments), which are given to them.

Aside from this, events organisers are required to adhere to current legal provisions. These include

- the Regulations for Places of Assembly currently in force
- General Security and Police Law

The individual provisions are listed in the T&Cs § 4 'Duties of the Hirer' (may be consulted at the Palaces and Garden Department, Hermitage, Bayreuth). Aside from the representative of the operator a responsible contact person representing the events organiser must be contactable on site during the setting-up, duration and dismantling of the event. In the case of special events the conditions of use may be modified and worked out in detail with the events organiser. For filming, for instance, special agreements are negotiated in consultation with the centre for restoration, for the purpose of avoiding damage to the building fabric. Minimum requirements remain at all times those of the legal requirements and the general terms and conditions in force.

vi) *Number of inhabitants within the property and the buffer zone*

Estimated population located within:

Area of nominated property	0
Buffer zone	134
Total	134
Year	2009

5. Protection and Management of the Property

5.a Ownership

The Margravial Opera House in Bayreuth is the property of the State of Bavaria and comes under the remit of the Bavarian State Ministry of Finance. It is managed by the Bavarian Department for state-owned Palaces, Gardens and Lakes (known as the Bavarian Palaces Department or BSV). As the intermediate authority, the Bavarian Palaces Department is co-ordinating all building, restoration and conservation issues and measures relevant to the application for World Heritage status. As the external administrative office of the Bavarian Palaces Department, the Palace and Garden Administration Office at the Bayreuth Hermitage is in charge of on-site property issues.

Contact addresses:

Free State of Bavaria, represented by the Bavarian State Ministry of Finance,
Odeonsplatz 4, 80539 Munich.

Bavarian Department for State-owned Palaces, Gardens and Lakes, Schloss
Nymphenburg, 80638 Munich.

Palace and Garden Administration Office at the Bayreuth Hermitage
Ludwigstrasse 21, 95444 Bayreuth

5.b Protection designation

The following international agreements, and the legal and planning systems of the Federal Republic of Germany at both state and national level serve to protect the Margravian Opera House and World Heritage sites in particular:

5.b.1 International conventions

- ***The Hague Convention on the Protection of Cultural Property in the Event of Armed Conflict*** Law dated 11th April 1967, as amended in the 10th August 1971 revision to the Hague Convention on the Protection of Cultural Property in the Event of Armed Conflict of 14th May 1954
Ratified by the Federal Republic of Germany on 11th September 1967 (BGB.II 1967 S. 1233 und 1971 S. 1025)
- ***International Charter for the Conservation and Restoration of Monuments and Sites (Venice Charter)***
Approved at the 2nd International Congress of Architects and Technicians of Historic Monuments held in Venice in May 1964
- ***UNESCO Convention concerning the Protection of World Cultural and Natural Heritage***
Concluded in Paris on 23rd November 1972. Ratified by the Federal Republic of Germany on 23rd November 1976.
- ***European Convention on the Protection of Architectural Heritage (Granada Convention)***
Concluded in Granada on 3rd October 1985 (revision 30th September 2003). Came into force in the Federal Republic of Germany by public notification on 2nd October 1987 (BGBl II S. 622).

5.b.2 Federal laws

- ***Federal Building Code (Baugesetzbuch - BauGB) of 23rd September 2004, last revised on 21st December 2006***

The Federal Building Code is the basis of all building and planning projects in the Federal Republic of Germany. It defines the regulatory framework for development planning, redevelopment and urban development programmes, amongst other things. In areas of the city of Bayreuth which fall outside the binding land use plans, planning reviews are carried out as a rule in accordance with § 34 of the BauGB. This requires building projects to be appropriate to their surroundings, and prohibits construction detrimental to the appearance of the locality.

§ 1 - Purpose, concepts and principles in development planning (...) (5) Development plans should guarantee sustainable urban development which meets social, economic and environmental demands, fulfils its responsibilities to future generations, and ensures socially just land use for the public good. They should contribute to safeguarding an environment fit for human beings. They should protect and enhance natural resources, taking responsibility for general climate protection and the urban landscape. They should retain and develop the architectural heritage of localities and of the natural landscape.

(6) When formulating development plans, the following should receive special consideration: (...)

5. The demands of the built environment, of historical buildings and monuments protection and conservation, areas of conservation value, streets and squares of historical, artistic or architectural significance, and the design of localities and the landscape, (...)

§ 8 - Aim of binding land use plans

(1) Binding land use plans contain the legally binding designations for urban development. They form the basis for further measures required by the Code. (2) Binding land use plans are to be developed from the preparatory land use plan. A preparatory land use plan is not required if the binding land use plan suffices to regulate urban planning.

(3) Where a binding land use plan is established, amended, extended or revoked, the preparatory land use plan may be established, amended or extended at the same time. The binding land use plan may be made public before the preparatory land use plan, if the planning process recognises that the binding land use plan will be developed in line with future versions of the preparatory land use plan. (4) A binding land use plan may be established, amended, extended or revoked before the preparatory land use plan is established, if pressing circumstances so dictate, where the binding land use plan does not conflict with planned municipal development (premature binding land use plan). If a preparatory land use plan remains in force, where changes are made to the municipal area or building stock, or other changes in jurisdiction occur which pertain to the formulation of preparatory land use plans, a binding land use plan can be formulated prematurely, before the preparatory land

use plan is extended or modified. (...)

§ 30 – Project permission within the area designated by a binding land use plan

(1) Within the area designated by a binding land use plan which (...) contains, at least, designations relating to the nature and scope of building land use, to areas to be developed, and to traffic-bearing areas, a project is permissible, provided that it does not contradict these provisions and that site development is ensured. (3) Within the area designated by a binding land use plan which does not satisfy the requirements of paragraph 1 (simple binding land use plan), project permission is then subject to §34 or §35.

§ 34 – Project permission within built-up areas (1) A project is permissible within

built-up areas, where site development is ensured and where it is compatible with the character of its immediate surroundings, in terms of the nature and scale of its structural use, building method, and the area to be developed. Requirements for healthy living and working conditions must be observed; the appearance of the locality must not be impaired. (...)

5.b.3 State laws

– ***Bavarian Constitution of 15th December 1998, last revised on 10th November 2003***

In the Constitution of the Free State of Bavaria, central aspects of historic buildings and monuments protection are defined as public responsibilities.(...)

Art. 3 (1) 1 Bavaria is a constitutional, cultural and welfare state. 2 It serves the common good. (2) The State protects natural resources and the cultural heritage.

Art. 141 (1) (...) It is a primary responsibility of the State, its municipalities and public legal bodies (...) to conserve and maintain the appearance of characteristic localities and landscape. (2) The State, its municipalities and public legal bodies are responsible for the protection and care of all artistic, historic and natural monuments (...), for the return of neglected artistic and historic monuments to their earlier use, insofar as this is possible, and for preventing the migration abroad of works of art in German ownership. (...)

– ***Bavarian Building Regulations (Bayerische Bauordnung - BayBO) dated 24th August 2007, last revised on 22nd July 2008***

The Bavarian Building Regulations are the legal basis for all building projects in Bavaria. They apply to all physical structures and building products. (...)

Art. 8 – Building design (1) In terms of form, scale, structural and component inter-relationships, materials and colour, physical structures should be so designed that they do not have a disfiguring effect. (2) Physical structures must not compromise the appearance of the street, locality or landscape. (3) Objectionable clustering of advertising structures is not permitted. (...)

Art. 73 – Building approval (3) The building agency is responsible for ensuring that the erection of, changes to, changes of use, or removal of physical structures comply with public regulatory requirements; the building agency is only responsible for the maintenance of physical structures if, and for so long as, such responsibility is transferred to the building agent by the responsible parties. The building agency can consult experts with regard to the proper use of Art. 62, para. 3 and 77, para. 2 and the statutory instruments employed on the basis of Art. 80 para. 2. The responsibilities of the developer (Art. 52) remain unchanged.

- ***Bavarian Law for the Protection and Preservation of Monuments (Monument Protection Law - DSchG) dated 25th June 1973 (BayRS 2242-1-K), last revised 20th December 2007***

The Bavarian Monument Protection Law is the most important instrument of conservation law. It comprises regulations covering the protection of monuments and the organisation of the care of historic buildings and monuments in Bavaria, outlines the tasks encompassed by the protection and preservation of historic buildings and monuments and determines the responsibilities of the various authorities involved. It is applicable to the World Heritage site and the historic buildings and groups and their immediate surroundings in the buffer zone.

I. SCOPE

Article 1 Definitions

(1) Monuments are man-made things or parts thereof from a past epoch whose preservation, because of their historic, artistic, urban design, scientific or folkloristic significance, is in the interests of the general public.

(2) Built monuments are structures or parts thereof (including historic decorative details) from a past epoch which possess the significance listed in Paragraph 1, insofar as they are not covered by Paragraph 4. Movable objects can also be historic decorative details if they are an integral part of an original interior design or a comparable historic refurnishing or redesign. Gardens are also considered to be built monuments insofar as they fulfill the requirements listed in Paragraph 1.

(3) Built monuments can also include more than one structure (historic district or Ensemble); every individual building in the /Ensemble /need not fulfill the requirements of Paragraph 1, if the townscape, square or streetscape as a whole is worthy of preservation.

(4) Archaeological monuments are movable and immovable monuments which are or were in the earth and in general date from prehistorical or early historical times.

Article 2 Monument List

(1) For informational purposes built monuments and archaeological monuments should be entered in a list (the Monument List). Entry is made by the State Conservation Office in consultation with the local government. Entry can be suggested by the legally responsible parties and by the appropriate Local Heritage Conservator (/Heimatspfleger/). Entry in the list must be recorded in the building development plan. The list can be inspected by anyone.

(2) Movable monuments, insofar as they are not covered by Paragraph 1, can be entered in the list at the request of the legally responsible parties in especially important cases.

Article 3 Validity

(1) The provisions for protection in this law are valid for built monuments, for archaeological monuments and for all listed movable monuments.

(2) In the course of their public functions (above all within the framework of master planning) local governments must give appropriate consideration to interests of monument protection and monument care, especially to the preservation of Ensembles.

II. BUILT MONUMENTS

Article 4 Preservation of Built Monuments

(1) The owners and those otherwise having legal responsibility for the disposition of real property must maintain, repair and appropriately treat their built monuments and protect them from danger. If the owner or another party having legal responsibility for real property disposition is not the direct occupant, then the provisions of Sentence 1 are also valid for the direct occupant, insofar as he has the possibility to act accordingly.

(2) The persons named in Paragraph 1 can be obligated to carry out certain preservation measures, in whole or in part, insofar as this can be reasonably demanded, giving due consideration to their other responsibilities and obligations. Insofar as they cannot carry out these measures themselves, they can be obligated to allow measures to be carried out by others. The previous consent of the Highest Monument Protection Authority is necessary for decisions which are binding on the federal government or state governments.

(3) If the condition of a built monument requires measures for maintenance, repair or protection and an enforceable ruling according to Paragraph 2 does not exist, the responsible Monument Protection Authority can carry out the measures or allow them to be carried out. The parties having legal responsibility for the real property can be obligated to allow the measures to be carried out. The costs of the measures must be borne by the persons named in Paragraph 1, insofar as they were or could have been obligated to carry out the measures according to Paragraph 2; in other cases, costs are borne by the Compensation Fund (Article 21, Paragraph 2).

(4) Treatments which damage or endanger a built monument can be forbidden.

Article 5 Use of Built Monuments

Built monuments should be used for their original purpose, to the extent that this is possible. If built monuments are not used according to their original purpose, the owner or those otherwise having legal responsibility over the use should strive for a use which is similar or equivalent. If this is not possible, a use which ensures the long-term preservation of the monument's historic fabric should be chosen. If various uses are possible, that use which has the least adverse effect on the built monument

and its appurtenances should be chosen. The state, the local governments and other bodies should support owners and occupants. If the conditions of Article 4 Paragraph 2 are fulfilled, the owner and those parties otherwise having legal responsibility over the use can be obligated to implement a certain type of use; insofar as they are not obligated to implement this use, they can be obligated to allow certain types of use.

Article 6 Measures on Built Monuments

(1) Whoever wishes to

1. demolish, alter or relocate built monuments or
2. demolish, alter, relocate or remove protected appurtenances from a built monuments

must have permission. Permission is also required for anyone who wishes to erect, alter or remove a structure in the vicinity of built monuments, if this could affect the condition or appearance of one of the built monuments. Whoever wishes to alter an Ensemble only must have permission, if the alteration concerns a structure, which is for itself a built monument, or if this could affect the appearance of the Ensemble.

(2) Under the provisions of Paragraph 1 Sentence 1 No. 1 and 2, permission can be prohibited insofar as important reasons favor the unaltered preservation of the existing condition. Under the provisions of Paragraph 1 Sentence 2, permission can be denied if the planned action would lead to an adverse effect on the character, the appearance or the artistic effect of a built monument and important reasons favor the unaltered preservation of the existing condition.

(3) If a building permit or in its place a building code consent or an inspection permit to dig off is required, than the [above-mentioned] permission is not required.

(4) In case of decisions in accordance with Paragraph 1 through 3 the interests of disabled persons and persons with other mobility injuries must take into account.

– ***List of Monuments – City of Bayreuth, 1974, most recent revision: 21st April 2009 [not federal state law]***

The Margravian Opera House is listed as a built monument according to Art. 1 Paragraph 2 of the Monument Protection Law of the State of Bavaria (DSchG):

Margravian Opera House, Opernstrasse 14

Margravian Opera House. Spacious clear-span [Hallenbau] building constructed in sandstone ashlar with a mansard roof, fronted by a forward-standing façade section, 1745-50, by Joseph Saint-Pierre; interior, richly articulated, wooden loge theatre, 1747-48, in the Italian Baroque style of Giuseppe and Carlo Galli-Bibiena; with interior decorative programme.

Immediately adjacent buildings and those in the area designated as a buffer zone are also listed as built monuments in the monument list:

Münzgasse 2: former Redoutenhaus, then synagogue, hipped roof building, 1715..

Opernstrasse 12: Building in sandstone ashlar, with mansard roof, central and side projections, mid-18th century.

Opernstrasse 10: end-gabled house, three-storey, 18th century.

Opernstrasse 4/6: Hotel Goldener Anker, extensive end-gabled house, three-storey, sandstone ashlar, 18th/19th century, coat of arms and date, 1753.

Opernstrasse 2: corner house, with hipped roof, core 17th century; ironwork bracket, 19th century.

Opernstrasse 7: hipped roof, three-storey, relief depicting coat of arms, inscribed 1721.

Castle Chapel, Schlossberglein 1:

Catholic castle chapel, galleried construction with rounded narrow sides, 1753-56, by Joseph Saint-Pierre; Prince Electors' tombs, circa 1760, by Carl Philipp von Gontard; with interior decorative programme; the Chapel is part of the Old Castle; see Maximilianstrasse 6-14.

Old Castle, Maximilianstrasse 6/8/10/12/14

Old Castle, irregular complex around a closed inner courtyard and another opening out on to Maximilianstrasse, founded in 14th/15th centuries; inner courtyard, in place of the north wing, which burnt down in the castle fire of 1753, the former Palais d'Adhémar, 1759, and the Gontardhaus, 1759-61, both by Carl Philipp von Gontard; to the east the Castle Chapel, 1754-56, by Joseph Saint-Pierre; hall wing, 1st half of the 16th century and Castle Tower, 1565-66, by Caspar Vischer; to the south the Electors' apartments, a three-storey wing with hipped roof, 1610-20 and late 17th century; to the west only single-storey buildings since the castle fire; castle forecourt to the north and west bounded by three-storey wing with hipped roof, 17th century; with interior decorative programme; also see Schlossberglein 1. 3.

The Margravian Opera House and its surrounding buffer zone are part of the complex which makes up the ensemble of the Old City of Bayreuth according to Art 1 Para. 3 BayDSchG:

The Old City of Bayreuth ensemble (excerpt)

The courtly element, which since the relocation of the Margravian-Hohenzollern Household from Plassenburg to Bayreuth in 1604 had determined the development

of the city, was the impetus in the 18th century for an expansive, Baroque extension of the city on the south-eastern approaches to the medieval city. A racecourse and the court gardens had been sited on this level area of land, uninterrupted by river valleys, since the 17th century. Satellite courtly settlements around Bayreuth's perimeter had had a dispersive effect on the old walled city since the beginning of the 18th century. From 1730 the Friedrichstrasse was laid out as a link to Schloss Thiergarten on as yet undeveloped land following a unified plan, the centre of which was given emphasis by the rectangular Paradeplatz (Jean-Paul-Platz). The length of the street is lined with houses in sandstone ashlar. The rather austere, bourgeois development is tempered by several courtly accents evident on the façade of the otherwise modest Adelspalais. The architectonic focus of the complex is the former orphanage, which dominates the centre of the square. Less regular in appearance is Ludwigstrasse, which leads away from Paradeplatz and is determined by the course of the city wall. This street continues as Opernstrasse on the other side of Sternplatz which is sited beyond the Upper Gate. This area was developed from around 1740. A rectangular square, which took on the character of a castle forecourt from 1753, was built on the old racecourse, when as a consequence of the fire at the Old Castle, the court moved into the buildings around the Court Gardens. Thanks to extensions and alterations this complex took on the role of the court residence. Opernstrasse, which leads down to the Red Main river in a slight curve away from Sternplatz, is accented architectonically by the façade of the Margravia Opera House. The Baroque city of Bayreuth is unmistakably stamped by its characteristic sandstone building style, reminiscent of French classicising form. Included in the ensemble are the full extent of the Court Gardens and the first section of the avenue (Jean-Paul-Strasse) adjoining it to the south with its prominent Baroque buildings.

– **Bavarian Regional Development Plan (LEP)**

Ordinance on the Regional Development Plan dated 8th August 2006 (excerpt)

Part B: Aims and principles for the sustainable development of areas of expertise relevant to land use

5.1.5 (Z) Monuments, including UNESCO World Heritage sites must be maintained, appropriately managed and protected from threats according to the provisions of legal guidelines.

Particular consideration should be given thereby to increasing the appeal of rural areas.

5.1.6 (Z) The historical centres of villages and towns are to be permanently safeguarded while retaining their urban structural characteristics and building fabric where it is of historic value or is characteristic of the locality. (...)

Rationale for the aims and principles:(...):

In reference to 5.1.5

Since the structure and appearance of historic monuments, including UNESCO World Heritage sites, handed down to posterity, are integral to the context of their environment, their localities and the cultural landscape, protection and care should be carried out in an interdisciplinary manner.

The significance for modern culture and civilisation of historical, artistic, urban, scientific and vernacular monuments is comprehended in terms of their frequency and diversity of form. From the standpoint of planning at regional and state level, it is the built monuments and natural monuments that take precedence, of which over 110,000 built monuments alone are recorded, 900 of which are ensembles. Technical and economic development has meant that the sources of danger to monuments and their intensity have considerably increased. It is these threats that have to be countered.

Funds available for this are:

- indirect (tax write-down possibilities) or direct (grants)
- support measures from the public purse,
- consultation on restoration from antiquities and monuments authorities,
- meaningful continuous use of the objects under threat.

With increasing listing, it has become clear that there is a great wealth of cultural and historic monuments in rural areas and particularly in semi-rural areas, the development of which should be especially fostered.

In this way attractions can be created and maintained which would have a positive effect not only in the arenas of tourism and short-term recreation, but may also enhance the living and cultural environment in rural areas for local populations.

In reference to 5.1.6

Retaining the unique nature of historic village centres and urban areas is not just an objective of monument preservation – it is an equally important goal of urban planning.

Historic village/town centres are today primarily threatened by the desire for change of use, which stems from economic considerations and threatens the retention of historical building stock. They are also threatened by depopulation due to the departure of commercial interests to the urban outskirts. (...)

– **Regional planning law (ROG)**

Dated 18th August 1997, last revised on 9th December 2006 (excerpt)

(2) The principles of regional planning law are:

13. The historical and cultural contexts, and the shared identity of a region are to be preserved. The characteristic features of the cultural landscape as it has developed over time should be retained along with its cultural and natural monuments.

– **Regional plan for the Upper Franconia region**

The regional plan is a long-term development concept which determines the planning of future land use and its development in the region of eastern Upper Franconia as town and regional planning goals. It supplements and gives concrete form to the state planning goals determined in the Bavarian state development plan and in specialist programmes and plans in line with Art. 15 BayLplG. Its goals are binding on all public planning authorities. They provide a framework for local planning and for specialist planning from a supra-local perspective, but cannot supersede them. (excerpt)

Part B: Specialist goals

II. Land settlement.

3.2: The distinctive appearance and the function of conservationally important village/town centres should be retained in all areas of the region, particularly in the tertiary centres of Bayreuth and court, the potential tertiary centres of Kulmbach and Marktredwitz/Wunsiedel, the secondary centres of Münchberg and Pegnitz, the potential secondary centre of Hollfeld, the primary centres of Thurnau and Weidenberg and the sub-primary centre of Creussen.

Due regard should be shown to the characteristic appearance of localities and settlement forms in all areas of the region, particularly in Fichtelgebirge mit Steinwald, in Fränkischer Schweiz and in Frankenwald.

VI. Education system, cultural affairs

7.3 The historically and artistically important old towns and town/village centres and those of significance in planning terms, as well as individual built monuments are all under threat in a multitude of ways. The displacement of economic life to other areas of the city, planning, the increase in traffic or the lack of interest of property owners often threaten or hinder the retention of valuable building stock. Therefore, special measures are needed in order to restore traces of the past or to prevent their destruction. The meaningful use of built monuments under threat is a prerequisite for their on-going retention.

Monuments of historic, artistic, urban, scientific and vernacular importance should be valued, retained and preserved in all areas of the region.

5.b.4 Civic Statutes and Ordinances of the City of Bayreuth

- ***Preparatory land-use plan, planning permission May 2009***

The preparatory land-use plan for 2009 describes the Margravian Opera House as a 'site of public interest – a building for cultural/socio-cultural purposes' and its surroundings as a mixed use area.

- ***Civic Control of Advertisements Regulations (2004)***

§ 1 (1) For the protection of the visual characteristics of the locality or civic landscape and of natural, artistic and cultural monuments, advertisements, in particular posters and bills, may only be publicly displayed on the advertising pillars and billboards set up for this use by the City of Bayreuth with prior permission.

- ***Urban redevelopment area***

The City Council resolution of 24th September 2008 allowed for the enlargement of the inner city area for the purposes of detailed preparatory studies pursuant to § 141 section 3 BauGB. The Margravian Opera House lies within the 'Badstraße/ Münzgasse' zone. Aside from developing this area as a 'Culture Mile', one of the proposed objectives is to upgrade the surroundings of the Margravian Opera House.

Excerpt from BauGB § 136 (4) (4)

Urban redevelopment measures serve the public good. They should contribute to (...)

4. the retention, renovation and development of existing areas, the improvement of the appearance of the locality and the civic landscape and pay due regard to the demands of the protection of monuments.

- ***Civic statutes on advertising in the civic arena (2008)***

§ 2 General principles relating to appearance. (3) Particular care should be taken where buildings, ensembles and other sites of historic, artistic or urban significance are concerned.

- ***Draft design guidelines***

Submitted for approval on 3rd March 2009. The aim of the guidelines is to improve the appearance of the city centre.

- ***Integrated urban development plan***

In May 2009 the Integrated Urban Development Plan (ISEK) was approved by Bayreuth City Council. The enhancement of the so-called 'Opera Axis' is one of the catalyst projects envisaged by this plan.

- **City Council approval for application for World Heritage site status**

The City of Bayreuth adopted the following resolution at its meeting of 24th June 2009 in reference to the application for World Cultural Heritage site status on behalf of the Margravial Opera House Bayreuth:

1. The City Council of Bayreuth welcomes and supports the proposed application by the Free State of Bavaria for the inclusion of the Margravial Opera House in the UNESCO list of World Heritage sites.
2. The Council notes with approval the proposal by the Department for State-owned Palaces, Gardens and Lakes for core zone and buffer zone demarcation for the prospective World Heritage site (complex).
3. The City of Bayreuth acknowledges the duty, which would result from an inclusion in the World Heritage site list, to give due regard to the integrity of the World Heritage site with respect to urban planning and emphasises its readiness to co-operate with the World Heritage site centre.
4. The City of Bayreuth hereby testifies that it will not undertake any planning measures, which would damage the extraordinary universal value of the prospective World Heritage site.

Imprint of the Bayreuth City Council's resolution of 24th June 2009:




Abdruck

Az.: R 6 Tagesordnungspunkt 9

Gegenstand: Weltkulturerbeantrag Bayreuth

Sitzung
des Stadtrates Bayreuth
am 24.6.2009
- öffentlich -
Beschluss
(~~ein~~ einstimmig/mit 35 Stimmen/gegen 2 Stimmen)

1. Der Stadtrat Bayreuth begrüßt und unterstützt den beabsichtigten Antrag des Freistaates Bayern zur Eintragung des Markgräflichen Opernhauses in die UNESCO-Liste des Weltkulturerbes.
2. Der von der Verwaltung der staatlichen Schlösser, Gärten und Seen unterbreitete Vorschlag für die Kern- und Pufferzone der künftigen Weiterbestätte (Anlage) wird zustimmend zur Kenntnis genommen.
3. Die Stadt Bayreuth anerkennt die sich bei einer Eintragung in die Weiterbestätte ergebende Verpflichtung zur Berücksichtigung der Integrität der Weiterbestätte im Rahmen der Stadtplanung und bekräftigt ihre Bereitschaft zur Zusammenarbeit mit dem Weiterbezentrum.
4. Die Stadt Bayreuth bekundet hiermit, keine Planungen zu verfolgen, die den herausragenden universellen Wert der Weiterbestätte beeinträchtigen könnten.

Der Vorsitzende:  Dr. Michael Hohl Oberbürgermeister	Die Berichterstatter:  C. Hillenbrand Oberrechtsrat	Der Schriftführer:  B. Birker Oberinspektor
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5.c Means of implementing protective measures

A steering group, including representatives of the Bavarian Palaces Department, the City of Bayreuth, the regional government of Upper Franconia, ICOMOS, the Bavarian State Ministry for Science, Research, and the Arts (StMWFK) and the Bavarian State Office for the Preservation of Monuments and Historic Buildings (BLfD) was set up in spring 2009 to discuss all aspects of planning and the proposed measures relevant to the application for World Heritage status.

The steering group co-ordinates all issues pertaining to World Heritage status and meets on a regular basis. The City of Bayreuth is represented by the Department of Culture and the Planning Office while representatives of the Upper Franconia region (Department of Urban Development) also participate in order to expedite consultation on long-term urban developments. The State Ministry for Science, Research, and the Arts (StMWFK) is also involved as the highest authority responsible for monument preservation. The assessment of planned preservation measures is carried out by representatives from the Bavarian State Office for the Preservation of Monuments and Historic Buildings. The regular inclusion of ICOMOS as a consulting authority enables the prompt identification of potential conflicts with the World Heritage application. As the owner of the Margravial Opera House, the Bavarian Palaces Department chairs the meeting, appoints individual members as required, and implements the actions agreed.

The steering group's most important task is to oversee all structural and design matters relating to the Opera House, both at the Opera House itself and in its immediate vicinity. All those involved monitor compliance with the structural and conservation directives protecting the Margravial Opera House. The group reviews all proposed developments within the buffer zone relating to the Opera House, and checks their compatibility with the World Heritage application. When required, recommendations may be made for modifications to the plans submitted. In the case of potential conflict with the World Heritage application, the steering group will inform and involve the World Heritage Centre in good time, in accordance with § 172 of the Operational Guidelines for the Implementation of the World Heritage Convention. The Management Plan will be jointly developed in regular on-going meetings of the steering group.

5.d Existing plans related to municipality and region in which the proposed property is located (e.g., regional or local plan, conservation plan, tourism development plan)

- **Planning permission**, planning permission May 2009
The current preparatory land-use plan for 2009 describes the Margravia Opera House as a 'site of public interest – a building for cultural/socio-cultural purposes' and its surroundings as a mixed use area.
- **Urban redevelopment area**
The City Council resolution of 24th September 2008 allowed for the enlargement of the inner city area for the purposes of detailed preparatory studies pursuant to §141 section. 3 BauGB. The Margravia Opera House lies within the 'Badstraße/ Münzgasse' zone. Aside from developing this area as a 'Culture Mile', one of the proposed objectives is to upgrade the surroundings of the Margravia Opera House.

Excerpt from BauGB § 136 (4) (4)

Urban redevelopment measures serve the public good. They should contribute to (...)

4. the retention, renovation and development of existing areas, the improvement of the appearance of the locality and the civic landscape and pay due regard to the demands of the protection of monuments.

- There are no binding land-use plans, simplified or detailed, currently in force for the vicinity of the Margravia Opera House. The provisions of § 34 BauGB apply in such a situation, pursuant to which a project is only allowable if it blends appropriately with its unique immediate surroundings in terms of the type and degree of its structural use, construction methods and the site to be developed, that is to say, that the effects on neighbouring built monuments are also assessed during the planning permission procedure.

5.e Property management plan or other management system

The Management Plan for the Margravian Opera House Bayreuth which accompanies this application for its inclusion in the World Heritage site list details the short-term and medium-term measures and objectives for its care. The Management Plan for the Margravian Opera House Bayreuth has been agreed in consultation with all organisations involved. The implementation of the Management Plan is guaranteed by the steering group outlined in section 5c.



Summary of the short-term and medium-term measures and objectives for the Margravian Opera House

Repairs to and restoration of the opera house

In collaboration with external experts, the Bavarian Palaces Department is preparing to carry out comprehensive conservation work on the Margravian Opera House. In 2008, the Palaces Department drew up a planning contract for the conservation and restoration work and this is currently being fine-tuned with the State Building Authorities for Bayreuth. Crucial factors for the projected maintenance and restoration work are the establishment of basic principles, an integrated conservation concept and a concept for sustainable use. Subject to conservation restrictions, it is hoped that moderate usage for events and continued use of the museum with improved educational presentations can be provided in line with the conservation requirements.

Preparations for maintenance and conservation work

In preparation for the work to be undertaken, preliminary conservation investigations were carried out, as were damage mapping, scientific investigations and an assessment of requirements; technical and safety reports were also produced. Based on these, plans were drawn up for conservation-sensitive usage of the building (museum plan, events plan), for an optimal conservation and restoration programme, for stabilising the environment to preserve the fabric of the building (temperature control and ventilation plans) and for efficient technical facilities (electrical, lighting and stage technology plans), as well as for safety-related issues (fire safety).

Restoration concept for the historic auditorium

Owing to the damage profile, there is no circumventing the need to completely restore the loge panelling so that the outstanding bright and friendly impression conveyed by the opera house at the time it was built can be restored. Comprehensive conservation work to secure the fabric of the loge is to be carried out between 2010 and 2014. In the course of this work, earlier repainting and stabilisation of the coloration are to be removed. In 2009 a test panel was produced in order to determine what measures need to be undertaken. The conclusion drawn from these investigations was that: *“Large expanses of the 18th century painting are very well preserved. The first trials demonstrate that it is possible to restore the character of the original painting allowing for the 260-year old ageing process.”* (Conservator Martin Hess, Munich, 2009)

The conservation measures required include stabilisation of the loose layers of paint, the removal of retouching and over-painting, and cleaning of the surface in association with the removal of residues from the wood preservation treatment of 1961. It is primarily a question of preserving the largely untouched, surviving painting of 1748.

Use concept for the opera house

Environmental fluctuations and the type of usage are major determining factors in the current damage profile of the auditorium, and equally in the long-term stabilisation of the structure. A form of usage that can meet the conservation requirements while at the same time preserving the opera house as a “vibrant” theatre must be identified. The type and extent of usage and the degree to which the stage should be updated technologically must take account of the fragile decoration of the loge.

Confining its use to operation as a museum only is not necessary for conservation reasons and would mean that the historic function of the opera house would no longer be represented. This would not be in the spirit of a vibrant promotion of a historic building.

Using it for performances throughout the year would necessitate basic conditions for the “highest possible utilisation density”. On account of the associated risks, this utilisation model should not be adopted. In previous investigations, it was found that usage for performances throughout the year or in winter would be critical for the wooden loge for the following reasons: an all-purpose air conditioning system is only guaranteed to remain functional for approximately 20-25 years. The consequences of a possible technical failure in winter would be extremely serious. Within a few hours, this would lead to damage to the original fabric as a result of “environmental shock”. Long-term experience of complex environmental technology in ephemeral buildings is inadequate.

On the other hand, the use of the opera house for concerts and operas during the summer would be justifiable provided conservation and use-related aspects were taken into account. It would retain the vibrant historic function of the Margravian Opera House. This could be easily reconciled with the optimum protection of its sensitive historic fabric.

5.f Sources and level of finance

All Margravian Opera House costs are financed from the Bavarian Finance Ministry's budget resources. They are classified under 'Major Building Projects', as building maintenance and property management costs. 'Major Building Projects' are large-scale restoration and maintenance projects lasting several years which are undertaken outside of the scope of the annual building maintenance budget. For example, structural work took place over the period 1963-1987 to improve fire safety and roof stability with a total cost of EUR 4.4 million. Preliminary planning for the proposed restoration began in 2008 with a planning contract for a 'Major Building Project' for the necessary repair and restoration of the Margravian Opera House.

Annual building maintenance and property management costs for the last five years, insofar as they are known, are listed in euros. Costs for 2009 are based on forecasts:

	2005	2006	2007	2008	2009
Building maintenance	89.811 €	101.111 €	275.000 €	45.848 €	74.194 €
Property management	94.000 €	95.000 €	110.000 €	115.000 €	k.A
Building projects	0	0	0	24.928 €	100.000 €

5.g Sources of expertise and training in conservation and management techniques

The Bavarian Palaces Department is co-ordinating and supervising all of the structural, conservation and preservation matters relating to the application for World Heritage status. At its disposal is an administrative structure with a long tradition, staffed by independent, expert professionals, highly specialised in the field of monument conservation. In addition the Palaces Department is in constant contact with specialist academic institutes and universities. External consultants, conservators and technical specialists with expertise in practical conservation are called upon for guidance on measures proposed. The individual sections of the Bavarian Palaces Department are staffed by art historians, architects and conservators, all trained to the highest degree, often to doctoral level. The most important specialist sections of the Palaces Department in respect of the Margravial Opera House are listed here:

- The **President's Office** is in charge of the centralised administration and public relations. It safeguards and shapes the framework for the work programmes undertaken by the specialist sections and the conservation centre.
- The **Museums Office** undertakes the art historical and museological expert supervision of the Margravial Opera House in Bayreuth. Its key roles include the scholarly cataloguing and interpretation of art objects and their preparation for public display, along with their preservation and conservation. It also deals with acquisitions.
- The **Building Section** carries out practical building conservation work and buildings research. It provides expert structural and conservation advice and supervision to the state building offices responsible for planning and implementation – in this case, the Bayreuth State Building Office – in the fields of buildings maintenance and structural interventions. In the case of structural and conservation measures for the Margravial Opera House, this Office is co-ordinating the requirements of the various specialist in-house offices, such as those of the Museums Office, Conservation Centre and Estate Office.
- The **Conservation Centre** is responsible for all conservation and restoration matters at the Margravial Opera House. It develops, where necessary with external specialists, conservation methods which preserve the fabric of the building, and supervises environmental conditions critical to the historic decorations and furnishings.

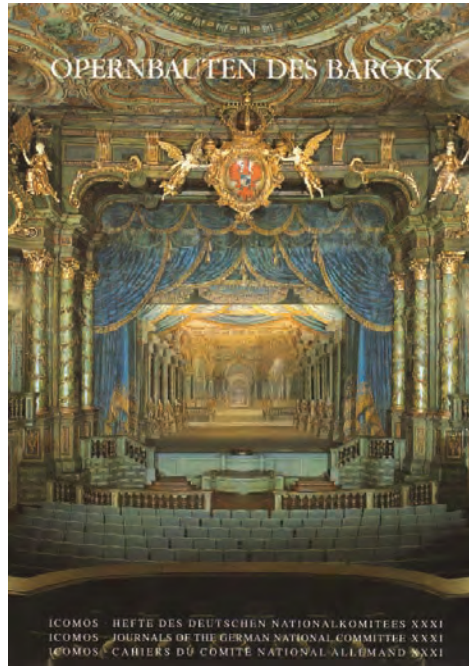
A detailed overview of the individual specialist offices of the Bavarian Palaces Department is given in the Management Plan (Ch. 4).

Thanks to the teaching commitments of its staff members, the Bavarian Palaces Department has a presence at several universities and is thus also able to pass on its specialist knowledge. Its membership of important regional and international institutions means that it is in close contact with professional and academic colleagues. The role it plays within advisory bodies also offers the Bavarian Palaces Department the opportunity to share its professional skills and the latest expertise in the fields of restoration and practical historic buildings conservation. The scholarly activities of individual staff members of the Palace Department and their networking within professional organisations are shown in the following overview:

- **Membership of national and international organisations:**
 - International Council of Museums (ICOM)
 - International Council on Monuments and Sites (ICOMOS)
 - International Institute for Conservation of Historic and Artistic Arts (IIC)
 - Association of German Conservators (VDR)
 - Association of German Art Historians
 - Koldewey Society: Association for Historic Buildings Research
 - PERSPECTIV – Society for the Historical Theatres of Europe
 - German Society for Wood Research
 - Various regional historical societies

- **Teaching activity at the following universities:**
 - Technical University of Munich
 - Julius-Maximilian University, Würzburg
 - Academy of the Fine Arts, Stuttgart
 - Cologne University of Applied Sciences
 - University of Applied Sciences, Berlin
 - University of Malta

- **Advisory roles:**
 - University of Applied Sciences, Munich
 - Scientific Advisory Board of the Prussian Palaces and Gardens Foundation Berlin-Brandenburg
 - Expert Advisory Committee of the Palace, Castle and Gardens Trust of Thuringia
 - Board of Trustees of the Coburg Charitable Trust
 - Board of Trustees of the Upper Main Landscape Museum



The Bavarian Palaces Department is in close professional contact with the Bavarian State Office for the Preservation of Monuments and Historic Buildings and is represented as an institution, as well as by several of its staff members, on supra-regional bodies, such as ICOMOS, in collaboration with which it organises specialist conferences on important conservation issues at regular intervals. These have included:

- **Opera Buildings of the Baroque:** international conference of the German National Committee of ICOMOS in collaboration with the Bavarian Department for State-owned Palaces, Gardens and Lakes (Bayreuth, 25th - 26th September 1998).
- **Orangeries in Europe – on princely wealth and the art of the garden.** Conference in collaboration with the working party, Orangeries in Germany [Orangerien in Deutschland e. V.], the Bavarian Department for State-owned Palaces, Gardens and Lakes, and the working group, Historic Gardens [Historische Gärten der DGGL] at the Orangery at Schloss Seehof near Bamberg, 29th Sept. – 1st Oct. 2005.
- **Tiepolo Fresco at the Würzburg Residenz:** International conference of the German National Committee of ICOMOS in collaboration with the Bavarian Department for State-owned Palaces, Gardens and Lakes (Würzburg, 13th -14th March 2006).
- **Stucco work of the 17th and 18th centuries. History – techniques – preservation.** An international specialist conference of the German National Committee of ICOMOS in collaboration with the Bavarian Department for State-owned Palaces, Gardens and Lakes, Würzburg 4th – 6th December 2008.

The Bavarian Palaces Department has many years of experience of working with World Heritage sites (the Würzburg Residenz and the Bamberg Residenz) and contributes to the working group as a representative of the Bavarian World Heritage sites (as Sites Manager) under the direction of the State Ministry for Science, Research and the Arts. It deals with current issues (management plans), particular challenges facing individual World Heritage sites (tourism pressures) and general projects (special Aviso brochure, study on visitor flow management).

5.h Visitor facilities and statistics

The Bavarian Department for State-owned Palaces, Gardens and Lakes looks after a complement of 45 palaces, castles and residences, and 27 historic gardens. It has many years of extensive experience of interpreting and presenting cultural heritage. It is equally conversant with the demands and concomitant effects of the international tourist trade, with over a million annual visitors to one palace alone, as it is with patterns of local tourism. Visitor facilities and services cater to all of these differing demands, as is also the case at the Margravian Opera House.

The Bavarian Palaces Department has experience of presenting World Cultural Heritage due to its management of the Würzburg Residenz, which has been included in the World Heritage list since 1981. On the internet and in its information material, in-house public relations work makes reference to issues relating to UNESCO World Heritage. The expansion and development of these information resources is planned for Würzburg and Bayreuth.

5.h.1 General visitor facilities offered by the Bavarian Palaces Department

- **Planning of visits**

To assist the planning of visits an informative, multilingual internet portal is available on the entire range of services offered by the Palaces Department (<http://www.schloesser.bayern.de>). Depending on individual visitor aim, this is complemented by regionally-oriented internet sites providing in-depth content: <http://www.bayreuth-wilhelmine.de>.

The screenshot shows the website of the Bavarian Palaces Department. The main header reads 'Bayerische Verwaltung der staatlichen Schlösser, Gärten und Seen'. Below this, there is a navigation menu with 'Startseite', 'Schlösser', 'Bayreuth', 'Würzburg', 'Koblenz', 'Garten', and 'Suche'. The main content area is titled 'Bayreuth' and 'Markgräfliches Opernhaus'. It features a photograph of the opera house at night. To the left, there is a list of other palaces under the heading 'Schlösser'. To the right, there is contact information for the opera house, including the address 'Opernstraße 14, 95444 Bayreuth', phone number '(09 21) 7 59 89-0', and fax number '(09 21) 7 59 89-15'. Below the photograph, there is a text block in German describing the opera house's history and architecture, mentioning its construction between 1744 and 1748 and its status as a UNESCO World Heritage site. At the bottom, there is a section titled 'Eine eindrucksvolle Licht- und Toninszenierung' (A striking light and sound staging) which describes the opera house's unique features and the quality of its performances.

General visitor information (opening times, prices, maps) are complemented by information specific to the destination, such as references to the awarding of World Heritage site status by UNESCO, on-going conservation programmes and additional information (places to eat) and further information downloads. Relevant specialist literature published by the Palaces Department can also be ordered via the internet site in preparation for a visit.

- **Ticket offices and visitor reception areas**

The Palaces Department aims to create a visitor reception area at each of its visitor destinations which offers visitors the necessary infrastructure, that is, a ticket office, toilet facilities, disabled access where possible, information and shopping opportunities (museum shop), audio guide collection points where necessary, and so on. Accommodating these facilities in a conservation-sensitive manner has a high priority. Signage and information panels with a unified corporate identity assist visitor movement around the site. Supra-regional signage, especially to tourist destinations outside major conurbations, is erected in collaboration with respective governmental administrations and local authorities.

- **Audio guides and literature**

As an additional service audio guides are offered at various collection points, either providing the opportunity for visitors to discover the palace or garden independently or for multilingual purposes (e.g. 11 foreign languages are offered at Neuschwanstein). High quality, scholarly information allows visitors to find out more about the tourist destination. It is available at almost all tourist sites at a reasonable price.

- **Refreshment and retail facilities**

At larger tourist destinations in particular visitors should be given the opportunity to purchase refreshments. The facilities (restaurants, hotels, bistros, snack bars) are leased out. At almost all destinations there is also the opportunity for purchasing souvenirs, aside from the literature mentioned above. The lessee is obliged to develop, produce or to procure, aside from basic items, a range of interlinking products which unmistakably relate to the sites or to the region.

- **Special tours**

Aside from its normal programme of tours, the Palaces Department has put together a wide and ever-expanding programme of themed tours, with Munich as the starting point. In particular a well-received programme of tours for children has been developed, which combines learning about art or history with various interactive elements. These also take place in a garden environment.

- **Press/public relations**

Aside from standard press and publicity work, the public relations office of the Bavarian Palaces Department is primarily involved in the continuous expansion and constant updating of its various web-sites, comprehensive image archive, its publications and the organisation of themed events relating to the sites.

Service ideals and publicity are at the heart of public relations work. On the one hand, they answer and supervise numerous press enquiries about all aspects of the Bavarian palaces, gardens and lakes. On the other, their role is to make the public aware of the museums and gardens in the care of the Bavarian Palaces Department by means of a media presence, to consolidate or develop brand awareness in order to retain existing visitor groups and win new ones.

- **Trade fairs**

The Palaces Department exhibits regularly at a variety of important trade fairs, such as the International Tourism Bourse (ITB) in Berlin, the Germany Travel Mart (GTM) or the Incoming Day event in Munich, in order to promote and develop contact with associated companies and tourism multipliers, such as, for example, tour operators, tourist guides and hotels.

- **Events Days**

The Palaces Department takes part in numerous regional, national and international events days, also organising special events itself. Among these are, for instance, the 'Residenz Days' in Bayreuth and the 'Residenz Week' in Munich. Within the context of these special events, the Palaces Department offers special access to its sites and attracts many visitors every year with themed tours, lectures and workshops, as well as culinary, musical and literary events.

The Palaces Department participates in 'International Museum Day' and in 'World Heritage Day'. Within Bavaria it takes part in numerous museum festivals and the 'Long Nights of Museums', offering special tours and an enhanced cultural programme (concerts, reading, etc.). Special tours of many of the Palaces Department's numerous sites are featured every year in the 'Monument Open Day'.

5.h.2

Local visitor facilities of the Bavarian Palaces Department

The Margravial Opera House is advertised locally, in Bayreuth and the vicinity, by means of a wide range of visitor information and special tours, including flyers, information and teaching packs, which are handed out to tour operators, tourist information offices, leisure venues and schools. Information material is delivered to old people's homes, clubs and conference centres.

A son-et-lumière performance which is put on regularly provides information about the Opera House and the culture and history of the Bayreuth Margravate in a spectacular way. Themed tours, such as *'The Margravial Opera House as a prestigious building of the period of Absolutism'*, *'Glance behind the scenes'* or *'Pomp and theatricality: the Margravial Opera House as one of the greatest theatre buildings of the 18th century'* enliven the programme and give the visitor unique insight into Baroque operatic culture on special events days. Additionally tours in various languages may be booked as required at any time.



Excerpt from a flyer about the Margravial Opera House

Reception area at the Margravial Opera House (below)



The following products, among other things, are on sale in the Museum Shop at the Opera House: bookmarks, puzzles, Opera House dioramas, silk scarves, and postcards. The following publications are available for purchase on site: *'Opernbauten des Barock'* (ICOMOS-pamphlet), *'Galli Bibiena und der Musenhof der Wilhelmine'*, *'Das Bayreuth der Markgräfin Wilhelmine'*, and CDs of concerts performed at the Opera House are also on sale. A richly illustrated guidebook with a summary in English offers the visitor comprehensive information about the Opera House in line with the latest historical findings.

Aside from the annual events of the Franconian Festwoche, Musica Bayreuth, the Bayreuth Easter Festival and Bayreuth Baroque, the Opera House can be experienced by visitors as part of numerous events, such as the Residenz Days, Museum Nights, the Wilhelmine Year and exhibitions on the history of opera ('Stage Dreams'). Concerts, evenings of Lieder and selected art projects turn the Margravian Opera House into a lively venue for musical culture.

5.h.3 Tourist facilities of the City of Bayreuth

The City of Bayreuth includes the Margravian Opera House in its diverse tourist programmes and offers the visitor a full spectrum of traditional and modern information opportunities.

Aside from web-sites (www.bayreuth.de) and mobile phone guidebooks, city maps, brochures and a guide for 2009/2010 with information about the city and the Opera House are available at the Tourist Office. The Opera House is included in several walking tours of the city, and there are events especially aimed at children.



Visitor statistics

The tables below record statistics for visitors to the museum and performances of opera, although the latter could only be estimated on the basis of seasonal subscriptions. Additional information about potential visitors may drawn from incoming visitor figures, overnight stays and the number of hotel beds in the City of Bayreuth.

Viewings and opera audience

Year	Viewings	Opera audience (estimated)	TOTAL
2003	62.634	16.650	79.284
2004	59.107	13.050	72.157
2005	57.959	12.150	70.109
2006	58.427	14.850	73.277
2007	59.421	16.200	75.621
2008	57.544	15.300	72.844

Incoming visitors and overnight stays in Bayreuth 2003-2008

Year	Incoming visitors	Overnight stays	No. of beds
2003	118.652	305.185	2.204
2004	117.153	295.364	2.166
2005	107.402	288.466	1.867
2006	116.242	299.166	1.835
2007	115.096	287.655	1.779
2008	115.706	291.364	1.780

Around 15 % of visitors to Bayreuth come from outside Germany.

5.i Policies and programs related to the presentation and promotion of the property

The Bavarian Palaces Department sees itself as the custodian of the unique cultural heritage entrusted to it. Its most prestigious conservation tasks are in the following fields:

- *preservation*
- *research*
- *presentation*

Its goal goes beyond providing many visitors from around the world with an appropriate, well-tended environment for their enjoyment. Its particular role and responsibility is to present information about the site. The Palaces Department aims to show visitors 'how it once was' on the basis of its own scholarly research and with due regard to the latest academic findings. The educational and interpretative museum work undertaken is intended to open the eyes of the visitor and to impart an understanding of a world that has become foreign.

In the case of the Margravian Opera House the educational and interpretative work has developed in a variety of ways since 1998.

Exhibitions

International recognition was achieved with the exhibition of 1998, 'The Forgotten Paradise. Galli Bibiena and Wilhelmine of Bayreuth's Court of the Muses' which was seen by 120,000 visitors with 250 items in the media (press, TV, radio, etc.). It was possible to build upon this success in a variety of ways, as documented in the following summary.

The Palaces Department supports as far as is possible exhibitions, including those initiated by other institutions and individuals where there is a thematic link with Margravian Opera House. Two large summer exhibitions have already been shown on the stage of the Opera House:

- 2006: "Der Ring' – Die Szene als Modell"; an exhibition hosted by the Richard Wagner Museum and the Bayreuth Festspiele about 130 years of staging the 'Ring'
- 2009: 'Faszination Bühne'; an exhibition about Baroque stage machinery

Galli Bibiena documentation at the New Palace

To gain a better understanding of the Margravian Opera House visitors can make use of the further information provided by the appropriately installed documentary display in three rooms of the nearby New Palace. The extended Galli Bibiena family is introduced and original artefacts are exhibited along with a large model of the Opera House and architectural drawings. There are displays relating to the marriage of Friederike, daughter of the Margrave, to Duke Carl Eugen von Württemberg, on which occasion the Opera House was inaugurated, and to nearly all of Carlo Galli Bibiena's stage designs for Bayreuth, which are presented in facsimile.

Son-et-lumière production

The son-et-lumière production is quite an experience for visitors to the Opera House. The 20 minute-long performance takes place several times a day. Between shows visitors are able to freely wander around the Opera House. We deliberately do not speak of a 'show', but instead use the term 'production' in order to stress its artistic and educational aspects. The son-et-lumière production aims not only to inform the visitor but also to give a vivid and moving impression of the Opera House as a historic venue where magnificent productions were once performed.

Palace Department tours

Alongside the son-et-lumière production the local office of the Palace Department offers specially themed tours led by a professional art historian (e.g.: 'In the Footsteps of Margravine Wilhelmine'). Special tours with an educational content are aimed at children in particular.

Residenz Days

The prestigious Residenz Days offer visitors an excellent opportunity for getting to know the Margravian Opera House and the other highlights in the care of the Bavarian Palaces Department. They take place annually over two or three weekends in the autumn when the City of Bayreuth hosts its Autumn Festival in the Opera House. Specialists from Bavaria and Munich offer a whole array of performances and lectures on varying themes. There are also instrumental performances of music from Wilhelmine's time. The ever-expanding visitor numbers bear testimony to the great interest in such events.

Training of tour guides

Since the Palaces Department attaches great importance to the quality of tour presentations, it offers regular training sessions for its tour guides. An art historian is employed by the Local Offices of the Palaces Department for this purpose. The Bavarian Palaces Department's Museums Consultant develops the content of these tours.

Conferences

The Bavarian Palaces Department makes contributions to various academic conferences, at times as co-host, where the theme concerns the Margravian Opera House and the history of Bayreuth. Examples include:

- Academic symposium, 'Musik und Theater am Hof einer aufgeklärten Fürstin', University of Bayreuth in conjunction with the City of Bayreuth, Bayreuth, New Palace, Saal des Historischen Vereins, 2nd July 1998
- International conference, 'Opernbauten des Barock', ICOMOS and Bavarian Department for State-owned Palaces, Gardens and Lakes, Bayreuth, 25th Sept. 1998
- Colloquium, 'Metamorphosen – Annäherungen an den Barock. Eine Grenzüberschreitung zur bildenden Kunst', University of Art and Design Halle and the Händel-Haus, Halle an der Saale, Händel-Haus, 8th June 2000
- Convegno internazionale di studi, 'I Bibiena. Una famiglia in scena: da Bologna all'Europa', Università degli Studi Bologna, Bologna, Exoratorio di San Filippo Neri, 25th Sept. 2000
- Conference, 'Markgräfin Wilhelmine von Bayreuth', University of Bayreuth, Bayreuth, Upper Franconian Parliament, 27th June 2008
- 99th anniversary conference of the Society for Franconian History, Bayreuth, Margravian Opera House, 19th Sept. 2009
- PERSPECTIV Congress, Bayreuth, Upper Franconian Parliament, 4th Oct. 2009

Publications

Scholarly, but highly readable publications on the theme of the Margravian Opera House are produced by the Bavarian Palaces Department

- Two-volume exhibition catalogue, 'Das vergessene Paradies – Galli Bibiena und der Musenhof der Wilhelmine von Bayreuth', Munich 1998
- Guidebook, 'Markgräfliches Opernhaus', Munich 2003
- Illustrated booklet, 'Die Bayreuther Bühnenbilder des Carlo Galli Bibiena', in planning

Internet information

The Bavarian Palaces Department has developed extensive internet documentation on 'the Bayreuth of the Margravine Wilhelmine'. The Margravian Opera House is described in detail as part of this and is comprehensively illustrated.

Opera performances

Aside from the Internationale Junge Orchesterakademie and their widely known Easter Festival, the Organ Week hosted by Musica Bayreuth and other well-known concert promoters, the City of Bayreuth is the major promoter to use the Margravian Opera House. The 'Bayreuther Barock' series presents opera from the period in which the Bayreuth court made use of the Opera House. These concerts feature opera which was of great significance for the Bayreuth court:

- ,Ezio', composed by Johann Adolph Hasse
- ,Uomo', composed by Andrea Bernesconi, libretto by the Margravine Wilhelmine
- ,Argenore', composed by the Margravine Wilhelmine from already existing pieces of music, libretto by Andrea Galletti following Wilhelmine's instructions

Integration in the supra-regional infrastructure

The Margravian Opera House has been featured since 2007 on the internet platform, 'PERSPECTIV. Gesellschaft der historischen Theater Europas' (http://www.perspectiv-online.org/doc_dt/gesellschaft.html). Since 2003 this society has been instrumental in the Europe-wide collation and exchange of information about historic theatres. The Bavarian Palaces Department is a member of PERSPECTIV. The Margravian Opera House is listed in the Deutschen Theaterverzeichnis [Index of German Theatres] (<http://www.theaterverzeichnis.de>).

5.j Staffing levels (professional, technical, maintenance)

The staff who have the care of the Margravian Opera House are employed by the Bavarian Palaces Department and the Bayreuth State Building Office.

5.j.1 Central supervision by the Bavarian Palaces Department, Munich

Based at the main offices of the Palaces Department, a buildings officer, a museum officer and a conservator are all responsible for the Margravian Opera House. In addition an officer is also in charge of general conservation and historic buildings research issues in relation to the Opera House. A site manager responsible for World Heritage issues takes care of all issues relating to World Heritage for those sites already listed, that is the Würzburg Residenz and the Bamberg Residenz (as part of the Old City of Bamberg) and for the Margravian Opera House. Several members of staff at the main offices deal with all legal issues relating to property and public relations in respect of the Opera House.

5.j.2 Local supervision by the Bavarian Palaces Department

At the local office in Bayreuth the following staff are responsible for the Margravian Opera House:

Off-site staff of the Opera House:

Head of the Local Office: press and public relations work, contact with events organisers and promoters (involvement in contract negotiation and preparation), involvement in structural works as manager, line manager for the staff at the site, responsible for the expenses budget of the Opera House.

1 administrative assistant: events accounts, reporting on visitor statistics, invoicing and accounts, Museum Shop at the Opera House

1 administrative assistant (art historian MA): special tours, collaboration on preparation and processing of events contracts, contact with events organisers and promoters, public relations work.

Head of Technology (administration): contact person for technical issues in relation to events, supervision and/or compliance with legal operating ordinances (VStättV, SPrüfV, ABG, special building regulations, BayBO, BGV C1, VVB, general security and police regulations, T&Cs), collaboration with civic permit and supervisory authorities, those of the StBA, the fire services, LGA and TÜV

Staff working on-site at the Opera House:

Steward: Opera House Operations Manager, supervision: direction and scheduling of public tours, box office bookkeeping, museum ticket office, events services (representative of the operator pursuant to § 38 VStättV)

3 further members of staff: public tours and box office, museum shop and housekeeping, events services (representative of the operator pursuant to § 38 VStättV)

1 cleaning staff and internal and external caretakers (half day)

5.j.3

Local buildings supervision by the State Building Office Bayreuth

The role of the State Building Office of Bayreuth is to develop, plan and implement building projects. Of prime importance in the maintenance and conservation projects relating to the Margravian Opera House is the preservation and retention of the valuable building fabric.

Responsible for the Margravian Opera House at the Bayreuth State Building Office is a director of construction, a chief building consultant, a senior architectural technician and an architectural technician.

5.j.4

City of Bayreuth and the Bavarian State Office for the Preservation of Monuments and Historic Buildings

On the part of the City of Bayreuth the Opera House is supervised in respect of tourism and World Heritage issues by the Department for Culture. The Bavarian Palaces Department is in close contact with the concerned Officer at the Monument Office, who is also in charge of the conservation of the urban environment in Bayreuth.

6. Monitoring

6.a Key indicators for measuring state of conservation

(BSV: Bavarian Palaces Department; SGV: Bayreuth Palace and Gardens Administrative Office; StBB: Bayreuth State Building Office; LGA: Bavarian State Trade Institute)

Indicator	Periodicity	Location of Records
1. Civic landscape + buffer zone	continual	Building Control Office City Planning Office
2. Tourism development	annual	Department of Culture for the City of Bayreuth
3. Visitor development and tourism use	continual	SGV Bayreuth, Bavarian Palaces Department (BSV) Estates and Publicity Offices
4. Condition of the building fabric; monitoring of fire protection + public venue regulations+ stage	continual	State Building Office (in accordance with Art. 73 of BayBO) BSV – Buildings Office SGV and specialists as part of maintenance programme
5 Lightning protection	annual inspection	State Building Office with the LGA
6. Electrical systems	annual	State Building Office with the LGA
7. Environment monitoring	continual	Restoration Centre, State Building Office and specialists

In reference to 4. Condition of the building fabric:

The State Building Office Bayreuth (StBA) is responsible for ensuring that all structural work undertaken at the Margravial Opera House complies with public regulations, and for its upkeep. The StBA is also responsible for structural safety, in particular for traffic safety, building fire protection, and compliance with the structural requirements of the public venue regulations. StBA Bayreuth may use external expertise in the fulfilment of these duties (see Art. 73 Para. 3 BayBO).

Funding for building maintenance at the Margravian Opera House is allocated annually from chapter 0616 section 51901 of the Bavarian Palaces Department's budget. Each year there is a joint site meeting at which the StBA Bayreuth consults with the Palace and Gardens Administrative Office. It then produces a condition report including a detailed schedule of works and bill of quantities.

The Building Office of the Bavarian Palaces Department reviews the condition report and authorises individual measures according to structural, functional, technical and conservation needs and urgency. The allocation of building maintenance funds appears in the building specification, which lists all authorised projects and costs in full detail, and clearly identifies those projects which require consultation on aspects of conservation. The Bavarian State Office for the Preservation of Monuments and Historic Buildings receives a summary of the specification for information.

StBA Bayreuth is responsible for the planning and execution of approved building maintenance projects. This is done in consultation with the appropriate Officer from the Building Office of the Bavarian Palaces Department, who has supervisory control over the conservation of built monuments.

SGV Bayreuth Hermitage has concluded service and maintenance agreements with specialist organisations for the technical systems installed at the Margravian Opera House. At agreed intervals, usually annually, these companies service – and, if necessary, repair (as part of building maintenance) – the respective technical systems.

In reference to 5. Lightning protection:

StBA Bayreuth is responsible for the annual inspection of electrical systems. This is carried out by a specialist from the Bavarian State Trade Institute (LGA).

In reference to 6. Electrical systems:

StBA Bayreuth is responsible for the annual inspection of electrical systems. This is carried out by a specialist from the Bavarian State Trade Institute (LGA).

In reference to 7. Environment monitoring:

In their reports on scientific investigations and the long-term monitoring of building environments, respected institutions (KDC Olching 1996-1997-1998, IGS München 2002-2003) have confirmed the damaging effect of variations in room conditions. This is particularly relevant to the use of the Opera House in the cold part of the year. A reduction in relative humidity caused by heating the Loge for use in the cold winter months will be compensated for by the air conditioning (air humidification) system; but opening the external doors or the stage curtain, or in cases of equipment failure, a rapid drop in relative humidity may result. Environment and humidity monitoring serves to identify such events.

The sensitive fabric of the building contracts or expands with these variations, and the differing hygrothermal behaviours of the building's structural material and interior décor eventually results in the damage noted to the décor. Current measurements have been recorded since 2008 (see listing of sensor locations) with a view to possible use patterns in the future, improvements required to the shell of the building and to the installation of environmental control systems to moderate temperature and environment conditions. Measurements will continue to be made as a regular feature of building monitoring.

Sensor locations:

- M1: In front of the entrance to the auditorium: T indoor (air) + RH indoor (air) + surface temperature of lower layer of wooden ceiling
- M2: Above the auditorium entrance: T indoor (air) + RH indoor (air) + surface temperature of lower layer of wooden ceiling
- M3: Attic space: T outdoor (air) + RH outdoor (air)
- M5: External area: T outdoor (air) + RH outdoor (air)
- M6: Above the door in external wall behind the stage: T indoor (air) + RH indoor (air)
- M8: Auditorium, stage area: T indoor (air) + RH indoor (air) + surface temperature wooden balustrade c. 3 m high
- M9: Auditorium at side of stage - "lower" boom: T indoor (air) + RH indoor (air)
- M10: Auditorium at side of stage - "middle" boom: T indoor (air) + RH indoor (air)
- M11: Auditorium at side of stage - "upper" boom – below painted ceiling: T indoor (air) + RH indoor (air)
- M12: Auditorium at side of entrance - second "upper" boom – below painted ceiling: T indoor (air) + RH indoor (air)

Over several years (1998-1999-2000-2002), macroscopic photographs of selected areas of the surfaces measured were taken and compared, to aid the identification of the progression of potential degradation over time. The long-term study began in March 1998 at 22 damage points, which were photographically documented using medium-format (6 x 6 cm) transparencies. Further damage points were included (and some points changed) in November 1999, March 2002 and October 2005. At present, there is no reason to fear loss to the original fabric in the short-term. It is planned to continue the investigation.

6.b Administrative arrangements for monitoring property

The steering committee described in **Ch. 5c** is responsible for implementing the monitoring measures for the protection of the Margravian Opera House set out in **Ch. 5b**, and for ensuring its ongoing compliance. Led by the Bavarian Palaces Department, this steering group oversees the protective measures and the implementation of the Management Plan. The expertise held by staff at the participating institutions is set out in **Ch. 5i**.

The Bavarian Palaces Department

The directors of all Offices responsible for the Margravian Opera House meet weekly and discuss all planned measures. In addition, long-term goals and operational procedures are decided upon at these meetings. Meetings are also held within each Office, again on a weekly basis, in which structural, museological and conservation plans are debated and their implementation determined.

The local offices of the Bavarian Palaces Department and State Building Office, Bayreuth work in close consultation. On-site meetings are held to discuss current issues, usually on a monthly basis. Questions concerning structure, conservation and usage-related issues are all discussed here. A close, long-established networking between all specialist institutions involved with the Margravian Opera House facilitates constructive, goal-oriented planning, and ensures a conservation-sensitive implementation of all measures taken at the Opera House.

Local administration and responsible Office for matters relating to World Heritage:
Palace and Garden Administration Office at the Bayreuth Hermitage, Ludwigstr. 10,
95444 Bayreuth, Ms. Christine Maget 0921/75969-11

Responsible Office for structural matters:
State Building Office, Bayreuth, Wilhelminenstr. 2, 95444 Bayreuth
Mr. Michael Erhard 0921/606-2611

Working group and steering group

Longer term plans and those related to the urban surroundings of the Margravian Opera House are discussed and agreed at the regular meetings of the steering group set up in June 2009 (Ch. 5c). Joint consultation is undertaken by representatives of the Bavarian Palaces Department, the Ministry of Science, ICOMOS, the Bavarian Monument Office and the City of Bayreuth, on prospective plans and measures, thus enabling the swift resolution of any conflicting issues which may arise. The Bavarian Palaces Department is incorporating the conclusions of these meetings into the Management Plan, which is being produced in 2009 in the form of 'periodic reporting', thereby regularly updating all data relating to the preservation of the Margravian Opera House and the surrounding ensemble.

6.c Findings of earlier reports

Expert reports on fire prevention

- 1962 *Report by the Bavarian Insurance Chamber, Fire Insurance Department, Office of Fire Prevention*
- 1962 *Report by the Bavarian State Office for Fire Prevention, Franconia Regional Office, on Fire Defence*
- 1974 *Report on the on-site inspection by the Bayreuth Voluntary Fire Service, including a statement by the State Buildings Office*
- 1976 *Fire inspection by City of Bayreuth's Building Control Office*
- 1978 *Fire inspection by City of Bayreuth's Building Control Office*
- 1994 *Fire inspection by City of Bayreuth's Building Control Office*
- 1996 *Fire safety recommendations from the Fire Prevention Office, Upper Franconia Region*
- 1996 *Fire inspection by City of Bayreuth's Building Control Office*
- 2001 *Recommendations on the installation of the box office and shop from the Fire Prevention Office, Upper Franconia Region*
- 2002 *Fire inspection by the State Building Office, including government and fire service*
- 2002 *Inspection of fire alarm system by LGA following partial renewal*
- 2006 *Fire inspection by State Building Office, Bayreuth, including government and fire service*
- 2008 *Fire inspection by State Building Office, Bayreuth*
- 2008 *Note on test of fire alarm system, Fire Prevention Office, Upper Franconia Region*
- 2009 *Outline Fire Prevention scheme 08B653, Mr. Franke, hhpberlin, Munich*

Stage equipment

- 1978 *Technical report on stage equipment by Walter Huneke, assessor and consultant for theatre buildings*
- 1998 *Inspection of stage equipment by BBB AnlagenService Weiden*
- 2000 *Inspection of stage equipment by BBB AnlagenService Weiden*
- 2001 *Inspection of stage equipment by BBB AnlagenService Weiden*
- 2004 *Inspection of stage equipment by waagner biro*
- 2005 *Service with inspection and test report, inspection report, exchange of drive motor for stage curtain by waagner biro*
- 2005 *Test report on stage curtain, power hoist below right-hand gallery, chandelier in foyer, 250 kg manual hoist, manual hoists nos. 1-31, manual hoists for stage curtains, Stephan Rolfes, Berlin, authorised assessor pursuant to BGV C1 / UVV 6.15*
- 2006 *Note on on-site visit with Mr. Rolfes, installation at the Staatstheater on Gärtnerplatz (lattice girders with cross bars and cable-locking devices)*

2006 *Service with inspection and test report, waagner biro*

Structural physics

- 1979 *Foundational survey for new build of main offices of the Sparkasse bank on an adjacent plot by Franken-Consult*
- 1981 *Statement on thermal technology improvements and vapour diffusion, Franken-Consult*
- 1981 *Statement on vapour diffusion through the outer walls, Franken-Consult*
- 1989 *Recommendations on structural physics, Franken Consult*
- 1989 *Usage investigation, Franken-Consult*
- 1996 *Asbestos survey report, Franken-Consult*
- 1998 *Report into mould growth in stairwells and passages, Franken-Consult*
- 1998 *Establishment of K-values in stairway with reference to mould growth, Franken-Consult*
- 2008 *Building physics consultation, preliminary report, BASIC GmbH, Gundelsheim*
- 2008 *Building physics renovations scheme, preliminary report, BASIC GmbH, Gundelsheim*
- 2008 *1st environment reading, BASIC*
- 2009 *Building physics recommendations, based on environment reading as at 16th Jan. 2009, BASIC*

Investigations into toxic substances

- 1995 *Expert report of Prof. Karl Stetter, Rosenheim Determining wood preservative levels*
- 1997 *Expert report of Prof. Karl Stetter, Rosenheim Control measurements of PCP and linden readings*
- 1997 *Final report on renovations of 1996/97 including building data sheet and all measurements*
- 2009 *Exploratory report, 1st interim report, BEN Umwelt GmbH*
- 2009 *Exploratory report, 2nd interim report, summary of potential hazards, PCP, linden and environment readings, BEN Umwelt GmbH*

Expert reports of recent years on internal environment conditions

- 1980 *Report following inspection of air conditioning equipment TÜV Munich*
- 1989 *Expert statement on the control scheme for DDC equipment by IGS, Dr. Klaus Arendt*
- 1998 *Konservierung und Denkmalpflege Consulting – investigatory report on internal environment conditions (investigation of internal environment conditions 10/96-09/97)*
- 1999 *Investigatory report on internal environment conditions (investigation of internal environment conditions 9/97-09/98), 1999 Konservierung und Denkmalpflege Consulting*

- 2001 *Final report on the investigation of internal environment conditions between October 1996 and August 2001, KDC-Olching, Dr. Stefan Simon*
- 2003 *Institute for Building Renovation (Institut für Gebäude-Sanierung – IGS) Schliersee – investigatory and expert report on internal environment/ structural physics conditions*
- 2008/09 *BASIC GmbH – technical office, preliminary report dated 18th December 2009, expert assessment not yet available*

Recent conservation documentation and reports

- 1980 *M. Schwenkenbecher, Brief report on damage assessment and restoration, with photographic documentation*
- 1995 *M. Schwenkenbecher, Inspection report with an assessment of damage to décor and painting*
- 1995 *R. Ehmann, Report on dust removal and conservation measures*
- 1996 *O. Seidenath (R. Dörfler), Conservation report*
- 1999 *SV-IVh, Final report on investigations into environment control technology and restoration*
- 1999 *SV-IIIg, Brief report with technical observations on paintings on canvas*
- 2000 *SV-IVh, Brief report on environment conditions and problems of deterioration*
- 2000 *Final report documenting environmental and use-related damage, drawn up between 1998-2000 by Dr. Susanne Dinkelacker, art history conservator, Munich, together with earlier reports on findings (Schwenkenbecher, Seidenath, et al.)*
- 2002 *S. Dinkelacker, documentation of damage caused by environmental conditions and site usage*
- 2005 *St. Simon (u.T.M.Staschull), Klimastabilisierung und bauphysikalische Konzepte. Wege zur Nachhaltigkeit bei der Pflege des Weltkulturerbes, conference proceedings – Hefte des deutschen Nationalkomitees ICOMOS XLII, Munich/Berlin 2005, pp. 28 – 33.*
- 2009 *Martin Hess, Deliberations on environment*
- 2009 *Investigations into the condition and restoration of historic interior plaster and decorated plasterwork, Thomas Schmidt, Minkwitz*
- 2009 *Martin Hess, Conservation investigations. Working samples of decorations and paintings in the auditorium (see **illustrated book, Chapter 4**)*

Recent architectural historical documentation and reports (selected list largely concerning the Opera House)

- 1936 A. Gut, *Die Erneuerung des Markgräflichen Opernhauses in Bayreuth*. In: *Zentralblatt der Bauverwaltung* 56, pp. 1353-59.
- 1955 K. Sitzmann, *Der Maler des Musenbergs im Bayreuther Opernhaus*. In: *Schönere Heimat* 44, pp. 11/12.
- 1959 A. Gebessler, *Stadt und Landkreis Bayreuth*. *Bayerische Kunstdenkmäler VI*, Munich, pp. 47-51.
- 1964 K. Merten, *Der Bayreuther Hofarchitekt Joseph Saint-Pierre*. In: *Archiv für Geschichte von Oberfranken* 49-54.
- 1985 S. Schrader, *Das Markgrafentheater in Bayreuth*, Munich.
- 1996 L. Hager, L. Seelig, *Markgräfliches Opernhaus Bayreuth, Amtlicher Führer*, München.
- 1998 *Opernbauten des Barock*. ed. ICOMOS and Bayerische Verwaltung der staatlichen Schlösser, Gärten und Seen
- 2003 P.O. Krückmann, *Absolutistische Herrschaftsinszenierung am Beispiel des Markgräflichen Opernhauses zu Bayreuth*. In: *Theatrum mundi, die Welt als Bühne, exh. cat.* Munich, pp. 48-52.
- 2003 P.O. Krückmann, *Markgräfliches Opernhaus Bayreuth, Amtlicher Führer*, München

7. Documentation

7.a Photographs, slides, images inventory and authorization table and other audiovisual materials

The digital photographic documentation with photo credits and authorisation certificates (authorisation form) is available on the enclosed CD.

7.b Texts relating to protective designation, copies of property management plans or documented management systems and extracts of other plans relevant to the property

A management plan was produced in July 2009 in the form of an integrative monitoring and development plan detailing the involvement of all concerned organisations. All of these organisations are described below in terms of their sphere of action and the interaction between the parties involved.

Additionally, the current preparatory land-use plans for the City of Bayreuth are to be found as appendices. (See illustrated book, chapter 3)

7.c Form and date of most recent records or inventory of property

The Margravian Opera House in Bayreuth is listed in the Monument List for the City of Bayreuth which was compiled in 1974. It was last updated on 21st April 2009 (**see Ch. 5.b.3**).

The most recent records and inventories are listed in the overview of reports produced (**Ch. 6c**) and the bibliography (**Ch. 7e**).

7.d Adress where inventory, records and archives are held

List of Monuments

Bavarian State Office for the Preservation of Monuments and Historic Buildings

Main offices: Hofgraben 4; D – 80539 Munich;

Dr. Walter Irlinger (Irlinger@blfd.bayern.de)

Upper Franconia office: Schloss Seehof; 96117 Memmelsdorf

Archival holdings on the Margravian Opera House

- Bavarian Department for State-owned Palaces, Gardens and Lakes
Schloss Nymphenburg; 80638 Munich,
President: Dr. Johannes Erichsen
- State Building Office, Bayreuth
Wilhelminenstraße 2; 95444 Bayreuth
Director of the Structural Engineering Division: Johann Hanfstingl
- Bavarian Main National Archives
Schönfelderstr. 5-11
80501 Munich
- National Archives Bamberg
Hainstr. 39
96047 Bamberg
- Bayreuth City Archives
Maximilianstr. 64
95444 Bayreuth
- Upper Franconia Historical Association
Ludwigstr. 21
95444 Bayreuth
- Bavarian State Office for the Preservation of Monuments and Historic Buildings
Hofgraben 4
80539 Munich

- German Theatre Museum Munich
Galeriestr. 4a
80539 Munich

- Bavarian State Ministry of Finance
Odeonsplatz 4
80539 Munich

In 2009 the Bavarian Palaces Department commissioned a comprehensive survey of all historical sources and images relating to the Margravian Opera House from the time of its construction to the present day, which may be consulted at its Head Office in Munich and at the State Building Office in Bayreuth.

7.e Bibliography

The most important publications on the Margravian Opera House are listed below. A comprehensive list of publications is provided in the appendices to this report.

BALL-KRÜCKMANN, BABETTE: Bühnenbildentwürfe zwischen Barock und Klassizismus. Bemerkungen zur Zeichenkunst der Galli Bibiena, in: PETER O. KRÜCKMANN (Hg.): Paradies des Rokoko. Galli Bibiena und der Musenhof der Wilhelmine von Bayreuth, München/ New York 1998, S. 116–131 (Katalog der Ausstellung in Bayreuth, Neues Schloss Bayreuth, 21.4.–27.9.1998)

BALL-KRÜCKMANN, BABETTE: Giuseppe Galli Bibiena, Carlo Galli Bibiena, in: PETER O. KRÜCKMANN (Hg.): Paradies des Rokoko. Galli Bibiena und der Musenhof der Wilhelmine von Bayreuth, München/ New York 1998, S. 262, 268–274 (Katalog der Ausstellung in Bayreuth, Neues Schloss Bayreuth, 21.4.–27.9.1998)

BAUER, HANS-JOACHIM: Barockoper in Bayreuth, Laaber 1982 (Thurnauer Schriften zum Musiktheater 7)

BAUER, HANS-JOACHIM: Rokoko-Oper in Bayreuth. »Argenore« der Markgräfin Wilhelmine, Laaber 1983 (Thurnauer Schriften zum Musiktheater 8)

BAUER, HEINRICH: Die italienische Festoper am Hof zu Bayreuth, München 1976 (Bavaria antiqua)

EGER, MANFRED: Bühnenzauber des Barocktheaters zur Zeit der Markgräfin Wilhelmine von Bayreuth, Bayreuth o. J. (1979)

ERTEL, ARNO: Das Markgräfliche Opernhaus zu Bayreuth und seine Bühneneinrichtung. In: Frankenheimat 10, Oktober 1961, S. 37–38 (Beilage zum Bayreuther Tagblatt)

FOCHT, JOSEF: Die musische Aura der Markgräfin Wilhelmine. Musikinszenierung in der Kunst des Bayreuther Rokoko, Passau 1998 (Musik im Bild)

GUT, A.: Die Erneuerung des Markgräflichen Opernhauses in Bayreuth. In: Zentralblatt der Bauverwaltung 56, 1936, S. 1353–1359

HAGER, LUISA UND LORENZ SEELIG: Markgräfliches Opernhaus Bayreuth, München 1996, 9. Auflage (Amtlicher Führer)

HAMMITZSCH, MARTIN: Der moderne Theaterbau. Der höfische Theaterbau, Berlin 1906 (Beiträge zur Bauwissenschaft 8)

HEGEN, IRENE: Wilhelmine von Bayreuth (1709–1758). »Mich überfällt ein kalter Schauer«. In: CLARA MAYER (HG.): Annäherung...: an sieben Komponistinnen, Kassel 1998, S.126–149

HEGER, ROBERT: Über Markgräfin Wilhelmine als Bühnenautorin, in: WILHELM MÜLLER (HG.): Im Glanz des Rokoko. Markgräfin Wilhelmine von Bayreuth. Gedenken zu ihrem 200. Todestag, Bayreuth 1958, S. 182 – 185

HEINRITZ, JOHANN GEORG: Versuch einer Geschichte der k. B. Kreis- Haupt-Stadt Baireuth, 2 Teile, Bayreuth 1823/25

JOPPIG, GUNTHER: Die Komponistin Wilhelmine und die Instrumentendarstellungen in den Musikzimmern der Bayreuther Schlösser, in: PETER O. KRÜCKMANN (Hg.): Paradies des Rokoko. Galli Bibiena und der Musenhof der Wilhelmine von Bayreuth, München/New York, 1998, S. 44–49 (Katalog der Ausstellung in Bayreuth, Neues Schloss Bayreuth, 21.4.–27.9.1998)

[JOHANN SEBASTIAN KÖNIG:] Bayreuth. Gebäude. Manuskript im Eigentum des Historischen Vereins für Oberfranken, Bayreuth, Universitätsbibliothek, Ms. 114, S. 11–17

KRÜCKMANN, PETER O.: Das Markgräfliche Opernhaus zu Bayreuth – Die bürgerliche Adaption eines Hoftheaters, in: Opernbauten des Barock. Eine Internationale Tagung des Deutschen Nationalkomitees von ICOMOS und der Bayerischen Verwaltung der staatlichen Schlösser, Gärten und Seen, Bayreuth, 25.–26. September 1998, München o. J. S. 6–13 (ICOMOS. Hefte des Deutschen Nationalkomitees 31)

KRÜCKMANN, PETER O.: Paradies des Rokoko. Das Bayreuth der Markgräfin Wilhelmine, München/London/NewYork 2001, 2.Auflage

KRÜCKMANN, Peter O.: Markgräfliches Opernhaus Bayreuth. Amtlicher Führer. München 2003

KÜSTER, ULF (HG.): Theatrum Mundi. Die Welt als Bühne, Wolfratshausen 2003 (Katalog der Ausstellung in München, Haus der Kunst, 23.5.–21.9.2003)

LENZI, DEANNA UND JADRANKA BENTINI (HG.): I Bibiena. Una famiglia europea, Venezia 2000 (Katalog der Ausstellung in Bologna, Pinacoteca Nazionale, 23.9.2000–7.1.2001)

MERTEN, KLAUS: Der Bayreuther Hofarchitekt Joseph Saint-Pierre. In: Archiv für Geschichte von Oberfranken 44, 1964, S. 7–160

MEYER, JÜRGEN: Akustik und musikalische Aufführungspraxis. Leitfaden für Akustiker, Tonmeister, Musiker, Instrumentalbauer und Architekten, Frankfurt am Main, o. J., S. 136–139

MÜLLER-LINDENBERG, RUTH: Wilhelmine von Bayreuth. Die Hofoper als Bühne des Lebens. Köln 2005.

MÜSSEL, KARL: Die große Bayreuther Fürstenhochzeit 1748 - Vorgeschichte, Vorbereitungen und Verlauf. In: Archiv für Geschichte von Oberfranken 77, 1997, S. 7–118

NÖLLE, ECKEHART: Die Theatermaler Gaspari. Ein Beitrag zur Geschichte des Bühnenbildes und des Theaterbaus im 18. Jahrhundert, Diss. Phil. München 1966

PAULUS, HERBERT: Zur kunsthistorischen Bedeutung des Markgrafentheaters von 1743. In: Erlanger Bausteine zur fränkischen Heimatforschung 27, 1980, S. 170–182

REUS, KLAUS-DIETER (Hg.): Faszination der Bühne. Barockes Welttheater in Bayreuth, Bayreuth 1999

ROETTGEN, STEFFI: Apollo und die Musen im Theater – zum Deckenbild des Bayreuther Opernhauses, in: Opernbauten des Barock. Eine Internationale Tagung des Deutschen Nationalkomitees von ICOMOS und der Bayerischen Verwaltung der staatlichen Schlösser, Gärten und Seen, Bayreuth, 25.–26. September 1998, München o. J. S. 61–71 (ICOMOS. Hefte des Deutschen Nationalkomitees 31)

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*"A unique example of courtly theatre architecture."
Georg Dehio, Handbuch der Deutschen Kunstdenkmäler, 1979*

10. Expertises

Short biographies of the specialist referees

Prof. Dr. Thomas W. Gaehtgens

On completion of his Ph.D. and habilitation, he was appointed professor at Göttingen, and then at Berlin from 1980, until being appointed professor emeritus in 2006. Aside from this, he has held numerous international appointments:

From 1985 to 1986, research at the J. Paul Getty Center for the History of Art and the Humanities in Santa Monica, California.

From 1992 to 1996, President of the Comité International d'Histoire de l'Art (CIHA)

In 1995 guest professorship at the Collège de France.

In 1997 founding director of the Deutsches Forum für Kunstgeschichte in Paris, which undertakes research on Franco-German cultural relations.

From 1998 to 1999, Chaire européenne at the Collège de France.

In 2004 he received an honorary doctorate from the Courtauld Institute of Art, London.

In 2007 Director of the Getty Research Institute GRI in California.

His research specialisms encompass the art and art history of the 18th to the 20th centuries.

Dr. Hans Lange

After studying in Vienna and Berlin, he completed his Ph.D. on 'German Court Theatre from the Vormärz until the Revolution'.

From 1979 – 1986, research assistant at the German Historical Institute in Florence.

In 1986 acting professor at the University of Marburg.

Since 1992 lecturer at the Technical University of Munich, Department of Theory and History of Architecture, Art and Design.

Since 1999 associate member of Da Ponte Institute, Vienna.

His research focus is the architecture of theatre and palace buildings of the Early Modern period.

Prof. Deanna Lenzi

After studying in Bologna, she completed her Ph.D. and habilitation at the University of Bologna.

Since 2000 professor for art history of the Early Modern period at the University of Bologna.

Her research focus is Baroque theatre architecture. Above all she has specialised in many publications on the Galli Bibiena family of architects, about whom she organised a monumental exhibition in 2000 in Bologna (*I Bibiena – una famiglia europea*). Prof. Lenzi is the leading international specialist on the Galli Bibienas.

Prof. Dr. Ruth Müller-Lindenberg

After studying in Erlangen and Berlin, she completed her Ph.D. and habilitation

Research assistantship at the Staatliches Institut für Musikforschung Preussischer Kulturbesitz in Berlin. Aside from academic activities, she is Head of the Office for Musical Theatre, Dance and Music at the Berlin Senate Department for Cultural Affairs

From 2003 to 2006 Head of the Federal Presidential Office.

Since 2007 Professor of Musicology at the University for Music and Theatre, Hanover.

Aside from the aesthetics of music and musical theatre in the 18th century, Prof. Müller-Lindenberg's research focus is on the activities of Margravine and artist Wilhelmine of Bayreuth (1709-1758).

Prof. Dr. Werner Oechslin

After completing his Ph.D. and habilitation, first posts as Professor in Bonn and Berlin. Additional international activity:

From 1975 until 1980, he taught at the Massachusetts Institute of Technology (MIT) and at the Rhode Island School of Design (RISD).

In 1985 Ecole d'Architecture at the University of Geneva.

Since 1985 professor of art history and architectural history at the ETH Zurich.

From 1987 until 2006, Director of the Institute for History and Theory of Architecture (gta).

In 1987 guest professorship at Harvard University.

From 1996 until 2002 he headed the selection committee of the Study Centre at CCA Montréal and was a member of the Board of Trustees.

Consiglio scientifico des Centro Internazionale di Studi di Architettura Andrea Palladio in Vicenza.

Prof. Oechslin has published widely on the architectural and art history of the 15th to the 20th centuries. His research focuses are, among other things, architectural theory and ephemeral architecture (celebratory architecture). He is the patron and founder of the Werner Oechslin Library Foundation in Einsiedeln.

PERSPECTIVE

Association of Historic Theatres in Europa

Since 2003 this society has been instrumental in the Europe-wide collation and exchange of information about historic theatres.

PERSPECTIV is the supranational association of people responsible for historic theatres all over Europe. Here theatre managers, museum directors, presidents of foundations, mayors and all others in charge of this built heritage unite to exchange information and experiences. Other members are specialists of a wide variety and interested citizens.

Prof. Hans-Joachim Scholderer

Head of the Department for Structural Engineering Ludwigsburg (Director of Building).
Professor at the University of Stuttgart, Faculty of Architecture and Urban Planning.

Amongst other things, Prof. Scholderer has been responsible for the overall conservation and restoration of the Palace at Ludwigsburg near Stuttgart. A focus of his activity has been the restoration of the palace theatre there, on which he has conducted research. Prof. Scholderer is an internationally renowned connoisseur of historic theatre architecture.

Dr. Saskia Woyke

After studying in Hamburg, Venice and Rome, she completed her Ph.D.
Since 2006 research associate at the University of Bayreuth, Research Institute for Musical Theatre.
Guest lecturer at the University of Ferrara.

Dr. Woyke's research focuses on the opera seria of the 18th century. She is one the most prominent specialists on the musical history of Bayreuth.



Statement on the Request for Inclusion of the Margravial Opera House in Bayreuth in the UNESCO World Heritage List

The City of Bayreuth deserves to be included in the UNESCO World Heritage List for various reasons. The old city centre from the 18th century featuring the New Palace and its interior design is quite rightly a particular attraction for visitors from all over the world, as is the Hermitage on the outskirts of the city, with its garden areas and iconographic programmes. It is, however, first and foremost, the Margravial Opera House that is of supra-regional, international and universal significance, and which as an architectonic masterpiece must be described, not least due to its unique conservation, as a milestone and apogee of this type of building.

In contrast to almost all political and cultural centres of European Baroque, Bayreuth owes the lustre of its artistic eminence to a woman. With her erudition, her taste and her passion for the arts, Margravine Wilhelmine of Bayreuth, daughter of the Prussian King and sister of Frederick the Great of Prussia, transformed the capital of a small principality into a glittering cultural venue.

With its magnificent interior design the New Palace is a unique testament to the courtly art of decoration in the 18th century. In its various halls, salons and cabinets, decorational forms inspired by French style mingle with a taste that tends towards more intimacy and naturalness, anticipating the trend of the 19th century. The same outstanding artistic quality is to be found in the Hermitage Palace on the edge of the city. With its grottoes and artificial ruins, it provides a particularly impres-

sive example of a characteristic 18th-century ensemble in its juxtaposition of the natural and the artificial, the old and the new, the European and the exotic, of seclusion and the courtly culture of hunting and festivity. As probably the earliest example of an English-style landscaped garden on the European continent, the Hermitage is of particular art-historical significance. The Hermitage and the Old Palace are a reflection of Wilhelmine's position in the history of ideas - between the rationality of the Enlightenment, the liberalism advocated by freemasonry and an affinity with nature as conceived by Rousseau.

All this would be enough in itself to include Bayreuth in the World Heritage List. The city centre, however, is home to a jewel of European court culture, the Margravian Opera House. It was Wilhelmine's passion for theatre and music and her special talent in this sphere – she often performed on stage herself – that led to the building of the Opera House. The facade, designed by the architect Joseph St. Pierre, resembles that of the New Palace and sets the building with its colossal pillars quite apart from the town houses abutting it. Yet nothing can prepare visitors for the overwhelming impression of the interior when they enter the auditorium. The theatre, constructed almost entirely of wood and inaugurated in 1748, is the masterpiece of Italian theatre architect Giuseppe Galli Bibiena, who was assisted in its design and decoration by his son Carlo. The two architects succeeded in creating a surprise effect: after passing through a rather unostentatious foyer, visitors are suddenly confronted by a magical world of forms and colours. After this overwhelming first impression, it takes a while for visitors to get their bearings and take in the auditorium and stage in all their subtle stylistic elements.

The Margravian Opera House in Bayreuth is one of the very few theatre buildings to have been almost completely conserved in its original form, even including some stage scenery and the entire technical apparatus. It was the scene of important performances of the Italian opera seria up to Richard Wagner's compositions, and thus represents not only an architectural masterpiece but also a venue of unique European theatrical and musical culture spanning a period of several centuries. In connection with the world-famous Richard Wagner Festival and the sites of Richard Wagner's creative activity such as the Festspielhaus, a ground-breaking monument of opera house architecture in the 19th century, this city and its Opera House (due to the achievement of Wilhelmine of Bayreuth) form an ensemble in urgent need of protection and promotion. The acceptance of Bayreuth in UNESCO's World Heritage List is therefore of outstanding importance, indeed an absolute necessity.

Professor Thomas W. Gaehtgens
Director
Los Angeles, 18th September 2009

Technische Universität München (TUM) München

München, 25.11.2009


Dr. Hans Lange

**Markgräfliches Opernhaus Bayreuth
Zum Aspekt „ephemere Architektur“**


Die Geschichte der neuzeitlichen ephemeren, also intentional nicht auf Dauer angelegten Architektur kulminiert in zwei Blütezeiten, dem höfischen Fest- und Theaterbau im 17. und 18. Jahrhundert aus Holz, Stuck, Textil und Farbe, sowie der nationalen und internationalen Ausstellungsarchitektur, seit Mitte des 19. Jh., vorwiegend in Eisen und Glas. Aus beiden Epochen, stilgeschichtlich dem Hoch- und Spätbarock und der frühen Moderne des Industriezeitalters, haben sich bis heute, in Relation zu den eingetretenen Verlusten, nur noch spärliche Reste materiell erhalten.

Für die Kategorie der anlaßgebundenen Festarchitektur, deren Kenntnis heute zum allergrößten Teil nur noch auf ihrer Verschriftlichung im Genre der an eine höfische Öffentlichkeit gerichteten gedruckten Festberichte und ihrer Publikation in Stichwerken beruht, sind einige historische Grenzfälle zu verzeichnen, die im 17. und 18. Jh. genau auf der Schnittstelle zwischen der Tradition des spektakulär Ephemeren und der denkmalhaften Permanenz repräsentativer Architektur angesiedelt sind.

Das vielleicht extremste und berühmteste Beispiel für die politisch kalkulierte Überführung einer ursprünglich ephemeren Festdekoration in eine dauerhaft verfestigte, die Vitruvius erster Forderung an das Bauen: „firmitas“ entspricht, stammt aus dem sakralen Bereich: Berninis Baldachin über dem Apostelgrab unter der Kuppel der Peterskirche in Rom (1624-33). Zwar bezeichnet der Materialwechsel zur Monumentalität und Ewigkeit suggerierenden Bronze einen absoluten Sonderfall in der Transzendierung eines provisorischen „apparato magnifico“ zu einem dauerhaften Denkmal des päpstlichen Primats im kaiserlichen Rom, doch beleuchtet er exemplarisch das Dilemma einer Ruhm und Ehre des Herrschers fokussierenden Propagandakunst. Die konkreten, tagesaktuellen, programmatisch flexibel zugespitzten Qualitäten einer originellen ephemeren Inszenierung relativieren und verflüchtigen sich, wenn sie auf Dauer gestellt werden. Die longue durée des permanenten Denkmals verlangt allgemeinere Botschaften, verweigert sich zwangsläufig spontanen Moden, rekuriert auf etablierte Typen. Aus dem Profanbereich ist etwa an Reiterdenkmäler oder Triumphbögen, z.B. in Paris und Florenz, zu erinnern, die zuerst ephemere für einen Herrschereinzug,



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Dr. Hans Lange

Munich, 25.11.2009

Margravian Opera House Bayreuth On the aspect of “ephemeral architecture”

The history of modern, ephemeral architecture – tectonic structures purposefully designed for impermanence – culminated in two glorious eras. The first was the construction of courtly ceremonial and theatre buildings in wood, stucco, textiles and paint during the 17th and 18th centuries; the second was the national and international exhibition architecture starting in the mid-19th century, predominantly in iron and glass. Compared to what has been lost, the elements still physically preserved today from these two periods – stylistically and historically speaking, the Middle and Late Baroque and the early modern period of the Industrial Age – are few and far between.

Modern day knowledge of ceremonial architecture linked to special occasions is largely based on the written tradition of printed ceremonial accounts aimed at a courtly audience, as well as their publication in engravings. The history of this architectural category, however, presents some elusive cases, which bestrode the boundaries between the tradition of the spectacularly ephemeral and the monumental permanence of representative architecture in the 17th and 18th centuries.

Perhaps the most extreme and famous example of a politically calculated transformation of an initially ephemeral ceremonial decoration into a permanent fixture meeting Vitruvius' first rule of building – “firmitas” – stems from the religious sphere: Bernini's baldachin over the apostle's tomb below the dome of Saint Peter's Basilica in Rome (1624-1633). The change in material, in this case bronze with all of its connotations of monumentality and eternity, is truly exceptional in the transcendence of a temporary “apparato magnifico” to a lasting monument of the papal primate in Imperial Rome. That being said, it does highlight the dilemma of a propagandistic art form revolving around a ruler's fame and glory in an exemplary manner. The pointedly tangible, timely, programmatically flexible qualities of an original, ephemeral setting are relativised and diluted when put in a position of permanence. The *longue durée* of the permanent monument demands a more generalised message, inevitably rejects spontaneous fashions, and refers back to established forms. Within the secular domain, equestrian statues or triumphal arches come to mind, for example in Paris or Florence, which originated as ephemeral structures for an *adventus regis* and were later secured in stone. As far as theatre architecture is concerned, the “anfiteatro di Boboli” in the garden of the Palazzo Pitti in Florence (garden theatre or “teatro di verzura” 1599, in stone 1637) and the Zwinger theatre in Dresden (as a ceremonial theatre in 1719, eternalised in sandstone in 1727) are both outstanding examples. In the historical building practice of the Early Modern period, the theoretical polarity of temporary and permanent representation in architecture is shown to have intertwined time and again. The memories of a fleeting, short-term event, divulged in writings and images, are confronted with the lasting, sensuously concrete presence of a monument that will endure over time.

The specific place the Margravian Opera House occupies within this category – a gradual, previously

unplanned transformation from an occasion-based temporary context to an unchanging structure that is perceived independently – needs to be established. Only after remaining as a material relic of an ambitious production of courtly propaganda, could its ephemeral core become the centre of its present quality as a historic monument.

Since the late 16th and more extensively since the 17th century, opulent opera houses designed for dynastic ceremonies (weddings, coronations, baptisms) were a mainstay of an assiduous courtly rivalry unfolding within the context of an international competition for prestige and status. Initially designed as timely installations in already existent halls or palace wings, a growing trend evolved during the mid-18th century towards a fireproof, at times completely stone and outwardly plain building fabric. The result was a container-like shell to house the complex structure of the Baroque theatre machinery, complete with auditorium and stage. Throughout the 18th century, two to three generations of the highly specialised architects and theatre engineers of the Bibiena family of Bologna and the Mauros of Venice designed and built these showcases for seeing and being seen for many different Princes of the Empire, from Vienna to Lorraine (Vienna, Munich, Mannheim, Nancy, Dresden, Bayreuth).



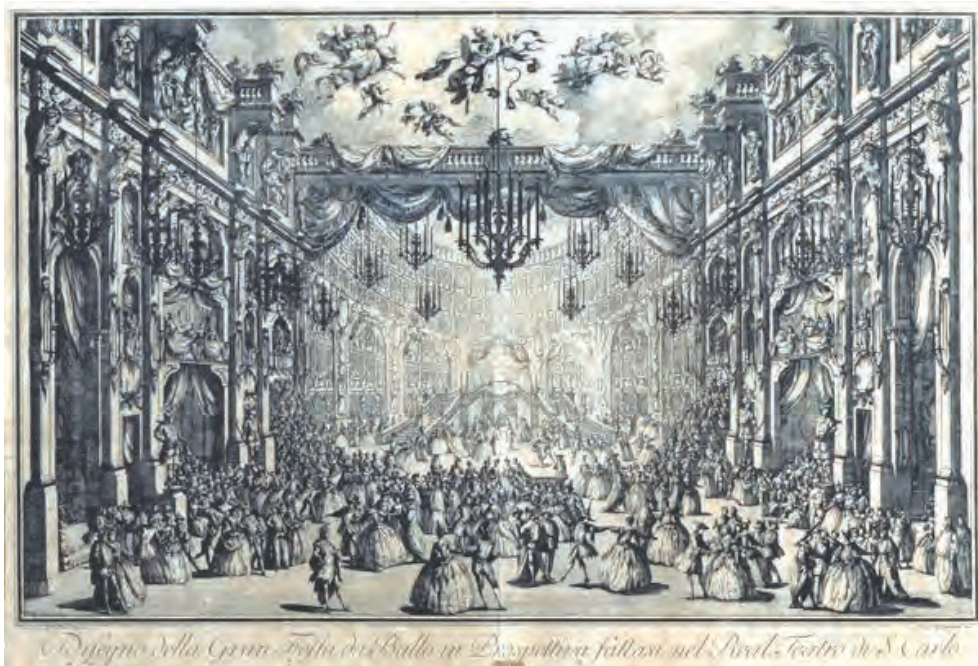
(Fig. 1) (Rome, Court of the Palazzo Barberini, carousel in honour of Queen Christina of Sweden, 1656. Oil painting F. Gagliardi / F. Lauri, Museo di Roma, Rome)

These ceremonial theatres with their sporadic performances, of which the Opera House in Bayreuth is the only one conserved today, represent a typologically very specific and artistically extremely challenging group within 18th century theatre architecture in Europe. They were, after all, responsible for carrying the tradition of the courtly tournament theatre (teatro all'emiliana) – which flourished in Upper and Middle Italy during the 16th and 17th century – complete with its dais, balconies, royal loges and triumphal arch-like stage portals and the entire, decorative, allegorical system of princely praise, over into the era of burgeoning enlightened absolutism.

It is necessary to develop a more precise definition of the intersection between traditional, ephemeral ceremonial culture and the first attempts at making the opera house the most public place within society after the church, and, in terms of appearance, a monument public of a renewed urbanism that ultimately diverged from courtly parameters.

Between the late 17th century and the 1850s, a form of rationalised, functionalised theatre architecture emerged in Italy and conquered the big European cities. First established in Venice, this loge theatre with four to six tiers was run much like a commercial theatre and charged admission. Bare, utilitarian and almost undecorated in terms of appearance, it was nevertheless still dressed in ornate, ephemeral structures from time to time at the large courts (first Naples 1737, then Turin 1740) for the celebration of dynastic ceremonies.

Of the public playhouses (*teatri pubblici*) with ephemeral decoration that were contemporaries of the Bayreuth Opera House, two – Naples and Rome – must be mentioned as points of comparison, because they pertained to the centres of the international “Grand Tour” tourism and because they were represented in engravings and writings available outside of Italy.



(Fig. 2) (Naples, Teatro San Carlo, décor by Vincenzo dal Ré for the “*gran festa da ballo*” celebrating the birth of the crown prince.

Engraving Luigi le Lorrain, Tav.X from: “*Narrazione delle Solenni Reali Feste fatte celebrare in Napoli... per la nascita del Primogenito Filippo*”, 1749)

A year after the inauguration of the Bayreuth Opera House, this engraved ceremonial account documented the ephemeral decorative application, richly adorned with mirrors, that completely covered the stage and three lower loge tiers, designed by chief set designer Vincenzo dal Ré for the “*gran festa da ballo*” in 1747. By the time the account was published, the decoration, as well as the temporary staircase connecting the royal loge with the ground floor, had already been dismantled. Thus,

the loge in Europe's largest opera house allowed for interchangeable décor, which could be adapted to whatever style was currently en vogue and obviously demanded a significant, financial investment.

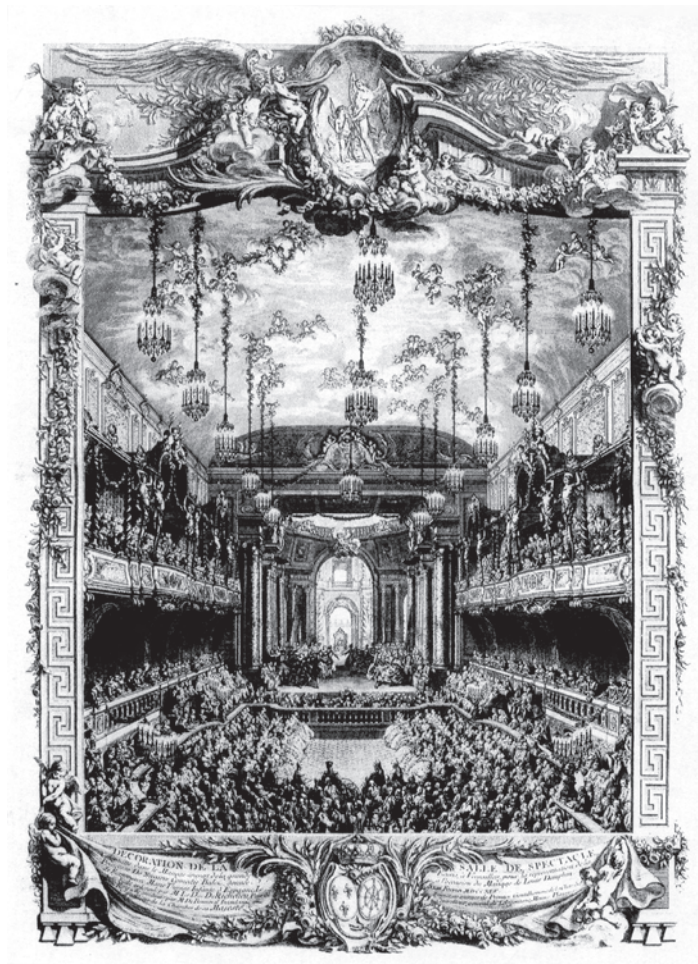


(Fig. 3) (Rome, Teatro Argentina, “festa teatrale e cantata solenne” celebrating the wedding of the Dauphin, 1747, oil painting Giovanni Paolo Panini (Paris, Louvre)

Rome's most modern opera house, the Teatro Argentina, opened the doors to its loge on the day after the exclusive festa so that the public could see the opulent, ephemeral decoration before the entire structure was dismantled again.

Only the French court maintained the custom of fully redecorating an existing hall for high-ranking solemnities, such as the wedding of the king or Dauphin, until the middle of the 18th century. The elaborate, temporary installation in the latest Rococo style, built by the Slodtz brothers in the manège of the old royal stables for the first wedding of the Dauphin in 1745, expressed the level of standards of the Menus-Plaisirs. Through the ephemeral ceremonial architecture they once again defined the style dictates of French taste. In 1751, the hall was destroyed in a fire. In comparison to Bayreuth, it is clear that the choice of Giuseppe Galli Bibiena implied a decided rejection of the innovative, stylistic codes of the art of the French court.

The new court opera house at the Residenz in Munich, built a few years after Bayreuth, combined the Italian-style loge with the more modern stylistic forms of French-inspired Rococo. Although still rooted in the ephemeral tradition in terms of material and chromaticity – a significant amount of stucco draperies – it was no longer legitimised by a unique, dynastic occasion such as a princely wedding. The house was designed for more regular use, particularly during Carnival. In comparison to Bayreuth, however, the initial quality of the original pieces, which were removed during the war and later reconstructed at a different site, experienced a significant loss in authenticity.



(Fig. 4) (Versailles, auditorium at the Grande Ecurie, décor by the Brothers Slodtz for the comédie ballet "La Princesse de Navarre" celebrating the wedding of the Dauphin, 1745, engraving C. N. Cochin, Jr.)



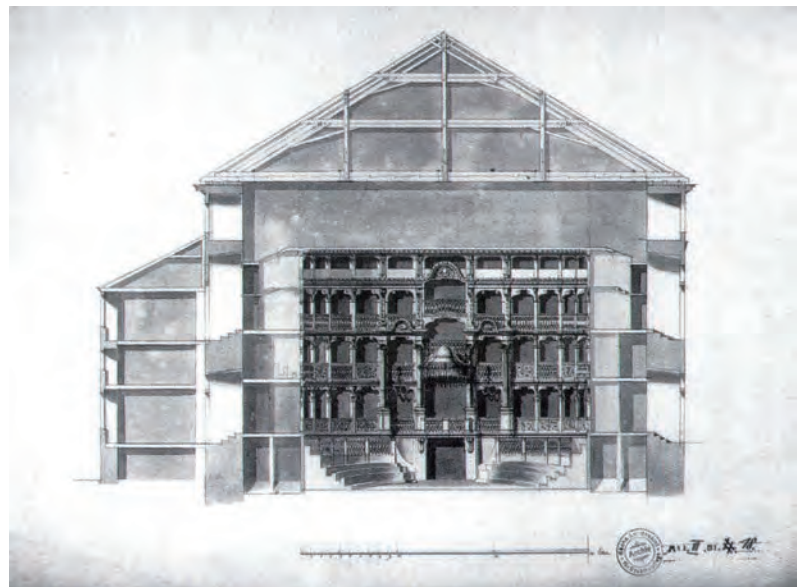
(Fig. 5) (Neues Residenztheater in Munich by Francois Cuvilliés, 1750-1753)

The extent of the Margravian Opera House's position towards the end of a long typological development – and its inability to provide an impetus for the second half of the century – is illuminated by the fate of three more or less neighbouring Bibiena theatres within the empire during the years around and shortly after the inauguration of the theatre in Bayreuth.



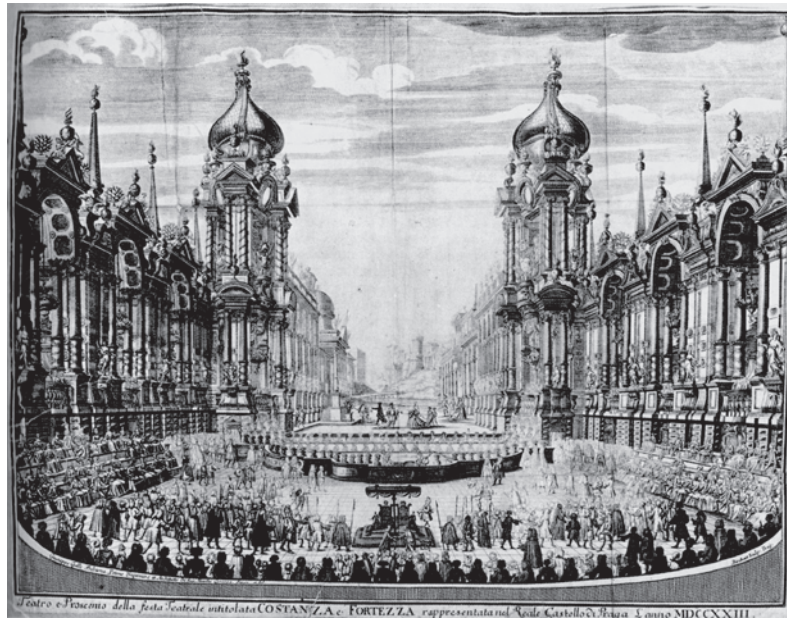
(Fig. 6)

The Leopoldine court theatre that Francesco Bibiena built at the Vienna Imperial Palace in 1704-1708 was dismantled by Giuseppe's younger brother Antonio and replaced by the large Redoutensaal in 1747-1748. Due to the incipient crisis of the lavish opera seria, the Imperial Court no longer had any need for the space, which Francesco's nephew Giuseppe had just chosen as a model for the Bayreuth theatre. The model that had been rejected in Vienna, complete with its entire ancestral content, the Metastasian opera seria, received its last rehabilitation at the court of the Margravine Wilhelmine.



(Fig. 7)

When the success of the Bayreuth endeavour led Giuseppe Galli Bibiena to the far more important Electoral-Royal Court of Dresden in 1749 to rebuild and modernise the opera house the Mauro brothers installed in the Zwinger theatre in 1719 (Fig. 7), he once again turned to the style of the Vienna and Bayreuth houses. A significant difference, however, was the choice of completely forgoing all sculptural and figural decoration. This programmatic reduction of the ephemeral décor, including the illusory draperies and lambrequins, in favour of a strongly tectonic treatment of the loge framework indicates a move away from occasion-inspired, temporary, ceremonial architecture. That being said, the reason for the renovation was still a princely wedding. The theatre was destroyed in 1849 during the May Uprising in Dresden.



(Fig. 8)

The most elaborate ephemeral open-air theatre of the 18th century, which Giuseppe Galli Bibiena built in the Hradschin Gardens in Prague in 1723 for the coronation opera “Costanza e fortezza” under commission from Charles VI, was destroyed during a battle in 1753. It did, however, survive the occasion that prompted its creation by 30 years, albeit abandoned to the elements and falling into disrepair.

The disintegration of the economically practical loge structure and the purely temporary application of provisional decoration that was observed in Italy, the undisputed leader in the field, already represented a response to the needs of a socially diverse audience. This new audience had visual needs that were more likely satisfied by the lavish technical theatre onstage than the staged epiphany of the prince and the courtly society in the auditorium. In other words, in the theatre of the 18th century, the ephemeral sphere moved from the audience arena, initially comprised of invited guests who themselves were scenically active players for a long time, to the production area of the actual stage play. A strict separation was introduced between the actions onstage – the actors and singers – and a passively consuming audience in the auditorium. The division between social reality and pictorial illusion was so complete that Diderot could talk about the principle of the invisible “fourth wall” (stage opening) and an audience thoroughly absorbed in what was happening onstage. By the late 18th century, the ephemeral in the theatre had lost every last vestige of social reality and had become a helpful tool in producing theatrical illusions.

Against the backdrop of this cultural shift from a monarchical to a bourgeois society, the Bayreuth Opera House gained its unmistakable imprint as the last experienceable testimony of an Old European court culture that would decline shortly thereafter and in which the palace, the garden and the theatre constituted the most representative sites for a highly sophisticated, symbolic form of communication. The almost frozen ceremonial decoration of a historically inconsequential princely wedding in 1748, congealed into an aperçu, mirrors the politically “ephemeral” situation of the dynastically and economically precarious Franconian Margravate. In the end, historical coincidence is to thank for a small state’s bloated investment, even more so given its size, into ceremonial architecture, which elevated the imperial theatre engineer Giuseppe Bibiena to the capolavoro of this genre. Equally coincidental is that unintentionally, against all odds and defying the laws of ephemeral transitoriness, the theatre is still here, two and a half centuries later, and represents the most important and multi-faceted monument of a long gone principality, as well as being an artistically outstanding example of the theatre architecture that defined its time.

In this sense, Bayreuth stands at the end of a one and a half century long development of courtly theatres, which began in 1618-1628 with Gian Battista Aleotti’s Teatro Farnese in the Palazzo della Pilotta in Parma. After suffering the ravages of neglect and the last World War, this prototype of the wooden loge theatre for musical-theatrical performances owed its partial reconstructive resurrection to a secondary function, which had already been apparent in 1700, when it became an empty showcase, a curious attraction of a faded tradition for the travellers on the European “Grand Tour”. Only in Parma and Bayreuth did the foreseeable loss of political and artistic function after just a few performances not result in the demolition or radical modernisation of the theatres, with the accompanying decline in later productions that never reached the glory of those first operas (1628 and 1748 respectively). Instead, it was precisely because they sank into careless oblivion that, over time, they assumed the monumental memory of the faded glory of a dynasty or of a small state in decline, thus guaranteeing their conservation despite a lack of practical use and filling them with a new, meaningful identity. Bayreuth was geographically removed from the main traffic routes and political and cultural networks of the late 18th and 19th century, which explains why the Margravian Opera House was not rediscovered until Richard Wagner settled in the former Franconian Hohenzollern Residenz and attracted tourism with his Festspiele. It is almost an irony of fate that Wagner most likely took the inspiration for his Festspielhaus – with its barn-like exterior and seemingly provisional appearance – from the ephemeral character of Bibiena’s theatre. The discrete half-timbered construction and the functional, modest – in other words unrepresentative – interior arrangement of the Festspielhaus was a mockery of everything the theatre architecture of its time – the era of Gottfried Semper – held in high regard.

With an ephemeral wood architecture at its core – the auditorium and stage – the Bayreuth theatre must be recognised as one of the great achievements amongst large timber constructions of the 17th and 18th centuries, because the theatre’s artistic worth greatly surpasses the mostly technical demands of large-scale wood architecture. This is also particularly true for the comparatively substantial number of wooden religious buildings from this period, especially in East-Central Europe and Scandinavia, of which the richly decorated Silesian Churches of Peace, located in modern-day Poland (Jawor/Jauer and Świdnica/Schweidnitz, Fig. 9), have been inscribed in the UNESCO World Heritage List.




(Jawor/Jauer and Świdnica/Schweidnitz, Fig. 9)

The churches' structural fabric is exquisitely preserved, with surfaces that have an almost tangible effect; the elaborate decorative programme makes use of paint, stucco and canvas to create a pictorial covering for the wood construction. In light of this, their interior spaces are alone in reaching a level of comparison with the Bayreuth Opera House. As opposed to wood panelled interior décor, which simply consists of independent wall coverings separate from the structural support, the ephemeral building method applied the decorative structure directly to the building framework.

Fortunate circumstances, little use and sparing interventions have resulted in the theatre's extremely rare and mostly superb state of conservation, making the Bayreuth Opera House, particularly in light of its size and quality, unique amongst other historic 18th century theatres in Europe, which were rebuilt several times and affected by problematic modernisation efforts.

After countless catastrophes due to fire and the vandalising of Baroque theatres since the 19th century until recently, the mere fact that the Margravial Opera House could be conserved in such a good physical state well into the 21st century is something close to a miracle.

In consideration of the absolute rarity of the Bayreuth Opera House in terms of building type, state of conservation, and as an example of ephemeral wood architecture in all its fragile materiality, its inscription in the UNESCO World Heritage List should be emphatically and decidedly endorsed.



DEPARTAMENTO DELLE ARTI VISIVE

OPERNHAUS DI BAYREUTH

Il Margrafliches Opernhaus di Bayreuth non può non attirare l'attenzione dell'Unesco sollecitandola ad accogliere la richiesta della Bayerische Verwaltung der staatlichen Schlösser, Gärten und Seen perché venga riconosciuto come patrimonio dell'Umanità.


Si tratta infatti di un capolavoro tra i più raffinati del rococò europeo, di un'opera di grande valore per la storia dell'arte, dell'architettura, del teatro per diversi importanti motivi che lo rendono esemplare, unico, eccezionale.

Es si cerca in una successione che non vuole essere di valore, perché si tratta di motivazioni tra loro strettamente correlate.

- 1- Si tratta di un monumento alla definizione del quale architettura, pittura, decorazione plastica, realtà ed effimero partecipano unitariamente con risultati di eccezionale bellezza ed eleganza.
- 2- Si tratta di un'opera voluta e realizzata in un breve volgere di anni (1744-1748) con risultati, come si diceva, di grande unitarietà e valore, e giunta a noi in ottimo stato di conservazione e di leggibilità, sia per quanto riguarda l'involucro mirato esterno, sia per quanto riguarda il suo prezioso, specialistico nocciolo interno cavatopaleocostico.
- 3- Si tratta dell'unico, esemplare, monumento dalle specialistiche caratteristiche di "teatro principesco per l'opera seria" che sia giunto a noi pressoché intatto, in assoluto l'esempio più antico, quasi il prototipo.
- 4- Si tratta dell'unico teatro a noi pervenuto di quelli che i vari membri della celebre famiglia italiana di architetti e scenografi Galli Bibiena eseguirono sempre con grande successo presso le grandi corti europee nel corso del '700.

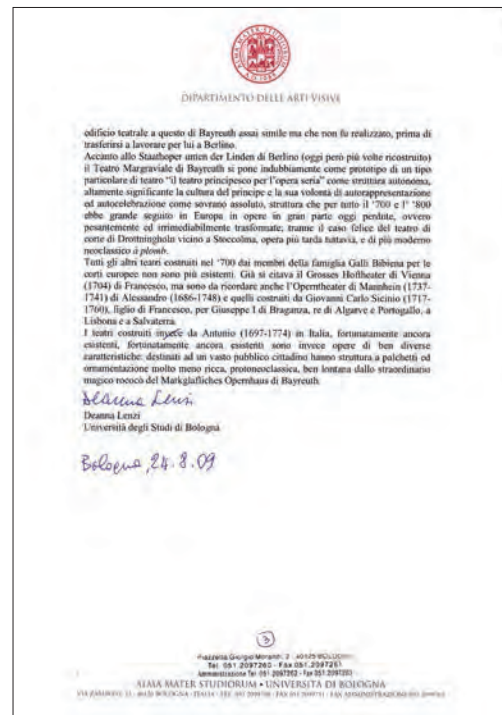
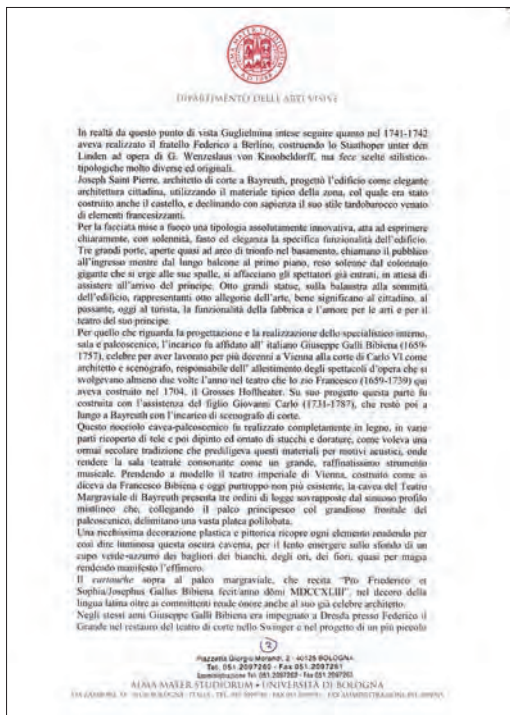
Voluto dal margravio Federico di Brandeburgo (1711-1763) su sollecitazione della moglie Guglielmina (1709-1758), sorella di Federico il Grande di Prussia, sovrana di grande cultura, amante e cultrice del teatro in prima persona, il Teatro Margraviale di Bayreuth fu concepito nel 1748 e rapidamente eseguito, per essere inaugurato in occasione delle nozze della figlia del Margravio Elisabetta Federica Sophia col duca Carlo II Eugenio di Württemberg, nel 1748.

Per l'occasione Guglielmina non volle predisporre una "sala teatrale" all'interno della residenza margraviale o di altro edificio preesistente, ma volle costruire ex-novo un "moderno teatro come edificio specialistico", struttura edilizia autonoma, autosufficiente, di cui esistono solo pochi esempi, soprattutto in Italia. Si ricordano, per esempio, l'Olimpico di Sabbioneta (1588-1590) di Vincenzio Scamozzi, teatro principesco nato però per la commedia, il Teatro di Cittadella di Antonio Cugini (1741) a Reggio Emilia, costruito per l'opera ma come teatro pubblico cittadino, cioè "teatro del soldo" a palchetti, ovvero il Filarmico di Venezia (1715-1724), opera di Francesco Galli Bibiena, voluto dalla omonima Accademia per l'opera, ma a palchetti.



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Bayreuth Opera House

The Bavarian Department for State-owned Palaces, Gardens and Lakes' request that the Margravial Opera House in Bayreuth should be recognized as a World Heritage Site cannot fail to attract UNESCO's attention.

The monument in question is in fact one of the most refined masterpieces of European Rococo, a work of great value to the history of art, architecture and theatre. There are various noteworthy reasons that make it exemplary, unique and exceptional. The attributes in the following list are not prioritized in any particular order since they are all closely interrelated.

- 1 – The edifice in question is a perfect union of architecture, painting, decorative plasticity, realism and transience. The result is a building of exceptional beauty and elegance.
- 2) A very brief period of time passed from the moment the theatre was conceived until its construction (1744 – 1748). As already mentioned, the resulting edifice is particularly unified and of great historical value. Both the external masonry and the precious 'heart' of the theatre, the intrinsic cavea-stage, are extremely well preserved and coherent.
- 3) The work in question is a unique, exemplary monument to 'grand theatre for serious opera' that to this day remains practically intact. It is certainly the oldest example – in other words, the prototype – for this type of structure.
- 4) The work in question is now the only remaining example of the theatres built by various members of the celebrated Galli Bibiena family, an Italian family of architects and scenographers who were accomplished and successful theatre designers for the grand European courts of the 18th century.

The Margravian Opera House of Bayreuth was first conceptualized by Frederick I of Brandenburg (1711 – 1763), spurred on by his wife Wilhelmina (1709 – 1758), sister of Frederick the Great of Prussia. Wilhelmina was herself an enormously cultured sovereign and theatre lover. The theatre was swiftly designed and completed by 1748 in order that the inauguration should coincide with the marriage of the Margrave's daughter Elizabeth Fredericka Sophia to Karl II Eugene, Duke of Württemberg.

Rather than construct a 'theatre room' inside the margravian residence or another existing building, Wilhelmina wanted to build *ex novo* a 'modern purpose-built theatre'. In other words, an autonomous, self-sufficient building. At the time, there were only a few similar examples of this kind of structure and most of these were in Italy. Vincenzo Scamozzi's *L'Olimpico di Sabbioneta* (1588 – 1590), a grand theatre built to stage comedies is one example, as is Antonio Cugini's *Teatro di Citadella* in Reggio Emilia, a princely theatre originally built to host operatic performances for a paying public. The Philharmonic Theatre in Verona is another example, commissioned by the academy of the same name to host operatic performances.

Whilst simultaneously making very different and original stylistic choices, Wilhelmina was greatly inspired by her brother Frederick's commission of the Linden Opera in Berlin in 1741 – 42 (work of G. Wenzeslaus von Knobelsdorff).

Bayreuth's court architect Joseph Saint-Pierre designed the building as an elegant structure which would blend in with the landscape of the city. He sourced the stone locally (the same stone used to build the city castle), and knowingly rejected his own artistic tendencies in favour of late Venetian Baroque and French stylistic elements during its design.

Saint-Pierre's designs for the façade were absolutely innovative. Its purpose was to depict the theatre's functionality clearly, solemnly and with pomp and elegance. Three large doors which open almost like a triumphal arch on the low vestibule hail the public to the entrance whilst from the long balcony on the first floor (its fluid rococo elegance sobered by the gigantic colonnade rising up directly behind it) the audience who have already entered the building could look on, eagerly awaiting the arrival of the prince. Eight large statues on the balustrade at the peak of the building represent eight allegories of art. To the citizen, the passer-by, or today, the tourist, these figures reflect the building's purpose and the prince's love of the arts and theatre.

The task of planning and constructing the remarkable interior, hall and stage fell to the Italian Giuseppe Galli Bibiena (1659 - 1757), who was renowned for having worked for years as an architect and set designer in Vienna at the court of Charles VI. There, he was in charge of arranging operatic performances, held at least twice yearly in the Grand Court Theatre, which was built by his uncle in 1704. Galli Bibiena worked on the interior together with his son Giovanni Carlo (1731 - 1787), who went on to remain in Bayreuth as set designer to the court.

The 'cavea-stage' at the heart of the interior was built entirely in wood, with various sections covered in canvas and painted and decorated with stucco and gilding. These materials were traditionally se-

lected for acoustic reasons, as their use renders the theatre hall consonant like a large, refined musical instrument. Galli Bibiena used the Imperial Theatre of Vienna as his model (built as mentioned above by Francesco Bibiena and unfortunately now no longer standing). Like the Imperial Theatre of Vienna, the cavea of the Margravian Opera House of Bayreuth features three sinuous orders of overlying loggia which connect the royal box with the grand frontal of the stage whilst at the same time marking the boundaries of the vast multi-level stalls.

Each individual element is decorated to an incredible degree of plastic and pictorial intricacy, illuminating the cavernous theatre. Flashes of white, gold and floral design slowly, emerge from the dark greenish-blue of the stage background to create a magically ephemeral atmosphere.

The cartouche above the margravian box reads “Pro Friederico et Sophia/Josephus Gallus Bibiena fecit/anno domi MDCCXLIII”. The decorous Latin inscription honours not only the theatre’s patrons but also the architect, famous as he was by this point. Giuseppe Galli Bibiena had in fact previously worked in Dresden, employed by Frederick the Great to restore the court theatre in the Zwinger. He also worked on the design of a smaller theatre than the one in Bayreuth (a very similar structure but never to be built), before relocating to Berlin to work on further projects for Frederick.

Together with the Linden Opera in Berlin (today however rebuilt several times), the Margravian Opera House of Bayreuth is without doubt the prototype for this particular genre of theatre – the ‘royal theatre for serious opera’ as an autonomous structure. The prince’s personal culture of self-promotion and representation as absolute sovereign are highly significant when it comes to considering the building’s history. This was a structure which, for the rest of the 18th and 19th century was extremely influential architecturally, influencing works in Europe which are now mostly lost, or rather heavily and irreparably altered. The court theatre of Drottningholm near Stockholm is a fortuitous exception here, a later work nevertheless, and of more neoclassical *à plomb*.

All of the other theatres built during the 18th century by the Galli Bibiena family for the European courts no longer exist. We have already mentioned Francesco’s Grand Court Theatre in Vienna, but Alessandro’s opera theatre in Mannheim (1737 – 1741) as well as those built by Francesco’s son, Giovanni Carlo Sicinio (1717 – 1760), for Joseph I of Portugal in Lisbon and Salvaterra are certainly worth mentioning.

The theatres built in Italy by Antonio (1697 – 1774), are fortunately still around today but have very different characteristics to the opera house in Bayreuth. Destined for a vast public use they have theatre boxes and a less ornamental proto-neoclassical *décor*, far from the extraordinary Rococo magic of the Margravian Opera House of Bayreuth.

Deanna Lenzi,

Bologna, 24.08.2009

Prof. Dr. phil. Burk Müller-Lindenberg
Hochschule für Musik und Theater Hannover

Zur Bedeutung des Bayreuther Musiktheaters unter Markgräfin Wilhelmine
Aufnahme des Markgräflichen Opernhauses in das Weltkulturerbe der UNESCO

I. Markgräfin Wilhelmine

Wilhelmine von Bayreuth ist im Hinblick auf die musikalische Hofkultur einerseits eine paradigmatische, andererseits eine ungelobte und exponierte Erscheinung.

Paradigmatisch kann man sie nennen, weil sie die typische Profil einer kulturell aktiven Fürstin ausprägt, indem sie in vielen der ihr Frauen vorgeworfenen Repräsentationsbereiche: Musik, Theater, Literatur, Architektur (auch Gärten), Malerei, Gestaltung von Festen und jeweils bemerkenswert hohen Niveaus agiert. An ihrem Wirken lässt sich exemplarisch zeigen, wie die Hofkultur, speziell: Hofmusik und -theater „Jarklonieren“ und welchen Zusammenhang sie mit dem höflichen Zeremoniell betriebe. In dieser Hinsicht ließe Wilhelmine sich am ehesten mit der sächsischen Karolinne Maria Antonie (1724-1780) vergleichen. Wie Maria Antonie hat Wilhelmine von Bayreuth komponiert, Texte geschrieben, die Praxis des Musiklebens bei Hofe in prägnanter Weise mitbestimmt. Zwar war der Dresdner Hof deutlich größer dimensioniert als der Bayreuther Markgräflich, doch das ändert nicht daran, dass Vergleich anzudeuten – wenn auch in kleinerem Maßstab.

Als Person hatte Wilhelmine von Bayreuth in einigen wichtigen Punkten andere Voraussetzungen als Maria Antonie. Während letztere sieben Kinder gebar und politisch viele Jahre lang aktiv war, hatte Wilhelmine nur eine Tochter. Das hingegen war für sie deutlich schwerer, weil die politische Situation, in der sie sich nach ihrer Verlobung befand, Zielkonflikte beinahe besaß. Die geografische Lage der Markgrafschaft und die dynastischen Verbindungen zu Preußen erforderten ein ständiges Ausbalancieren zwischen dem Kaiser bzw. der Kaiserin und dem preussischen König.

Wegen dieser Umstände und auch weil Bayreuth eine kleine Residenz darstellte, übte Wilhelmine große „Zeitfresser“ für den weiblichen Anteil an hoflicher Repräsentation, also das kulturelle Engagement auf mehreren Gebieten. Ein Briefstudium dazu kann für viele andere: „Als keine vier Tagelöhnerinnen, bestehe Kostime, komponiere für die Oper und treibe den

Dramma per musica, also der Begriff der Opera seria, auf den Spielplan kam. Wilhelmine gilt für den Trend auf Metastasio-Vorlesungen zu präferieren, und zwar 1736 mit Diklar abelskants (in Erlangen), nachdem die ersten Metastasio-Stücke 1730 in Braunschweig, 1731 in Dresden und 1733 in München herausgegeben waren. Friedrich II. folgte seiner Schwester erst 1742 mit einer Aufführung von *Le clemenza di Tito* am Berliner Opernhaus. Damit und mit anderen Metastasio-Stücken orientierte die Bayreuther Fürstin sich an Wien und Dresden. Dies gilt auch noch für die Programmgestaltung der Fürstlichschicht 1746, eines Ereignisses, das von besonderer dynastischer Bedeutung war, da die Braut den preussischen Königssohn erwarbte.

Um so bemerkenswerter im Hinblick auf die Antonie Wilhelmine in die Tatsache, dass sie für die einzige von ihr selbst komponierte Oper *Argonau* zwar Metastasio Modell zugrunde legte, jedoch in beachtlicher Weise abwandte. Das bei Metastasio obligatorische *libro fine* wird ersetzt durch eine Kanonische zu Ende der Handlung, die keinerlei optimistische Perspektive mehr erlaubt. Wilhelmine hat hier offenbar geistlichen Erlösungszustand gegeben.

Schon wegen der differenzierten und frühzeitigen Metastasio-Rezeption varierte die Bayreuther Hofoper eine besondere Wirkung. Es kommt zu einer Folge: Das Eine ist die konzeptionelle Umorientierung ab etwa 1732 (d. h. die Analyse der Höhe und nicht anders als professionell zu oszillieren Anteil, den die Fürstin selbst an Theatergeschehen hatte (8). Auch hier zeigen sich wieder signifikante Unterschiede zur sächsischen Karolinne.

a) Mit ihrem eigenen Einsatz zu einer *Deukalion* und *Pyrrha*-Oper (genauer: *Senta* (1742)) begann Wilhelmine – wiederum in Parallele mit dem Dresden in Berlin – sich vom metatheatralischen Modell ab- und funktionalen Einflüssen zurückzuwenden. Schon seit 1730 hatte sie sich mit einer Umkehrung von Voltaire *Sémiramis* zur Oper befasst. Das Werk wurde 1735 in Bayreuth aufgeführt, ein Jahr bevor Friedrich II. sich damit auseinandersetzt (er bearbeitete den Text und ließ ihn von Graet vertonen). Wilhelmine hatte also auch hier eine Vorreiterrolle. Mit dem allegorischen Stück *L'Honnête* machte sie sich Voltaire Opernlibretto im darauf folgenden Jahr ebenfalls zu eigen. Die Aufführung am 19. Juni (in Anwesenheit des Königs) markiert einen Höhepunkt des Musiklebens im Absolutismus und ist als kulturgeschichtliches Ereignis eines Ringens anzusehen. Die Szenografen stammen von Carl-Gottl. Böhme, das Sujet des Stükes konnte am auffälligen Grundgedanken wie Tugend, Treue, Moral. Wilhelmine hatte den Text dazu erworben und darin ihrem Interesse an den neuem Entwicklungen der Philosophie Ausdruck gegeben. Hier wird deutlich, dass hofliche Repräsentation sich nicht mehr nur auf die weltliche Tatsache stützte, dass man sich etwas so Teures und Punktvollen wie eine Hofoper leisten konnte, sondern dass die Produktionen an einem primär intellektuellen und ethischen Anspruch gemessen wurden – Produktionen, die in der spezifischen Bayreuther Spielart in der Verbindung der Hofoper mit einem staatspolitischen Programm anknapfen, wie Friedrich sie in Berlin hergestellt hatte.

geren Tag nichts als Kinderen. Das sind so meine Staatsgenossen!“ (an Friedrich II., 15.9.1743)

II. Hofmusik

Wilhelmine von Bayreuth leitete (anders als Maria Antonie) ihr rund zwei Jahrzehnte vor Ende 1737 an die Hofmusik, zu der von Anfang an auch das Musiktheater gehörte (ab 1734 als Institution mit eigenem Etat).

Sowohl für die Instrumentalmusik als auch für Oper am Bayreuther Hof lassen sich paradigmatische Züge und Spezifika identifizieren. Dies macht den Ort auch vor dem Hintergrund der Tatsache, dass sich das Markgräfliche Opernhaus in einem einseitigen Erhaltungszustand befindet, zu einem herausgehobenen Beispiel für hofliche Fest- und im engeren Sinne Musikkultur.

Die Bayreuther Hofkapelle, die Wilhelmine von 1733 an zusammen stellte, wies eine hofliche Struktur auf wie diejenige ihres Bruders Friedrich (erstmalig in Regensburg, dann in Berlin-Potsdam). Wegen des engen Ausmaßes, den die Fürstin in musikalischen Fragen ein Leben lang pflegte, konnte in Bayreuth ein für eine so kleine Residenz ungewöhnlich hohes Qualitätsniveau erreicht werden. Die von Wilhelmine engagierten Musiker passten in Maßstab zwischen den beiden Höfen und konnten sich auf diese Weise vervollkommen, da Friedrich mit Carl Philipp Emanuel Bach, den Brüdern Franz und Johann Georg Benda, Carl Heinrich Graun, Johann Joachim Quantz und anderen bedeutende Musiker in seinem Dienst hatte. Die „Migraurationsbewegung“ der Bayreuther und Berliner Künstler sind wegen des hoflichen elterten Briefwechsels zwischen Wilhelmine und Friedrich noch nicht zur Gänze bekannt.

Da Quantz von 1741 bis 1773 am preussischen Hof mit der Bedienung engagiert war, alleine bis Dokumenten entstammende Werke erklären für Friedrich II. zu rezenten Denke wegen ihm verbunden), war die Bayreuther Hof, von Wilhelmine von dem im Berlin (besonders Noten manieren hat), neben Dresden der einzige Ort für die Rezeption von Quantz' Werken.

Zwar waren die finanziellen Möglichkeiten des Bayreuther Markgrafenpaares begrenzt, doch stand Wilhelmine ihrem Bruder, von Anspruch und Kompetenz geprägt, in nichts nach. Schon als Beispiel der Bayreuther Hofkapelle würde deshalb genügen, um das Wirken der Markgräfin als repräsentativ für seine Zeit zu bezeichnen.

III. Die Oper

Die Hauptsache über war in der Wahrnehmung durch andere 1656 ebenso wie in Wilhelmines hoflichen Komros die Oper.

Repräsentativ für die hofliche Oper auch der größeren Residenzen Dresden, München und Berlin ist Bayreuth deshalb, weil dort zu einem sehr frühen Zeitpunkt das metatheatralische

b) Wilhelmines Anteil lässt sich wiederum mithilfe des „Kontextualismus“, welches die Gestalt der sächsischen Karolinne liefert, präzisieren bestimmen: Während Maria Antonie ihr Theater zur Selbstheilung im Hinblick auf weibliche Macht einsetzte, diente also einem derstellten Beitrag zur *Querelle des Femmes*, speziell: zur Frage der Regierungsfähigkeit von Frauen kritisierte, orientierte die Theater Wilhelmines sich an ausländischen Grundgedanken und Haltungen und eröffnete damit einen weiten, von der Person der Fürstin unabhängigen Diskursraum.

Wilhelmines Anteil ist aber auch bis heute nur fragmentarisch bekannt: Engagement für die Aspekte der Theaterpraxis: die Auswahl von Sängern und Sängern, die gesangspädagogische Ausbildung mit klaren hoflichen Vorgaben für die Darstellung, die Leitung von Proben, die Erstellung des Spielplans, das Verfassen bzw. Entwerfen von Texten für das Musiktheater (1740: *Argonau*; 1752: *Deukalion*; *Pyrrha*; 1753: *Sémiramis*; 1754: *L'Honnête*; 1756: *Amphion*); das Arrangieren von Partituren, das Bearbeiten von Sprechtexten für die Opernbühne, das Engagement der Tansgruppe und der ständischen Schauspieltruppe.

Die Bedeutung der Bayreuther Markgräfin für die europäische Musikgeschichte reicht somit weit über eine Rolle als Repräsentantin in Musikdingen engagierter Fürstinnen der 18. Jahrhunderts hinaus. Wilhelmine verband musikalische und theatralische Praxis auf höchsten Niveau. Sowohl im konzeptionellen als auch im operativen Gestalten der markgräflichen Oper in Bayreuth kann Markgräfin Wilhelmine deshalb auch vor europäischen Hintergrund eine Sonderstellung beanspruchen. Sie spricht mit einer eigenen Stimme, ihr Opernhaus ist daher nicht nur unter architektonischen, sondern auch unter musikalisch-theatralischen Aspekten der Aufnahme unter das Weltkulturerbe der UNESCO würdig.

Prof. Dr. phil. Ruth Müller-Lindenberg
Hochschule für Musik und Theater Hannover

On the Significance of the Bayreuth Musical Theatre under Margravine Wilhelmine
(Inscription of the Margravian Opera House in UNESCO's World Heritage List)

I. Margravine Wilhelmine

With regard to musical court culture, Wilhelmine of Bayreuth is, on the one hand, a paradigmatic representative and on the other, a singular and outstanding figure.

She is paradigmatic as she fits the typical profile of a culturally active princess through her involvement in many of the representational spheres prescribed for women – music, theatre, literature, architecture (also gardens), painting, interior design – and by achieving a remarkably high standard in each area. Her activity can be seen as an exemplary in revealing how court culture, specifically court music and theatre, “functioned” and how it was connected to court ceremony. In this respect the closest comparison to Wilhelmine may be found in the Electress of Saxony, Maria Antonia (1724-1780). Like Maria Antonia, Wilhelmine of Bayreuth composed music, wrote texts and exerted a formative influence on musical life at court. Although the Dresden court was clearly larger than the Bayreuth margraviate, the comparison may still be made – albeit on a smaller scale.

The personal circumstances of Wilhelmine of Bayreuth differed in some important aspects from those of Maria Antonia. Whereas the latter gave birth to seven children and was politically active for many years, Wilhelmine had only one daughter. Co-ruling was difficult for her because the political situation in which she found herself after her marriage evoked conflicts of aims: the geographical location of the margraviate and the dynastic connections to Prussia necessitated a constant balancing act between the Emperor and/or Empress and the Prussian King.

Due to these circumstances, and because Bayreuth was a small Residenz, Wilhelmine had large “periods of time” at her disposal for assuming her feminine share of princely representation, in other words cultural involvement in several spheres. One quotation from a letter is particularly representative: “I am learning four tragedy roles, ordering costumes, composing for the opera, and my whole day is concerned with nothing but frippery. Such are my affairs of state.” (to Frederick II, 15.9.1743)

II. Court Music

Wilhelmine of Bayreuth (in contrast to Maria Antonia) supervised court music for around two decades from the end of 1737. From the very beginning, this also included the musical theatre (from 1754 as an institution with its own budget).

Paradigmatic features and specifics can be identified in the instrumental music as well as in the opera at the Bayreuth court. Together with the fact that the Margravian Opera House is in a unique state of conservation, this makes the location an outstanding example of courtly ceremonial culture and – in a stricter sense – of musical culture.

The Bayreuth Court Orchestra, which Wilhelmine assembled from 1733 onwards, displayed a similar structure to that of her brother Frederick's (at first in Ruppin/Rheinsberg, then in Berlin/Potsdam). Due to the close exchange in musical matters, which the siblings cultivated all life long, Bayreuth was able to attain an unusually high standard for such a small Residenz. Ideally, musicians engaged by Wilhelmine commuted between the two courts and were thus able to hone their skills since Frederick

employed not only Carl Philipp Emanuel Bach but also the brothers Franz and Johann Georg Benda, Carl Heinrich Graun, Johann Joachim Quantz and other eminent musicians. The full scope of the Bayreuth and Berlin artists' "migratory movements" has yet to be revealed in their entirety since the letters exchanged between Wilhelmine and Frederick have been only partially edited.

Since Quantz was engaged at the Prussian court from 1741 to 1773 on the condition that all the works he composed before entering service there were to be reserved for Frederick II (he was forbidden to print them), the Bayreuth court, where Wilhelmine had her musicians play the compositions sent from Berlin, was the only place besides Dresden for the reception of Quantz' work.

Although the financial possibilities of the margravial couple in Bayreuth were limited, with regard to pretension and expertise Wilhelmine was her brother's equal. The Bayreuth Court Orchestra would therefore already be example enough for the influence and activity of the Margravine to be described as representative of its time.

III. The Opera

The opera, however, was the main element, both in the way it was perceived by other courts and with regard to Wilhelmine's aesthetic cosmos.

Bayreuth is representative of the court opera as practiced in the other larger Residenz cities of Dresden, Munich and Berlin since the Metastasian drama per musica, i.e. the epitome of the opera seria, was included in the theatre schedule at a very early point in time. Wilhelmine espoused the trend of presenting Metastasio settings at an early date, namely in 1738 with *Didone abbandonata* (in Erlangen), after the first Metastasio works had been issued in 1730 in Brunswick, 1731 in Dresden and 1735 in Munich. Frederick II did not emulate his sister in this respect until 1743 when *La clemenza di Tito* was performed at the Berlin Opera House. Together with other works by Metastasio, this reflects how the Margravine of Bayreuth was inspired by Vienna and Dresden. This also applies to the lavish organisation of the princely wedding in 1748, an event that was of particular dynastic significance since the bride was a member of the Prussian royal family.

All the more remarkable with regard to Wilhelmine as an author is the fact that while she based the only opera she composed herself, *Argenore*, on Metastasio's model, she varied this in a characteristic way: Metastasio's obligatory *lieto fine* is replaced by a final catastrophe allowing no optimistic perspective whatsoever. Here, Wilhelmine evidently gave voice to her personal experiences.

The Bayreuth court opera already deserved special acclaim for its multi-faceted and early reception of Metastasio. And there are two additional factors here. One is the conceptional re-orientation from around 1752 onwards (a), the other is the significant - and unmistakably professional - role played by the Margravine herself in the life of the theatre (b). Here, too, significant differences are revealed once again in comparison with the Electress of Saxony.

- a) With her own draft of a *Deukalion* and *Pyrrha* opera (more precisely: *festa teat-rale*) and with its realisation in the Bayreuth Theatre (premiering on the 1st of March 1752) Wilhelmine began to turn away from the Metastasian model and towards French influences - again a development paralleling her brother's in Berlin. She had already started adapting Voltaire's *Sémiramide* as an opera as early as 1750. This was premiered in 1753 in Bayreuth, a year before Frederick II turned his attention to the work (he adapted the text and had it set by Graun). Wilhelmine thus played a pioneering role here too. In the following year she once

again appropriated Voltaire's opera aesthetics with her adaptation of the allegorical work *L'Huomo*. The performance on the 19th of June (in the presence of the King) marks an apogee of musical theatre in the age of absolutism and must be regarded as a cultural-historical event of the highest order. The scenographies were designed by Carlo Galli Bibiena, the subject of the opera revolved around basic tenets of the Enlightenment such as virtue, fidelity, morality. Wilhelmine had drafted the text and in it she had given expression to her interest in the latest philosophical developments. Here it becomes evident that princely representation no longer based itself solely on the fact that one could afford something as costly and ostentatious as a court opera. The productions were measured by a primarily aesthetic and ethical benchmark – productions, which in the specific Bayreuth variant espoused the connection of the court opera with the state's political programme, as promoted by Frederick in Berlin.

- b) Wilhelmine's role can, again, be more precisely determined when set against the "contrasting figure" of the Electress of Saxony. Whereas Maria Antonia used her theatre as a means of self-stylisation with regard to feminine power, thus making a determined contribution to the *Querelle des femmes*, in particular to the question of the governing ability of women, Wilhelmine's theatre focussed on the basic ideas and attitudes of the Enlightenment and thus opened up a wide radius of discourse, independent of the person of the regent. Wilhelmine's role, however, also includes her involvement - of which our knowledge today is at best fragmentary - in all aspects of theatrical life: the selection of singers, their pedagogical training with clear, aesthetic parameters for presentation, the directing of rehearsals, the compilation of the performance schedule, the composing and/or drafting of texts for the musical theatre (1740 *Argenore*, 1752 *Deucalione e Pirra*, 1753 *Semiramide*, 1754 *L'Huomo*, 1756 *Amaltea*), the arrangement of pasticcios, the adaptation of spoken dramas for the opera stage, the engagement of the dancing troupe and of the French company of actors.

Within the framework of European musical history, the Margravine of Bayreuth is much more than a representative of 18th-century princesses dedicated to musical affairs. Wilhelmine combined musical and theatrical practice of the highest standard. Margravine Wilhelmine's role in both the theoretical and functional creation of margravian opera in Bayreuth – in other words the unique mark she left behind – justifies her special status, also in a European context. From both an architectonic perspective and with regard to musical history, her Opera House is worthy of acceptance in UNESCO's World Heritage List.

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Zürich, den 15. Juli 2009

Opernhaus Bayreuth, Anerkennung als Weltkulturerbe.

Sehr geehrter Herr Dr. Krückmann,

DARCH **gta**

Ich bin mir sehr wohl der strengen Massstäbe bewusst, die die UNESCO an die Aufnahme von Monumenten in das Weltkulturerbe anlegt. Die jüngsten Ereignisse, so insbesondere der Fall Dresden, haben dies auch einer grösseren Öffentlichkeit in unmissverständlicher Weise dargelegt. Ich habe hohen Respekt vor diesen Entscheidungen und bin meinerseits dezidiert der Ansicht, dass es bei solchen Auszeichnungen natürlich nicht um Massnahmen der Tourismusförderung, sondern einzig und allein um solche der Feststellung der Bedeutung von Kunst- und Kulturdenkmälern und der Qualitätssicherung gehen kann und soll.

Was ich im Folgenden in aller Kürze sagen möchte, tue ich auf dem Hintergrund dieser Einsicht und Erkenntnis.

Es steht für mich ausser Zweifel, dass das Bayreuther märkgräfliche Theater auf Grund seiner künstlerischen Qualität und geschichtlichen Bedeutung eindeutig den Rang eines Weltkulturerbe-Monuments einnimmt.

Bei allen Veränderungen und notwendig gewordenen denkmalpflegerischen Eingriffen ist das Bayreuther Opernhaus in einem hervorragenden Zustand auf uns gekommen, was im Bereich von Theaterbauten in ganz besonderer Weise aussergewöhnlich ist. Das Bayreuther Opernhaus steht am Höhepunkt und Ende einer auch nördlich der Alpen durch die Mitglieder der Familie Bibiena geprägten, 'barocken', europäischen Theaterkultur. Es lässt bis heute die Verquickung höfischer Kultur in ländlich-'bürgerlicher' Umgebung erkennen und demonstriert gut erkennbar den hohen Stellenwert des Theaters in kleinstädtischer Umgebung. Künstlerische Virtuosität und mythologisch verzauberte Herrscherallégorie kontrastieren mit einer auch architektonisch zurückhaltenden, bescheidenen Umgebung, die sich

bis in den Eingangsbereich mit seinen einfachen hölzernen Stiegen hineinzieht. Bayreuth hat nicht nur ein intaktes barockes Theater; es lassen sich hier auch in ganz besonderer Weise die Bedeutung und die privilegierte gesellschaftliche Einbettung dieser Theaterwelt und deren Entwicklung nachvollziehen.

Die kulturgeschichtliche Umgebung in Grenzlage zu den damals sich bekämpfenden europäischen Mächten lässt zudem den kulturellen Reichtum im Zusammenkommen unterschiedlichster Einflüsse und Künste erkennen. Wie 'internationale' Bestrebungen in lokalen Bedingungen sich entfalten, wie sie dem Zeitgeist huldigen und sich ihm fügen, lässt sich auch noch heute unmittelbar ablesen. Man darf zudem sagen, dass sich dies alles auch in der weiteren Umgebung des Bayreuther Opernhaus erfahren lässt, und ihm mittelbar die hohe Bedeutung zuweist, die es auch stets eingenommen hat.

Es sind die einzelnen künstlerischen Leistungen unter Anteilnahme verschiedenster Künstler und nach höchsten Massstäben, die das Opernhaus entstehen liessen, es ist die bedeutende Geschichte seiner Aufführungen, der Auftritte und Bühnenbilder, und es ist natürlich auch die Bindung an die höfische Kultur des kleinen Markgrafentums in der Residenzstadt Bayreuth, die alles zu einer aussagekräftigen, kulturellen Wirklichkeit verwoben hat. Diese Kultur erschliesst sich auf hervorragende Weise in dem Theaterbau und seiner Ausstattung. Es sind in ganz Europa nur wenige vergleichbare Zeugnisse erhalten. In seiner ausserordentlichen künstlerischen Ausstattung, in seiner Einbettung und architektonischen Eingliederung ist das Bayreuther Theater einzigartig.

Mit allen guten Wünschen verbleibe ich,

Ihr
Werner Oechslin
Werner Oechslin

Zurich, 15th July 2009

Opera House Bayreuth, Recognition as World Heritage site

Dear Dr. Krückmann

I am very well aware of the strict criteria set by UNESCO regarding the acceptance of monuments as World Heritage sites. Recent events, in particular in Dresden, have demonstrated this quite unmistakably, also to a wider public. I have great respect for these decisions and, for my part, am most definitely of the opinion that such distinctions should of course have nothing to do with measures promoting tourism, but that they can and should focus solely on establishing the significance of artistic and cultural monuments and on ensuring standards of quality.

What I wish to say very briefly in the following is based on this insight and perception.

For me there is absolutely no doubt that the Margravian Theatre in Bayreuth clearly deserves ranking as a World Heritage Monument due to its artistic quality and historical significance.

Despite some changes and necessary preservation measures, the Bayreuth Opera House has been conserved in an excellent condition, a particularly exceptional circumstance in the case of theatre buildings. The Bayreuth Opera House stands at the zenith and the end of a “baroque”, European theatre culture in which members of the Bibiena family exerted a formative influence, also north of the Alps. It still reveals to our day and age the fusion of court culture in rural “bourgeois” surroundings and demonstrates quite clearly the significance of the theatre in a small-town environment. Artistic virtuosity and the mythological, sublime, allegorical representation of rulers contrast with a modest, also architecturally understated environment, which extends into the foyer with its simple wooden stairs. Bayreuth has not only an intact baroque theatre; in a very special way it also casts light on the significance and the privileged societal integration of this theatre world and its development.

Moreover, the cultural-historical environment in an area bordering European powers, which were then in constant combat with one another, highlights the cultural wealth resulting from the convergence of the most diverse influences and arts. It is still immediately apparent today how “international” aspirations unfold in local conditions, how they pay homage to the zeitgeist and comply with it. One may say, furthermore, that all this can also be experienced in the extended environment of the Bayreuth Opera House, and indirectly confers upon it the great significance which it always assumed.

The individual artistic achievements with contributions by the most diverse artists and in compliance with the highest standards, were of seminal importance in the development of the Opera House; the distinguished history of its performances, its scenes and stage designs and, of course, the connection to the ceremonial court culture of the small Margraviate in the Residenz city of Bayreuth – all these were interwoven into a compelling cultural reality. This culture is revealed quite exceptionally in the theatre building and its décor. Throughout Europe only few comparable monuments have been preserved. The Bayreuth Theatre is unique in its outstanding artistic décor, in its embedment and architectonic integration.

With all good wishes, Your Werner Oechslin



PERSPECTIV

Gesellschaft der historischen Theater Europas
Association of Historic Theatres in Europe
Association des théâtres historiques d'Europe

Herrn Präsident Dr. Johannes Erichsen
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10 October 2009

Margravial Opera House Bayreuth

Dear Dr Erichsen,

PERSPECTIV is the supranational association of people responsible for historic theatres all over Europe. Here theatre managers, museum directors, presidents of foundations, mayors and all others in charge of this built heritage unite to exchange information and experiences. Other members are specialists of a wide variety and interested citizens.

Every two years, PERSPECTIV organizes an international congress, the meeting point for all those interested in historic theatres.

During our congress in Bayreuth from October 2 to 5, 2009, the participants had a close look at various aspects of the Margravial Opera House.

I am pleased to inform you that the participants of the congress then voted to support the proposal to include the Margravial Opera House in the Unesco World Heritage List.

Present at the congress were representatives of the Drottningholm Court Theater (Sweden) and the theatre in Castle Cesky Krumlov (Czech Republic), both already a Unesco World Heritage, as well as – among others – the representatives of the following historic theatres: Ekhof-Theater Gotha (1681/1775, Germany), Markgräfliches Opernhaus Bayreuth (1748, Germany), Schlosstheater Ludwigsburg (1758/1812, Germany), Teatro in Villa Aldrovandi Mazzacorati (1763, Italy), Hofteater Copenhagen (1767/1842, Denmark), Comodienhauses Wilhelmsbad (1787, Germany), Liebhabertheater Schloss Kochberg (1800, Germany), Teatr Gonzaga Archangelskoie (1818, Russia), Theatre Royal Bury St Edmunds (1819, United Kingdom), Rønne Teater (1823, Denmark), Theater Putbus (1826, Germany), Vadstena Gamla Teater (1847, Sweden) und des Theatres Trust (United Kingdom).

Since PERSPECTIV represents many more theatres and theatre experts beyond those mentioned above, to this vote we add the voice of the Association of Historic Theatres in Europe to advocate appointing the Margravial Opera House Bayreuth a World Heritage.

Sincerely,

Carsten Jung
Secretary-general

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Markgräfliches Opernhaus in Bayreuth,

**Aufnahme in die UNESCO- Welterbeliste,
 begleitende Stellungnahme zum Antrag**

Das Markgräfliche Opernhaus in Bayreuth nahm schon bei seiner Entstehung in Architektur und Ausstattung einen hervorragenden Platz in der europäischen Theaterlandschaft ein. Ungewöhnlich für ein höfisches Theater dieser Zeit, lag der beachtliche Bau abseits des Schlosses repräsentativ im Gefüge der Stadt. Die eigentliche Ranlät birgt das Haus im Innern: den einzigen, noch heute weitgehend erhaltenen Zuschauerraum eines großen, höfischen Opernhauses des 18. Jahrhunderts.

Dieser ist deshalb Gegenstand dieser Stellungnahme.

Stellung in der Geschichte des Theaterbaus

Angesichts der gravierenden Verluste an Theatern im Verlauf der Jahrhunderte durch Brand und Modernisierung stellt der Zuschauerraum in seiner außerordentlichen Qualität ein weltweit einzigartiges Meisterwerk unter theatergeschichtlichen, architekturhistorischen, künstlerischen und gesellschaftlichen Aspekten dar.

In dieser Situation ist das Markgräfliche Opernhaus heute einer der bedeutendsten Meilensteine in der Entwicklung der Theaterarchitektur von der Antike bis in unsere Zeit. Nach den Theatern des Altertums und den Rückgriffen im 16. Jahrhundert, herausragend Vicenza aber auch Sabbioneta bei Mantua und Parma, repräsentiert das Markgräfliche Opernhaus den seit der Mitte des 17. Jahrhunderts neuen Typus des Rangtheaters. Es ist das früheste erhaltene und damit bedeutendste Beispiel. Dieser Bautyp dominierte den Theaterbau bis zum Anfang des 19. Jahrhunderts so absolut, dass ihm bis auf ganz wenige Ausnahmen, unzählige Theater im ganzen von Europa beeinflussten Kulturraum folgten.

Sowohl sich etwas frühere oder zeitgenössische Theater ähnlichen Stils erhalten haben, sind sie stark verändert oder von vergleichsweise deutlich einfacherem Anspruch. Nur durch außergewöhnliche Umstände entgingen Theater Brand oder permanenter Modernisierung, typisch der fast vollständige Verlust der über Jahrhunderte gebräuchlichen Form der Bühnenmaschinen. Leider ist auch in

Bayreuth, wie an fast allen Theatern, die Maschinerie der Kulissenbühne vollständig beseitigt worden.

Die sonst erhaltenen Zuschauerräume, häufig für französische Komödie, also Schauspiel, eingerichtet, können in Größe, Reichtum und Differenziertheit der Ausstattung mit dem Markgräflichen Opernhaus, das von Beginn an vor allem für die Oper und das Zeremoniell konzipiert war, nicht konkurrieren.

Der Schöpfer des Innenraums

Der Wille des Markgrafenpaares, das Beste vom Besten zu realisieren, zeigt sich im Engagement von Giuseppe Galli Bibiena als Architekt für den Ausbau. Er ist wohl der vielseitigste und bekannteste der Vertreter der europaweit tätigen Künstlerdynastie. Gefragt auch außerhalb Italiens, wirkte er an den großen Höfen in Wien, Dresden, München, Prag, Berlin als Architekt, Theateringenieur und Bühnenbildner, Ausstatter großer Festlichkeiten, Zeichner, Maler und als Lehrer und Verfasser von Werken zur Bühnengestaltung.

Das Innere des Markgräflichen Opernhauses, Giuseppeps einzig erhaltenes Theater, trägt alle Züge des hochbarocken, italienischen Logentheaters mit dem für Galli Bibiena typischen, glockenförmigen Grundriss. Es kann als sein Meisterwerk in Architektur und Ausstattung gelten, wobei sowohl die Dekorationskunst seines Sohnes Carlo wie die kongeniale Zusammenarbeit mit der Bauherrin hoch geschätzt werden muss.

Zeugnis kultureller Tradition

Von Italien ausgehend, entwickelt sich die Oper seit Anfang des 17. Jahrhunderts rasant. Im höfischen Kontext des 17. und 18. Jahrhunderts vereint sie alle Künste, die dramatischen, die musikalischen, die bildenden und die darstellenden, nicht zu vergessen, die technischen. Doch all dies beschränkt sich nicht auf die Bühne. Die Inszenierung umgreift mit dem Spiel das Leben und mit dem Leben das Spiel in der Darstellung der göttlichen Legitimation absolutistischer Herrschaft und der mythologischen Verbindung zur antiken Götterwelt.

In seiner überkommenen Substanz ist das Markgräfliche Opernhaus ein einzigartiges Beispiel des materiellen Rahmens, in dem diese umfassenden künstlerischen Ideen und gesellschaftlichen Bezüge eingebunden waren.

Die malerische und plastische Ausstattung des Zuschauerhauses quillt geradezu über von Darstellungen mythologischer Themen und vielfältigen, direkten und indirekten Verweisen auf das Herrscherpaar. Da findet sich alles, was im Theater üblicherweise ikonografisch abgehandelt wird, überlagert durch ein höchst vielfältig verflochtenes, beziehungsreiches Bildprogramm, in dessen Mittelpunkt das Herrscherpaar, insbesondere aber die Markgräfin als Bauherrin und Ideengeberin steht.

So zeigt uns das Markgräfliche Opernhaus den materialisierten Rahmen einer heute kaum mehr nachvollziehbaren einzigartigen Fest-, Theater- und Zeremonialkultur, die an einem vergleichsweise kleinen Hof für kurze Zeit die Pracht und die Bühnenwunder der italienischen Oper verbindet mit dem höfischen Zeremoniell des Absolutismus französischer Provenienz in einer Zeit aufkeimender, aufklärerischer Ideen.

Schutz und Erhaltung

Die Unterlagen, die mir zugänglich gemacht wurden, besagen, dass trotz mehrfacher, teilweise problematischer Restaurierungen, Überfassungen, und Brandschutzmaßnahmen im 20. Jahrhundert davon ausgegangen werden kann, dass bis zu 90 % der originalen Substanz der Innenausstattung erhalten geblieben ist. Dies ist für einen Theaterraum ganz außergewöhnlich und bei der künftigen Restaurierung dringend zu beachten.

Die baulichen Veränderungen im Umfeld des Bühnenportals können zurück gebaut werden.

Die bestehende Klimaanlage, die wesentlich zu den Schäden beigetragen hat, wird ausgebaut. Die Jahrzehnte währende Diskussion, bei der alle relevanten Probleme angesprochen worden waren, konnte nicht verhindern, dass das Haus in schadbringender Weise genutzt wurde.

Die neu geplante, technisch unterstützte Konditionierung der raumklimatischen Verhältnisse darf deshalb keinesfalls erneut zu Gefährdungen führen, weder im Betrieb noch bei der Benutzung. Ausdrücklich wird auf die Gefahr einzugehen sein, dass technische Anlagen, die zum konservierenden Schutz eingebaut werden, dabei nicht als Vorwand missbraucht werden, die Benutzung in klimatisch ungeeignete Zeiten auszudehnen.

künftige Benutzung

Für die Benutzung sollte zunächst, wie für alle historischen Theater, gelten: Nur ein bespieltes Theater ist ein lebendiges Theater. Die Erfahrung zeigt jedoch, dass so fragile Gebilde stets potentiell gefährdet sind. Mit allem Nachdruck ist deshalb zu unterstützen und schließlich fest zu schreiben, dass Schutz und Erhalt absoluten Vorrang vor jedweder Art von Benutzung haben muss. Dies ist die Voraussetzung für den dauerhaften Erhalt dieses in seiner Art einmaligen Kulturgutes.

Weiterbe

Nach meiner Einschätzung ist das Markgräfliche Opernhaus in Bayreuth von so außergewöhnlichem, universellem Wert, dass es als Kulturerbe nach Artikel 1 in die Liste des Erbes der Welt aufgenommen werden sollte.

Hans-Joachim Scholderer

Margravian Opera House in Bayreuth

Inscription in the UNESCO World Heritage List
Statement accompanying the application

From its very beginning, the Margravian Opera House in Bayreuth assumed, by virtue of its architecture and décor, an outstanding place in the European theatre landscape. The prestigious location of this imposing building at a distance from the palace and in the midst of the city was unusual for a court theatre of this time. However, the true rarity of the Opera House is its interior, which contains the only auditorium of a large, 18th-century court opera house that remains almost completely preserved.

This auditorium is therefore the subject of this statement.

Status in the history of theatre architecture

In view of the severe losses sustained by theatres over the centuries due to fires and modernisation, the auditorium represents, thanks to its exceptional quality, a unique masterpiece worldwide in the history of theatre and architecture, as well as in artistic and social aspects.

The Margravian Opera House is now one of the most important milestones in the development of theatre history from antiquity to the present day. After the theatres of antiquity and the recourse to that style in the 16th century – for example, the outstanding theatre of Vicenza and the theatre in Sabbioneta near Mantua and Parma – the Margravian Opera House represents the new type of tiered theatre that emerged from the mid-17th century. It is the earliest preserved and thus most important exemplar. This building type dominated theatre architecture so completely until the beginning of the 19th century that, with very few exceptions, it became a model for countless theatres in the European-influenced cultural area.

Those contemporary (or slightly earlier) theatres in a similar style that have survived have either been considerably altered or are, by comparison, of a much simpler style. Only in exceptional circumstances did theatres escape the ravages of fire or permanent modernisation, typically with almost complete loss of centuries-old stage machinery. Unfortunately in Bayreuth, as in almost all theatres, nearly all the stage machinery has been removed.

The other preserved auditoriums, often designed for French comedies (i.e. theatrical productions), cannot compete with the Margravian Opera House in terms of size, richness and diversity of décor and fixtures, as the Opera House was conceived primarily for opera and court ceremony.

The creator of the interior

The margravian couple's determination to create the best possible venue is manifested in their engaging Giuseppe Galli Bibiena as the architect for the interior. He ranks as the most multi-faceted and best-known representative of a dynasty of artists who operated throughout Europe. In great demand outside of Italy as well, he was employed at the great courts of Vienna, Dresden, Munich, Prague and Berlin as an architect, theatre engineer and set decorator, designer of great festivities, draughtsman, painter and as a teacher and writer of works on stage design.

The interior of the Margravian Opera House, Giuseppe's only preserved theatre, bears all the features of high-baroque, Italian loge theatre with its bell-shaped floor plan, typical of Galli Bibiena. It could be regarded as his masterpiece in architecture and décor, although both his son Carlo's decorative skill and the congenial co-operation of the Margravine as commissioning patron are factors meriting high esteem.

Testimony of cultural tradition

From its origin in Italy, opera developed rapidly from the beginning of the 17th century. In the courtly context of the 17th and 18th centuries it united all the arts – dramatic and musical, visual and performing, not forgetting the technical arts. Yet all this was not restricted to the stage. The production reflected court life in its dramaturgy, just as its dramaturgy was reflected in the life of the court – in its presentation of the divine legitimisation of absolutist rule and the mythological connection to the antique world of the gods.

In its preserved state, the Margravian Opera House is a unique exemplar of the material framework within which these comprehensive artistic ideals and social references were embedded.

The décor of the auditorium, with its paintings and sculptures, overflows with presentations of mythological themes and diverse allusions, direct and indirect, to the ruling couple. Here you can see everything usually included in a theatre's iconography, overlaid by an extremely diverse, interwoven, evocative pictorial programme, at the centre of which stands the ruling couple. However, as the commissioning patron and source of ideas there is a particular focus on the Margravine.

Thus the Margravian Opera House displays the materialised framework of a unique festive, theatrical and ceremonial culture – one which is barely imaginable today. For a brief period in time at a relatively small court, this culture combined the magnificence and theatrical magic of the Italian opera with French absolutist court ceremony in an era of burgeoning, enlightening ideas.

Protection and conservation

According to the documents placed at my disposal, we may safely assume that up to 90% of the original substance of the interior décor has been preserved, despite several, to some extent problematic restorations, repainting and fire protection measures in the 20th century. For a theatre space, this is quite exceptional and must be accorded the utmost respect in future restoration work. The structural changes surrounding the proscenium can be reversed.

The existing air conditioning, which was responsible to a great extent for the damage, will be renovated. The discussions, which have been taking place for decades and which have addressed all relevant problems, were not able to prevent the Opera House being used in a way that has caused

damage.

The newly-planned, technically supported indoor climate control must not by any means lead to endangering the premises – either in use or function. The danger that technical systems installed for protection and conservation are used as an excuse to extend the use of the Opera House under climatically unsuitable conditions must be addressed explicitly.

Future use

As far as its use is concerned, as for all historic theatres, the following adage should apply: Only theatres being performed in are living theatres.

Experience has shown, however, that such fragile structures are potentially in danger. Hence, it must be stated emphatically and ascertained in writing that protection and conservation must have absolute priority over any kind of use. This is the prerequisite for sustainably preserving this unique cultural asset.

World Heritage

According to my assessment, the Margravian Opera House of Bayreuth is of such exceptional, universal value that it should be granted cultural heritage status, based on Article 1, in the World Heritage List.

Prof. Dr. -Ing. Hans Joachim Scholderer



Thurnau, 22 July 2009

Report for the Recognition of the Margravial Opera House as World Heritage

Dear Dr Krückmann

Please find enclosed the text you requested: "Reasons for the Recognition of the Margravial Opera House in Bayreuth as World Heritage from the Perspective of Musical Theatre Research".

With kind regards

Saskia Maria Woyke

Attachment: report (Recognition of the Margravial Opera House)

Reasons for the Recognition of the Margravial Opera House in Bayreuth as World Heritage from the Perspective of Musical Theatre Research

From the perspective of musical theatre research, the Margravial Opera House in Bayreuth stands out as an authentic masterpiece that served as an essential component of a multi-medial umbrella concept. It is the only Baroque theatre in the world surviving in an almost unaltered condition, then as now embedded in the leading edge of European musical and theatrical movements. Like no other work, it explicitly represents the phenomenon of the opera seria as expressed in Metastasian court opera, and thus also absolutism. The history of its impact and influence also documents its position as outstanding immaterial heritage.

Characteristics and historical significance of the opera seria as an essential component of Baroque court ceremony and Baroque festive culture¹

The opera seria was the prevailing theatre genre throughout Europe from 1720 to 1770. From Naples and Venice, it had spread like wildfire as far as St. Petersburg, Lisbon, Madrid and Palermo.² On stages both large and small, this opera – sung almost always in Italian – was the focal point of cultural interest. The courts favoured the model of the Metastasian court opera, established at the Viennese imperial court from about 1730. Similar to the synonym frequently used for this genre of opera, *dramma per musica*, the term *seria*, which was added at a later date, refers to the style of the plot which, unlike the comic operas, was serious and appealed to the intellect as well as to the senses. It was the genre's inherent adaptability that enabled it to become omnipresent. For due to its simple structure the opera seria could be fairly easily adapted to the most diverse performance conditions, functional contexts and audience constellations, whether at the courts of absolute rulers requiring opulent representation with ballets and sumptuous backdrops as in Vienna, Dresden, Munich or Berlin, at private commercial opera houses as in Venice or London or in the case of the less lavishly equipped performances of touring opera societies as in Hamburg. Although the particular features of performance tradition varied from place to place and were not solely Italian,³ they were all inextricably linked due to the thematic objectives and the structure of language and music.

Thus the form of opera seria established under the Hapsburgs⁴ served as one of the most important instruments of absolutist self-representation, for instance for the Wettins (Dresden)⁵, the Prussians (Berlin),⁶ the Welfs (Brunswick)⁷ and the Wittelsbachs (Munich)⁸. As such it was integrated into the extended programme of court ceremony, which was tailored to the demands of the regents and had its place not only in the opera houses themselves but also in many other sites within the lavishly constructed residences (city palaces, pleasure palaces, squares, gardens). The *opere serie* were linchpins of Baroque ceremonial culture and were performed especially on the birthdays, name days, weddings and state visits of the regents. Inspired by the examples of Venice and then Vienna, this genre also became common during the time of carnival. In Venice the *opere serie* were already only one element of many diverse amusements (concerts, street theatre, courtesans, permission to wear costumes and masks)⁹. In Vienna they were staged together with academic performances, soirées, serenades, ballets, victory processions and masquerades.¹⁰ A typical feature is the reference to the local context: in Venice they treated the latest political developments on the

opera stage, portrayed architectural sights of the city, such as the Piazza San Marco, in the stage scenery, and prompted the monarchs, to whom the opera was dedicated.¹¹ In London the operas were integrated in press commentaries that included politics, the rivalry of aristocratic families and of the private opera houses, and also the performances of the singers.¹² Hence the opera seria did not stand for itself alone, but it referred in general to the entire Baroque world that it represented.

The opera seria was established in the upper echelons of the monarchist milieu and took as a central theme the conflict between the impelling force of emotions or affects in man and the contrasting public reason. It propagated ideals such as the exercise of virtues, in particular benignancy, generosity, clemency, astuteness and sound governance, thus serving the legitimisation and edification of the rulers and their courtiers. Hence, while it drew upon mythological characters and subjects, the actions of the protagonists reflected that of the ideal (or the abominated, though this very rarely) of the time.¹³

Its formal structure also characterises the Metastasian opera as a product of absolutism since it transcended the opera forms of the 17th century, which had been characterised by a proliferation of protagonists and arias, as well as by complicated plots. Instead, the number of performers was reduced to about seven, always with similar functions, the metres were standardised and a periodic sequence of recitative and da capo arias was favoured, whereby the former advanced the plot while the latter enabled the singers to give vent to their emotions. Moreover, a happy end (*lieto fine*) was the norm. This order, predictability (also, incidentally, in the musical phrases) and optimistic basic attitude, which rendered the genre marketable and successful, was – while not disregarding various individual contributions - above all the work of the Venetian and Viennese court poet Pietro Metastasio (1698-1772), and also of his predecessor Apostolo Zeno (1668-1750). Furthermore, the opera seria may be termed multimedial with regard not only to the interaction of music, acting, poetry, stage machinery, stage and theatre architecture: it also furthered this trend due to its integration in the extended context, namely in the architecture of the respective residence and/or city, in the court's ceremonious rituals, in the specific local political context and in its reference to the particular audience.

The appeal to the ear, the eye and the intellect through the interaction of the various arts of singing, music, acting, poetry, rhetoric, stage machinery, stage architecture and the architecture of the auditorium transformed the genre into a feast for the senses, a place of wonder, which, in its impact on the audience and its dissemination, was comparable to a certain extent with latter-day cinema, television and internet. In the north, specifically, and in connection with the Margravian Opera House, the opera seria was described as the “high school of the beautiful arts”.¹⁴ This structure enabled it – and this is of particular importance for Bayreuth – to become an essential stepping stone in the emergence of the *Gesamtkunstwerk* as conceived by Wagner.

Moreover, the opera seria was a mass product in the positive sense of the word, whose main attraction lay its immediacy and unrepeatability. Whereas the former is a typical feature of multimedia, the latter elevates it above these, again in a positive sense. Both characteristics make it a subject of imperative historical interest.

The production quota was enormous. For each series of performances, new music was composed, time-tested pieces were adapted or rearranged (*pasticcio*) or the opera was revised according to the occasion, the venue or the new cast of singers. Countless exemplars of the libretto prints, as it were the textbooks of the performances, which could be purchased by members of the audience, have been handed down and preserved above all in the libraries of Italy, but also on this side of the Alps.¹⁵ They testify to the staggering total number of performances. In contrast, the scores and vocal scripts, i.e. the documents of the music of the actual performance series, were of lesser interest, particularly when the performances took place in private commercial theatres. Once performed, they were of little account since the audience expected the setting of new music to the same or similar text if the opera were to be repeated. Hence there is an accordingly high number of hitherto unidentified opera scores particularly in Italian libraries.¹⁶ At court, however, the music, as a documentation of the opulent performances, was rather more frequently preserved.¹⁷ The number of *opere serie* composed by the most important representatives of the genre also testifies to its widespread popularity: the German Johann Adolf Hasse (1699-1783), from Bergedorf near Hamburg, composed at least 62 operas.¹⁸ Due to his work with Pietro Metastasio and the most sought-after castrati and female singers, including Farinelli and Faustina Bordoni, Leopold Mozart claimed that Hasse should be known as the “father of the music” of this age. Yet also the composers from the early days of the opera seria in Naples, Alessandro Scarlatti (1660-1725), Leonardo Leo (1794-1744) and Leonardo Vinci (ca. 1690-1730) composed a total of about two hundred *opere serie*. Antonio Vivaldi, of seminal importance for the early opera seria in Venice, wrote forty-six, Georg Friedrich Händel at least forty-two operas. The activity of the singers is a further indication of the frequency of the operas: Faustina Bordoni, for instance, sang in at least eighty-nine different (!) *dramma per musica*.¹⁹

A further notable feature of the opera seria was its transnational character. Due to its cultivation at all the great courts as well as in numerous cities such as Venice, Hamburg and London, it united not only the world of absolutism with its court and aristocracy but also, through the exchange of the numerous singers, musicians, poets, composers and stage designers, other sections of society, most of whom were regarded as part of the servant class. Coming from Naples, where it originally had an integrative function and was intended to liaise between the aristocracy and the court, it reached Venice, where as a public opera it propagated not only the political ideals of the *Serenissima* but also those of the diplomats from the north, who were present in the Venetian audience. From there it advanced primarily via Vienna, but also directly over the Alps to Brunswick and London.²⁰

The immediacy of the performance, which encompasses its unrepeatability and uniqueness, is inextricably entwined with the castrati and the female singers. In the first place, all singers were “accoutred musically” (quote Johann Adolf Hasse) by accentuating their personal strengths in their parts. Due to the vast diversity of the human voice this led to a great variety of renderings.²¹ Furthermore, the singers, particularly in the *da capo* sections, added artistic embellishments, as a result of which they were more often referred to as musicians and/or virtuosos. These embellishments were usually not prescribed by the composers, nor were they recorded by the singers themselves. Good castrati and female singers sang their parts differently each evening. The peri-

odic sequence of recitative and aria, after which the protagonist usually exited the stage, also gave the audience a chance to applaud the singer. This was not the only way in which the audience was allowed to play a decisive role in the musical event. Further evidence of this was the fact that the light was not switched off in the auditorium, as was the fact that the singers had to gain the attention of the audience with their arias, for the theatre was also used as a venue of conversation. The virtuosic singing culture of the *bel canto*, the fascination particularly of the *castrati*, but also of the *prima donnas*, was thus one of the main reasons for the outstanding success of the *opera seria*. In Italy numerous *castrati* and also female singers were “produced”, whereby the former were trained primarily in Neapolitan conservatories. Yet there were also training centres for all singers throughout Italy. From there the singers were “exported” with the highest salaries (which were several times higher than those payable to the composers and instrumentalists) to the whole of Europe.²² The families of the theatre and stage architects, in particular the Galli-Bibienas, the Mauros and the Gasparis, were also employed in the north. Conversely, composers and musicians from the countries north of the Alps were sent southwards to study. In addition to the singing, the visual impression was also beguiling. This was dominated by the sumptuous theatre architecture and the overwhelming stage constructions, which were rearranged without dropping the curtain, and the amazingly fine, minutely studied gestures particularly of the *castrati* whose elongated physique was admirably suited to these movements.²³

Why the Margravial Opera house in Bayreuth is a prime example of the opera seria not only architectonically but also from the perspective of musical theatre research

The Margravial Opera House in Bayreuth as the epitome of the *opera seria*, particularly of the Metastasian court opera, is defined not only by the uniqueness of its architecture but also by the music of the court, which was cultivated in the palaces of the residence in Bayreuth, including the Hermitage, and in the secondary residence in Erlangen, and which was geared to the Opera House as its epicentre.

As no other court of this size, between 1735 and 1758 Bayreuth put a stake in the ground for the opera genre and its re-evaluation. This already finds expression in the unusual size of the (mostly) free-standing Margravial Opera House. A further indication is the then very unusual fact that the Margravine presented herself as a composer and librettist of the performed operas anonymously (this she did by not mentioning actual names, with the exception of Pietro Metastasio or Johann Adolf Hasse; incidentally, a ploy which she also used in her letters).²⁴

Above all, however, Bayreuth was exemplary for the conceptional planning of the *opera seria*. This was directly linked to the latest developments in the German-speaking and also the Italian and French musical and theatre worlds of that day and age.

For Wilhelmine of Bayreuth propagated virtually from the outset the model of the Metastasian opera although even the leading courts of the Empire had only introduced this a few years previously. With great dedication of purpose, those subjects were selected and arranged in accordance with the personal aims of the Margravine, which also in years to come were to be the most important

and most played in Europe. The timing dovetailed as closely as possible with the first performances of the respective operas north of the Alps. Particular mention is to be made here of *Didone abbandonata*, *La Clemenza di Tito*, *Ezio*, *Artaserse*, *Alessandro nell'Indie*, *L'Eliogabalo*, *Amarilli*, *Mitridate*, *Clori* and *Semiramide*. Wilhelmine reacted promptly not only with regard to the subjects but also to their individual content and musical presentation as they were performed at courts which showcased the Metastasian opera, i.e. Berlin, Dresden, Munich and Brunswick. On the one hand, this was effected through the personal exchange of ideas (letters to and from her music-loving brother Frederick II of Prussia and Voltaire, the study of libretto prints used in other venues, acquisition of scores including arias and solo concerts influenced by Vivaldi, for instance by Christoph Schaffrath, Johann Joachim Quantz and Frederick II of Prussia). On the other hand, Wilhelmine became familiar with the operas of Graun and court music in general through visits to Berlin. A further decisive aspect was the exchange of singers (particularly those who had previously been employed in Dresden and Berlin, frequently in Mingotti's opera company, such as the soprano Teresa Pompeati, the soprano Giuseppe Poma, the contralto Stefano Leonardi, the tenor Andrea Grassi) and musicians (particularly those who had already proved themselves in other German courts). At times Bayreuth even became the ostentatious substitute opera venue for the Berlin court since no birthdays and weddings could be celebrated there as Frederick had no children.²⁵

Furthermore, Wilhelmine also cultivated a direct connection to the opera seria as it was played in its centres in Italy, i.e. in Venice, Rome, Bologna and Naples. The respective modern vocal technique and vocal art of these cities was brought directly to Bayreuth by engaging leading Italian castratis and both male and female singers. These were above all those who had sung in the operas of Antonio Vivaldi at the theatre Sant'Angelo in Venice, in the intermezzi of Johann Adolf Hasse at the same venue or in opere serie in Venice, Naples and throughout Italy, including the soprano castrato Giacomo Zaghini, the female sopranos Rosa Bon, Colomba Mattei, Maddalena Gerardini and Margherita Giacomazzi, the contralto Teresa Todeschini and the contralto Giuseppe Santarelli and the bass singer Pasqualino Negri. It testifies to the quality of these singers (and also to those taken over from Dresden and Berlin) that in the periods when there were no performances and after their Bayreuth engagement, most of them were immediately re-engaged in these very cities, particularly in Venice, often for Vivaldi's operas, and in Rome. Moreover, Vivaldi himself had dedicated his opera *Rosmira*, performed in Venice in 1738, to the Margravine of Bayreuth ("dedicato all'altezza serenissima di Federico Margravio di Brandemburgo [...]").²⁶

Wilhelmine was more aware than other rulers of the pre-eminent role of the vocalists for the opera seria, and thus she tried to favour the singers by economising with the musicians. Her solution – not only did she engage older musicians who had already been dismissed, but she also sent young German musicians to be trained in Italy – also strengthened ties to the opera seria's land of origin. The unparalleled modern appearance of the Bayreuth court's opera house was, however, primarily the work of the most significant theatre architect of his time, Giuseppe Galli-Bibiena (1696-1757), who designed the interior of the Margravian Opera House. He had previously been employed primarily at the Viennese Imperial Court and was later to be appointed as Berlin's court architect. Furthermore, the theatre architect and decorator Paolo Gaspari (1712-1775) was engaged to renovate the theatre in Erlangen and as a set designer. Finally Wilhelmine's membership in the Arcadian

society in Rome, which focused on the art of opera libretti and which gave her the name “Clorinda Aracynza”, also contributed to her knowledge of the latest developments in Italian opera. (Clorinda was one of the most popular shepherdesses in musical pastorals and cantatas.)

A further typical feature of the opera seria was, incidentally, the long period of time between conception and performance: limited means, artistic squabbling with the castrati and the singers, as well as theatre fires were all part of everyday life in various venues. Although usually less preponderant at the great courts, Venice, the centre of the opera seria, was often afflicted as was London, where Händel went bankrupt with his opera enterprise despite royal support. Even at the Viennese imperial court and at the Dresden court, the musical ensemble was extremely threatened by political developments, in particular by the accession of new regents and by wars. Thus the Seven Years' War put a temporary end to the court opera not only in both Dresden and Berlin, but also in Vienna.

The high sum of money spent on the opera was also the norm for the opera seria (even though it was particularly high in the case of Wilhelmine: in 1738 she exceeded the budget allowance by more than 25%²⁷). In this high evaluation of the opera she had a fellow enthusiast some years previously in Duke Johann Friederich of Brunswick who had rented loges in all the larger opera houses in Venice, which cost more than the Duke received for the troops which he had hired out to Venice.²⁸ In view of these limited finances, Wilhelmine found her own solution: she set standards with the big names.²⁹ If it was not possible to have Johann Adolf Hasse, the main composer of the opera seria, compose an opera for Bayreuth, then she invited him and his wife, the most famous singer of her time and of the entire opera seria, Faustina Bordoni, who had also sung for Händel in London, and asked for advice. In the same spirit, she also invited the castrato Carestini, one of the most famous in the trade, who shortly before had also been working, among others, for Händel in London, to at least join her in a musical soirée (1746), and she engaged the most famous theatre and stage architects, well aware that they could create an abiding architectural monument to herself and her opera.

The Bayreuth court is exemplary for the Metastasian opera also because it did not confine itself to this in a strict sense but, like the Hapsburg court, offered a diversity of operatic and musical genres: everything was represented from the pastorale to the opera seria and the solo concert, and the opera seria was even transcended in the spirit of the Enlightenment.³⁰ Also exemplary is the female manager: women had already worked as impresaria in Italy, for example the singers Faustina Bordoni at the Teatro San Samuele in Venice³¹ and, albeit a century earlier, Giulia de Caro as manager of the most well-known travelling opera company, the Febiarmonici.³²

A further typical feature of the Metastasian court opera, in contrast to the commercial opera seria as performed in Venice, was the comprehensive documentation, intended not least for posterity, through the printing of the text books, the preservation of the music and the descriptions in Wilhelmine's memoirs, letters and diaries (which at this time were already conceived as writings for the public of a later date).

And Wilhelmine had yet another distinguishing feature: despite her excellent musical training in

various instruments and in composition, she was well aware that her skills did not match her demand for quality as, unlike professional musicians, she had not been able to devote herself exclusively to music during her years of education.. This insight allowed her to renounce the complete composition of music, only to devote herself all the more intensively to the total concept “opera”, consequently blending the office of the impresaria and the absolute ruler in a way that is to be observed at no other court. This sets her apart from other composing rulers, both male and female, (as for example Maria Antonia Walpurgis in Saxony, who had been a pupil of Johann Adolf Hasse and Nicola Antonio Porpora,³³ or Anna Amalia Duchess of Saxony-Eisenach, who at her really tiny court had an even tinier budget at her disposal)³⁴. “Instead of producing art herself, which could not be sufficiently prestigious for the dynasty, the Margravine evolved as manager of the court music – obviously from the very beginning as in the sphere of the architectural and pictorial arts – into a “doer”. She forged plans, provided intellectual impetus and, within the scope of her capabilities, produced remarkable, even exceptional achievements.”³⁵

Opera seria in Bayreuth as part of a multimedial umbrella concept

The multimedial umbrella concept encompasses not only the opera itself but also its integration in the entire range of court music. It reacts directly to the developments of the great courts, sets its own focal points and, at times, hastens ahead of them. Its realisation spans the years 1735 to 1758. In this period in the numerous theatres in Erlangen and Bayreuth, thirty larger works for vocals and music were performed, including twenty operas, several ballets and also theatre plays. With reference to the impressive performance schedule of Bayreuth’s entire court music, the famous names and the steady development over the various decades, mention must be made here of the excellent documentation by Henze-Döhring, in particular of her four-page chart of the performance schedule.³⁶ The imposing list of venues, most of which have been preserved to the present day, includes the Margravian Opera House (commissioned by Wilhelmine with her husband the Margrave Frederick; architects: i.a. Giuseppe and Carlo Galli-Bibiena), the ruined theatre in the Hermitage and the ruined theatre in Sanspareil (both commissioned by Wilhelmine; architect of both: Joseph St. Pierre), the Music Room in the Old Hermitage Palace (commissioned by Wilhelmine; artists: J. F. Andreioli, A.R. Albini, A. Pesne), the Old Music Room in the ladies’ wing of the New Palace (commissioned by Wilhelmine; artists: G. B. Pedrozzi, E. Wunder, A. Roslin, perhaps even Wilhelmine herself) and the Music Room in the gentlemen’s wing of the New Palace (commissioned by Frederick; artist: A.R. Albini). In addition, there were the buildings commissioned not by Wilhelmine but by her predecessors or her husband, namely the “Great Teatro” in the Old Palace, the Opera House, the Salle de Redoute (now the Opera Café), the Theatre in the Old Palace and the “Princely Theatre” in the Riding Hall. Venues that no longer exist are the “Teatro” in Himmelkron (for carnival events and plays), the “Comedy House”, the “Ball and Comedy House”, the Brandenburg Lake in St. Georgen where battles at sea were re-enacted, the Opera House in St. Georgen from where it was possible to incorporate this nautical scenery in performances and which was still in use in Wilhelmine’s day, as well as the “Small Palace Theatre” behind the church court. In addition, there are the venues in the secondary residence of Erlangen: the Comedy House that Wilhelmine had renovated by the theatre architect Giovanni Paolo Gaspari, the Margravian Theatre, the Palace Theatre, the Salle de Redoute and the Green Theatre.

At first, due to the lack of an opera house, the success story of the opera seria in Bayreuth had begun with less costly vocal chamber music, with “music theatre in chamber format”³⁷. The first great opera to be performed was *Didone abbandonata*. This already reveals Wilhelmine’s unusual and individual taste, for this is actually one of the very rare opera seria without a *lieto fine*.³⁸ And more was to come: after *La clemenza di Tito*, the epitome of a positive reflection on the regent, the Margravine brought to the stage with Argonore a performance that was extremely unusual in its negative portrayal of the regent. Particularly the death on stage of an entire dynasty as a result of the wrong decisions made by the regent is quite unique in this era. Obvious parallels were drawn, on the one hand between the persons and the plot of this opera and Wilhelmine’s unhappy childhood on the other.³⁹ From this time on Wilhelmine described herself as the originator of her operas as these had to be categorised as the “art of ideas”.⁴⁰ Among the great performances based on Mestasio’s libretti, Ezio deserves particular mention, for which Johann Adolf Hasse was invited to attend the rehearsals. Wilhelmine told her brother that Hasse had begun to set to music two regal wedding operas in Bayreuth, whereby evidently Ezio and *Artaserse* were meant. The exact examination of the preserved libretto texts makes this seem doubtful; nevertheless it is indisputable that Wilhelmine made this claim.⁴¹ After a sojourn in Berlin in 1750, the Margravine took over the customary hallmark of the Berlin court opera, i.e. the reworking of French tragedy texts into French-language opera libretti, whereby a lively exchange of letters with Frederick the Great has been preserved for posterity. Of particular interest was Wilhelmine’s adaptation of Voltaire’s tragedy *Semiramide*, a drama about the atonement and guilt of those in power, which she transformed into an opera still based on the Italian *dramma per musica* with its sequence of recitatives and arias, but which bears the Berlin stamp, featuring for example a considerable shortening of the recitatives and the integration of choir scenes and ballets. At the same time Wilhelmine attenuated Voltaire’s discourse of ideas and emphasised the “aesthetics of fear”. Last but not least, she wrote a secret programme into the opera, which functioned on a purely visual level since the questioning of the oracle at the beginning of the second act, the central scene in the work, plays in the Sun Temple which is located in the park of her Hermitage Pleasure Palace.

In fact, the Bayreuth Court Theatre had meanwhile become a “satellite stage” of the Berlin Court Theatre, but one which was imbued with Wilhelmine’s own ideas. In her next opera, *L’Huomo*, which premiered on the occasion of Frederick’s visit in June 1754, she finally transcended the opera seria both formally and with regard to content in the spirit of the Enlightenment. The one-act work is based on a *festa teatrale*, but also contains elements of the *tragédie lyrique*, thus integrating alongside Italian arias, choruses, *cavatina*s, orchestra-accompanied recitatives and ballets that were incorporated into the action. The key message of the work and its allegoric figures, however, were solely Wilhelmine’s conception. “In accordance with Voltaire’s definition, whereby the opera is a bizarre and magnificent spectacle that appeals more to the eyes and ears than the intellect, Wilhelmine created with this opera an artistic medium uniting the individual disciplines into a sensuous visualisation of [...] Frederick II’s philosophy of state.”⁴² Her brother was delighted by Gallibibiena’s backdrop of the palm forest, which was inspired by the Palm Room in the New Palace. Furthermore, Wilhelmine added two of her own *cavatina* settings, and these in the key scenes. “No doubt she had copied this kind of “princely stage-setting” from brother Frederick: the ruler [...] envisioned himself in his art of representation no longer only visually (emblems, initials, crests,

portraits) but also wrote himself into the libretti and compositions as a creative spirit and artist. Since King Frederick and Margravine Wilhelmine limited their own artistic efforts to their areas of proficiency and left all other work to professionals, there was no danger of embarrassing dilettantism. In Bayreuth this development first becomes tangible in 1752⁴³. That the Seven Years' War put a temporary end to the cultivation of opera in Bayreuth is also a typical feature of the age, this also being the case in Dresden and Berlin.

The operas were supplemented by chamber music, *musique de table*, French comedy and French ballet as well as by performances of the court trumpeters and court drummers. Moreover, due to its close connection to Prussia, Bayreuth became the only place besides Berlin and Dresden where the concerts of one of the most acclaimed cembalists of his time, Christoph Schaffrath, could be heard.⁴⁴ The then famous flutists Michel Blavet, Johann Joachim Quantz and Christian Friedrich Döbber were the Margravine's teachers; the foremost lutenists of the day, the Dresden court lutenists Sylvius Leopold Weiß and Adam Falckenhagen, had instructed Wilhelmine in this instrument; Johann Pfeiffer had trained her in composition; she was also an accomplished cembalo player and singer. "It is in [...] her assured sense of quality and artistic status, in her decision, with the help of her brother, to make Bayreuth, at least temporarily, the venue of a music that was to go down in history as Frederician court music that Wilhelmine's present-day significance is founded in the sphere of instrumental music."⁴⁵

Together with the Wagnerian era, the era of Wilhelmine is one of the most important in Bayreuth. Yet it is by no means isolated - for the musical history of Bayreuth, both before and after the Margravine, is studded with famous names. Among the composers we should mention Johann Philipp Krieger (1649-1725), since 1669 he had been music director at the Bayreuth court and had already at that time brought an Italian opera ensemble to Bayreuth. Also Johann Adolf Scheibe (1708-1776), not least a well-known music theoretician and translator, who was the music director of the Margrave Friedrich Ernst of Brandenburg-Kulmbach.⁴⁶ These musicians, as with those from the Wilhelminian era, constitute only a small number of the well-trained and well-known artists who were in the employ of Bayreuth.

Furthermore, the Margravian Opera House is of outstanding significance for the hosting of Beethoven's Ninth Symphony. The performance conducted by Wagner on 22 May 1872, for which numerous friends of his, including Nietzsche, travelled to Bayreuth, took place on the occasion of the laying of the foundation stone of his Festspielhaus.⁴⁷ Wagner had deliberately combined the venue, namely the Opera House, and the programme, i.e. the specific symphony whose critics had already claimed at its premiere that its share of vocal music detracted from its actual form. Hence the concept of the opera seria with its interaction of all the arts and its groundbreaking development as a "Gesamtkunstwerk" also found due consideration by Wagner.

Opera seria in Bayreuth: immaterial heritage

The immaterial heritage represented by the Margravian Opera House is determined not only by the architecture but also by particularly good documentation (store of preserved libretti, scores, set designs and costume portrayals) which give a largely authentic impression of performance practice

at that time, in particular in its multimediality. These archivalia have been studied over and again by researchers and many of them have already been published. They include the Bayreuth libretto prints to *L'Argenore* and *L'Uomo* (Universitätsbibliothek Erlangen), the Erlangen libretto prints to *La Clemenza di Tito* (Württembergische Landesbibliothek), *Ezio* (Universitätsbibliothek Erlangen) and *Semiramide* (Universitätsbibliothek Bayreuth), Wilhelmine's own hand-written original manuscripts for some opera libretti, the original score of *Argenore* containing a sketch sheet by Wilhelmine in her own hand that grants insight into her composition technique and with several longer passages in her own hand (Staatsbibliothek Ansbach), two architectural drafts closely connected to the Opera House in the hand of Giuseppe Galli Bibiena, nine design sketches for stage scenery in the hand of Carlo Galli Bibiena, in particular to *L'Uomo* (Historical Museum of the city of Bayreuth, The State Hermitage Museum, St. Petersburg). In addition there are the files of the court orchestra, including bills and receipts that grant insight into appointments, payments and dismissals of its members, also into the budget and court ceremony (e.g. in the State Archive Bamberg) and reports from contemporary Bayreuth newspapers. Also of great importance are the letters, written in their own hands, exchanged between Wilhelmine and her brother Frederick II of Prussia (e.g. in the Secret State Archive Berlin, Preußischer Kulturbesitz) and Wilhelmine's memoirs in which she often writes about contemporary opera, music and theatre performances. Finally, several portraits by Alexandre Roslin of singers engaged in Bayreuth have been preserved in the New Palace in Bayreuth: of the soprano Maddalena Gerardini, the contralto Stefano Leonardi and the soprano castrato Giacomo Zaghini. This is all supplemented not least by the inventory of theatre equipment from the time of Georg Wilhelm from 1715/1716 with some 1,200 positions on costumes, machines and other items. Here the detailed descriptions of figurines deserve special mention.⁴⁸ The architectural preservation of the performance venues has already been described.

Artistic and academic interest in Wilhelmine of Bayreuth has never lapsed, as is testified for instance by the edition of *L'Argenore* 1996⁴⁹ and its performances in the 1990s and in May 2009, as well as by the planned performance of *L'Uomo* in October 2009. The latter is combined with a one-day academic symposium in the University of Bayreuth as well as with a performance of the Hasse oratorium *La conversione di Sant'Agostino* in the Palace Church. Due to its unique interior and its excellent acoustics, the Opera House is already a regular performance venue for Baroque operas. The engagement of renowned ensembles and singers, embracing not only the works of Händel but also the operas of Francesco Cavallia and Jean-Philippe Rameau (2008: *La Rosinda* and *Les Fêtes d'Hébé* ou *Les Talents lyriques*), led to high audience attendance both at the Opera House and at the events relating specifically to the musical history of Bayreuth. The fact that during such events the hotels in Bayreuth are almost fully booked indicates that the audience is not simply a local one. On the contrary, lovers of the Baroque flock to the city – significantly including conductors of ensembles of Early Music, scholars and singers specialising in Baroque opera as well as members of Hasse and Händel societies from all over the world, who want to glean information here. At a mainly local level, the Bayreuth ensemble “Bayreuther Hof Musique” devotes itself to the respective repertoire in the sphere of chamber music. The life story of the Margravine is a constant source of inspiration for various productions, most recently by the “Studiobühne Bayreuth” (Production Wilhelmine 2009). Here, too, the performances are sold out very quickly.

In the academic field, the symposium “Music and Theatre at the Court of the Margravine Wilhelmine in Bayreuth” 1998 and the conference “Wilhelmine of Bayreuth today – the Cultural Heritage of the Margravine” in June 2008 deserve special mention. With regard to the numerous publications, the literature list in Henze-Döhring is recommended. The courses of study at Bayreuth University, “Musical Theatre Studies” (BA) and “Music and Performance” (MA), in connection with the Research Institute for Musical Theatre (fimt) also clearly espouse the immaterial heritage of Bayreuth. Here, advanced students gain urgently needed practical experience, for example in dramaturgy and as director’s assistants. And here, too, voices, in particular those of the Baroque era, are to be studied in a planned third-party funded project in co-operation with the Musikhochschule Cologne, the Freie Universität Berlin and the Institut für Musikermedizin Freiburg as well as with artistic representatives from the practice, whereby a focus will be on the castrati voices with special reference to their androgyny.

Significance of the opera seria (now and in future)

Since the 1990s, at the latest, great interest in the opera world and the production practice of the so-called Baroque age (1600-1750)⁵⁰ is to be observed.⁵¹ The main reasons for this can be found in the increasingly popular historically informed production practice. This has transformed itself from a strict, dogmatic discipline into a creative one, which by taking into account the most detailed philological information about production conditions at that time is developing new and diverse acoustic patterns. Consequently, with regard to the opera seria, there are now numerous large-scale research projects, academic publications and professional revivals of earlier productions by latter-day specialised ensembles and vocalists, as well as an impressive increase in the size of the audience, which includes all age groups. Until the beginning of the 1990s, in contrast, studies of this subject in musicology and in musical practice dealt almost exclusively with the operas of Georg Friedrich Händel, which, however, constitute no more than a fraction of the phenomenon and, moreover, represent an unorthodox branch of the genre. Currently, however, numerous revivals not only of the operas of Antonio Vivaldi and Johann Adolf Hasse, but also of their Baroque predecessors Claudio Monteverdi and Francesco Cavalli are being staged, and this in great, renowned opera houses whose architecture and orchestras are hardly suited to this (Bavarian State Opera, Hamburg State Opera, Semper Opera House in Dresden, Scala di Milano, Teatro La Fenice).⁵² Yet another factor is that together with the advance and widespread acceptance of modern information technology that enables users to move in virtual and freely configurable parallel worlds, it seems that interest in the illusionary character of Baroque opera productions and their mythical cosmos has grown. Moreover, these are attuned to the event character, to the immanent immediacy and unrepeatability of the sensuous experience in an age of growing event culture.

This relates, first of all, to the interest in vocality, which is most closely connected to gender ambiguity.⁵³ For one of the main attractions of the opera seria was the castrati voices. Now, for the first time since the Baroque age, there are singers, both male and female, who can be attractive substitutes. This applies primarily to high male voices (counter tenors, altos, sopranos)⁵⁴, but also to deep female voices (mezzo-sopranos, altos), above all those who are able to sing embellishments, i.e. swift runs. Whereas even thirty years ago, there were few high male voices, in fact only Jochen

Kowalski as one of the most important artists in the then German Democratic Republic (particularly in his role as “Count Orlovsky” in Strauss’ “Die Fledermaus” and in the title role of Händel’s “Il Giustino”) and Arno Raunig, the Austrian soprano, were well-known. (The latter, however, performed mainly in modern musical theatre). Only in England did this voice pitch enjoy a certain tradition so that the stages and concert halls today are well populated with counter tenors and male sopranos. Among the established singers are Michael Chance, René Jacobs, David Cordier and Axel Köhler, those of the middle generation are David Daniels und Kai Wessel, while the younger generation includes the already very well-known Andreas Scholl, Aris Christofeles, Philippe Jaroussky, Roland Schneider and Daniel Gloger. The same applies to the female singers. Twenty years ago, it was mainly the women with less powerful soprano voices and rather inferior, deep male voices who were not accepted in the usual repertoires. As a result, they switched to Baroque music, which was fairly unknown and therefore less fraught with risks for them (classic example: Emma Kirkby). Nowadays, however, there are numerous first-class male and female singers in all voice pitches, who are receiving instruction in the art of Baroque singing, not to mention those still in training. Female singers with deep voices are, for instance, Vivica Genaux and Marijana Mijanovic while Emanuela Galli and Roberta Invernizzi are examples of those with high voices.⁵⁵ Many of these soloists have already sung in opera productions at the Margrivial Opera House in Bayreuth.

These new generations of specialised singers are proficient in the diverse styles, i.e. also the added embellishments, of the various decades. Hence, due not only to their practical knowledge but also through their command of musical theory, they resemble a singer of the 17th and 18th centuries, who was described not as a “singer” but as a “musician” (“musicco”). Their popularity meanwhile equals that of the traditional opera singers. And like the latter, the singers with the aforementioned various voice pitches are built up as stars with an appeal spanning all age groups, due not least to their CD and DVD recordings and interviews.

Moreover, the parts of the virtuosi of the opera seria were written for their individual voices, they were musically “accoutred” instead of having to sing “ready-made” parts for certain voice categories (such as “lyrical soprano” or “heroic tenor”).⁵⁶ This entails an emphasis of the singer’s individuality and consequently an even greater variety for the listener. In addition there is the possibility of hearing high male voices on an equal footing also in modern operas, which form an important element of their repertoire: the best-known example of this must be that of “Oberon” in Benjamin Britten’s *A Midsummer Night’s Dream*. Conversely, on the side of the singers there is a great demand to be able to sing in newly discovered and newly composed (i.e. early and contemporary) repertoires.

In contrast to twenty years ago, there is now an abundance of specialised, first-class Baroque ensembles; numerous new groups are in the throes of making a name for themselves. In Germany alone, the German Music Information Centre lists one hundred and ninety-four ensembles.⁵⁷ And there are many more in Italy, France, Austria, the Czech Republic, Switzerland, Belgium, England and America: Fabio Biondi with *Europa Galante*, Ondřej Macek with the *Hofmusici* in Český Krumlov and Peter Van Heyghen with the *Deutsche Händelsolisten* are representative here of many others in the operatic sector. Each ensemble cultivates its own sound and its own method of playing, which also varies in accordance with the music performed, and they all differ in the choice of

repertoire. For in the 17th and 18th century, methods of making instruments and of tuning (temperature) varied according to the decade and the venue. As a result of this expansion, courses of study specialising in Early Music offered by the conservatoires have increased considerably and/or new courses have been created throughout the world. In the past, in contrast, representatives of this genre were often instrumentalists and singers who had failed to make a career for themselves in the classical symphony orchestras and who had to switch to this niche without specialised training or as autodidacts – with the exception of the few graduates of the Schola Cantorum Basiliensis and a few sporadic cembalists who had studied in the Netherlands. Moreover, there is now a great deal of interest from a non-professional public. This can be seen particularly in the example of the transverse flute (predecessor of the modern flute), whereby in the case of other woodwind and brass wind instruments the situation is similar. Whereas in the 1980s period instruments were made almost exclusively by Rudolf Tutz in Innsbruck, there are now at least seven specialised craft workshops on the market in the German-speaking region alone. Also significant is the popularity of the trade fairs presenting Baroque instruments, for example the musical instrument market at the Berliner Tage Alter Musik. This trend is confirmed by the dramatic increase in recordings of hitherto unknown Baroque opera and other vocal Baroque music on CD and DVD. Correspondingly, it is now almost impossible to maintain a clear overview of the numerous festivals dedicated to Early Music and the opera seria (including, in addition to the Händel Festivals in Halle and Göttingen, the Berliner Tage Alter Musik, Festwochen Hannover Herrenhausen, Innsbrucker Festwochen der Alten Musik, Tage Alter Musik Regensburg, Musikfestspiele Potsdam, Bayreuther Barock), which are successful even though none of the festival venues is a match for Bayreuth with its auditorium that was tailor-made for the great opera seria.⁵⁸

Finally, mention should be made of the specialisation in the use of period gesturing on the present-day opera stage: experts with very different ideas and orientations, who are in great demand in this sector, are the ballet specialist Sigrid T'Hooft with her ensemble *Corpo Barocco* (i.a. *Händel-Festspiele Karlsruhe*)⁵⁹ and the musicologist and director Nils Niemann (i.a. *Internationale Händel-Festspiele Göttingen*).

This development is also discernible in film and television. Since the 1980s, the subject of the castrati has featured frequently in novels, for example by Anne Rice, Julian Rathbone and Franzpeter Messmer.⁶⁰ Here the film *Farinelli: il castrato* by Gérard Corbiau warrants special mention. The fact that in this French-Italian-Belgian co-production, the scenes played in the auditorium could only be shot in the Margravia Opera House in Bayreuth as there is no other similarly preserved venue in the world that has even the remotest resemblance to the Italian ones of that era speaks for itself.

An increasing number of academic research projects on this subject have also been launched since the 1990s. This is due to the so-called performative turn of cultural studies in which the performance and the voice have gained considerable significance. Nor should one underestimate here the influence of gender studies, also a *sine qua non* since the 1990s, which has entailed research by the most diverse disciplines into the castrati and Baroque opera (men's studies, women's studies, dramatics, psychology, medicine).⁶¹ Here we should also mention the absolutely gigantic project of the new edition of Mestasio's *drammi per musica*, which has just been launched and is accessible online, co-ordinated by Anna Laura Bellina at the University of Pavia, which contains all

text variations.⁶²

Summary and perspectives

Against the backdrop of a clearly rising interest in the art of Baroque opera, which spans all age groups and particularly the younger generation, and which is accompanied by great interest in history and virtual worlds, the Margravian Opera House with its exceptionally richly documented tradition can be of great significance as a singular moment of a past that is so different - yet also in many aspects so familiar. All the more so since it presages the event character of modern times. That this is by no means an ephemeral trend is proved by the existence of numerous specialised ensembles and singers, whose emergence has only been possible due to the establishment of corresponding study courses, and the existence of a proliferation of great research literature on this subject. Hence there is no foreseeable end to this development. The counter-tenor tradition is now enjoying a revival in contemporary music. The key word "Baroque" (as a term for the epoch in the fine arts) is a signpost to the opera of the 17th century. The fact that in Bayreuth the opera seria was planned and performed in a way that was typical of this genre, with the participation of the great names of the *métier*, and this under the management of a female ruler of great expertise, who made the theatre the apogee of the entire architectonic residence, still largely preserved to the present day, is quite unique even in this day and age. Then there is the additional factor that Bayreuth is already renowned as a festival city due to Wagner, and that Wagner's *Gesamtkunstwerk* would have been barely conceivable without the opera seria. The example, for instance, of the International Göttingen Festival, but also of the Händel Festivals in Hall and Karlsruhe has shown that even without a suitable theatre successful Baroque festivals are possible. Consequently, opera of a high standard in the unique Bayreuth House, which can be supplemented by performances in the secondary venues (ruined theatre!), must exert an even greater attraction. Nowadays there is no shortage of specialised ensembles who would play in the House. Academic advice and complementary programmes, congresses and symposiums can be arranged by the Research Institute for Musical Theatre of the University of Bayreuth (fimt) and its contacts to other Baroque specialists all over the world. Particularly in comparison with other Baroque venues - for example the completely preserved Český Krumlov in the Czech Republic, the completely preserved Royal Theatre in Drottningholm or the very small, also completely preserved Baroque theatre in Gotha, or the Cuvilliés Theatre in Munich, which is from a later date and was used differently - Bayreuth, by virtue of its architecture alone, with its many secondary venues, and also due to its status in the history of music, stands as a unique monument that could be successful in international co-operation and in the exchange with ensembles playing in other venues, as has already occurred with excellent results. The potential that could be released here by synergies is enormous. And, not least, this would finally facilitate the realisation of Wilhelmine's plan of creating in Bayreuth an Arcadia, the heritage preserved from this era would enrich the present day and age on the most diverse levels and become a vantage point for insights into the past which, even if they can only be mere reconstructions, may shed light on our present and our future.

Saskia Maria Woyke

1) The definition “Baroque” is non-uniform and controversial; it is thus often avoided and replaced by the designation of individual aspects (e.g. “absolutism”, “seicento”, “settecento”). Here I use the definition of Peter Hersche, who defines “Baroque” as the opposite of the Protestant culture as described by Max Weber, whereby “Baroque” is regarded as being between the Renaissance era on the one hand and the Enlightenment and industrialisation on the other hand, consequently between 1600 and 1750, and as a development primarily in the Catholic part of Europe with its ceremonial culture. Peter Hersche: *Muße und Verschwendung. Europäische Gesellschaft und Kultur im Barockzeitalter*. Freiburg 2006 (1999). Cf. also: Peter J. Burgard:

Barock. Neue Sichtweisen einer Epoche. Kongressbericht Vienna 1996.

2) France followed its own special path, which is, however, of significance since the tragédie lyrique and the opera seria influenced one another reciprocally, and Italian guest performances took place of course in Paris and Versailles. Christine Fischer: *Opera seria nördlich der Alpen – venezianische Einflüsse*

auf das Musikleben am Dresdner Hof um die Mitte des 18. Jahrhunderts, in: *zeitenblicke* 2 (2005), No. 3, P.

1-20.

3) Cf.. Christine Fischer: *Opera seria nördlich der Alpen*, P. 1.

4) Herbert Seifert: *Italienische Oper des Barocks in Österreich*, in: *Il melodramma italiano in Italia e in Germania nell'età barocca. Atti del V Convegno internazionale sulla musica italiana nel secolo XVII*, Lovenno di Menaggio (Como) 1993 (Contributi musicologici del Centro Ricerche dell'A.M.I.P.-Como 9). Como 1995, P. 107-114. Ibid:

Das Personal der Hofmusiken und des Theaters der Wiener Habsburger, 1619-1740. Print in preparation.

Ibid: *Die Aufgabenkreise der kaiserlichen Hofkomponisten und Hofkapellmeister zur Zeit von Fux* (annual edition 24/2001 of the Johann-Joseph-Fux-Gesellschaft). Graz 2002.

5) Panja Mücke: *Johann Adolf Hasses Dresdner Opern im Kontext der Hofkultur*, Laaber 2003 (*Dresdner Studien zur Musikwissenschaft*, Vol. 4).

6) Ernest Eugene Helm: *Music at the court of Frederick the Great*. Norman: Univ. of Oklahoma Press 1960.

7) Ralf Eisinger: *Das Hagenmarkt-Theater in Braunschweig (1690-1861)* (Braunschweiger Werkstücke). Braunschweig: Stadtarchiv und Stadtbibliothek 1990. Klaus Kindler: *Findbuch zum Bestand der Musikalien des Herzoglichen Theaters in Branschweig 18.-19. Jhd.*, Wolfenbüttel: Selbstverlag des Wolfenbütteler Staatsarchivs 1990.

8) *Das Musikleben am Hof von Kurfürst Max Emanuel*, Bericht der Tagung München 2006, Stephan Hörner and Sebastian Werr (Ed.), Tutzing: Schneider (print in preparation). Inga Mai Groote: *Pietro Torri un musicista veronese alla corte di Baviera*, Verona: Della Scala 2003. Heinrich Bauer: *Das Cuviliés-Theater zu München im Glanze der kgl. Italienischen Hofoper*. Munich: Bayerische Vereinsbank 1973.

9) Hans Dörge: *Musik in Venedig*. Heinrichshofen: Wilhelmshaven 1991.

10) Herbert Seifert: *Die Oper am Wiener Kaiserhof im 17. Jahrhundert*. Schneider: Tutzing 1985.

11) This had already been a tradition since the 17th century, cf. Herbert Seifert: *Kaiser Leopold I. im Spiegel seiner Hofoper*, in: *Der Fürst und sein Volk. Herrscherlob und Herrscherkritik in den habsburgischen Ländern der frühen Neuzeit. Kolloquium an der Universität des Saarlandes (13 - 15 June 2002)*, (Annales Universitatis Saraviensis, Philosophische Fakultät 23), Pierre Béhar and

Herbert Schneider (Ed.), St. Ingbert 2004, P. 93-107. Ellen Rosand: Opera in Seventeenth Century Venice. The creation of a Genre. Berkeley: University of California Press 1991. Venezia e il melodramma del Settecento, Maria Teresa Muraro (Ed.), Firenze: Olschki 1978.

¹²⁾ Elisabeth Gibson: The Royal Academy of music 1719-1728. The institution and its directors, New York 1989.

¹³⁾ Introduction by Wolfgang Hirschmann (Ed.) to: Wilhelmine von Bayreuth: Argonore (1740). Oper in drei Akten.

Text von Giovanni Andrea Galletti (Das Erbe deutscher Musik. Vol. 13). Mainz: Schott 1996. P. VII. Stefan

Kunze: Die Opera seria und ihr Zeitalter, in: Kolloquium Johann Adolf Hasse (Analecta Musicologica 25), Friedrich Lippmann (Ed.), Laaber: Laaber-Verlag 1987, P. 1-15.

¹⁴⁾ It was described in these words by the musicologist Johann Adolf Scheibe, particularly under the impression of the performances in the Margravian Opera House in Bayreuth. Cited in: Saskia Maria Woyke: Die Opera seria und ihr Zeitalter", in: L'europa racconta. Premio letterario Jean Monnet 1995, Genua 1995, P. 121-128, P. 121.

¹⁵⁾ Cf.. Claudio Sartori, I libretti italiani a stampa dalle origini al 1800: catalogo analitico con 16 indici, Cuneo: Bertola and Locatelli 1990. Despite the vast scope and high quality of Sartori's multi-volume index, there exist still more exemplars of libretto prints than those listed there; new ones are constantly being discovered in the course of computer-aided cataloguing.

¹⁶⁾ For example, some of Pietro Metastasio's texts were set more than fifty times.

¹⁷⁾ The best example of this is the impressive collection of the Dresden Court in the Sächsische Landes und Universitätsbibliothek.

¹⁸⁾ Roland Dieter Schmidt-Hensel: Verzeichnis der Werke Johann Adolf Hasses, in: Die Musik in Geschichte und Gegenwart, Kassel i.a.: Bärenreiter 2002, P. 800-814.

¹⁹⁾ For the composers see: relevant articles in the lexicon Die Musik in Geschichte und Gegenwart. Saskia Maria Woyke: Faustina Bordoni - eine Sängerkarriere des 18. Jahrhunderts, in: Göttinger Händel-Beiträge, Vol. VII, Hans Joachim Marx (Ed.), Göttingen 1998, P. 218-257. Faustina Bordoni, in: Musik und Gender im Internet (<http://www.mugi.hfmt-hamburg.de/grundseite/grundseite.php?id=bord1697>).

²⁰⁾ Herbert Seiffert: Italienische Oper im barocken Österreich, in: Österreichische Oper oder Oper in Österreich?

Die Libretto-Problematik, (Musikwissenschaftliche Publikationen 26), Pierre Béhar, Herbert Schneider (Ed.);

Hildesheim 2005, P. 32-40.

²¹⁾ "...per ben vestir ben la virtuosa...". Die Oper des 18. und frühen 19. Jahrhunderts im Spannungsfeld zwischen Komponisten und Sängern. Tagungsbericht. Internationale und interdisziplinäre Tagung Forschungsinstitut für Musiktheater der Universität Bayreuth, Schloss Thurnau, 14 -16 May 2004, Daniel Brandenburg, Thomas Seedorf (Ed.). Print in preparation.

²²⁾ Franz Haböck, Die Kastraten und ihre Gesangkunst: eine gesangsphysiologische, kultur- und musikhistorische Studie, Stuttgart: Deutsche Verlags-Anstalt, 1927. Angus Heriot: The castrati in opera. London 1956. Hubert Ortkemper, Engel wider Willen. Die Welt der Kastraten. Eine andere Operngeschichte, Munich: dtv 1995 (1993). Cf. also congress report on the convention Venezia mercato delle arti, Technische Universität Dresden Centro tedesco di studi veneziani, Venedig, 09.10.2008-11.10.2008, including i.a. Saskia Maria Woyke, Annotazioni sull'import-export delle voci

nel primo Settecento, print in preparation.

²³⁾ In contrast, ballets and choruses which were a speciality of the *Tragédie lyrique* were not common in the opera seria.

²⁴⁾ The most recent publication that has evaluated anew numerous documents on Bayreuth court music and corrected previous mistakes (publication date: 2 July 2009) is Sabine Henze-Döhring: *Markgräfin Wilhelmine und die Bayreuther Hofmusik*. Bamberg: Heinrichs-Verlag 2009, P. 105.

²⁵⁾ All details from Sabine Henze-Döhring: *Wilhelmine*, in particular P. 89 et seq.

²⁶⁾ Libretto print i.a. in the Biblioteca del Conservatorio San Pietro a Majella in Naples, *Signatur Rari 10.7.27/4*.

²⁷⁾ Sabine Henze-Döhring: *Wilhelmine*, P. 4. Hans Dörge: *Musik in Venedig*, P. 42.

²⁸⁾ Hans Dörge: *Musik in Venedig*. Heinrichshofen: Wilhelmshaven 1991, P. 42.

²⁹⁾ Sabine Henze-Döhring: *Wilhelmine*, P. 91.

³⁰⁾ Sabine Henze-Döhring: *Wilhelmine*, P. 96 et seq.

³¹⁾ Sylvie Mamy, *Les grands castrats napolitains à Venise au XVIIIe siècle*, Liège: Mardaga 1994, P. 171.

³²⁾ Paologiovanni Maione: Giulia de Caro ‚Seu Ciulla‘ da commediante a canterina. Osservazioni sulla condizione degli ‚Armonici‘ nella seconda metà del Seicento, in: *Rivista italiana di musicologia* 32/1997, P. 61, P. 63 und P. 67, note. 25.

³³⁾ Christine Fischer: *Instrumentierte Visionen weiblicher Macht – Maria Antonia Walpurgis‘ Werke als Bühne politischer Selbstinszenierung* (Schweizer Beiträge zur Musikforschung Vol. 7), Kassel . a.: Bärenreiter, 2007. Eva Neumayr: *Maria Antonia Walpurgis*. Mugi-Grundseite (<http://www.mugi.hfmt-hamburg.de/grundseite/grundseite.php?id=mari1724>).

³⁴⁾ Gabriele Busch-Salmen, Walter Salmen, Christoph Michel: *Der Weimarer Musenhof*. Stuttgart 1998. Gabriele Busch-Salmen: *Anna Amalia von Sachsen-Eisenach*. Mugi-Grundseite (<http://www.mugi.hfmthamburg.de/grundseite/grundseite.php?id=anna1739>).

³⁵⁾ Sabine Henze-Döhring: *Wilhelmine*, P. 80 et seq.

³⁶⁾ Sabine Henze-Döhring: *Wilhelmine*. Performance schedule: charts P.82f. and P. 98f.; Famous names: P. 118 et seq. (short portraits of all court musicians).

³⁷⁾ Sabine Henze-Döhring: *Wilhelmine*, P. 62.

³⁸⁾ As comparison: only two of Pietro Metastasio’s many operas have an unhappy ending. This is one of them.

³⁹⁾ Susanne Vill: *Argenore inszenieren. Die Oper von Wilhelmine von Bayreuth im Markgrafentheater Erlangen*, in: Peter Niedermüller, Reinhard Wiesend (Ed.): *Musik und Theater am Hofe der Bayreuther Markgräfin Wilhelmine. Symposion zum 250-jährigen Jubiläum des Markgräflichen Opernhausees am 2. Juli 1998* (= *Schriften zur Musikwissenschaft*, Vol. 7), Mainz: Arie 2002, P. 67-83. Ruth Müller-Lindenberg: *Die Hofoper als Bühne des Lebens* (*Europäische Komponistinnen*, Vol. 2), Cologne i.a.: Böhlau 2005.

⁴⁰⁾ Sabine Henze-Döhring: *Wilhelmine*, P. 96 et seq.

⁴¹⁾ Sabine Henze-Döhring: *Wilhelmine*, P. 70 et seq.

⁴²⁾ All details in this and the following paragraph largely based on Sabine Henze-Döhring, *Wilhelmine*.

⁴³⁾ Sabine Henze-Döhring: *Wilhelmine*, P. 97.

- ⁴⁴⁾ Sabine Henze-Döhring: *Wilhelmine*, P. 37.
- ⁴⁵⁾ Sabine Henze-Döhring: *Wilhelmine*, P. 96 et seq.
- ⁴⁶⁾ Johann Adolf Scheibe: *Der critische Musikus*, Vol. I, Hamburg 1738, Vol. II, Hamburg 1740, Vol. I and II, Leipzig 1745. Cf. Citation of opera as “noble school of the beautiful arts” at the beginning of this text.
- ⁴⁷⁾ Peter O. Krückmann: *Markgräfliches Opernhaus in Bayreuth*. P. 49 et seq.
- ⁴⁸⁾ Illustrations in Peter O. Krückmann: *Markgräfliches Opernhaus in Bayreuth*. Official guide. Munich: Bavarian Palaces Department, Reproline 2003, P. 8 et seq.
- ⁴⁹⁾ Wolfgang Hirschmann (Ed.) on: *Wilhelmine von Bayreuth: Argenore (1740)*.
- ⁵⁰⁾ Definition: see note 1.
- ⁵¹⁾ My essay!
- ⁵²⁾ Bayerische Staatsoper: *Cavalli, La Calisto*; Monteverdi: *L’Orfeo*. Hamburgische Staatsoper: *Cavalli, La Calisto*; Monteverdi, *La coronazione di Poppea*. Dresdner Semperoper: *Hasse, Cleofide*; Mailänder Scala: *Monteverdi, L’Orfeo*. Teatro La Fenice in the venue Teatro Malibran: *Cavalli, Le virtù de’ strali d’amore* 2009; *Vivaldi, Il Bajazet und Ercole sul Termodonte* 2008.
- ⁵³⁾ Saskia Maria Woyke: *Kastraten- und Frauenstimmen im Zeichen der Ambiguität in Venedig unter besonderer Berücksichtigung von Vivaldis Bajazet*, in: *Barocktheater heute. Wiederentdeckungen zwischen Wissenschaft und Bühne*. Nicola Gess, Tina Hartmann, Robert Sollich (Ed.). Bielefeld: Transcript 2008, P: 89-103.
- ⁵⁴⁾ The description / naming is not yet uniform here, which speaks for the diversity of these voices
- ⁵⁵⁾ On this development see: Saskia Maria Woyke: *Kastraten- und Frauenstimmen*.
- ⁵⁶⁾ Cf.. “...per ben vestir ben la virtuosa...”.
- ⁵⁷⁾ http://www.miz.org/suche_41.html.
- ⁵⁸⁾ This is evident in the comparison with other venues: the Cuvilliéstheater in Munich is somewhat simpler than the Margravia Opera House and is less oriented to the regent. The Court Theatre in Český Krumlov is admittedly in all aspects a jewel, but it is situated in the Czech Republic. The same applies to the theatre of Castle Drottningholm in Stockholm. The theatres in Italy (Nuovo Teatro Pubblico in Bologna, the Teatro Scientifico in Mantua and the Teatro dei Quattro Cavalieri in Pavia) are in Italy and are not venues within the framework of greater Baroque festivals. The Ekhof-Theater in Gotha is comparatively tiny and has a very different history, one which is also important in dramatic art.
- ⁵⁹⁾ See also: Sigrid T’Hooft: *The art and purpose of Baroque gesture*, in: *Barocktheater heute. Wiederentdeckungen zwischen Wissenschaft und Bühne*. Nicola Gess, Tina Hartmann, Robert Sollich (Ed.). Bielefeld: Transcript 2008, P. 23-27.
- ⁶⁰⁾ Anne Rice: *Cry to heaven*. New York 1982. German edition as *Falsetto*, Munich 1995. Julian Rathbone, Manuela Grabinger: *Querubin oder der letzte Kastrat*. Hamburg 2004. Sven Delblanc: *Kastraten. Ein romantischer Roman*. German edition Klett: Stuttgart 1983. Franzpeter Messmer: *Der Venusmann. Roman*. Bern 1997.
- ⁶¹⁾ Bibliographical references in Saskia Maria Woyke: *Kastraten- und Frauenstimmen im Zeichen der Ambiguität in Venedig unter besonderer Berücksichtigung von Vivaldis Bajazet*. As representative of many others: Patrick Barbier: *Farinelli. Le castrat des Lumières*, Paris: Grasset 1994. Patrick Barbier, *Über die Männlichkeit der Kastraten*, in: Martin Dinges (Ed.), *Hausväter, Priester, Kastraten. Zur Konstruktion von Männlichkeit in Spätmittelalter und Früher Neuzeit*, Göttingen: Vandenhoeck und Ruprecht 1998, P. 123-150. Joke Dame, *Unveiled voices. Sexual Difference and the*

Castrato, in: Philip Brett u.a. (Ed.), *Queering the Pitch: The New Gay and Lesbian Musicology*, New York: Routledge 1994, P. 139-154. Christopher B. Balme, *Of Pipes and Parts. Die Kastraten in der Darstellungstheorie des frühen 18. Jahrhunderts*, in Hans-Peter Bayerdörfer (Ed.), *Musiktheater als Herausforderung. Interdisziplinäre Facetten von Theater- und Musikwissenschaft*, Tübingen: Niemeyer 1999, P. 127-138. Christine Wunnicke: *Die Nachtigall des Zaren. Das Leben des Kastraten Filippo Balatri*, Munich 2001. Lorenzo Bianconi, *Il fantasma del Farinelli. Prefazione*, in: Luigi Verdi (Ed.), *Il fantasma del Farinelli. Centro Studi Farinelli (1998-2003). Saggi e conferenze*, Lucca: LMI 2005, P. VII-X.

⁶²⁾ <http://www.progettometastasio.it/pietrometastasio/>.

Margravial Opera House Bayreuth

Outstanding monument of baroque theatre culture

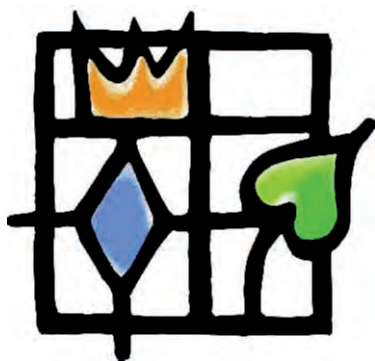
Management Plan





"It would be a great pity if this valuable Friedrich work were not well-preserved, as there are no other buildings its equal in beauty in Germany – except the theatre in Vienna on which it was based."

Johann Michael Füssli (1784)



**The Bavarian Department for State-owned Palaces,
Gardens and Lakes**

Buildings Office (Projekt management)
Museums Office
Restoration Centre

Munich, December 2009

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1. Objectives of the Management Plan

The Management Plan stipulates the most important objectives and measures for the sustainable protection and continuous care of the Margravial Opera House in Bayreuth, in order to guarantee the site's preservation in accordance with World Heritage criteria. It is intended to serve as a planning instrument both for the Free State of Bavaria (as owner) and for the City of Bayreuth (as the location of the Margravial Opera House) and thus record the significant development plans and their effects on the area nominated for World Heritage listing.

The Management Plan documents the collaboration between the various specialist national and civic institutions which have thus far ensured the preservation and protection of the site, and which are equally committed to its future preservation by means of the proposed conservationally sensitive measures. The specialist Conservation and restoration offices of the Bavarian Department for State-owned Palaces, Gardens and Lakes, as the administrative authority, encompasses offices specialising in the fields of conservation and restoration with many years of experience of dealing with historic fabric of great value, such as the Würzburg Residenz World Heritage site.

In addition, the Management Plan sets out the fundamental instruments and strategies for the preservation and protection of the Margravial Opera House, which will be carried forward, developed and regularly updated in future reports in collaboration with all those involved.

Munich, December 2009

2. World Heritage characteristics

The Margravian Opera House in Bayreuth should be inscribed into the list of World Heritage sites according to the following criteria:

Criterion I: represent a masterpiece of human creative genius

The Margravian Opera House in Bayreuth, built at the request of Prussian princess and music lover, Wilhelmine by the leading theatre architect of the time, Giuseppe Galli Bibiena, is today the most important and best preserved example of an 18th-century court opera building in Europe.

Created by one of the most remarkable women of the 18th century and a testament to European musical culture

The commissioning patron of the Margravian Opera House was an 18th-century princess, the Margravine Wilhelmine of Bayreuth, sister of the Prussian King Friedrich II (Frederick the Great) who, as an outstanding artist in her own right, was acutely interested in the arts. She compensated for the lack of power and influence held by the small margravate of Bayreuth with cultural and philosophical activity. She was greatly interested in music, practising herself as a pianist, composer and stage director. The construction of the Opera House, very large by Bayreuth's standards, had its roots both in the royal Prussian princess' passion for music and in her class pretensions.

The musical interests of German imperial princesses and the cultural competition that arose between them were prominent elements of the musical network to which the central European musical culture of the 18th century owed its structure and unusual quality. In this sense Margravine Wilhelmine's opera house is not only a personal monument, but also an extraordinary testament to 18th-century European music culture.

Sole surviving work of the outstanding exponent of Baroque theatre architecture: Giuseppe Galli Bibiena

The Margravian Opera House in Bayreuth was built by the Imperial theatre architect, Giuseppe Galli Bibiena (1696-1757) in collaboration with his son, Carlo (1728-1787) and the Bayreuth court architect, Joseph Saint Pierre (1709-1754). At the time, Giuseppe Galli Bibiena was the most renowned exponent of the leading European dynasty of theatre architects, responsible for the construction of Baroque opera houses and shaping the development of theatrical scenery with the invention of the *scena per angolo*. The ruling houses of Europe, from the Imperial court in Vienna to Sweden and Portugal called upon the Bibienas as specialists in theatrical scenery and theatre architecture. The family knew how to give characteristic form to the atmosphere of the opera, thus defining international taste.

Aside from the Margravian Opera House in Bayreuth none of the numerous performance venues by this architect and his family has survived in its complete state. Thus the jewel of court opera building can now only be properly studied in Bayreuth.

Masterpiece of European theatre architecture

Comparative studies on European theatre architecture of the 17th and 18th centuries demonstrate that all theatre buildings comparable with the Margravian Opera House in terms of size and aspiration have been lost to fire, demolition or alteration. Only the Bayreuth theatre, one of the largest to be built in the 18th century, has survived in barely altered form. Taking its lead, in terms of its claim to prestige, from the Imperial Court Theatre in Vienna, it is the last example of a once prominent building genre. Surviving in its original form, the loge structure with its painted decorative programme shows the sophisticated art of spatial arrangement which was linked with the performance of opera seria and was a typical mode of expression of the Baroque period. The room was purposely designed and furnished in this way so that it could be turned into a unified ceremonial space, appropriate for other court festivities such as pageants, dances, and so on.

The Margravian Opera House in Bayreuth is today a unique, authentic example of court music and ceremonial culture. It can be experienced in its entirety, in its original form, and within the unchanged urban context of the 18th century. The Baroque auditorium with its high percentage of original architectural fabric and painting is singular. The building still retains its original function as a lively performance venue for musical theatre. Due to its historical construction from wood and canvas, it permits the unique experience of the original acoustics. In this way it offers a complete '*insight into the past*'.

Criterion III: bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared

The Margravian Opera House is today the only performance venue where the opera culture of the Baroque and the relationship of opera seria to the political system of absolutism may be experienced in all its authenticity.

The opera house as the performance venue for the total work of art [Gesamtkunstwerk] of opera

Originating in Italy, opera developed during the 17th century into a characteristic art form of the Baroque period, in particular of princely absolutism. While today the musical aspect predominates, enormous weight was given at that time to the elements which makes opera a total work of art – the dramatic action, the stage scenery and the costumes. The opera house with its spatial form and technical facilities was a necessary prerequisite of this international art form, on which musicians, singers, architects and decorative artists from the most varying of backgrounds could collaborate.

With plots chosen from history and mythology, opera seria (the highest opera genre) mirrored princely life and courtly problems (intrigues) and the testing of the protagonists on the basis of their virtues. Important functions in relation to homage paid to the ruler, the education of princes and princely self-representation were assigned to opera seria in this way – aside from its entertainment value. The relationship between prince and dramatic action was also given form in the design of the auditorium – in fact, determining it – and this can be seen even today at the Margravian Opera House. The Opera House thus represents the only building in Europe that still exhibits the performance context belonging to Baroque opera seria, still offering a vivid authentic testimony to this once highly significant genre.

The only surviving Baroque opera house, an example of a high-ranking ceremonial building type

Destruction by fire or alteration was the normal fate for Baroque opera house and theatres, since their interiors were predominantly made of wood and they were lit by open flames. Large theatres, in particular those in Residenz cities, were threatened due to their intensive use. The surviving court theatres of the 17th and 18th centuries are almost exclusively small and isolated structures, which were not used for long periods.

The loss of Bayreuth's function as a Residenz city shortly after the completion of the opera house saved it from destruction. It is for this reason that the exterior and the auditorium survive to a large degree in an authentic form. Only the stage machinery was repeatedly replaced to serve the needs of modern usage, as is typical of regularly used large opera houses. The Margravial Opera House as an ensemble and with its loge structure is today the sole surviving example of the building type of the 'Baroque opera house'. (The house in Cesky Krumlov, already listed by the World Heritage Organisation and termed a 'Baroque theatre', is in fact a small court theatre of the Rococo period intended for mixed use.)

In the design of its loge structure, the Margravial Opera House followed the example of the Imperial court opera house in Vienna which had been reworked in 1704 by Francesco Galli Bibiena. This is testimony to the pretensions and political orientation of the Bayreuth court, the Emperor being its feudal lord. In much the same way as the Bayreuth opera house, Giuseppe Galli Bibiena also fashioned the Dresden Opera House belonging to the Prince Elector of Saxony and the King of Poland after the Viennese precedent in 1748, thus indicating that this building type was current at the time. The Margravial Opera House in Bayreuth is thus not only one of the greatest theatre buildings in Europe, but it also numbers among the buildings belonging to the highest ranking rulers of Europe. In a unique way, it represents the building type of the Baroque court opera house at its highest ceremonial level of development. This applies to the form and to the appearance of its stuccoed, carved and painted decorative programme.

Criterion IV: be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history

The loge structure within the Margravial Opera House is not only unique as a room setting but also in terms of the fact that it has survived in excellent condition as a large-scale building in wood with a decorative programme of this type. It is an example of the ephemeral ceremonial architecture characteristic of the Baroque period, which was an essential part of court self-representation throughout Europe.

The loge structure as a unique example of ephemeral Baroque ceremonial architecture

Out of consideration for the acoustics, the construction of the interior of Baroque opera houses was ideally executed in wood instead of stone and stucco. The wooden construction of the Bayreuth loge structure with its illusionistically painted canvas thus continues this tradition.

Ephemeral ceremonial architecture was also produced using these materials and

with the same decorative techniques as were employed in the Baroque period for pageants, firework displays, funerals, and other prominent elements of princely self-representation. They were generally designed by theatre architects and made by theatre carpenters and painters.

Examples of this once European-wide architectural genre, intended from the outset only to be temporary, no longer survive in their original form today. Since they are only passed down in engravings and paintings, the loge structure of the Margravian Opera House, in its authentic materiality and its decorative programme with its high proportion of illusionistic painting, offers a unique snapshot, 'frozen in time' of this ephemeral ceremonial architecture created for a particular historic moment. Since the stage and stalls could be combined on a single level for larger festivities, it offered the opportunity for the unique staging of princely self-representation during the absolutist era. Its realisation by Italian specialists in particular elevates the outstanding surviving interior décor of the Bayreuth opera house to the level of the best ceremonial architecture in the whole of Europe.

An exemplar of Baroque theatre architecture, one of the most important architectural projects of the period

In the architectonic development of the opera house as a type, and also of theatre architecture in general, the Margravian Opera House marks a high point, thanks to its good state of preservation and its high level of pretension. From the first solid theatres of the Renaissance, such as the Teatro Olimpico in Vicenza (World Heritage site), the genre developed through various intermediate stages until it reached the Baroque court opera house type, alongside which new developments were taking place in the genre of the public theatre in France from 1760 onwards. An example of this might be the Grand Théâtre in Bordeaux. In the bourgeois and modern periods the genre of the musical theatre would develop in other directions, as happened with the Grand Opéra in Paris, the Richard Wagner Festspielhaus in Bayreuth and the Sydney Opera House (World Heritage site). As a model exemplar of opera architecture of absolutism, the Margravian Opera House represents the high point of court self-representational requirements. It allows us to experience the most important aspect of theatre architecture of the 18th century complete with its original loge structure: a magnificent setting for courtly society.

The Margravian Opera House is not least one of the first independent opera houses with a prestigious exterior architectural design inspired by the Berlin Opera House by Knobelsdorff, the patron for which was the margravian couple's Prussian brother/brother-in-law. As the earliest surviving example of its kind, it demonstrates the then new building type of the opera house within the public space, whereas older court opera houses had largely been integrated into palace buildings.

Integrity

„[of the] Bayreuth Theatre, which, to this day, has been maintained in exquisite condition with minimal modifications [...], it is authentic Italian baroque through and through, created by a world-acclaimed, much-celebrated Italian who was not afraid to express his talent, [...].

(Hammitzsch, 1906)

As one of the first scholarly investigations on the theatre architecture of the Early Modern period has emphasised, in comparison with other examples from the Baroque period the Margravian Opera House is distinguished by its unusually good state of preservation. Despite necessary alterations to the stage area in line with the modern theatre business, its urban context and interior arrangement, as well as the fabric of the loge structure still correspond to the conditions pertaining at the time of its construction. The following statements on its integrity are based on the evaluation of all surviving building documentation and, as regards the fabric of the loge structure, conservation reports.

The Margravian Opera House owes its current state of preservation not least to the early influence of the Bavarian monument preservation authorities. After the First World War the question arose as to whether the Margravian Opera House, then in the ownership of the City of Bayreuth, should be used as a theatre for the city or should remain in state hands as a built monument. It was then that the state decided in principle that it should be a monument. The Margravian Opera House was assigned in 1935 to a specialist authority, the Bavarian Department for State-owned Palaces, Gardens and Lakes and subjected to a programme of restoration, which aimed at reinstating its historic condition as far as was possible. The option of turning the Opera House completely into a museum was decided against and performances continued to be held; the sole concession made to its occasional use was the installation of an electric heating system. The conflict of interests between its 'retention as a monument' and its 'use as a theatre' re-emerged after the Second World War. The tradition of continuing to use historic sites for cultural events took precedence for several decades. While the loge structure and foyer rooms were cared for from 1935 according to conservation principles, increased use of the building and modifications to accommodate the demands of a modern performance venue prevailed from 1960 onwards. The associated renewal of the stage equipment led to the loss of the last few examples of machinery dating from the 18th and 19th centuries. The necessary installation of a heating system and the usage that followed the alterations caused dust problems and damage to the decorative programme, which will be remedied in the course of the general restoration programme starting in 2010.

Building and surroundings

After its completion in around 1750, the Margravian Opera House was not radically altered and thus its original size and capacity remain unchanged. (Minor alterations

to the roof of the foyer building were reversed in 1935.) The façade on the Opernstrasse remains in its original setting within the 18th-century streetscape and its immediate surroundings also sit within the urban context as it was at the time of the construction of the Opera House. The early 20th-century fountain set opposite the façade takes this into consideration and harmonises well with the ensemble. Since the Old City of Bayreuth represents an ensemble as determined by monument preservation law, there is no question of future interventions being allowed to alter the urban landscape.

Exterior

The façade of the Margravian Opera House retains its original appearance with the exception of the doors in the side bays which had to be inserted as emergency exits in place of windows in 1887. Nonetheless, they do not disturb the overall appearance of the façade. Due to the nature of the material employed (sandstone), the extremely weathered sculptural figures on the attic storey balustrade were replaced for safety reasons by high quality sculptural copies and/or casts in 1936 and around 1959/60. (Today the originals are displayed within a museum context in Bayreuth and Sanspareil.)

The side elevations of the Margravian Opera House retain their original appearance. There has been little stone replacement to the building as a whole, with the result that the surface of the stone is almost completely original. The stage door and the ramp leading up to it on the rear elevation have been retained. Also original is the powerful roof construction with its astonishing 25-metre clear span – in itself an 18th-century masterpiece of the carpenter's art.

Foyer building, stairways and corridors

While the walls of the foyer building remain in their original condition, interior spaces have been altered. Cloakrooms and toilets were built around the edges of the ground floor. The two-storey hall on the main floor, according to documents, originally ranged over two floors (it is hoped that this can be returned to its original form, although this will be dependent on the results of closer inspection during the course of restoration). In place of the small side room, a flight of stone steps was inserted in 1887 as an emergency exit in case of fire. For the same reason the original main flight of wooden stairs in the foyer was removed in 1935. The stairs demolished in error in 1935 between the Court Loge and the hall have been reinstated. The corridors around the loge structure retain their original appearance and have only been subject to the installation of electricity.

Loge structure

The wooden loge structure in the Margravian Opera House as a whole exists almost in its original state. Despite its ephemeral means of construction, this fragile structure made from wood and canvas has been retained to date in an amazing state of preservation. All wooden elements (with the exception of minor repairs to the stalls)

are original, as is the painted canvas wall covering. The figural decoration and stucco sculpture have not been altered to date.

The painted surface of the auditorium of the Margravian Opera House is to a large extent as it was in the 18th century. Investigations prior to the proposed programme of restoration to the loge seating demonstrate that the ageing original colouration is clearly identifiable and is in a perfect state of preservation in hard-to-access and protected areas. 90% of the Baroque painting has been retained. Later retouching and overpainting will need to be removed and, in certain cases, replaced during the course of planned restoration for technical reasons (friction).

The proscenium arch and the stalls seating retain their original painted marbling effects (differing structures and colours). The columns belonging to the loges are painted in a light green, malachite-like earth pigment. The expanse of the auditorium stalls seating rising from row to row has a very striking painterly appearance achieved by the use of blue pigment (smalt) with gold highlights (bronze on mordant support). The combination of smalt and 'gold' came into its own in terms of light effects when the room was lit with hundreds of candles. Findings established to date confirm the reliability of a large image of the interior, produced by Gustav Bauernfeind around 1879 in the commission of King Ludwig II. It is possible to return to the original character of the painting with due consideration being given to the effects of ageing.

Stage

The stage opening, which was originally approximately 14 x 10 m in size, was reduced in the 19th century and then finally in 1936 for performance and fire safety reasons. The orchestra pit, proscenium and stage floor had already been altered several times over. The size of the proscenium arch still allows one even today to get an idea of the original overwhelming impression of the spatial unity of the stage and loge seating areas, to which could be added the view up into the original roof beam structure. In the course of the planned restoration programme, an attempt will be made to reinstate the original size of the stage opening, the original form of the proscenium stage and, if possible, the orchestra pit.

As already mentioned, the stage machinery belonging to the Margravian Opera House was completely renewed from about 1960. Available documentation indicates, however, that the machinery of the Galli Bibienas had been renewed as part of the theatre business as early as in the late 18th century and was again repeatedly altered in the 19th century. The original stage sets disappeared as early as the start of the 19th century (although some designs for, and fragments of, backdrops probably dating to the 19th century still exist). During the restorations of 1935, backdrops for a play were painted based on one of the designs, albeit for the smaller stage opening.

The Margravian Opera House ranks among the largest and most regularly used opera houses in terms of these technical changes. None of them has retained in their entirety the original stage machinery or set designs. Due to wear and tear, changes

in fashion and not least for safety reasons, stage equipment in regularly used opera houses has to be renewed more frequently than in smaller and at times overlooked ones. Baroque stage machinery has only survived in small theatres. The loss of the stage machinery at the Margravian Opera House is thus a natural consequence of the cultural tradition of the running of theatres in historic performance venues and should not be seen as a fundamental loss of the site's authenticity.

Intensive research on the historic stage machinery and treatises on such machinery, in combination with findings on site, demonstrate that the Baroque stage machinery in Bayreuth could in principle be reconstructed, which would not have been possible had the loge structure, the Bibiena masterpiece, been lost.

Authenticity

The Margravian Opera House fulfils the four criteria for authenticity as they appear in the Operational Guidelines (§ 24.b.1) 'authenticity of design, material, workmanship or setting'. In addition, it fulfils the requirement, only mentioned later, for 'authenticity of function' [H. Cleere, 'The Evaluation of Authenticity', in: Nara Conference on Authenticity. Proceedings, Paris 1995, p. 65], in that it even today serves as a musical theatre in line with its original purpose, and thus may be experienced as it was originally intended to be.

The Margravian Opera House's state of preservation was described in the section on 'Integrity'. There it was demonstrated that, with the exception of relatively few alterations, a large part of the building and the decorative programme of the loge theatre has remained unchanged and survives in that form. Later alterations occurred primarily as a result of conforming to public regulations relating to fire safety in public buildings and due to usage requirements of the Margravian Opera House in line with changes in contemporary notions. None of the more recent alterations can claim artistic or historical value in itself, or to have added another independent or important facet to the Baroque building and its décor. The large-scale restoration, which took place in 1935, was already carried out according to conservation standards and made an attempt to restore them to their original state by means of the removal of later irrelevant accretions. The Margravian Opera House thus represents, despite the limitations of the stage area, a highly unified and authentic work of the Baroque period.

The retention of the original fabric is the most important objective of the programme of restorations planned to start in 2010 at the Margravian Opera House. The existing fabric will be safeguarded to the highest professional standards and at great expense, and potential threats will be minimised (ageing electrical systems). The installation of new safety and stage machinery systems will be carried out in as conservation-sensitive a manner as possible in consultation with specialists. The reinstatement

of the original stage opening (which is possible on the basis of documentation and structural findings), the proscenium stage and the hall in the foyer building are equally under consideration, as are usage appropriate to a historic monument and the museological presentation of its history.

At the same time, we are conscious of the fact that the Margravial Opera House can only be experienced in an authentic way when the historic space, historic acoustics and historic performance methods are brought together, and thus that use for performances is part of the authenticity of the building. The performance of historic music and historic music theatre must continue to be possible. Principles must be created to govern limited, sensitive usage that would continue its cultural tradition, but that would only minimally impact upon its sensitive surface fabric.

As a uniquely preserved, colourfully decorated ceremonial space from the Baroque period, the Margravial Opera House conveys in its extraordinary authenticity the courtly theatrical and ceremonial culture of the 18th century, which otherwise can only be reconstructed by means of written and visual sources. The original acoustics of a wooden opera house can only be experienced here. From an artistic and an exemplary standpoint, the Margravial Opera House today is the most important surviving opera house and the most important testimony in Europe to a lost cultural form, which ranks in terms of its supraregional significance as one of the key phenomena of the historical epoch as a whole.

3. Co-ordination

The application to include the 'Margravian Opera House Bayreuth' in the UNESCO list of World Heritage sites is a project initiated by the Free State of Bavaria, represented by the Bavarian State Ministry for Science, Research and the Arts as the lead authority for monument preservation, and the Bavarian Department for State-owned Palaces, Lakes and Gardens, as the administrative authority. The Federal Republic of Germany, the Free State of Bavaria and the City of Bayreuth have committed themselves to the comprehensive protection and lasting preservation of the site covered by the World Heritage application, together with the adjoining area detailed herein. They acknowledge common responsibility for the material and immaterial heritage entrusted to them.

All future usage plans for the Opera House, and all urban development which directly or indirectly concerns the nominated site, must above all respect the artistic, conservation and universal value of the proposed World Heritage site. Decisions will be made on the basis of internationally recognised conventions and established standards.

Contact can be made via the following addresses:

Bavarian Department for State-owned Palaces, Gardens and Lakes, President: Dr. Johannes Erichsen, Schloss Nymphenburg, 80638 Munich.
(Tel. +49 (0)89 17908 100, Fax +49 (0)89 17908 154)

Bavarian State Ministry for Science, Research and the Arts, Undersecretary: Dr. Andreas Baur, Salvatorstr. 2, 80333 Munich
(Tel. +49 (0)89 2186 2655, Fax +49 (0)89 2186 2813)

Steering and monitoring group for the Margravial Opera House

A steering group, including representatives of the Bavarian Palaces Department, the City of Bayreuth, the regional government of Upper Franconia, ICOMOS, the Bavarian State Ministry for Science, Research, and the Arts (StMWFK) and the Bavarian State Office for the Preservation of Monuments and Historic Buildings (BLfD) was set up in spring 2009 to discuss all aspects of planning and the proposed measures relevant to the application for World Heritage status.

The Bavarian State Ministry for Science, Research and the Arts is involved, as the highest monument preservation body. The specialist assessment of planned preservation measures is carried out by representatives of the Bavarian State Office for the Preservation of Monuments and Historic Buildings. The City of Bayreuth is represented by the Department of Culture and the City Planning Office; representatives of the regional government of Upper Franconia (Department of Urban Development) are also involved in order to expedite consultation on long-term urban developments. The regular involvement of ICOMOS as consultants enables the prompt identification of potential conflicts with the World Heritage application. As the authority managing the Margravial Opera House, the Bavarian Palaces Department chairs the meeting, convenes the sessions and implements the actions agreed.

The steering group's most important task is to oversee all structural and design matters relating to the Opera House, both at the Opera House itself and in its immediate vicinity. All those involved monitor compliance with the structural and conservation directives protecting the Margravial Opera House. The group reviews all proposed developments within the buffer zone relating to the Opera House, and checks their compatibility with the World Heritage application. When required, recommendations may be made for modifications to the plans submitted. In the case of potential conflict with the World Heritage application, the steering group will inform and involve the World Heritage Centre in good time, in accordance with § 172 of the Operational Guidelines for the Implementation of the World Heritage Convention.

The Management Plan will be jointly developed in regular on-going meetings of the steering group.

4. The Bavarian Department for State-owned Palaces, Gardens and Lakes

The Margravian Opera House in Bayreuth is owned by the Free State of Bavaria. Its administration comes under the remit of the State Ministry of Finance; the responsible authority being the Bavarian Department for State-owned Palaces, Gardens and Lakes (known as the Bavarian Palaces Department or BSV). As the intermediate authority, the Bavarian Palaces Department is co-ordinating all structural, restoration and conservation issues relating to the application for World Heritage status.

As a state body the Bavarian Palaces Department is rich in tradition, having its origins in the Lord Chamberlain's office at the Kurbayern Court. It serves as the specialised estate management service for historic sites, and is also one of the largest overseers of state museums in Germany. The Department currently cares for 45 palaces, castles and artists' houses, including the holdings of art collections, 27 historic gardens and 21 lakes. (URL: <http://www.schloesser.bayern.de/index.htm>)

It is the purpose of the Bavarian Palaces Department to protect and preserve the historic building fabric of the sites passed down by posterity into its care. All decisions, and the actions subsequently taken in light of them are measured against this goal. Its principles of operation are set out in the edition of the '*Regulation on the Bavarian Department of State-owned Palaces, Gardens and Lakes*' dated 14th December 2001. The purpose of the institution is defined in § 2, para 1, clause 1: '*It is incumbent upon the Bavarian Department of State-owned Palaces, Gardens and Lakes to manage and care for those properties of the state, including lakes, that have been assigned to it, giving due regard to the protection of cultural, conservation and environmental protection interests, and to present the cultural heritage in a contemporary manner.*'

In accordance with the Venice Charter, the Bavarian Palaces Department strives to preserve the full richness of the structure of the Margravian Opera House Bayreuth, nominated for World Heritage listing, in all its authenticity, and to ensure its retention as a historic document for future generations. The preservation of monuments is based on the constant care and conservation-sensitive usage of the building. All conservation, restoration and renovation works are carried out using the latest available science and technology, and are documented according to professional standards. The Bavarian Palaces Department has an expert team at its disposal, highly specialised in the field of monument conservation.

The Department comprises a **Head Office** based in Munich and 17 **local offices**. The Head Office staff includes, amongst others: building specialists who supervise necessary renovation, restoration and structural works necessary in line with monument preservation law. Among them are art historians, who record and supervise the decorative programme of the building and its cataloguing, specialist conservators working on the valuable interior decor; and a Gardens Office, which is responsible for the care and maintenance of the gardens and also for historical research on the subject.

The 17 local offices (Palace and Gardens Offices, SGV) are responsible for estate maintenance, including, for instance, the on-going tourism and events trade. They are subject to Head Office supervision in respect of regulatory and specialist matters.

The relevant aspects of the Head Office, as far as the Margravian Opera House is concerned, are described in detail below. It has the following structure:

- **President's Office**
- **Museums Office**
- **Buildings Office**
- **Gardens Office**
- **Restoration Centre**

The **President's Office** is in charge of centralised administration and public relations. It safeguards and shapes the framework for the work programmes undertaken by the three specialist sections (Museums, Buildings, and Gardens Offices) and the Restoration Centre.

The **Gardens Office** of the Bavarian Palaces Department with its rich history (formerly Keeper of the Court Gardens for the Kingdom of Bavaria) has no role in the upkeep of the Margravian Opera House, and is, therefore, not described here in any further detail.

4.1

Museums Office

The Museums Office undertakes the art historical and museological expert supervision of all 45 state-owned palaces and castles in Bavaria. Its functions include the scholarly cataloguing and interpretation of art objects and their preparation for public display, along with their preservation and conservation. It also deals with acquisitions.

The main focus of the Museums Department is the compilation of scholarly records and art historical catalogue entries on individual works of art, areas of specialised study, and individual buildings, including the works belonging to the buildings' collections. The state of art historical knowledge is expanded by means of scholarly research, that is, by means of archival research, the evaluation of specialist literature and auction catalogues, theme-related studies of museum holdings, exhibitions, the fine art trade, and via professional contacts with other academic institutions. Cataloguing work and any improvements to it involves clarification of ownership, descriptive recording of all works of art, recording of the state of conservation of such works, cataloguing photographic material and all issues relating to transport. New scholarly findings, as well as the broadly-based interpretation of art holdings, are published in collection catalogues, exhibition catalogues, official guides, illustrated booklets, flyers and other in-house or external publications.

The on-going specialist care of built monuments involves participation in decision-making on conservation issues; the development of usage schemes or museum concepts, including detailed planning of room layouts; the production of texts on specific rooms, buildings, or sites; participation in the running of the museum business; commissioning the restoration of artefacts, the exchange and acquisition of artefacts; co-operation with third parties in respect of contractual arrangements; and equipping buildings with museum-specific technical facilities – all in close collaboration with the other specialist offices, the Restoration Centre and the local offices of the Bavarian Palaces Department.

Beyond this the Museums Office has responsibility for the educational and museological interpretation and display of historic monuments and individual artefacts. This includes exhibition concepts, the selection of artefacts (including loans from other institutions), the preparation of texts, security planning, and other similar measures.

In the interests of preserving the art in its care, the Museums Office commissions preventive protection measures, such as inspections of technical safety and security systems, environment control, light protection, barriers and storage facilities. It also clarifies issues concerning insurance, the protection of cultural assets, and disaster protection measures. Routine tasks include regular inspection, the production of damage assessments when required, and the commissioning of restoration work in conjunction with the Restoration Centre of the Bavarian Palaces Department.

Other basic areas of responsibility include budget preparation, applications for and management of funding, managing the tender process for external restoration contracts and for major purchases; personnel management; monitoring of findings; programmes for tour guides at historic monuments; participating in hiring of rooms for third-party events, specifying conservation-related conditions for still photography and video filming; providing answers to questions on history, art history, and other specialist requests; expert reports on works of art; and supervising masters and doctoral theses, insofar as their subjects relate to the sites administered.

The officer with responsibility for the Margravian Opera House at the Museums Office is Dr. Peter O. Krückmann. The Head of the Museums Office is Dr. Sabine Heym.

4.2

Buildings Office

The Buildings Office of the Bavarian Palaces Department carries out practical building conservation work, including buildings research. It provides expert structural and conservation advice and supervision to the state building offices on building maintenance and structural interventions. In the case of structural and restoration measures, this Office co-ordinates the requirements of the various specialist in-house offices, such as those of the Museums Office, Gardens Office, Conservation Centre and Estates Office. Its areas of responsibility include:

- contributing to the development of conservation-sensitive usage plans (in collaboration with the other specialist offices) and the formulation of planning principles;
- providing expert advice, guidance and supervisory services to the state building offices in the planning and execution of structural interventions at sites in the care of the Bavarian Palaces Department, especially in matters of built monument conservation;
- specialist collaboration on the preparation of planning and building contracts, and advisory inspection of building documents;
- structural reports and conservation statements on structural interventions and building projects in and around the sites administered by the Bavarian Palaces Department, and on development planning and planning approval procedures.

The Buildings Office and the relevant specialist offices of the Bavarian Palaces Department, are consulted on all building maintenance measures and all state structural engineering matters. Conservation and/or restoration measures require the agreement of the buildings officer and project conservator responsible.

The Buildings Office also provides expert advice and supervision in conservation matters for all sites within the care of the Bavarian Palaces Department. Following a joint proclamation by the State Ministries for the Interior, for Culture and for Finance dated 24th March 1975, the implementation of the Bavarian Cultural Heritage Preservation Law (DSchG), in conjunction with the relevant provisions of the Bavarian Building Regulations (BayBO), were enshrined in a special procedure applicable to the Bavarian Palaces Department:

Measures affecting built monuments and thus subject to conservation approval in line with art. 6 para. 1 of the DSchG, which require planning approval in line with art. 73 of BayBO, should be cleared before commencement of approval process with the Bavarian State Office for the Preservation of Monuments and Historic Buildings (BLFD). Participation in the process by the BLFD is not required.

Measures affecting built monuments and which are not subject to conservation approval in line with art. 6 para. 1 of the DSchG, receive general planning approval

in line with art. 73 of BayBO. In such instances the BLFD need only be informed about the proposed measures.

The most important task of the Buildings Office of the Bavarian Palaces Department is to provide expert advice and supervision in the preparation and execution of structural and building maintenance measures involving the State Building Offices.

As the building agency with responsibility for the Margravian Opera House, the **Bayreuth State Building Office** has a duty under art. 73 para. 3 of BayBO to ensure compliance with regulatory requirements in the execution of all Bavarian Palaces Department building projects. This also applies to projects which are not subject to the

Responsibility for the maintenance of the Margravian Opera House was likewise transferred from the Bavarian Palaces Department to the Bayreuth State Building Office. It also has a duty under art. 73 para. 3 of BayBO to ensure that the maintenance of buildings in the care of the Bavarian Palaces Department conforms to regulatory requirements. This includes the proper performance of mandatory periodic inspections, e.g. assembly points, garages, lightning protection equipment and aerials. Its most significant areas of responsibility are structural investigations, the implementation of building projects and structural supervision. The structural duties relate primarily to the preparation and testing of evidence of structural stability and fire safety. The State Building Office may assign certain inspection tasks to particular specialists in accordance with the regulations in force, as per art. 73 para. 3 clause 2 of BayBO. Buildings and systems stability inspections should be carried out over the course of building maintenance and structural engineering measures. Traffic safety measures are agreed upon with the local offices of the Bavarian Palaces Department. All necessary structural measures must be planned with a view to monument preservation and be consulted upon with the responsible buildings officers of the Bavarian Palaces Department. This applies equally to structural fire safety requirements and assembly regulations (VStättV).

The officer with responsibility for the Margravian Opera House is Peter Seibert. The Head of the Buildings Office is Mathias Pfeil.

4.3 **Restoration Centre**

The Restoration Centre is divided into seven specialist areas (paintings/sculpture, furniture/wooden artefacts, works on paper/archive material, textiles, wall painting/stonework, applied arts/ceramics/art treasures, and preventive conservation), and it cares for these outstanding collections of art treasures, ceramics and miniatures. Beyond this, the staff are directly responsible for major and minor restorations to the listed buildings with their unique décor and garden sculpture.

Today the Restoration Centre's 47 staff are responsible for all conservation and restoration matters at the 45 palaces, castles and artists' houses in Bavaria.

Preventive conservation

This specialist area comprises the care of all estates belonging to the Bavarian Palaces Department as regards preventive protection issues. This includes the development of practical solutions for the protection of environment, light and objects, and the provision of appropriate specialist advice on structural interventions, exhibitions and storage. Additional duties include the testing and evaluation of technical innovations and materials with regard to their use in preventive conservation, and guidance for colleagues from the local offices on handling procedures for works of art. In 2007 the new department acquired a second staff member, a technical assistant whose main responsibilities are the maintenance of environment measurement and control systems, the upkeep of environment records, and the preparation of measurement data.

Retention of historic room ensembles

One of the Restoration Centre's key tasks is the restoration and care of historic room ensembles, which are characterised by an especially broad range of materials and applied art techniques. The Restoration Centre in Munich handles numerous works of art. The basis of each restoration programme is the comprehensive examination and scholarly cataloguing of the piece. During the implementation of the programme, freelance conservators take on some of the practical work. They are supervised by specialist staff from the Restoration Centre, who also produce the working specifications and define the aims for the restoration measures. All the findings gained in the course of preparation and execution are set down in documents which comprehensively describe the cultural object and the treatment applied in line with recognised archival standards. The documentation can be consulted for research purposes.

Art technological investigations

Over recent years it has proved possible at the Restoration Centre to extend the application of scientific investigation methods to assist with art technology, materials analysis and the clarification of damage phenomena. The findings compiled inform decisions taken on conservation and restoration matters, and are incorporated in the scholarly cataloguing of the works of art in the care of the Palaces Department. Restoration Centre staff have written many lectures and publications on this subject over recent years.

Reconstructions and copies

One of the main tasks of the Restoration Centre is the production of copies and reconstructions based on scholarship as substitutes for vulnerable works of art or lost originals. This requires a restoration analysis of the item with regard to techniques and materials employed and an evaluation of authentic visual and written documents. The production of copies and reconstructions is normally carried out by craftspeople employed by the Restoration Centre. In certain cases the support of specialist companies is called upon. All decisions take place in close co-operation with the skilled academic and technical staff of the Buildings, Museums and Gardens Offices.

Other Restoration Centre tasks

The staff of the Restoration Centre bring their specialist knowledge to bear in the planning and organisation of storage and in the design and installation of exhibitions, contributing at both the decision-making and implementation stages. They provide colleagues at the 45 local offices with basic knowledge as regards handling procedures for artworks and cultural objects, and they organise regular training on the subject. Training young professionals is another important task. To this end, supervision is offered to students of universities from home and abroad and practical students in the workshops. The Department also undertakes the supervision of diploma and masters dissertations. Regular specialist tours on selected restoration themes aimed at the general public are offered. Beyond this, the Centre contributes to the debate surrounding current issues in preservation, restoration, and heritage conservation by means of publications and lectures.

The officer at the Restoration Centre with responsibility for the Margravian Opera House is Dr. Matthias Staschull. Head of the Restoration Centre is Dr. Katrin Janis.

5. Protection designation

The following international agreements, and the legal and planning systems of the Federal Republic of Germany at both state and national level serve to protect the Margravian Opera House and World Heritage sites in particular:

5.1 International conventions

- ***The Hague Convention on the Protection of Cultural Property in the Event of Armed Conflict*** Law dated 11th April 1967, as amended in the 10th August 1971 revision to the Hague Convention on the Protection of Cultural Property in the Event of Armed Conflict of 14th May 1954
Ratified by the Federal Republic of Germany on 11th September 1967 (BGB.II 1967 S. 1233 und 1971 S. 1025)
- ***International Charter for the Conservation and Restoration of Monuments and Sites (Venice Charter)***
Approved at the 2nd International Congress of Architects and Technicians of Historic Monuments held in Venice in May 1964
- ***UNESCO Convention concerning the Protection of World Cultural and Natural Heritage***
Concluded in Paris on 23rd November 1972. Ratified by the Federal Republic of Germany on 23rd November 1976.
- ***European Convention on the Protection of Architectural Heritage (Granada Convention)***
Concluded in Granada on 3rd October 1985 (revision 30th September 2003). Came into force in the Federal Republic of Germany by public notification on 2nd October 1987 (BGBl II S. 622).

5.2 Federal laws

– ***Federal Building Code (Baugesetzbuch - BauGB) of 23rd September 2004, last revised on 21st December 2006***

The Federal Building Code is the basis of all building and planning projects in the Federal Republic of Germany. It defines the regulatory framework for development planning, redevelopment and urban development programmes, amongst other things. In areas of the city of Bayreuth which fall outside the binding land use plans, planning reviews are carried out as a rule in accordance with § 34 of the BauGB. This requires building projects to be appropriate to their surroundings, and prohibits construction detrimental to the appearance of the locality.

§ 1 - Purpose, concepts and principles in development planning (...) (5) Development plans should guarantee sustainable urban development which meets social, economic and environmental demands, fulfils its responsibilities to future generations, and ensures socially just land use for the public good. They should contribute to safeguarding an environment fit for human beings. They should protect and enhance natural resources, taking responsibility for general climate protection and the urban landscape. They should retain and develop the architectural heritage of localities and of the natural landscape.

(6) When formulating development plans, the following should receive special consideration: (...)

5. The demands of the built environment, of historical buildings and monuments protection and conservation, areas of conservation value, streets and squares of historical, artistic or architectural significance, and the design of localities and the landscape, (...)

§ 8 - Aim of binding land use plans

(1) Binding land use plans contain the legally binding designations for urban development. They form the basis for further measures required by the Code. (2) Binding land use plans are to be developed from the preparatory land use plan. A preparatory land use plan is not required if the binding land use plan suffices to regulate urban planning.

(3) Where a binding land use plan is established, amended, extended or revoked, the preparatory land use plan may be established, amended or extended at the same time. The binding land use plan may be made public before the preparatory land use plan, if the planning process recognises that the binding land use plan will be developed in line with future versions of the preparatory land use plan. (4) A binding land use plan may be established, amended, extended or revoked before the preparatory land use plan is established, if pressing circumstances so dictate, where the binding land use plan does not conflict with planned municipal development (premature binding land use plan). If a preparatory land use plan remains in force, where changes are made to the municipal area or building stock, or other changes in jurisdiction occur which pertain to the formulation of preparatory land use plans, a binding land use plan can be formulated prematurely, before the preparatory land

use plan is extended or modified. (...)

§ 30 – Project permission within the area designated by a binding land use plan

(1) Within the area designated by a binding land use plan which (...) contains, at least, designations relating to the nature and scope of building land use, to areas to be developed, and to traffic-bearing areas, a project is permissible, provided that it does not contradict these provisions and that site development is ensured. (3) Within the area designated by a binding land use plan which does not satisfy the requirements of paragraph 1 (simple binding land use plan), project permission is then subject to §34 or §35.

§ 34 – Project permission within built-up areas (1) A project is permissible within built-up areas, where site development is ensured and where it is compatible with the character of its immediate surroundings, in terms of the nature and scale of its structural use, building method, and the area to be developed. Requirements for healthy living and working conditions must be observed; the appearance of the locality must not be impaired. (...)

5.3 State laws

– ***Bavarian Constitution of 15th December 1998, last revised on 10th November 2003***

In the Constitution of the Free State of Bavaria, central aspects of historic buildings and monuments protection are defined as public responsibilities.(...)

Art. 3 (1) 1 Bavaria is a constitutional, cultural and welfare state. 2 It serves the common good. (2) The State protects natural resources and the cultural heritage.

Art. 141 (1) (...) It is a primary responsibility of the State, its municipalities and public legal bodies (...) to conserve and maintain the appearance of characteristic localities and landscape. (2) The State, its municipalities and public legal bodies are responsible for the protection and care of all artistic, historic and natural monuments (...), for the return of neglected artistic and historic monuments to their earlier use, insofar as this is possible, and for preventing the migration abroad of works of art in German ownership. (...)

– ***Bavarian Building Regulations (Bayerische Bauordnung - BayBO) dated 24th August 2007, last revised on 22nd July 2008***

The Bavarian Building Regulations are the legal basis for all building projects in Bavaria. They apply to all physical structures and building products. (...)

Art. 8 – Building design (1) In terms of form, scale, structural and component inter-relationships, materials and colour, physical structures should be so designed that they do not have a disfiguring effect. (2) Physical structures must not compromise the appearance of the street, locality or landscape. (3) Objectionable clustering of advertising structures is not permitted. (...)

Art. 73 – Building approval (3) The building agency is responsible for ensuring that the erection of, changes to, changes of use, or removal of physical structures comply with public regulatory requirements; the building agency is only responsible for the maintenance of physical structures if, and for so long as, such responsibility is transferred to the building agent by the responsible parties. The building agency can consult experts with regard to the proper use of Art. 62, para. 3 and 77, para. 2 and the statutory instruments employed on the basis of Art. 80 para. 2. The responsibilities of the developer (Art. 52) remain unchanged.

- ***Bavarian Law for the Protection and Preservation of Monuments (Monument Protection Law - DSchG) dated 25th June 1973 (BayRS 2242-1-K), last revised 20th December 2007***

The Bavarian Monument Protection Law is the most important instrument of conservation law. It comprises regulations covering the protection of monuments and the organisation of the care of historic buildings and monuments in Bavaria, outlines the tasks encompassed by the protection and preservation of historic buildings and monuments and determines the responsibilities of the various authorities involved. It is applicable to the World Heritage site and the historic buildings and groups and their immediate surroundings in the buffer zone.

I. SCOPE

Article 1 Definitions

(1) Monuments are man-made things or parts thereof from a past epoch whose preservation, because of their historic, artistic, urban design, scientific or folkloristic significance, is in the interests of the general public.

(2) Built monuments are structures or parts thereof (including historic decorative details) from a past epoch which possess the significance listed in Paragraph 1, insofar as they are not covered by Paragraph 4. Movable objects can also be historic decorative details if they are an integral part of an original interior design or a comparable historic refurnishing or redesign. Gardens are also considered to be built monuments insofar as they fulfill the requirements listed in Paragraph 1.

(3) Built monuments can also include more than one structure (historic district or Ensemble); every individual building in the /Ensemble /need not fulfill the requirements of Paragraph 1, if the townscape, square or streetscape as a whole is worthy of preservation.

(4) Archaeological monuments are movable and immovable monuments which are or were in the earth and in general date from prehistorical or early historical times.

Article 2 Monument List

(1) For informational purposes built monuments and archaeological monuments should be entered in a list (the Monument List). Entry is made by the State Conservation Office in consultation with the local government. Entry can be suggested by the legally responsible parties and by the appropriate Local Heritage Conservator (/Heimatspfleger/). Entry in the list must be recorded in the building development plan. The list can be inspected by anyone.

(2) Movable monuments, insofar as they are not covered by Paragraph 1, can be entered in the list at the request of the legally responsible parties in especially important cases.

Article 3 Validity

(1) The provisions for protection in this law are valid for built monuments, for archaeological monuments and for all listed movable monuments.

(2) In the course of their public functions (above all within the framework of master planning) local governments must give appropriate consideration to interests of monument protection and monument care, especially to the preservation of Ensembles.

II. BUILT MONUMENTS

Article 4 Preservation of Built Monuments

(1) The owners and those otherwise having legal responsibility for the disposition of real property must maintain, repair and appropriately treat their built monuments and protect them from danger. If the owner or another party having legal responsibility for real property disposition is not the direct occupant, then the provisions of Sentence 1 are also valid for the direct occupant, insofar as he has the possibility to act accordingly.

(2) The persons named in Paragraph 1 can be obligated to carry out certain preservation measures, in whole or in part, insofar as this can be reasonably demanded, giving due consideration to their other responsibilities and obligations. Insofar as they cannot carry out these measures themselves, they can be obligated to allow measures to be carried out by others. The previous consent of the Highest Monument Protection Authority is necessary for decisions which are binding on the federal government or state governments.

(3) If the condition of a built monument requires measures for maintenance, repair or protection and an enforceable ruling according to Paragraph 2 does not exist, the responsible Monument Protection Authority can carry out the measures or allow them to be carried out. The parties having legal responsibility for the real property can be obligated to allow the measures to be carried out. The costs of the measures must be borne by the persons named in Paragraph 1, insofar as they were or could have been obligated to carry out the measures according to Paragraph 2; in other cases, costs are borne by the Compensation Fund (Article 21, Paragraph 2).

(4) Treatments which damage or endanger a built monument can be forbidden.

Article 5 Use of Built Monuments

Built monuments should be used for their original purpose, to the extent that this is possible. If built monuments are not used according to their original purpose, the owner or those otherwise having legal responsibility over the use should strive for a use which is similar or equivalent. If this is not possible, a use which ensures the long-term preservation of the monument's historic fabric should be chosen. If various

uses are possible, that use which has the least adverse effect on the built monument and its appurtenances should be chosen. The state, the local governments and other bodies should support owners and occupants. If the conditions of Article 4 Paragraph 2 are fulfilled, the owner and those parties otherwise having legal responsibility over the use can be obligated to implement a certain type of use; insofar as they are not obligated to implement this use, they can be obligated to allow certain types of use.

Article 6 Measures on Built Monuments

(1) Whoever wishes to

1. demolish, alter or relocate built monuments or
2. demolish, alter, relocate or remove protected appurtenances from a built monuments

must have permission. Permission is also required for anyone who wishes to erect, alter or remove a structure in the vicinity of built monuments, if this could affect the condition or appearance of one of the built monuments. Whoever wishes to alter an Ensemble only must have permission, if the alteration concerns a structure, which is for itself a built monument, or if this could affect the appearance of the Ensemble.

(2) Under the provisions of Paragraph 1 Sentence 1 No. 1 and 2, permission can be prohibited insofar as important reasons favor the unaltered preservation of the existing condition. Under the provisions of Paragraph 1 Sentence 2, permission can be denied if the planned action would lead to an adverse effect on the character, the appearance or the artistic effect of a built monument and important reasons favor the unaltered preservation of the existing condition.

(3) If a building permit or in its place a building code consent or an inspection permit to dig off is required, than the [above-mentioned] permission is not required.

(4) In case of decisions in accordance with Paragraph 1 through 3 the interests of disabled persons and persons with other mobility injuries must take into account.

- **List of Monuments – City of Bayreuth, 1974, most recent revision: 21st April 2009, not federal state law**

The Margravian Opera House is listed as a built monument according to Art. 1 Paragraph 2 of the Monument Protection Law of the State of Bavaria (DSchG):

Margravian Opera House, Opernstrasse 14

Margravian Opera House. Spacious clear-span [Hallenbau] building constructed in sandstone ashlar with a mansard roof, fronted by a forward-standing façade section, 1745-50, by Joseph Saint-Pierre; interior, richly articulated, wooden loge theatre, 1747-48, in the Italian Baroque style of Giuseppe and Carlo Galli-Bibiena; with interior decorative programme.

Immediately adjacent buildings and those in the area designated as a buffer zone are also listed as built monuments in the monument list:

Münzgasse 2: former Redoutenhaus, then synagogue, hipped roof building, 1715..

Opernstrasse 12: Building in sandstone ashlar, with mansard roof, central and side projections, mid-18th century.

Opernstrasse 10: end-gabled house, three-storey, 18th century.

Opernstrasse 4/6: Hotel Goldener Anker, extensive end-gabled house, three-storey, sandstone ashlar, 18th/19th century, coat of arms and date, 1753.

Opernstrasse 2: corner house, with hipped roof, core 17th century; ironwork bracket, 19th century.

Opernstrasse 7: hipped roof, three-storey, relief depicting coat of arms, inscribed 1721.

Castle Chapel, Schlossberglein 1:

Catholic castle chapel, galleried construction with rounded narrow sides, 1753-56, by Joseph Saint-Pierre; Prince Electors' tombs, circa 1760, by Carl Philipp von Gontard; with interior decorative programme; the Chapel is part of the Old Castle; see Maximilianstrasse 6-14.

Old Castle, Maximilianstrasse 6/8/10/12/14

Old Castle, irregular complex around a closed inner courtyard and another opening out on to Maximilianstrasse, founded in 14th/15th centuries; inner courtyard, in place of the north wing, which burnt down in the castle fire of 1753, the former Palais

d'Adhémar, 1759, and the Gontardhaus, 1759-61, both by Carl Philipp von Gontard; to the east the Castle Chapel, 1754-56, by Joseph Saint-Pierre; hall wing, 1st half of the 16th century and Castle Tower, 1565-66, by Caspar Vischer; to the south the Electors' apartments, a three-storey wing with hipped roof, 1610-20 and late 17th century; to the west only single-storey buildings since the castle fire; castle forecourt to the north and west bounded by three-storey wing with hipped roof, 17th century; with interior decorative programme; also see Schlossberglein 1. 3.

The Margravian Opera House and its surrounding buffer zone are part of the complex which makes up the ensemble of the Old City of Bayreuth according to Art 1 Para. 3 BayDSchG:

The Old City of Bayreuth ensemble (excerpt)

The courtly element, which since the relocation of the Margravian-Hohenzollern Household from Plassenburg to Bayreuth in 1604 had determined the development of the city, was the impetus in the 18th century for an expansive, Baroque extension of the city on the south-eastern approaches to the medieval city. A racecourse and the court gardens had been sited on this level area of land, uninterrupted by river valleys, since the 17th century. Satellite courtly settlements around Bayreuth's perimeter had had a dispersive effect on the old walled city since the beginning of the 18th century. From 1730 the Friedrichstrasse was laid out as a link to Schloss Thiergarten on as yet undeveloped land following a unified plan, the centre of which was given emphasis by the rectangular Paradeplatz (Jean-Paul-Platz). The length of the street is lined with houses in sandstone ashlar. The rather austere, bourgeois development is tempered by several courtly accents evident on the façade of the otherwise modest Adelspalais. The architectonic focus of the complex is the former orphanage, which dominates the centre of the square. Less regular in appearance is Ludwigstrasse, which leads away from Paradeplatz and is determined by the course of the city wall. This street continues as Opernstrasse on the other side of Sternplatz which is sited beyond the Upper Gate. This area was developed from around 1740. A rectangular square, which took on the character of a castle forecourt from 1753, was built on the old racecourse, when as a consequence of the fire at the Old Castle, the court moved into the buildings around the Court Gardens. Thanks to extensions and alterations this complex took on the role of the court residence. Opernstrasse, which leads down to the Red Main river in a slight curve away from Sternplatz, is accented architectonically by the façade of the Margravian Opera House. The Baroque city of Bayreuth is unmistakably stamped by its characteristic sandstone building style, reminiscent of French classicising form. Included in the ensemble are the full extent of the Court Gardens and the first section of the avenue (Jean-Paul-Strasse) adjoining it to the south with its prominent Baroque buildings.

– ***Bavarian Regional Development Plan (LEP)***

Ordinance on the Regional Development Plan dated 8th August 2006 (excerpt)

Part B: Aims and principles for the sustainable development of areas of expertise relevant to land use

5.1.5 (Z) Monuments, including UNESCO World Heritage sites must be maintained, appropriately managed and protected from threats according to the provisions of legal guidelines.

Particular consideration should be given thereby to increasing the appeal of rural areas.

5.1.6 (Z) The historical centres of villages and towns are to be permanently safeguarded while retaining their urban structural characteristics and building fabric where it is of historic value or is characteristic of the locality. (...)

Rationale for the aims and principles:(...):

In reference to 5.1.5

Since the structure and appearance of historic monuments, including UNESCO World Heritage sites, handed down to posterity, are integral to the context of their environment, their localities and the cultural landscape, protection and care should be carried out in an interdisciplinary manner.

The significance for modern culture and civilisation of historical, artistic, urban, scientific and vernacular monuments is comprehended in terms of their frequency and diversity of form. From the standpoint of planning at regional and state level, it is the built monuments and natural monuments that take precedence, of which over 110,000 built monuments alone are recorded, 900 of which are ensembles. Technical and economic development has meant that the sources of danger to monuments and their intensity have considerably increased. It is these threats that have to be countered.

Funds available for this are:

- indirect (tax write-down possibilities) or direct (grants)
- support measures from the public purse,
- consultation on restoration from antiquities and monuments authorities,
- meaningful continuous use of the objects under threat.

With increasing listing, it has become clear that there is a great wealth of cultural and historic monuments in rural areas and particularly in semi-rural areas, the development of which should be especially fostered.

In this way attractions can be created and maintained which would have a positive effect not only in the arenas of tourism and short-term recreation, but may also enhance the living and cultural environment in rural areas for local populations.

In reference to 5.1.6

Retaining the unique nature of historic village centres and urban areas is not just an objective of monument preservation – it is an equally important goal of urban planning.

Historic village/town centres are today primarily threatened by the desire for change of use, which stems from economic considerations and threatens the retention of historical building stock. They are also threatened by depopulation due to the departure of commercial interests to the urban outskirts. (...)

– ***Regional planning law (ROG)***

Dated 18th August 1997, last revised on 9th December 2006 (excerpt)

(2) The principles of regional planning law are:

13. The historical and cultural contexts, and the shared identity of a region are to be preserved. The characteristic features of the cultural landscape as it has developed over time should be retained along with its cultural and natural monuments.

– ***Regional plan for the Upper Franconia region***

The regional plan is a long-term development concept which determines the planning of future land use and its development in the region of eastern Upper Franconia as town and regional planning goals. It supplements and gives concrete form to the state planning goals determined in the Bavarian state development plan and in specialist programmes and plans in line with Art. 15 BayLplG. Its goals are binding on all public planning authorities. They provide a framework for local planning and for specialist planning from a supra-local perspective, but cannot supersede them. (excerpt)

Part B: Specialist goals

II. Land settlement.

3.2: The distinctive appearance and the function of conservationally important village/town centres should be retained in all areas of the region, particularly in the tertiary centres of Bayreuth and court, the potential tertiary centres of Kulmbach and Marktredwitz/Wunsiedel, the secondary centres of Münchberg and Pegnitz, the potential secondary centre of Hollfeld, the primary centres of Thurnau and Weidenberg and the sub-primary centre of Creussen.

Due regard should be shown to the characteristic appearance of localities and settlement forms in all areas of the region, particularly in Fichtelgebirge mit Steinwald, in Fränkischer Schweiz and in Frankenwald.

VI. Education system, cultural affairs

7.3 The historically and artistically important old towns and town/village centres and those of significance in planning terms, as well as individual built monuments are all under threat in a multitude of ways. The displacement of economic life to other

5. Statutory protective measures

areas of the city, planning, the increase in traffic or the lack of interest of property owners often threaten or hinder the retention of valuable building stock. Therefore, special measures are needed in order to restore traces of the past or to prevent their destruction. The meaningful use of built monuments under threat is a prerequisite for their on-going retention.

Monuments of historic, artistic, urban, scientific and vernacular importance should be valued, retained and preserved in all areas of the region.

5.4 Civic Statutes and Ordinances of the City of Bayreuth

- **Preparatory land-use plan, planning permission May 2009**

The preparatory land-use plan for 2009 describes the Margravial Opera House as a 'site of public interest – a building for cultural/socio-cultural purposes' and its surroundings as a mixed use area.

- **Civic Control of Advertisements Regulations (2004)**

§ 1 (1) For the protection of the visual characteristics of the locality or civic landscape and of natural, artistic and cultural monuments, advertisements, in particular posters and bills, may only be publicly displayed on the advertising pillars and billboards set up for this use by the City of Bayreuth with prior permission.

- **Urban redevelopment area**

The City Council resolution of 24th September 2008 allowed for the enlargement of the inner city area for the purposes of detailed preparatory studies pursuant to § 141 section 3 BauGB. The Margravial Opera House lies within the 'Badstraße/ Münzgasse' zone. Aside from developing this area as a 'Culture Mile', one of the proposed objectives is to upgrade the surroundings of the Margravial Opera House.

Excerpt from BauGB § 136 (4) (4)

Urban redevelopment measures serve the public good. They should contribute to (...)

4. the retention, renovation and development of existing areas, the improvement of the appearance of the locality and the civic landscape and pay due regard to the demands of the protection of monuments.

- **Civic statutes on advertising in the civic arena (2008)**

§ 2 General principles relating to appearance. (3) Particular care should be taken where buildings, ensembles and other sites of historic, artistic or urban significance are concerned.

- **Draft design guidelines**

Submitted for approval on 3rd March 2009. The aim of the guidelines is to improve the appearance of the city centre.

- **Integrated urban development plan**

In May 2009 the Integrated Urban Development Plan (ISEK) was approved by Bayreuth City Council. The enhancement of the so-called 'Opera Axis' is one of the catalyst projects envisaged by this plan.

-- ***City council approval for application for World Heritage site status dated 24th June 2009***

The City of Bayreuth adopted the following resolution at its meeting of 24th June 2009 in reference to the application for World Cultural Heritage site status on behalf of the Margravial Opera House Bayreuth:

1. The City Council of Bayreuth welcomes and supports the proposed application by the Free State of Bavaria for the inclusion of the Margravial Opera House in the UNESCO list of World Heritage sites.
2. The Council notes with approval the proposal by the Department for State-owned Palaces, Gardens and Lakes for core zone and buffer zone demarcation for the prospective World Heritage site (complex).
3. The City of Bayreuth acknowledges the duty, which would result from an inclusion in the World Heritage site list, to give due regard to the integrity of the World Heritage site with respect to urban planning and emphasises its readiness to co-operate with the World Heritage site centre.
4. The City of Bayreuth hereby testifies that it will not undertake any planning measures, which would damage the extraordinary universal value of the prospective World Heritage site.

There are no binding land-use plans, simplified or detailed, currently in force for the vicinity of the Margravial Opera House. The provisions of § 34 BauGB apply in such a situation, pursuant to which a project is only allowable if it blends appropriately with its unique immediate surroundings in terms of the type and degree of its structural use, construction methods and the site to be developed, that is to say, that the effects on neighbouring built monuments are also assessed during the planning permission procedure.

6. Core zone and buffer zone

To ensure the long-term protection and sustainable retention of the structural and visual integrity of the Margravial Opera House and its immediate surroundings, a core zone and a buffer zone have been designated around the nominated buildings. In addition, all important visual connections are included in the management plan.

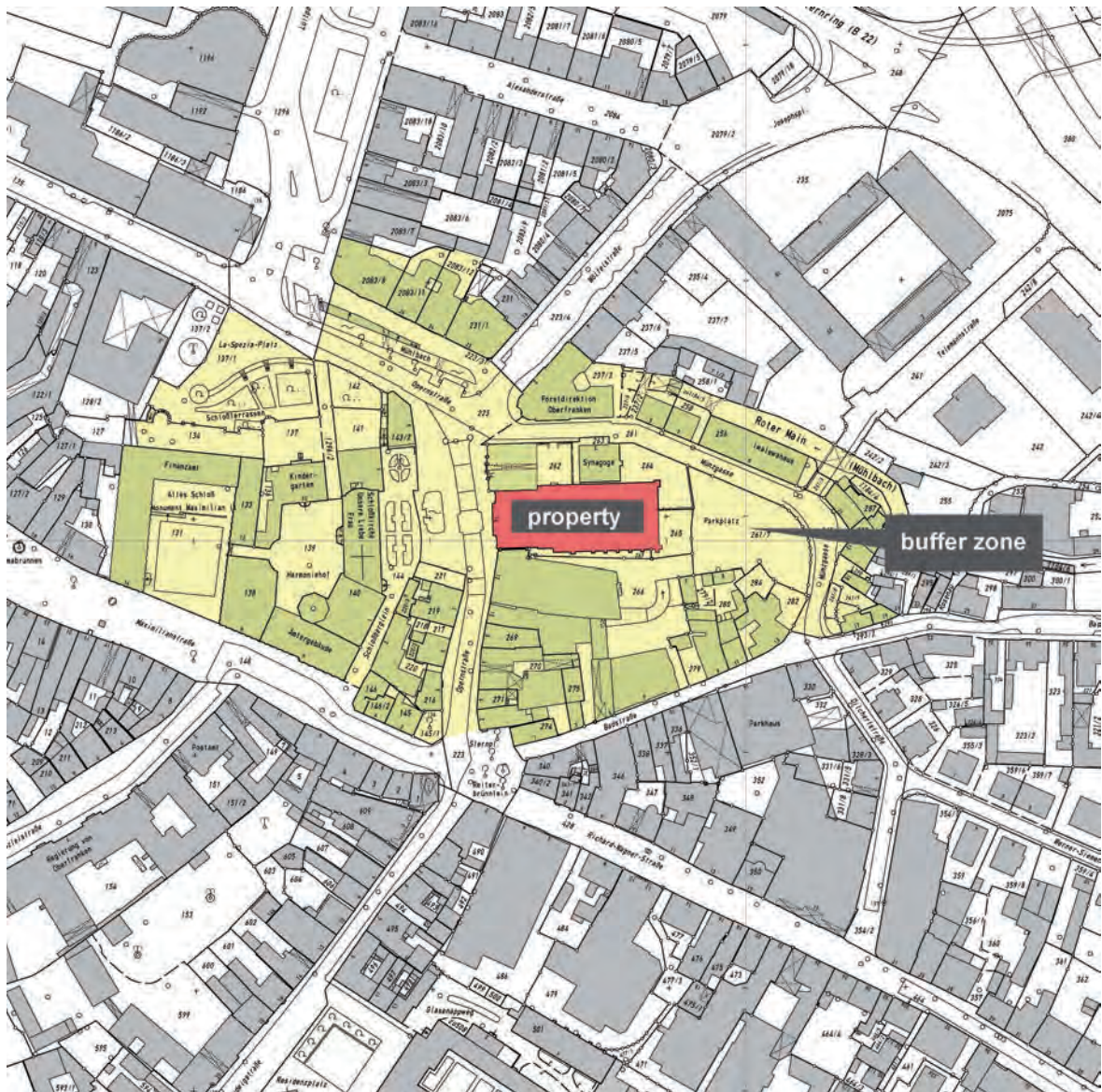
With its designated buffer zone, the Margravial Opera House in Bayreuth is completely protected by national and international laws and ordinances. The Margravial Opera House itself is listed as a built monument in line with art. 1 para. 2 of the Monument Protection Law of the Free State of Bavaria (DSchG). Existing and prospective World Heritage sites in the Free State of Bavaria are accorded special recognition in the 2006 Bavarian Regional Development Programme (LEP). The buffer zone is covered by the surrounding zone of protection for the Opera House in line with art. 1 para. 3 and art. 3 para. 2 DSchG. The type and scale of permissible development and usage in built areas in the centre of the city are governed in principle by § 34 of the Federal Building Code (BauGB). Development plans in force, the preparatory land-use plan for the City of Bayreuth and binding land-use plans for the Old City and its neighbouring quarters serve as an additional protective instrument in line with § 2 para. 1 clause 1 of the Federal Building Regulations. Civic statutes in force based on the Federal Building Code, such as the ordinance on advertising displays and billboard control regulations, serve to clarify the issues, such as building height, building use and advertising displays for the area surrounding the Margravial Opera House and for the historic Old City.

Statutory instruments of planning law apply as a matter of principle to all major alterations to buildings and structures in the vicinity of the Margravial Opera House. Since it has legal care of built monuments, and in its role as a representative for public interests, the Bavarian Palaces Department can present its concerns and suggestions at the weighing-up stage of the participatory process for individual building projects, the development planning process or the formulation of civic statutes. Moreover, the local authorities can issue detailed statutes – e.g. restoration, preservation or design statutes – specifically to protect the Margravial Opera House site, proposed for UNESCO World Heritage listing, which guarantee the retention of the historic structure and building fabric, largely precluding any unfavourable alterations.

Within the buffer zone the local authorities are, in any case, obliged to enforce the urban planning and building regulatory instruments. Thus the buffer zone acts as a line of demarcation, within which urban and landscape planning activities will be expressly carried out in line with the laws and municipal regulations in force to protect the UNESCO World Heritage site.

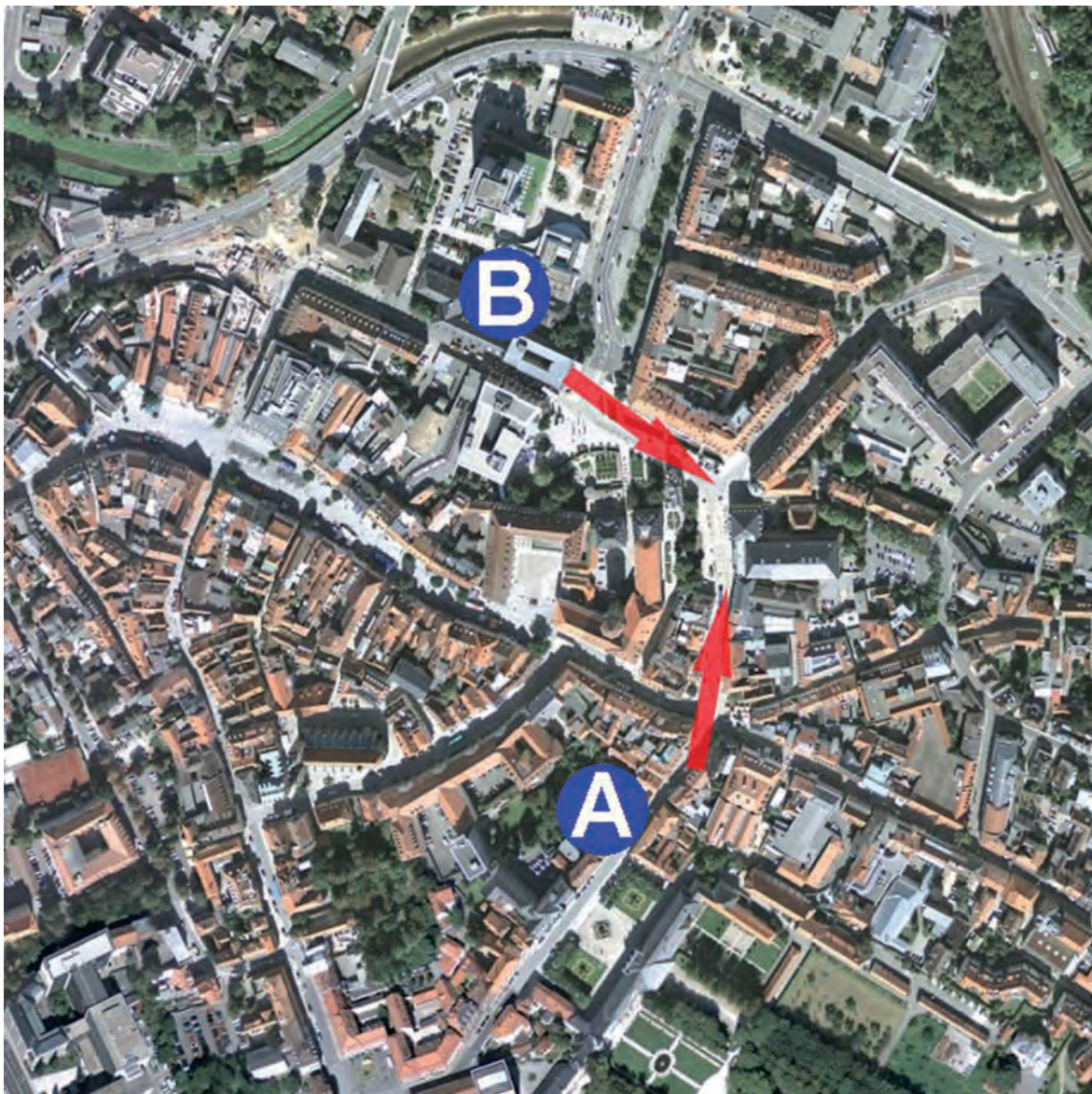
6. Core zone and buffer zone

The **core zone** is formed by the Margravian Opera House (Fl.-Nr. 265) with its surrounding walls. The core zone is bounded to the north by the Redoutenhaus and the synagogue belonging to the Jewish religious community, and to the south by an historic town house. The Margravian Opera House is located within the protected ensemble of the Old City of Bayreuth. The steering group responsible for the World Heritage submission (see Ch. 3, Co-ordination and Ch. 7, Monitoring) must be consulted on any structural alterations inside the core zone.



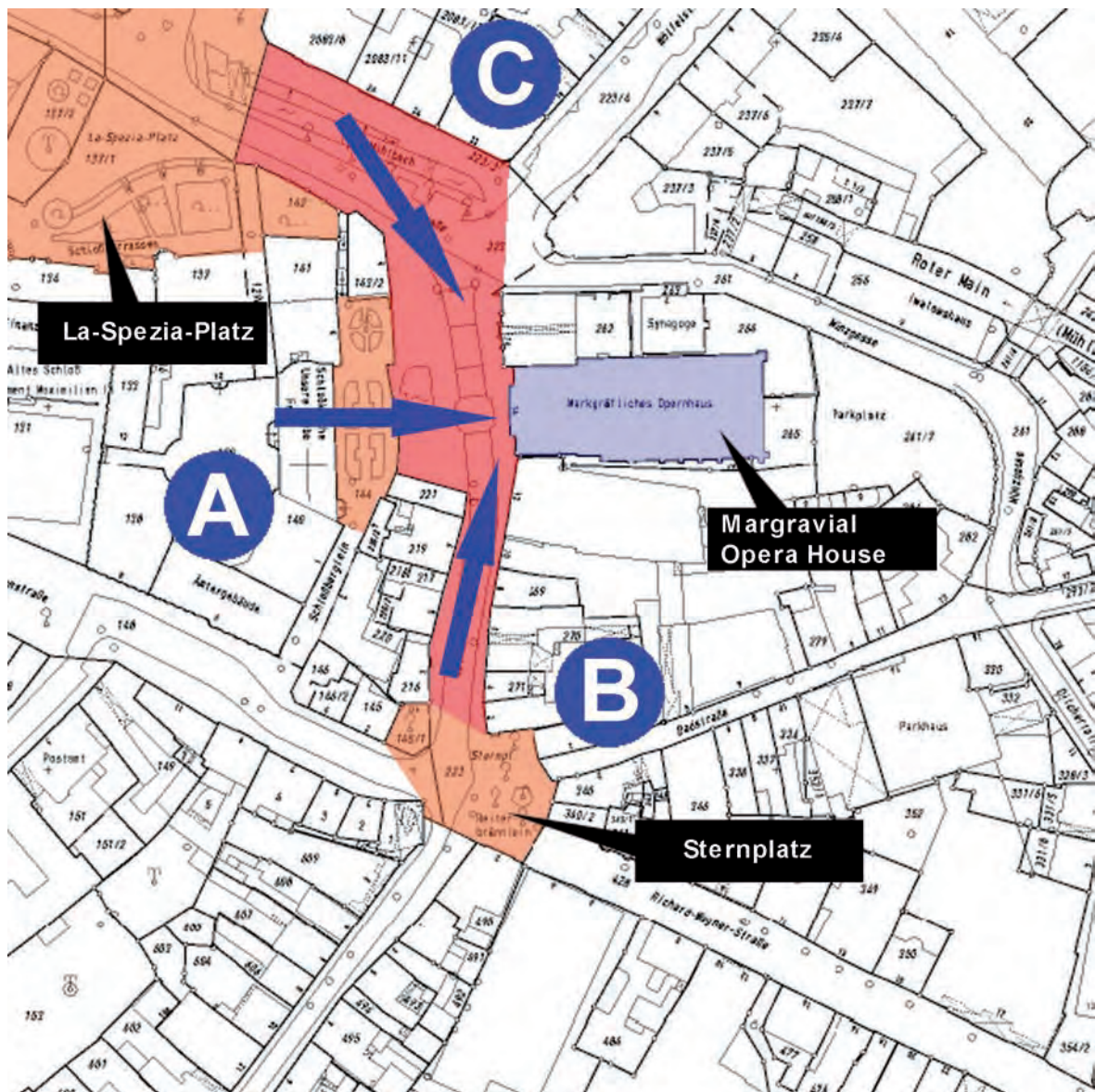
Core zone (red) of the Margravian Opera House with surrounding buffer zone (yellow)

To preserve the visual and structural integrity of the Margravian Opera House, a **buffer zone** has been designated, which encompasses the immediate surroundings of the nominated site and its most important lines of sight. It comprises the area bounded by the Old Castle to the west, the Opernstrasse and the Münzgasse to the north, the bend in the Münzgasse to the east, and the Badstrasse as far as the Sternplatz to the south. Planning and structural interventions and any other alterations proposed for the immediately adjoining area, are subject to heightened scrutiny. This area includes the immediately adjacent buildings, the Castle Chapel standing opposite to it to the west, and the house at Opernstrasse 9. The car park lying to the east behind the Opera House on Münzgasse also falls within this area. The buffer zone reaches as far as the buildings on the north side of the Opernstrasse and the Münzgasse, up to and including the New Palace.



Key approaches to the Margravian Opera House

6. Core zone and buffer zone



Lines of sight to the western façade of the Margravian Opera House

Approaches from Sternplatz **B** via the Opernstrasse and from La-Spezia-Platz **C** quickly give visitors an open view of the western façade des Opera House, accentuated by the line of the street

The eastern square in front of the Castle Chapel of Our Lady **A** is also an important spot from which to view this built monument, as the chapel is slightly elevated on the Opernplatz, providing an excellent view.



A) View from the Castle Chapel of Our Lady towards the Opernplatz

6. Core zone and buffer zone



B) Approach from Sternplatz
via the Opernstrasse



C) Approach from
La-Spezia-Platz via the
Opernstrasse



The core zone and the buffer zone overlap with existing conservation areas. The Bayreuth Old City ensemble can be considered an existing protective zone or buffer zone for the Margravial Opera House. The combination of the various protective areas ensures the best possible retention of the buildings in the immediate surroundings of the nominated site. In addition, the existing ownership arrangements guarantee the highest possible level of protection for the Margravial Opera House.



Overlap of the area covered by the group listing for the City of Bayreuth (orange) with the core and buffer zone (yellow) of the Margravial Opera House

7. Monitoring

The following institutions ensure the conservation and care of historic buildings and monuments, and monitor compliance with building and monument conservation regulations:

- The Bavarian State Ministry for Science, Research and the Arts, as the highest authority for monument preservation; the Bavarian State Office for the Preservation of Monuments and Historic Buildings as the specialist authority
- The Bavarian Department for State-owned Palaces, Gardens and Lakes, Munich, as the authority for estate management and as the specialist authority for monument conservation
- The State Building Office Bayreuth as the responsible building agency

The Free State of Bavaria and the City of Bayreuth have committed themselves to the comprehensive and enduring protection of the World Heritage site. The Margravial Opera House is in the ownership of the Free State of Bavaria, as represented by the Ministry of Finance. The Bavarian Palaces Department acts as the executive authority of the Ministry of Finance, carrying out practical historic building conservation work and providing expert structural and conservation advice and supervision via the State Building Office in Bayreuth, which has responsibility for building maintenance and measures. Any plans, structural matters or usage requirements affecting the Margravial Opera House are decided upon in consultation with the appropriate specialist officers from the Buildings Office, Museums Office or Restoration Centre at the Bavarian Palaces Department, in most cases with the involvement of external experts. On-site meetings of all those involved are held at regular intervals, at which current and prospective issues relating to structural interventions or site usage (tourism/other uses) are discussed with respect to their compatibility with conservation standards.

Longer term planning and planning related to the urban surroundings of the Margravial Opera House is debated and agreed at the regular meetings of the steering group set up in June 2009. Joint consultation is undertaken by representatives of the Bavarian Palaces Department, the Ministry of Science, ICOMOS, the Bavarian Monument Office and the City of Bayreuth, on prospective plans and measures, thus enabling the swift resolution of any conflicting issues which may arise. The Bavarian Palaces Department is incorporating the conclusions of these meetings into the Management Plan produced in 2009 in the form of 'periodic reporting', thereby regularly updating all data relating to the preservation of the Margravial Opera House and the surrounding ensemble.

Key indicators and specified times for monitoring:

(BSV: Bavarian Palaces Department; SGV: Bayreuth Palace and Gardens Administrative Office;
StBB: Bayreuth State Building Office; LGA: Bavarian State Trade Institute)

Indicator	Periodicity	Office responsible / location of records
1. Civic landscape + buffer zone	continual	Building Control Office City Planning Office
2. Tourism development	annual	Department of Culture for the City of Bayreuth
3. Visitor development and tourism use	continual	BSV: Estates and Publicity Offices
4. Condition of the building fabric; monitoring of fire protection + public venue regulations +stage	continual	StBB (in accordance with Art. 73 of BayBO) BSV – Buildings Office SGV and experts as part of maintenance programme
5 Lightning protection	annual inspection	StBB with the LGA
6. Electrical systems	annual	LGA, records held at SGV and StBB
7. Environment monitoring	continual	Restoration Centre, StBB and experts

The responsible offices are in close, regular contact with the Bavarian Palaces Department, as the authority managing the site. It collates all relevant information and operates as the authorised local agency for all UNESCO-related business with respect to the Margravia Opera House. The Department monitors compliance with the declared objectives, and reports to the Bavarian State Ministry for Science, Research and the Arts.

In reference to 4. Condition of the building fabric:

The State Building Office Bayreuth (StBA) is responsible for ensuring that all structural work undertaken at the Margravian Opera House complies with public regulations, and for its upkeep. The StBA is also responsible for structural safety, in particular for traffic safety, building fire protection, and compliance with the structural requirements of the public venue regulations. StBA Bayreuth may use external expertise in the fulfilment of these duties (see Art. 73 Para. 3 BayBO).

Funding for building maintenance at the Margravian Opera House is allocated annually from chapter 0616 section 51901 of the Bavarian Palaces Department's budget. Each year there is a joint site meeting at which the StBA Bayreuth consults with the Palace and Gardens Administrative Office. It then produces a condition report including a detailed schedule of works and bill of quantities.

The Building Office of the Bavarian Palaces Department reviews the condition report and authorises individual measures according to structural, functional, technical and conservation needs and urgency. The allocation of building maintenance funds appears in the building specification, which lists all authorised projects and costs in full detail, and clearly identifies those projects which require consultation on aspects of conservation. The Bavarian State Office for the Preservation of Monuments and Historic Buildings receives a summary of the specification for information.

StBA Bayreuth is responsible for the planning and execution of approved building maintenance projects. This is done in consultation with the appropriate Officer from the Building Office of the Bavarian Palaces Department, who has supervisory control over the conservation of built monuments.

SGV Bayreuth Hermitage has concluded service and maintenance agreements with specialist organisations for the technical systems installed at the Margravian Opera House. At agreed intervals, usually annually, these companies service – and, if necessary, repair (as part of building maintenance) – the respective technical systems.

In reference to 5. Lightning protection:

StBA Bayreuth is responsible for the annual inspection of electrical systems. This is carried out by a specialist from the Bavarian State Trade Institute (LGA).

In reference to 6. Electrical systems:

StBA Bayreuth is responsible for the annual inspection of electrical systems. This is carried out by a specialist from the Bavarian State Trade Institute (LGA).

In reference to 7. Environment monitoring:

In their reports on scientific investigations and the long-term monitoring of building environments, respected institutions (KDC Olching 1996-1997-1998, IGS München 2002-2003) have confirmed the damaging effect of variations in room conditions. This is particularly relevant to the use of the Opera House in the cold part of the year. A reduction in relative humidity caused by heating the Loge for use in the cold winter months will be compensated for by the air conditioning (air humidification) system; but opening the external doors or the stage curtain, or in cases of equipment failure, a rapid drop in relative humidity may result. Environment and humidity monitoring serves to identify such events.

The sensitive fabric of the building contracts or expands with these variations, and the differing hygrothermal behaviours of the building's structural material and interior décor eventually results in the damage noted to the décor. Current measurements have been recorded since 2008 (see listing of sensor locations) with a view to possible use patterns in the future, improvements required to the shell of the building and to the installation of environmental control systems to moderate temperature and environment conditions. Measurements will continue to be made as a regular feature of building monitoring.

Sensor locations:

M1: In front of the entrance to the auditorium: T indoor (air) + RH indoor (air) + surface temperature of lower layer of wooden ceiling

M2: Above the auditorium entrance: T indoor (air) + RH indoor (air) + surface temperature of lower layer of wooden ceiling

M3: Attic space: T outdoor (air) + RH outdoor (air)

M5: External area: T outdoor (air) + RH outdoor (air)

M6: Above the door in external wall behind the stage: T indoor (air) + RH indoor (air)

M8: Auditorium, stage area: T indoor (air) + RH indoor (air) + surface temperature wooden balustrade c. 3 m high

M9: Auditorium at side of stage - "lower" boom: T indoor (air) + RH indoor (air)

M10: Auditorium at side of stage - "middle" boom: T indoor (air) + RH indoor (air)

M11: Auditorium at side of stage - "upper" boom – below painted ceiling: T indoor (air) + RH indoor (air)

M12: Auditorium at side of entrance - second "upper" boom – below painted ceiling: T indoor (air) + RH indoor (air)

Over several years (1998-1999-2000-2002), macroscopic photographs of selected areas of the surfaces measured were taken and compared, to aid the identification of the progression of potential degradation over time. The long-term study began in March 1998 at 22 damage points, which were photographically documented using medium-format (6 x 6 cm) transparencies. Further damage points were included (and some points changed) in November 1999, March 2002 and October 2005. At present, there is no reason to fear loss to the original fabric in the short-term. It is planned to continue the investigation.

8. Planning aims and principles

8.1 Planning aims and inventories

Full and detailed knowledge of the Margravian Opera House as an historic monument is the essential basis for all structural and restoration measures. To this end, the Bavarian Palaces Department comprehensively catalogues the museological and structural condition of the building, and commissions expert conservation reports. In addition, the Palaces Department is in constant contact with specialist institutes and universities undertaking research on the Opera House.

- The significance of the Margravian Opera House first emerged as a result of basic art historical research. This is one of the principal tasks of the Museums Office at the BSV. In the case of the Margravian Opera House, this encompasses the art historical analysis of the building fabric, research into the cultural and historical context, evaluation of performance and music practice at the court of Bayreuth, comparisons between the Margravian Opera House and other historic theatres, and an evaluation of historic source material and specialist academic literature.
- A digital measured building survey was undertaken in 2008-2009. A digital room book is being created over the course of the programme of restoration.
- Since the 1990s the Bavarian Palaces Department (or the State Building Office Bayreuth acting on their behalf) have been conducting and documenting comprehensive investigations into structural and environmental conditions. Progress has also been made in assessing the condition of the decorated building fabric, most notably of the loge. Evidence of this can be found in the many expert reports, produced on the basis of findings reached by scientific and conservation investigations.

The latest measurement and investigation findings are incorporated into the planned restoration of the built structure and its technology, and the conservation and restoration of the historic fabric. In the course of the preliminary conservation investigations, in addition to clarifying issues relating to earlier repairs and stabilisation and restoration work, it was possible for the first time to formulate clear statements regarding the original coloration in the 18th century, indicating that it was more subtle and considerably lighter. Initial working samples show that it is possible to expose the original coloration while ensuring maximum conservation of the original.

- The Margravian Opera House is the subject of recurring interest among fine and dramatic arts research groups. The bibliography provided in the appendix (see application) lists the research from the beginning of the 20th century. The most important research deals with the master builders (St. Pierre and the Bibienas) and the opera house itself. The cultural and historical background of the master builders and their passion for opera was also documented on the basis of comprehensive research. Applying the latest methods to the most recent research on the building

(Prof. Kohnert, Technical University of Hildesheim) produced new findings regarding the structural condition of the building and later changes made.

Surveys and reports

Expert reports on fire prevention

- 1962 *Report by the Bavarian Insurance Chamber, Fire Insurance Department, Office of Fire Prevention*
- 1962 *Report by the Bavarian State Office for Fire Prevention, Franconia Regional Office, on Fire Defence*
- 1974 *Report on the on-site inspection by the Bayreuth Voluntary Fire Service, including a statement by the State Buildings Office*
- 1976 *Fire inspection by City of Bayreuth's Building Control Office*
- 1978 *Fire inspection by City of Bayreuth's Building Control Office*
- 1994 *Fire inspection by City of Bayreuth's Building Control Office*
- 1996 *Fire safety recommendations from the Fire Prevention Office, Upper Franconia Region*
- 1996 *Fire inspection by City of Bayreuth's Building Control Office*
- 2001 *Recommendations on the installation of the box office and shop from the Fire Prevention Office, Upper Franconia Region*
- 2002 *Fire inspection by the State Building Office, including government and fire service*
- 2002 *Inspection of fire alarm system by LGA following partial renewal*
- 2006 *Fire inspection by State Building Office, Bayreuth, including government and fire service*
- 2008 *Fire inspection by State Building Office, Bayreuth*
- 2008 *Note on test of fire alarm system, Fire Prevention Office, Upper Franconia Region*
- 2009 *Outline Fire Prevention scheme 08B653, Mr. Franke, hhpberlin, Munich*

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- 1978 *Technical report on stage equipment by Walter Huneke, assessor and consultant for theatre buildings*
- 1998 *Inspection of stage equipment by BBB AnlagenService Weiden*
- 2000 *Inspection of stage equipment by BBB AnlagenService Weiden*
- 2001 *Inspection of stage equipment by BBB AnlagenService Weiden*
- 2004 *Inspection of stage equipment by waagner biro*
- 2005 *Service with inspection and test report, inspection report, exchange of drive motor for stage curtain by waagner biro*
- 2005 *Test report on stage curtain, power hoist below right-hand gallery, chandelier in foyer, 250 kg manual hoist, manual hoists nos. 1-31, manual hoists for stage curtains, Stephan Rolfes, Berlin, authorised assessor pursuant to BGV C1 / UVV 6.15*
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 1981 *Statement on thermal technology improvements and vapour diffusion, Franken-Consult*
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 1989 *Recommendations on structural physics, Franken Consult*
 1989 *Usage investigation, Franken-Consult*
 1996 *Asbestos survey report, Franken-Consult*
 1998 *Report into mould growth in stairwells and passages, Franken-Consult*
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 2008 *Building physics consultation, preliminary report, BASIC GmbH, Gundelsheim*
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 2008 *1st environment reading, BASIC*
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- 1995 *Expert report of Prof. Karl Stetter, Rosenheim Determining wood preservative levels*
 1997 *Expert report of Prof. Karl Stetter, Rosenheim Control measurements of PCP and linden readings*
 1997 *Final report on renovations of 1996/97 including building data sheet and all measurements*
 2009 *Exploratory report, 1st interim report, BEN Umwelt GmbH*
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Expert reports of recent years on internal environment conditions

- 1980 *Report following inspection of air conditioning equipment TÜV Munich*
 1989 *Expert statement on the control scheme for DDC equipment by IGS, Dr. Klaus Arendt*
 1998 *Konservierung und Denkmalpflege Consulting – investigatory report on internal environment conditions (investigation of internal environment conditions 10/96-09/97)*
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- 2001 *Final report on the investigation of internal environment conditions between October 1996 and August 2001, KDC-Olching, Dr. Stefan Simon*
- 2003 *Institute for Building Renovation (Institut für Gebäude-Sanierung – IGS) Schliersee – investigatory and expert report on internal environment/ structural physics conditions*
- 2008/09 *BASIC GmbH – technical office, preliminary report dated 18th December 2009, expert assessment not yet available*

Recent conservation documentation and reports

- 1980 *M. Schwenkenbecher, Brief report on damage assessment and restoration, with photographic documentation*
- 1995 *M. Schwenkenbecher, Inspection report with an assessment of damage to décor and painting*
- 1995 *R. Ehmann, Report on dust removal and conservation measures*
- 1996 *O. Seidenath (R. Dörfler), Conservation report*
- 1999 *SV-IVh, Final report on investigations into environment control technology and restoration*
- 1999 *SV-IIIg, Brief report with technical observations on paintings on canvas*
- 2000 *SV-IVh, Brief report on environment conditions and problems of deterioration*
- 2000 *Final report documenting environmental and use-related damage, drawn up between 1998-2000 by Dr. Susanne Dinkelacker, art history conservator, Munich, together with earlier reports on findings (Schwenkenbecher, Seidenath, et al.)*
- 2002 *S. Dinkelacker, documentation of damage caused by environmental conditions and site usage*
- 2005 *St. Simon (u.T.M.Staschull), Klimastabilisierung und bauphysikalische Konzepte. Wege zur Nachhaltigkeit bei der Pflege des Weltkulturerbes, conference proceedings – Hefte des deutschen Nationalkomitees ICOMOS XLII, Munich/Berlin 2005, pp. 28 – 33.*
- 2009 *Martin Hess, Deliberations on environment*
- 2009 *Investigations into the condition and restoration of historic interior plaster and decorated plasterwork, Thomas Schmidt, Minkwitz*
- 2009 *Martin Hess, Conservation investigations. Working samples of decorations and paintings in the auditorium (see **illustrated book, Chapter 4**)*

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- 1936 A. Gut, *Die Erneuerung des Markgräflichen Opernhauses in Bayreuth*. In: *Zentralblatt der Bauverwaltung* 56, pp. 1353-59.
- 1955 K. Sitzmann, *Der Maler des Musenbergs im Bayreuther Opernhaus*. In: *Schönere Heimat* 44, pp. 11/12.
- 1959 A. Gebessler, *Stadt und Landkreis Bayreuth*. *Bayerische Kunstdenkmäler VI*, Munich, pp. 47-51.
- 1964 K. Merten, *Der Bayreuther Hofarchitekt Joseph Saint-Pierre*. In: *Archiv für Geschichte von Oberfranken* 49-54.
- 1985 S. Schrader, *Das Markgrafentheater in Bayreuth*, Munich.
- 1996 L. Hager, L. Seelig, *Markgräfliches Opernhaus Bayreuth, Amtlicher Führer*, München.
- 1998 *Opernbauten des Barock*. ed. ICOMOS and Bayerische Verwaltung der staatlichen Schlösser, Gärten und Seen.
- 2003 P.O. Krückmann, *Absolutistische Herrschaftsinszenierung am Beispiel des Markgräflichen Opernhauses zu Bayreuth*. In: *Theatrum mundi, die Welt als Bühne, exh. cat.* Munich, pp. 48-52.
- 2003 P.O. Krückmann, *Markgräfliches Opernhaus Bayreuth, Amtlicher Führer*, München.

8.2 Basic objectives of past and future measures

The Bavarian Palaces Department, whose specialised divisions can guarantee professionally qualified conservation at the highest level, is responsible for the conservation of the Margravial Opera House in Bayreuth. It is the responsibility of the Bavarian Palaces Department, and one that is embedded in law, to conserve and safeguard the historic fabric handed down in the properties entrusted to it on the basis of recognised, international conventions and established standards (see section 4).

The following objectives form the basis for all past and future measures taken in relation to the Margravial Opera House:

- Conservation of the historic outer appearance and the unique interior decoration in its original form
- Preservation of the artistic originality, and conservation of the historic authenticity of the opera house as a whole, particularly that of the original wooden interior with its original fabric
- Providing the best possible protection for the material, structural and decorative fabric against destruction, decay and damage
- Careful, conservationist maintenance and repair of the structure in accordance with the current state of the art in collaboration with recognised professionals
- Long-term contractual and conservationist usage in accordance with the historical traditions, with acceptable use of the opera house for concert and opera performances.

When drawing up a long-term general plan for the Margravial Opera House, all the professional disciplines of the Bavarian Palaces Department responsible for maintaining UNESCO world heritage sites will be involved. In order to be in a position to respond promptly to changes and developments, this general plan will need to be updated from time to time. In addition to specifying the restoration requirements and ongoing maintenance of the building, consideration will also be given to fire safety and to utilisation and protection of the environment.

9. Completed and planned measures

The Bavarian Palaces Department has been and will continue to be responsible for conserving and maintaining the Margravian Opera House, making it available for use as a museum and theatre, with technical safety facilities that are state of the art. The continued use of the building as an opera house necessitates continuous monitoring and upkeep in addition to a modernisation programme that is in keeping with a historic building. In the past, the ongoing use of a Baroque opera house for performances has, of necessity, led to structural work, but work that seemed to be justified by the benefit of preserving a “vibrant” historic building. The conservation projects already undertaken or currently being planned must be viewed in light of the main museum-related structural and conservationist measures being taken under the auspices of the specialist sections of the Palaces Department.

9.1 Museum-related measures

Measures taken to date

Academic research into the Margravian Opera House has been at the heart of art history activities to date. This has resulted in several publications, the strategic promotion of its unique nature and contents to the public (the opera house as an expression of princely absolutism), the production of a body of documentation regarding the Margravian Opera House and Galli Bibiena in the New Palace (see section 12.4 below).

Short-term measures

Concept for a future presentation of the Margravian Opera House from an educational and museum-related perspective (initial situation, son-et-lumière production). Since the Margravian Opera House will be closed for a prolonged period on account of the projected conservation work, there are no short-term plans for any further concrete measures.

Planned future measures

During the opening of the proscenium arch in the historical dimension, new theatrical scenery could be created for inclusion in the son-et-lumière production. A new educational concept is to be drawn up linking the opera house to other theatres of the Margravian era in and around Bayreuth and creating a connection with the Richard Wagner Festspielhaus by way of contrast. If the Margravian Opera House is declared a world heritage site, the need for a separate information centre in the neighbouring building would have to be investigated.

9.2 Structural measures

Measures undertaken to date

Over the 260 years of its existence, apart from several maintenance measures, the Margravia Opera House has only undergone two major structural programmes, in 1935/36 and 1961/62. The first was a deliberate effort to restore the putative original character of the structure with a view to using it as a museum, and the last was primarily aimed at improving it for use for performances. Major conservation work to secure the loge was last carried out from 1977-81.

Conservation and structural work undertaken over the last hundred years:

Year	Measures taken
1910	Opera House connected to the city's power supply
1911	Electrical installations in the area of the stage
1913	Replacement of the gas lighting
1915	Electrical lighting in the fly tower
1919	Installation of electrical lighting in the orchestra pit and the passageways, and of chandeliers
1923	Plastering work in the stairwells
1921-1923	Repairs to roof, maintenance of chimneys
1924	Dry rot treatment to the roof
1924-1925	Installation of sewage system and flush toilets
1925	Radiator heating system in the ladies' cloakroom
1927	Re-roofing work to south side of the building
1929	Letting-in of doors under the Trumpeters' Loges, waterproofing of the curtains
1930	Removal of the sculptural figures from the attic storey after extensive condition survey
1930-1931	Renovation works to the water supply system
1934	Repairs to the roofing
1935-1936	Erection of new sculptural figures on the attic storey, renovation of the roof at the front of the building, removal of chimneys, renovation of the floors on the ground floor, demolition of the linking bridge between the Court Loge and the Mezzanine Hall, comprehensive restoration of the Loge, retouching and minor reworking of the painting, additional gilding work, construction of a heavy fire wall between the stage and auditorium, long-term reduction of the stage opening, partial reduction of the stage rigging, reinstating of the orchestra pit and construction of proscenium steps. Still only museum use envisaged.

9. Completed and planned measures

Year	Measures taken
1936	Electric heating
1945	Repairs to the roof, woodworm treatment
1946- 1947	Woodworm treatment to floors and stairwell
1948	Work to leaks in roof
1953	Protective treatment to wood in the Loge with use of impregnating agent
1956	Installation of a heating system
1959	Removal of the last original sculptural figures from the attic storey and their replacement with figures in artificial stone.
1961	Construction of a new lighting control system, new scenery hoists, modernising of the stage floor, new lighting bridges, removal of the remaining historical stage rigging, comprehensive programme of treatment against wood pests
1962	Construction of a suspended ceiling in the roof space of the stage area
1962- 63	Removal of the wooden stairs in the stage area for reasons of fire prevention and construction of solid steps
1965	Demolition of extensions to the side of the Opera House, renovation of the Redoutenhaus
1965	Renovation work to the roof
1966- 1967	Repairs to the façade
1970	Reconstruction of the flight of stairs linking the Court Loge and the foyer
1970- 1971	Installation of an air conditioning and ventilation system, new artists' changing rooms and steps in the stage area
1973- 74	Redesign of the foyer, the box office area, audience cloakrooms; new flooring for the stalls, restoration of the Loge doors, installation of air inlets
1977	Stabilising the stage architrave, construction of a lighting bridge
1977- 81	Restoration of the Loge including decorative work and painting
1980	Installation of sensors for environment control
1992	Conservation work to the façade
Bis 1996	Stabilising and dusting work to the auditorium
1997 -1999	Upgrading of the air conditioning system

Ongoing short-term measures, building maintenance

Ongoing maintenance of the technical facilities:

- Electrical and stage technology repair work (lighting bridge, scenery moving equipment), 2003
- Installation of additional stage lighting for events in 2004 - 2005
- Rectification of defects in the stages following TÜV inspection in 2006
- Repairs to the air conditioning system in 2005 and 2008 (optimisation of the air conditioning system)
- Partial replacement of the lighting system for the tiers, 2006
- Replacement of parts of the strand lighting, 2007
- Replacement of stage lighting and cabling, 2008

Monitoring:

- Environmental measurements completed in 2001
- Documentation of damage, 2001 - 2002
- Photographic micro-monitoring, 2004

Visitor facilities:

- Erection of a museum shop with ticket office in the foyer, 2002 - 2003
- New outdoor signage in the Opernstrasse, 2003

Fire safety:

- Ongoing measures to improve fire safety
- Installation of a radio calling system for the fire brigade, 2005
- Replacement of the emergency lighting, 2004 - 2008
- Repairs to and partial replacement of the iron stage curtain, 2007 - 2008
- Measures to comply with the Regulations for Places of Assembly (VStättV).

Roof repairs:

- Replacement of the slate roof tiles on the north side in 2003 and on the south side in 2004
- Regular roofing checks and repairs
- Repairs to the roof drainage on the south side, 2008

Facades:

- Reinforcement of the south side façade, 2006
- Installation of pigeon deterrent systems (nets, spikes, electric tracks) on the main façade and the south side façade, 2007-2008

Planned future measures

Repairs to and restoration of the opera house

In collaboration with external experts, the Bavarian Palaces Department is preparing to carry out comprehensive conservation work on the Margravia Opera House. In 2008, the Palaces Department drew up a planning contract for the conservation and restoration work and this is currently being fine-tuned with the State Building Authorities for Bayreuth. Crucial factors for the projected maintenance and restoration work are the establishment of basic principles, an integrated conservation concept and a concept for sustainable use. Subject to conservation restrictions, it is hoped that moderate usage for events and continued use of the museum with improved educational presentations can be provided in line with the conservation requirements.

Guidelines for repairs to and restoration of the opera house:

- **Structural repairs to the opera house**
These are a prerequisite for the safety and stability of the structure and its interior decoration. For this reason the structure must be updated with respect to statics, weather tightness and fire safety.
- **Restoration of the historic auditorium**
Inside the building, attention will be focused on the conservation and/or reinstatement of the unified, original spatial effect of the historic auditorium and view of the stage. For this reason the stabilisation work to safeguard preservation of the spatial shell and completion of the work to restore the original fabric are of the highest priority. The removal of disfiguring accretions and alterations dating from the 1930s would also appear to be necessary.
- **Improved conservation conditions**
Of equal importance is the long-term improvement of conservation conditions. The unstable environment needs to be stabilised on a long-term basis by means of conservation-sensitive structural or technical programmes, such as, for instance, moderate air-conditioning. The impact and efficacy of any structural intervention or technical systems must be thoroughly investigated and evaluated.
- **Maintenance of the building's technical facilities**
A conservation-sensitive events business is especially important for the vibrant promotion of the Margravia Opera House. To this end, most of the antiquated technical facilities for the stage, the air conditioning and the building in general need to be dismantled and replaced by new, less damaging technical facilities. These must meet the conservation standards and must be subordinate to the demands associated with the preservation of the original fabric of the building and its interior decor.

Preparations for maintenance and conservation work

In preparation for the work to be undertaken, preliminary conservation investigations were carried out, as were damage mapping, scientific investigations and an assessment of requirements; technical and safety reports were also produced. Based on these, plans were drawn up for conservation-sensitive usage of the building (museum plan, events plan), for an optimal conservation and restoration programme, for stabilising the environment to preserve the fabric of the building (temperature control and ventilation plans) and for efficient technical facilities (electrical, lighting and stage technology plans), as well as for safety-related issues (fire safety).

Spatial concept for the historic auditorium

A major component in the measures to be undertaken is the reinstatement of the proscenium arch. As a Baroque building that has largely been preserved in its original state, the Bayreuth opera house has retained its massive proscenium arch, linking the auditorium and the stage as spatial elements of equal value. As far back as the 19th century, however, this opening was reduced in size because of technical considerations relating to heating; in view of this situation, the installation of the iron stage curtain was specified in 1935 for reasons of fire safety. This severely restricted the ability to experience the original unified spatial areas consisting of the stage and loge as a "cohesive ceremonial room".

Restoration concept for the historic auditorium

Owing to the damage profile, there is no circumventing the need to completely restore the loge panelling so that the outstanding bright and friendly impression conveyed by the opera house at the time it was built can be restored. Comprehensive conservation work to secure the fabric of the loge is to be carried out between 2010 and 2014. In the course of this work, earlier repainting and stabilisation of the coloration are to be removed. In 2009 a test panel was produced in order to determine what measures need to be undertaken. The conclusion drawn from these investigations was that: *"Large expanses of the 18th century painting are very well preserved. The first trials demonstrate that it is possible to restore the character of the original painting allowing for the 260-year old ageing process."* (Conservator Martin Hess, Munich, 2009)

The conservation measures required include stabilisation of the loose layers of paint, the removal of retouching and over-painting, and cleaning of the surface in association with the removal of residues from the wood preservation treatment of 1961. It is primarily a question of preserving the largely untouched, surviving painting of 1748. The attached condition report by conservator Hess (**see illustrated book, Chapter 4**) contains a comprehensive account of the review of the restoration findings and the measures proposed.

Use concept for the opera house

Environmental fluctuations and the type of usage are major determining factors in the current damage profile of the auditorium, and equally in the long-term stabilisation of the structure. A form of usage that can meet the conservation requirements while at the same time preserving the opera house as a “vibrant” theatre must be identified. The type and extent of usage and the degree to which the stage should be updated technologically must take account of the fragile decoration of the loge.

Confining its use to operation as a museum only is not necessary for conservation reasons and would mean that the historic function of the opera house would no longer be represented. This would not be in the spirit of a vibrant promotion of a historic building.

Using it for performances throughout the year would necessitate basic conditions for the “highest possible utilisation density”. On account of the associated risks, this utilisation model should not be adopted. In previous investigations, it was found that usage for performances throughout the year or in winter would be critical for the wooden loge for the following reasons: an all-purpose air conditioning system is only guaranteed to remain functional for approximately 20-25 years. The consequences of a possible technical failure in winter would be extremely serious. Within a few hours, this would lead to damage to the original fabric as a result of “environmental shock”. Long-term experience of complex environmental technology in ephemeral buildings is inadequate.

On the other hand, the use of the opera house for concerts and operas during the summer would be justifiable provided conservation and use-related aspects were taken into account. It would retain the vibrant historic function of the Margravian Opera House. This could be easily reconciled with the optimum protection of its sensitive historic fabric.

9.3 Restoration measures

Previous measures

As far back as the 18th and 19th centuries, the use of the building necessitated numerous repairs and alterations. In addition to lighting and heating problems, more stringent fire safety requirements also had an impact. In 1866, for example, gas lighting was installed and around 1913/19, a switch to electrical lighting was made.

It was not until alterations and modernisation work were carried out in the 1930s and 1970s that there were any concrete indications of restoration work dealing primarily with the ceiling paintings and the historic architectural surfaces. At this time, large areas of the decoration of the plinth block work or the proscenium arch, which had been badly decimated in some cases, were retouched. Even though the original character of the coloration was to be preserved, some darkening and colour deviations occurred, in part as a result of the use of incompatible binding agents. The use of toxic substances to treat the wooden fabric for pest control in the 1950s and 1960s must also be criticised. For reasons of health, the wood preservatives applied affect the use of the building and resulted in a further darkening of the surfaces.

The installation of an air conditioning system in the 1970s, and its impact on the valuable wall and ceiling decorations presented a particularly serious problem. During winter performances, technical defects resulted in major fluctuations, particularly in the relative air humidity, and led to flaking and cracks. Conservation measures undertaken in the 1980s and 1990s stabilised the painted decorations, and an upgrading of the air conditioning system in the 1990s slowed down the rate of deterioration considerably.

Planned future measures

The consequences that need to be drawn from the experiences with the environmental equipment are being strongly advocated by the Palaces Department.

The planned restoration measures primarily focus on the stabilisation of the original fabric and on the reinstatement of the authentic condition or “patina” of the loge in particular. As indicated by initial working samples already prepared for the cost estimates for the construction of a HU building, the stabilisation of the original fabric and the careful removal of the accretions, which obscure Galli Bibiena’s artistic intentions, appear to be feasible.

10. Factors affecting the property and conservation measures

Any obvious risk potential for the Margravia Opera House, and existing measures to avert it, are described below. In addition to global dangers such as environmental influences, there are direct risks associated with the impact of visitors, events or theatre business. Together with the bodies responsible, the Bavarian Palaces Department coordinates the minimisation of any risk potential and is concerned with implementing the necessary conservation measures for historic buildings while taking account of the various interests.

10.1 Environmental influences (weather, air pollution, pests)

1. Weather

Weather phenomena such as storms, thunderstorms, heavy rainfall, flooding, hail and the weight of snow represent a fundamental danger for the building.

Storms can result in damage to parts of the roof, to roof lights and the impact of strong wind forces on windows and French doors. These could in turn lead to rain damage in the attic areas, resulting in water damage to the ceiling of the loge below or to damage to the timber structures from rot or dry rot. In the event of heavy rain and winds, water can also penetrate through to the interior through the window joints.

Measures

Continuous maintenance of the building and comprehensive repairs to damaged structural elements, particularly roofs and facades, ensure that the building can withstand even extreme weather conditions and that the historical fabric of the building and its decoration are not damaged.

Until rectified, structural defects must be detected by exercising greater vigilance, by having the caretaker on call when storm warnings have been issued or by carrying out tours of inspection following a storm, for example.

As part of the building maintenance, facades and roofs are continuously monitored and maintained. They are regularly checked for loose parts, defective areas or damage to the slate roofing by the relevant state building authorities. Any repairs required are carried out immediately.

2. Air pollution

The Margravia Opera House is exposed to the usual effects of air pollution. Since vehicular traffic is restricted in the immediate vicinity, the effects of traffic exhaust are negligible.

The usual effects of weathering (see above) can be seen in the sandstone surfaces of the building's facades, but the impact of air pollution is almost imperceptible.

Measures

In the course of building maintenance checks, the sandstone facades are monitored for the corrosive effects of atmospheric pollutants and are cleaned.

3. Pests

Pigeons frequently alight on facades and windowsills. In spite of measures to scare off pigeons, the birds use any available gaps as perches or nesting places and the bird dirt causes considerable pollution. Not only do pigeon faeces have a negative impact on the aesthetic appearance of the building, they also have a severe corrosive effect.

In the past harmful insects, such as the house longhorn beetle, have attacked the timber structure of the loge and the roof in particular – but there are no signs of any at present. Since the 19th century, there have also been several known cases of dry rot.

As a result of the severe attack by harmful insects in the early 1960s, the timber structure of the loge and the roof were treated extensively with wood preservatives (PCP and lindane).

Following an attack of dry rot in the past, the affected parts of the timber structure were replaced (rafter feet, abutments).

Measures

In order to restrict pollution of the facades by pigeon faeces, the bird deterrent systems must be maintained regularly and if necessary, the number of systems must be increased. A standard for building hygiene should be introduced in order to ensure that an attack by harmful insects continues to be prevented. A monitoring programme for the early detection and treatment of any attack that does occur must be drawn up and implemented.

10.2 Building safety

The opera house's technical facilities are antiquated and are currently being constantly maintained at great expense in order to ensure that they remain operational and safe to use. The modern stage technology, already second-hand, was installed in the early 1960s and undergoes yearly technical inspections and maintenance by an expert. The same applies to the electrical system, which also dates from the 1960s. The 1970s air conditioning system has had to be repaired several times and modified to meet the higher environmental requirements that apply in the case of winter performances. Yearly inspections of the structural, technical and organisational fire safety are carried out. This ensures that they meet the requirements under public law. A fire alarm system ensures that the fire brigade is alerted as quickly as possible in the event of a fire.

Over the last number of years, the building's different technical facilities have suffered partial failures on several occasions. The facilities in question were repaired in time so that neither the building nor the décor were damaged.

Measures

In the course of the planned restoration of the Margravial Opera House, most of the antiquated building, stage and air conditioning technology will have to be dismantled and replaced with the latest technical facilities. The necessary technical facilities will be planned in accordance with the conservation requirements and must be integrated into the building with the least possible interference with the original fabric and decoration of the building.

10.3 Interior environment

The interior environment of the opera house mirrors the course of the exterior climate on account of leaks in the building envelope. The constant opening of the main entrance doors prior to and after events, and the stage door during the construction and dismantling of stage machinery and sets, causes sudden variations in temperature and relative air humidity. There are particularly extreme fluctuations when events are held in winter and spring. The current air conditioning system can only cope with this to a limited degree.

As the support surfaces for the painted layers in the loge, the timber structure, wooden panels and canvas react to sudden changes in relative air humidity with measurable changes in dimension. When prolonged dry spells occur, the painted layer becomes irreversibly brittle. Fissures are formed in the painted layer as a result of tension and brittleness and it flakes off.

Measures

Constant environmental measurements and records (thermohydrograph, data logger) provide an overview of the situation so that measures to optimise the environmental conditions can be planned for:

At all events, the building envelope must be made more leak-proof and the rapid air exchange through the entrance doors and the back theatre door must be eliminated by constructing vestibules or airlocks.

There are plans to control the temperature in the corridors around the loge in order to prevent condensation from moist air forming on the cold outer walls and consequently constant drying of the ambient air during the cold season.

To control the temperature and regulate moisture, the intention is to install an air conditioning system in the loge and the stage in order to ensure that the indoor environment is as constant as possible.

10.4 Pressure from tourism

The Margravia Opera House currently receives 60,000 visitors a year. The visit consists of a son-et-lumière production and a tour of the stalls of the loge. Visitor groups generally tend to be small. There are no lockers for backpacks, handbags or jackets.

The relatively small number of visitors seems acceptable. Mechanical damage to painted layer surfaces of the walls in the stalls cannot be attributed to tour participants. However, since visitors have to take items such as backpacks with them into the loge, there is an increased risk of unintentional damage.

Measures

The provision of lockers in future should help to prevent visitors taking belongings into the auditorium so that it will still be possible to offer tours through the boxes in the long term.

10.5 Events and theatre operation

Between 27 and 36 events are held in the Margravia Opera House each year, attracting a total audience of between 12,000 and 16,000 people. The opera house has 487 seats (219 in the stalls, 38 in the upper tiers, 230 in the boxes), with a further 32 standing places in the third tier.

Over half of the seats are located in the boxes, which have very narrow seating.

Five concerts are generally held in winter (December, January, February) and seven at Easter (March, April). This means that 12 events, or a third of all the events, take place in the six winter months. These events are grouped in three blocks (end of December – beginning of January, end of January or beginning of February, Easter). Of the 24 or so events in the six months of summer, approximately eight are opera or ballet performances and approximately sixteen are concerts.

The large numbers of people attending the events cause severe mechanical wear to the decorated surfaces, particularly those of the walls and balustrades of the boxes with their narrow seating, and along the walls of the stalls, at narrow points in the tiers, at doorways and in balustrade areas in reach of hands.

Owing to the low outdoor temperatures, the theatre must be heated for events held in the six months of winter. When technical stage equipment and scenery are being set up or dismantled and when around 500 visitors are entering or leaving the opera house at the same time, dry cold air flows into the building through the doors that are then left open for prolonged periods. Both the over-heating and the flow of dry air masses regularly result in a very fast reduction in relative air humidity values. Owing to shrinkage of the wooden structure and the wooden carrier surfaces for the painted layers, this results in tension and finally in flaking of the painted layers.

In spring, on the other hand, the problem is that visitors' wet clothing carries moist, warm air into the opera house. This then condenses on the interior of the exterior walls, which are still cold, and on the ceiling paintings in the loge, leading to damage from moist conditions (rust on nails holding canvas in place, among other things)

Measures

Apart from constant environmental room conditions, the most important prerequisites for the permanent preservation of the opera house are continuous maintenance and conservation in accordance with the main principles of conservation.

This must be linked to the use of the buildings first and foremost as a work of art presented in the form of a museum and as a vibrant performance location with appropriate usage.

With usage for performances limited as proposed, the major fluctuations in the environment during events will be avoided and the resultant damage will be prevented to a large extent. More cost-effective and manageable summer usage only would make it possible to virtually eliminate all the risk potential, thus ensuring damage-free conservation for the future.

10. Factors affecting the property and conservation measures

Furthermore, by reducing the number of events and seats and by ensuring that usage is expressly directed at Baroque productions, the wear and tear to the lower wall decorations, the furnishings and the entrances will also be reduced considerably.



Historical opera performance in the Margravian Opera House

10.6 Traffic

Owing to its central location in the Old City of Bayreuth, the Margravian Opera House is an integral part of the public access system for the inner city. The Opernstrasse is a pedestrian zone. Access is only permitted for public transport vehicles and for local and delivery vehicles at specific times of the day. Since the central bus station north of the market was built, the Opernstrasse has been an essential crossing point for the public transport system in the old city.

The designation of the Opernstrasse as a pedestrian zone has improved its amenity value to pedestrians considerably, it has provided the opera house with an agreeable square-like forecourt and the alignment of the opera house with the neighbouring Baroque town houses has safeguarded its unique, authentic character. Pollution of the façade by car exhaust has been reduced. Vibrations caused by public transport vehicles or HGVs are not causing any shock or other damage to the building.

The streets behind the opera house provide individual private car transport with access to the area. There is a publicly operated car park directly behind the rear façade of the opera house.

Measures

A municipal traffic plan that will further enhance the Opernstrasse as a priority pedestrian zone and will provide the public transport system with priority access to the old city must also be followed in the future.

In line with the garden area that existed there in the 18th century, the square behind the opera house could be planted with trees again and could perhaps then be used again as a car park for local people or for short-term parking. On no account should the area on this side of the opera house be polluted by further traffic in search of parking spaces or be disfigured by traffic structures.

10.7 Structural changes in the surrounding area

Despite the central inner-city position of the opera house and the high property values in the neighbourhood, most of the buildings have undergone very little change so far and they have largely retained their historic appearance. However, in the case of the buildings, still intact from the 18th century, which are located near and behind the opera house in particular, there is a risk that these buildings will be extended to include modern façade details and annexes that do not match the style of the building. Unsightly changes to nearby historic buildings not only affect the view of the building but at the same time affect the view of the opera house. Reconstruction of the Old Synagogue, altered after 1945, to return it to its original characteristic form, is in the process of planning.

Measures

Careful municipal development in accordance with conservation principles is required in order to safeguard the urban planning situation, which is of historic importance for the opera house, in addition to the associated issue of scenic appearance. By specifying clearly defined construction methods, in development byelaws for example, the historic structure can be conserved and enhanced. The Bavarian Palaces Department is in close contact with representatives of the State Office for the Preservation of Monuments and Historic Buildings, the City of Bayreuth and ICOMOS, for the purposes of early and careful co-ordination of the current planning procedure with respect to the Jewish Cultural Centre and the restoration of the Old Synagogue with that of the neighbouring Opera House.

11. Staff and financing

11.1 Staff

The staff in charge of the Margravian Opera House is provided by the Bavarian Palaces Department and the State Building Authorities for Bayreuth.

Central supervision by the Bavarian Palaces Department, Munich

Based at the main offices of the Palaces Department in Munich, a buildings officer, a museum officer and a conservator are responsible for the Margravian Opera House. A further officer is also in charge of general conservation and historic buildings research issues relating to the Opera House. A site manager responsible for World Heritage matters takes care of any issues relating to World Heritage for the sites already listed, these being the Würzburg Residenz and the Bamberg Residenz (as part of the Old City of Bamberg) and for the Margravian Opera House. Several members of staff at the main offices deal with any legal issues relating to property and public relations in respect of the Opera House.

Local supervision by the Bavarian Palaces Department

In the palace and garden department for Bayreuth the following staff are responsible for the Margravian Opera House:

Off-site staff of the Opera House:

Head of the Local Office: press and public relations work, contact with events organisers and promoters (involvement in contract negotiation and preparation), involvement in structural works as manager, line manager for the staff at the site, responsible for the expenses budget of the Opera House.

1 administrative assistant: events accounts, reporting on visitor statistics, invoicing and accounts, Museum Shop at the Opera House

1 administrative assistant (art historian MA): special tours, collaboration on preparation and processing of events contracts, contact with events organisers and promoters, public relations work.

Head of Technology (administration): contact person for technical issues in relation to events, supervision and/or compliance with legal operating ordinances (VStättV, SPrüfV, ABG, special building regulations, BayBO, BGV C1, VVB, general security and police regulations, T&Cs), collaboration with civic permit and supervisory authorities, those of the StBA, the fire services, LGA and TÜV

Staff working on-site at the Opera House:

Steward: Opera House Operations Manager, supervision: direction and scheduling of public tours, box office bookkeeping, museum ticket office, events services (representative of the operator pursuant to § 38 VStättV)

3 further members of staff: public tours and box office, museum shop and housekeeping, events services (representative of the operator pursuant to § 38 VStättV)

1 cleaning staff and internal and external caretakers (half day)

Local buildings supervision by the State Building Office, Bayreuth

The role of the State Building Office of Bayreuth involves the professional planning and implementation of building projects. With regard to the maintenance and restoration projects for the Margravial Opera House, the preservation and retention of the valuable building fabric have the highest priority.

A director of construction, a chief building consultant, a senior architectural technician and an architectural technician are responsible for the Margravial Opera House at the Bayreuth State Building Office.

City of Bayreuth and the Bavarian State Office for the Preservation of Monuments and Historic Buildings

The Department of Culture looks after the interests of the Opera House with respect to tourism and World Heritage for the City of Bayreuth. The Bavarian Palaces Department is in close contact with the relevant officer at the Bavarian State Office for the Preservation of Monuments and Historic Buildings, who is also in charge of conservation of the urban environment.

11.2 Finance

All Margravia Opera House expenditure is financed from the Bavarian Finance Ministry's budget resources. They are divided into 'major building projects', building maintenance and property management costs. 'Major building projects' last for several years so that major maintenance and restoration projects can be undertaken outside the scope of the building maintenance budget. Preliminary planning for the proposed restoration work began in 2008 with the issuing of a planning contract for a 'major building project' for the necessary repair and restoration of the Margravia Opera House.

	2005	2006	2007	2008	2009
Building maintenance	89.811 €	101.111 €	275.000 €	45.848 €	74.194 €
Property management	94.000 €	95.000 €	110.000 €	115.000 €	k.A
Building project	0	0	0	24.928 €	100.000 €

12. Tourism and public relations

12.1 Cross-regional tourism and public relations work undertaken by the Bavarian Palaces Department

The Bavarian Department for State-owned Palaces, Gardens and Lakes looks after a complement of 45 palaces, castles and artists' residences in addition to 27 historic gardens. It has many years of extensive experience in the presentation and promotion of cultural heritage. It is just as conversant with the demands and concomitant effects of the international tourist trade, with over a million annual visitors to one palace alone, as it is with those of tourist destinations that only have local appeal. Visitor facilities and services cater to all of these differing demands, as is also the case with the Margravian Opera House.

The Bavarian Palaces Department has experience of presenting World Cultural Heritage due to its management of the Würzburg Residenz, which has been included in the World Heritage list since 1981. On the Internet and in its information material, in-house public relations work makes reference to issues relating to UNESCO World Heritage. The expansion of these information resources is planned for Würzburg and Bayreuth.

a) Preparation for the visit

To assist the planning of visits an informative, multilingual internet portal is available on the entire range of services offered by the Palaces Department (<http://www.schloesser.bayern.de>). Depending on individual visitor aim, this is complemented by regionally-oriented internet sites providing in-depth content: (e.g. <http://www.bayreuth-wilhelmine.de>, <http://www.residenz-wuerzburg.de>). General visitor information (opening times, prices, maps) are complemented by information specific to the destination, such as references to the awarding of World Heritage site status by UNESCO, on-going conservation programmes and additional information (places to eat) and further information downloads. Relevant specialist literature published by the Palaces Department can also be ordered via the internet site in preparation for a visit. Ticket reservation systems have been established to control and manage the dense flow of visitors to international mass tourist destinations.

b) Ticket office and reception area

At each of its visitor destinations, the Palaces Department aims to create a visitor reception area that offers visitors the necessary infrastructure – in other words, a ticket office, toilet facilities, disabled access where possible, information and retail opportunities (museum shop), audio guide collection points where necessary, and so on. Accommodating these facilities in a conservation-sensitive manner has a high priority. Signage and information panels with a unified corporate design assist visitor movement around the site. Cross-regional signage, especially to tourist destinations outside major conurbations, is erected in collaboration with the relevant authorities and local government.



*Reception area,
Margravia Opera House*

c) Audio guides and literature

As an additional service, audio guides are offered at various collection points, either providing the opportunity for visitors to discover the destination independently or to provide multilingual facilities (11 foreign languages are offered at Neuschwanstein for example). Sound scholarly information gives visitors a more in-depth knowledge of the destination and is available in an appealing form and at a reasonable price at most of the locations.

d) Refreshment and retail facilities

At larger tourist destinations in particular, visitors should be given the opportunity to purchase refreshments. The facilities (restaurants, hotels, bistros, snack bars) are leased out. In addition to the literature mentioned above, an opportunity for buying souvenirs is provided at almost all destinations. Aside from basic items, the lessee is required to develop and procure distinctive, destination-related products in addition to cross-regional products.

e) Special tours

Aside from its normal programme of tours, the Palaces Department has put together a wide and ever-expanding programme of themed tours, with Munich as the starting point. In particular a well-received programme of tours for children has been developed, which combines learning about art or history with various interactive elements. These also take place in a garden environment.

f) Press/public relations

Aside from standard press and publicity work, the public relations office of the Bavarian Palaces Department is primarily involved in the continuous expansion and constant updating of its various web-sites, comprehensive image archive, its publications and the organisation of themed events relating to the sites.

Service concepts and publicity are at the heart of public relations work. On the one hand, they serve to respond to and address the numerous press enquiries about all aspects of the Bavarian palaces, gardens and lakes on an ongoing basis. On the other, their role is to make the public aware of all the destinations in the care of the Bavarian Palaces Department by means of a media presence and to consolidate or develop brand awareness in order to retain existing visitor groups and win new ones. Any related topics coming within the ambit of the Palaces Department's destinations are therefore used for press releases and, depending on their relevance, communicated to the media regionally or cross-regionally. The press office also provides journalists with specific suggestions and proposals for topics for more comprehensive articles. This work is consistently done on a cross-media basis; the use of the new media continues to be strategically expanded. This work is complemented by press conferences regarding special events, media co-operation and intensive cultivation of contacts with the local and cross-regional media. The range of press work is fully documented on the Palaces Department's Internet site (<http://www.schloesser.bayern.de/deutsch/presse/presse/archiv.htm>).

In order to provide a further channel of communications for visitors and other interested parties, the Palaces Department has created a monthly e-mail newsletter. This can also be used to disseminate topics that would not be suitable for traditional press releases and includes items such as excursion tips for families, tour information or historical background information.

The wide range of publications produced by the Bavarian Palaces Department includes official guides to the palaces and gardens, exhibition catalogues, a series of illustrated booklets, audio guides, garden plans, the annual visitor information brochure, posters, hand-outs and various flyers. In addition to its central Internet site, the Palaces Department currently has a further 13 special websites for individual palaces, museums and exhibitions.

The Palaces Department's objective of breathing life into the historic buildings is pursued in many different ways. For example, the Palaces Department destinations

provide an impressive backdrop for a total of almost 2,000 events each year. These range from exhibitions to theatre productions and concerts and wedding ceremonies in the various palace chapels. Shooting for around 250 different film and television projects takes place in the Palaces Department's properties each year. For the rooms that are regularly in demand, there is a tiered list of usage variants that takes account of compatibility with the conservation requirements. Any other enquiries are examined individually with respect to their compatibility with the conservation requirements. Care is also taken to ensure that use by third parties is in keeping with the dignity of the location.

Working in close consultation with tourist boards, the aim is to raise awareness surrounding highlights in the care of the Bavarian Palaces Department at a regional, national and international level. This is achieved by establishing and expanding contact with pivotal players and decision-makers. Efforts focus here in particular on group tour operators and decision-makers in the event business, but also on tourists travelling solo.

The Bavarian Palaces Department specifically places advertising in out-of-home media. It places cross-regional ads, for example, in DZT (German tourist board) media and in tour guides. Regional ads in hotel and city guides, for instance, directly reach key target groups such as bus or cycle tourists. Advertising tools are also distributed through allied institutions and tourist organisations. The advertising campaign is rounded off with mailings to pivotal players such as bus tour operators, institutions, tour guides, teachers, childcare centres, associations, clubs, etc.

The Bavarian Palaces Department also cooperates with various towns and municipalities home to its sites, and with other partners such as Deutsche Bahn (German rail company).

g) Exhibitions

The Palaces Department exhibits regularly at a variety of important trade fairs, such as the International Tourism Bourse (ITB) in Berlin, the Germany Travel Mart (GTM) or the Incoming Day event in Munich, in order to promote and develop contact with associated companies and tourism multipliers, such as, for example, tour operators, tourist guides and hotels.

h) Events Days

The Palaces Department takes part in numerous regional, national and international events days, also organising special events itself. Among these are, for instance, the 'Residenz Days' in Bayreuth and the 'Residenz Week' in Munich. Within the context of these special events, the Palaces Department offers special access to its sites and attracts many visitors every year with themed tours, lectures and workshops, as well as culinary, musical and literary events.

The Palaces Department participates in 'International Museum Day' and in 'World Heritage Day'. Within Bavaria it takes part in numerous museum festivals and the 'Long Nights of Museums', offering special tours and an enhanced cultural programme (concerts, reading, etc.). Special tours of many of the Palaces Department's numerous sites are featured every year in the 'Monument Open Day'.

12.2 Local visitor facilities of the Bavarian Palaces Department

The Margravian Opera House is advertised locally, in Bayreuth and the vicinity, by means of a wide range of visitor information and special tours, including flyers, information and teaching packs, which are handed out to tour operators, tourist information offices, leisure venues and schools. Information material is delivered to old people's homes, clubs and conference centres.

A son-et-lumière performance which is put on regularly provides information about the Opera House and the culture and history of the Bayreuth Margravate in a spectacular way. Themed tours, such as '*The Margravian Opera House as a prestigious building of the period of Absolutism*', '*Glance behind the scenes*' or '*Pomp and theatricality: the Margravian Opera House as one of the greatest theatre buildings of the 18th century*' enliven the programme and give the visitor unique insight into Baroque operatic culture on special events days. Additionally tours in various languages may be booked as required at any time.

The following products, among other things, are on sale in the Museum Shop at the Opera House: bookmarks, puzzles, Opera House dioramas, silk scarves, and postcards. The following publications are available for purchase on site: '*Opernbauten des Barock*' (ICOMOS-pamphlet), '*Galli Bibiena und der Musenhof der Wilhelmine*', '*Das Bayreuth der Markgräfin Wilhelmine*', and CDs of concerts performed at the Opera House are also on sale. A richly illustrated guidebook with a summary in English offers the visitor comprehensive information about the Opera House in line with the latest historical findings.

Aside from the annual events of the Franconian Festwoche, Musica Bayreuth, the Bayreuth Easter Festival and Bayreuth Baroque, the Opera House can be experienced by visitors as part of numerous events, such as the Residenz Days, Museum Nights, the Wilhelmine Year and exhibitions on the history of opera ('*Stage Dreams*'). Concerts, evenings of Lieder and selected art projects turn the Margravian Opera House into a lively venue for musical culture.

12.3 Tourist facilities of the City of Bayreuth

The City of Bayreuth includes the Margravian Opera House in its diverse tourist programmes and offers the visitor a full spectrum of traditional and modern information opportunities.

Aside from web-sites (www.bayreuth.de) and mobile phone guidebooks, city maps, brochures and a guide for 2009/2010 with information about the city and the Opera House are available at the Tourist Office. The Opera House is included in several walking tours of the city, and there are events especially aimed at children.

12.4 Promotion of the Margravian Opera House by the Bavarian Palaces Department

The Bavarian Palaces Department sees itself as the custodian of the unique cultural heritage entrusted to it. On the basis of its own scientific research and taking account of the latest studies, the Palaces Department aims to show visitors “how it once was”. The aim of the educational museum work and its didactic promotional work is to open the eyes of its visitors and to create understanding for a world that has now become foreign to them.

In the case of the Margravian Opera House, the promotional work has developed in a number of different ways since 1998.

Exhibitions

The international breakthrough in this area was made in 1998 with the exhibition entitled “The Forgotten Paradise: Galli Bibiena and Wilhelmine of Bayreuth’s Court of the Muses” which was seen by 120,000 visitors, with 250 media reports. The Palaces Department has since built on this success in a variety of ways.

The Palaces Department supports as far as is possible exhibitions, including those initiated by other institutions and individuals where there is a thematic link with Margravian Opera House. Two large summer exhibitions have already been shown on the stage of the Opera House:

- 2006: “Der Ring’ – Die Szene als Modell”; an exhibition hosted by the Richard Wagner Museum and the Bayreuth Festspiele about 130 years of staging the ‘Ring’
- 2009: ‘Faszination Bühne’; an exhibition about Baroque stage machinery

Galli Bibiena documentation at the New Palace

To gain a better understanding of the Margravian Opera House visitors can make use of the further information provided by the appropriately installed documentary display in three rooms of the nearby New Palace. The extended Galli Bibiena family is introduced and original artefacts are exhibited along with a large model of the Opera House and architectural drawings. There are displays relating to the marriage of Friederike, daughter of the Margrave, to Duke Carl Eugen von Württemberg, on which occasion the Opera House was inaugurated, and to nearly all of Carlo Galli Bibiena's stage designs for Bayreuth, which are presented in facsimile.



Model of the Margravian Opera House in an exhibition in the New Palace, Bayreuth

Son-et-lumière production

The son-et-lumière production is quite an experience for visitors to the Opera House. The 20 minute-long performance takes place several times a day. Between shows visitors are able to freely wander around the Opera House. We deliberately do not speak of a 'show', but instead use the term 'production' in order to stress its artistic and educational aspects. The son-et-lumière production aims not only to inform the visitor but also to give a vivid and moving impression of the Opera House as a historic venue where magnificent productions were once performed.

Palace Department tours

Alongside the son-et-lumière production the local office of the Palace Department offers specially themed tours led by a professional art historian (e.g.: 'In the Footsteps of Margravine Wilhelmine'). Special tours with an educational content are aimed at children in particular.

Residenz Days

The prestigious Residenz Days offer visitors an excellent opportunity for getting to know the Margravian Opera House and the other highlights in the care of the Bavarian Palaces Department. They take place annually over two or three weekends in the autumn when the City of Bayreuth hosts its Autumn Festival in the Opera House. Specialists from Bavaria and Munich offer a whole array of performances and lectures on varying themes. There are also instrumental performances of music from Wilhelmine's time. The ever-expanding visitor numbers bear testimony to the great interest in such events.

Training of tour guides

Since the Palaces Department attaches great importance to the quality of tour presentations, it offers regular training sessions for its tour guides. An art historian is employed by the Local Offices of the Palaces Department for this purpose. The Bavarian Palaces Department's Museums Consultant develops the content of these tours.

Further teacher training

In addition to projects that fit into the teaching curriculum, teachers are also invited to take part in training courses of this type. The Palaces Department sees the inclusion of children as a particularly important part of its role.

Conferences

The Bavarian Palaces Department provides support, sometimes as co-organiser, for academic conferences that deal with the subject of the Margravian Opera House and the historic City of Bayreuth. Examples include:

- Academic symposium, 'Musik und Theater am Hof einer aufgeklärten Fürstin', University of Bayreuth in conjunction with the City of Bayreuth, Bayreuth, New Palace, Saal des Historischen Vereins, 2nd July 1998
- International conference, 'Opernbauten des Barock', ICOMOS and Bavarian Department for State-owned Palaces, Gardens and Lakes, Bayreuth, 25th Sept. 1998
- Colloquium, 'Metamorphosen – Annäherungen an den Barock. Eine Grenzüberschreitung zur bildenden Kunst', University of Art and Design Halle and the Händel-Haus, Halle an der Saale, Händel-Haus, 8th June 2000
- Convegno internazionale di studi, 'I Bibiena. Una famiglia in scena: da Bologna all'Europa', Università degli Studi Bologna, Bologna, Exoratorio di San Filippo Neri, 25th Sept. 2000
- Conference, 'Markgräfin Wilhelmine von Bayreuth', University of Bayreuth, Bayreuth, Upper Franconian Parliament, 27th June 2008
- 99th anniversary conference of the Society for Franconian History, Bayreuth, Margravian Opera House, 19th Sept. 2009

- PERSPECTIV Congress, Bayreuth, Upper Franconian Parliament, 4th Oct. 2009

Publications

Scholarly, but highly readable publications on the theme of the Margravian Opera House are produced by the Bavarian Palaces Department

- Two-volume exhibition catalogue, 'Das vergessene Paradies – Galli Bibiena und der Musenhof der Wilhelmine von Bayreuth', Munich 1998
- Guidebook, 'Markgräfliches Opernhaus', Munich 2003
- Illustrated booklet, 'Die Bayreuther Bühnenbilder des Carlo Galli Bibiena', in planning

Internet information

The Bavarian Palaces Department has developed extensive internet documentation on 'the Bayreuth of the Margravine Wilhelmine'. The Margravian Opera House is described in detail as part of this and is comprehensively illustrated.

Opera performances

Aside from the Internationale Junge Orchesterakademie and their widely known Easter Festival, the Organ Week hosted by Musica Bayreuth and other well-known concert promoters, the City of Bayreuth is the major promoter to use the Margravian Opera House. The 'Bayreuther Barock' series presents opera from the period in which the Bayreuth court made use of the Opera House. These concerts feature opera which was of great significance for the Bayreuth court:

- 'Ezio', composed by Johann Adolph Hasse
- 'Uomo', composed by Andrea Bernesconi, libretto by the Margravine Wilhelmine
- 'Argenore', composed by the Margravine Wilhelmine from already existing pieces of music, libretto by Andrea Galletti following Wilhelmine's instructions

Integration in the supra-regional infrastructure

The Margravian Opera House has been featured since 2007 on the internet platform, 'PERSPECTIV. Gesellschaft der historischen Theater Europas' (http://www.perspectiv-online.org/doc_dt/gesellschaft.html). Since 2003 this society has been instrumental in the Europe-wide collation and exchange of information about historic theatres. The Bavarian Palaces Department is a member of PERSPECTIV. The Margravian Opera House is listed in the Deutschen Theaterverzeichnis [Index of German Theatres] (<http://www.theaterverzeichnis.de>).

Margravian Opera House Bayreuth

Outstanding monument of Baroque theatre culture

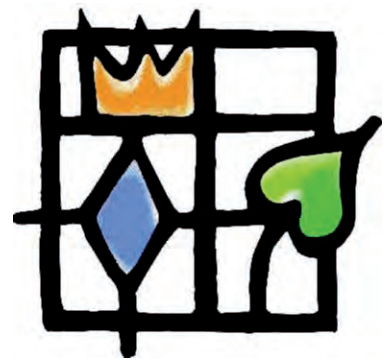
Illustrations and Plans



**Bavarian Department for State-owned Palaces, Gardens
and Lakes**

Buildings Office (Project
Management)
Museums Office
Restoration Centre

Munich, December 2009



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1. Photographic Documentation of Buildings



01_Aerial photograph of the Margravial Opera House with adjacent Redoutenhaus
as seen from the west

Views of the square in front of the Margravia Opera House

02_Above: View from La Spezia Platz

03_Middle: Opernstrasse

04_Below: View from the Castle Hill terrace





05_Door detail

06_Above right: Façade of the Margravia Opera House
07_Below right: Window and column detail on the main façade





08_Information plaque

09_Above right: Façade of the Margravian Opera House as seen from Castle Hill

10_Below right: Entrance area



11_Above right: Façade of the Margravia Opera House
12+13_Below right: Sandstone sculptures on the attic storey





14_Detail of blocked up wall opening

- 15_Above right: South façade of the Margravia Opera House,
which was not designed as a visible side
- 16_Below right: Façade detail with coarsely finished stone blocks





17_Visitor reception area

18_Above right: Entrance area prior to the installation of the ticket counter

19_Below right: Vestibule, view of Visitor reception area





20_Stair balusters

21_Above right: Foyer between vestibule and loge with access to staircase
22_Below right: Hall above the entrance area showing a temporary exhibition





23_Balustrade detail

24_Above right: Foyer gallery. Painted wood construction.

25_Below right: detail of gallery structure





26_Baluster detail

27_Above right: Corridor between loge and exterior wall.

28_Below right: View of the chamber-like foyer





29_Loge numbering

30_Above right: Entrance to the corridor behind the loge

31_Below right: Door detail





32_Monogram FMZBC (Friedrich Margrave of Brandenburg-Culmbach)

33_Above right: View of the proscenium from the Court Loge

34_Below right: General view of the loge





35_View of the right trumpeter's loge with monogram FWS
(Friederike Wilhelmine Sophie)

36_Above right: View of the trumpeter's loge from the third tier

37_Below right: Loge on the third tier

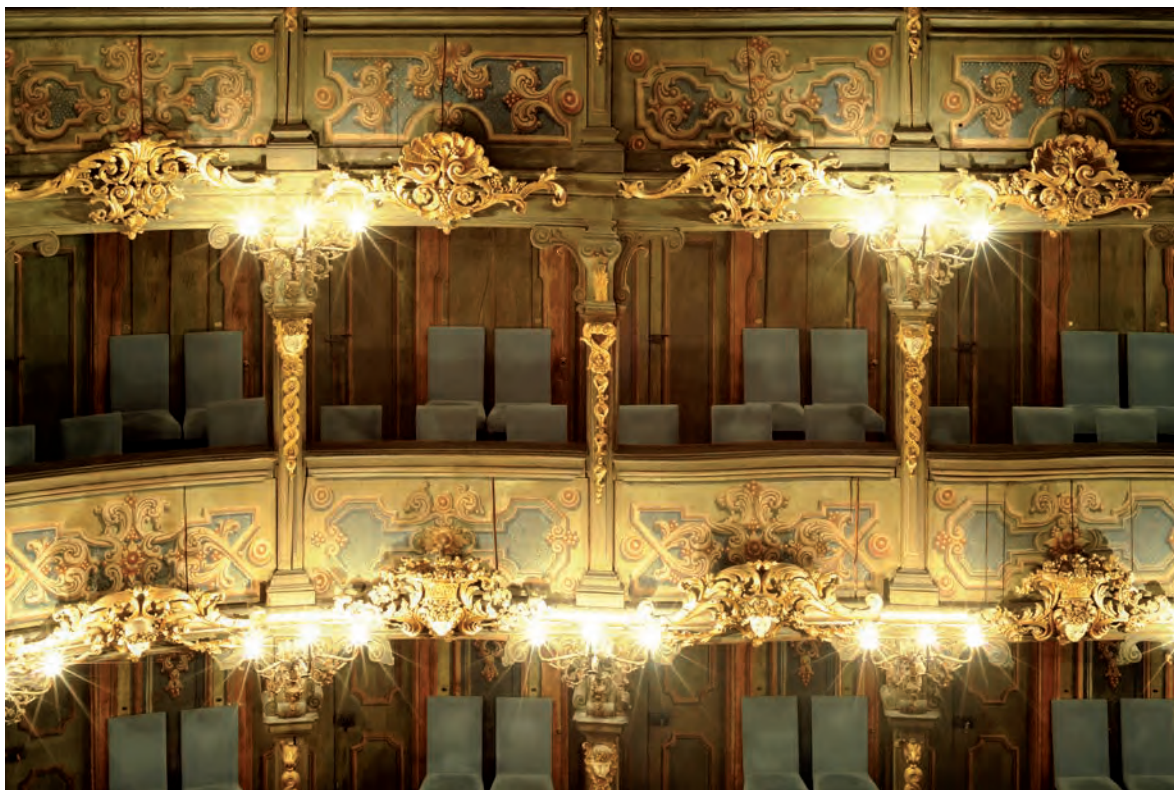




38_Herms on the Court Loge

39_Above right: Loge tiers

40_Below right: Ornamentation of the loge tiers





41_Figural sculpture on a pillar

- 42_Above right: Herms above the Court Loge
- 43_Below right: View of the loge from the stage





44_Pelmet above the loges

45_Above right: Auditorium with seating

46_Below right: View from the loges





47_Colourfully painted wall ornamentation

48_Above right: View of the proscenium from the loges

49_Below right: Decorative detail on the proscenium columns





50_Crown above the Court Loge

51_Above right: View from the hatches above the third tier

52_Below right: Entablature detail





53_Main entablature over the trumpeters' loges

54_Above right: Figural sculptures over the trumpeters' loges and proscenium

55_Below right: Ephemeral building method



56_Above right: Painted wood panelling above the third tier
57_Below right: Detail of the painted wood panelling





58_Stage architrave

59_Above right: View of the theatre's painted ceiling

60_Below right: Detail of the ceiling painting





61_Figural sculpture on one of the loges

62_Above right: View of the painted ceiling from the Court Loge

63_Below right: Ceiling painting in the loge





64_ Interior of the Court Loge

- 65_Above right: Baldachin above the Court Loge
- 66_Below right: Decorative vase on the Court Loge





67_Floral ornamentation on a column of the Court Loge

68_Above right: Painted interior of the Court Loge

69_Below right: Painted door framing





70_Access door to the first tier

- 71_Above right: Painted canvas covering in the Court Loge
- 72_Below right: Stove recess with stucco ornamentation, Court Loge



73_Above right: Court Loge baldachin with lambrequins

74_Below right: Baldachin detail





75_Detail of intersecting half-timbered beams

76_Above right: Passageway behind the wall panelling above the third tier

77_Below right: Wall structure





78_Detail of the half-timbered structure

- 79_Above right: Theatre ceiling suspended from the roofing structure
- 80_Below right: Hatch openings along the corridor above the third tier





81_Modern theatrical scenery hanging in the Baroque roof

82_Above right: Baroque roof structure with truss-frame construction

83_Below right: View of the fly loft above the stage



84_Above right: Detail of the stage area

85_Below right: Modern rigging system belonging to the stage machinery



86_Above right: Iron staircase in the stage area
87_Below right: Locking lever for theatrical backdrops



2. Historical Plans and Views



Margravian Opera House after the restoration performed in 1935/36

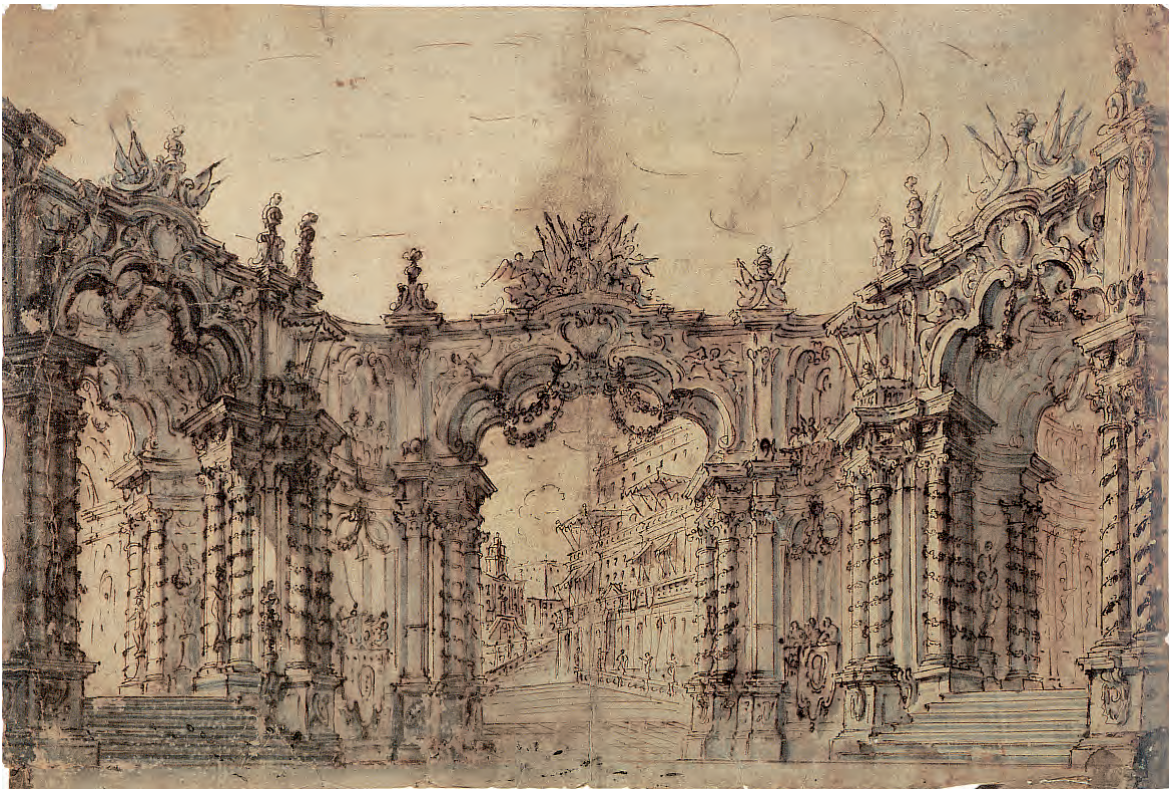
Photo: Eckstein München

2a. Historical Stage Designs

Stage design drawings by Carlo Galli Bibiena for the
Margravian Opera House in Bayreuth

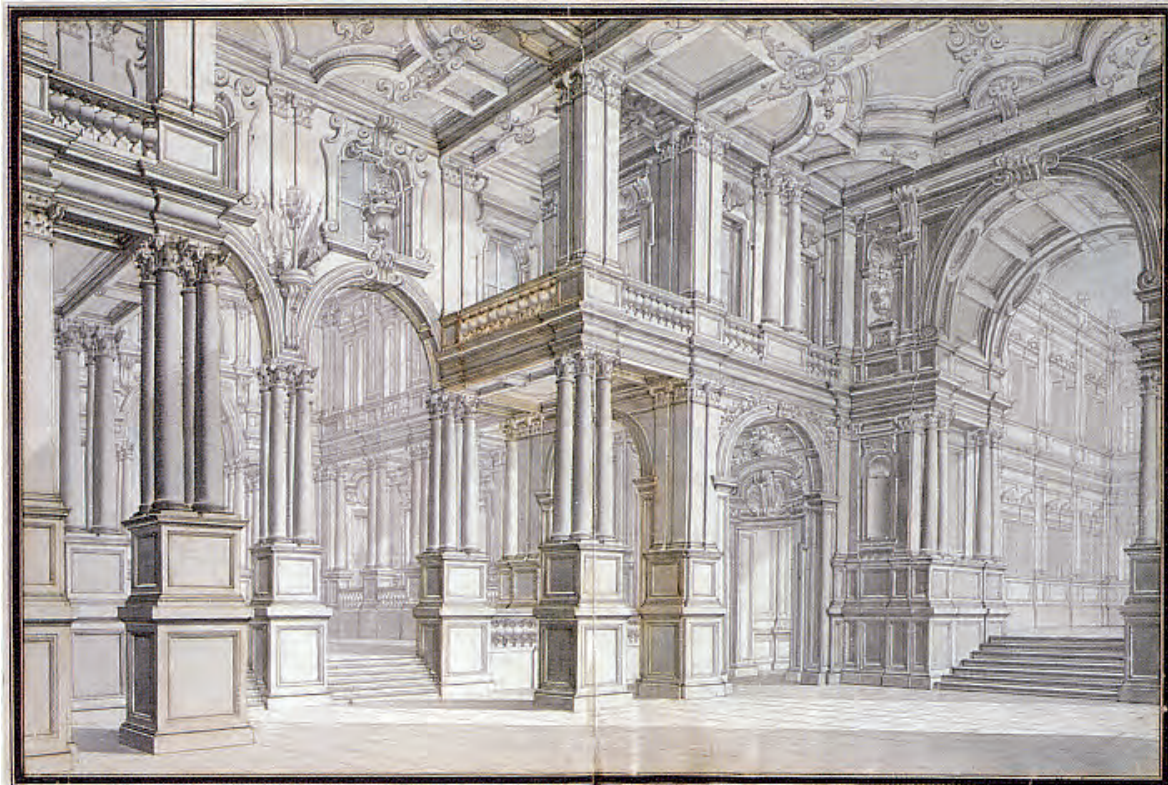
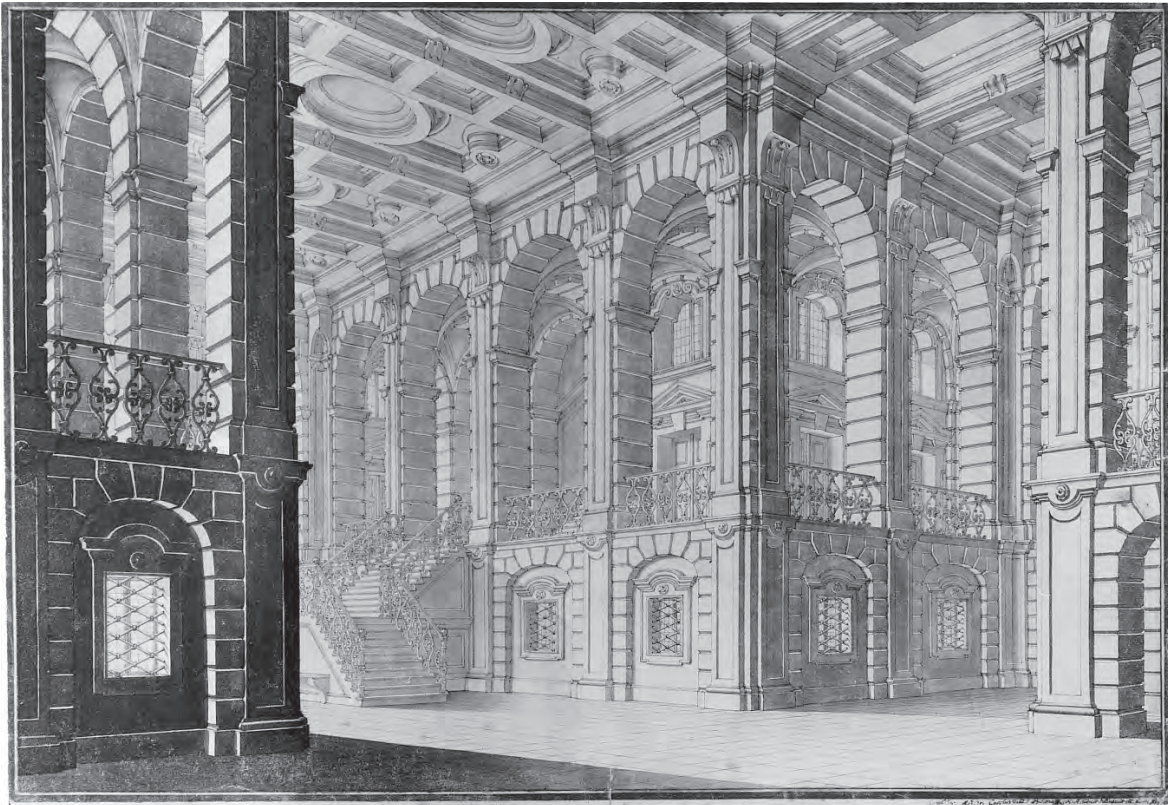
Carlo Galli Bibiena, "A corridor lined with statues", first stage design
for the opera "Ezio", Bayreuth 1748; Bayreuth, Historisches Museum

Carlo Galli Bibiena, "Luogo magnifico", seventh stage design for the opera "Artaxerxes",
Bayreuth 1748; Cologne, Theaterwissenschaftliche Sammlung – Universität zu Köln



Carlo Galli Bibiena, prison scene, a stage design for the operas "Artaxerxes" and "Ezio",
dated Bayreuth 1750; Munich, Deutsches Theatermuseum

Carlo Galli Bibiena, "Gallery leading to several rooms", third stage design for the opera
"Semiramis", Bayreuth 1753; Braunschweig, Herzog Anton Ulrich-Museum

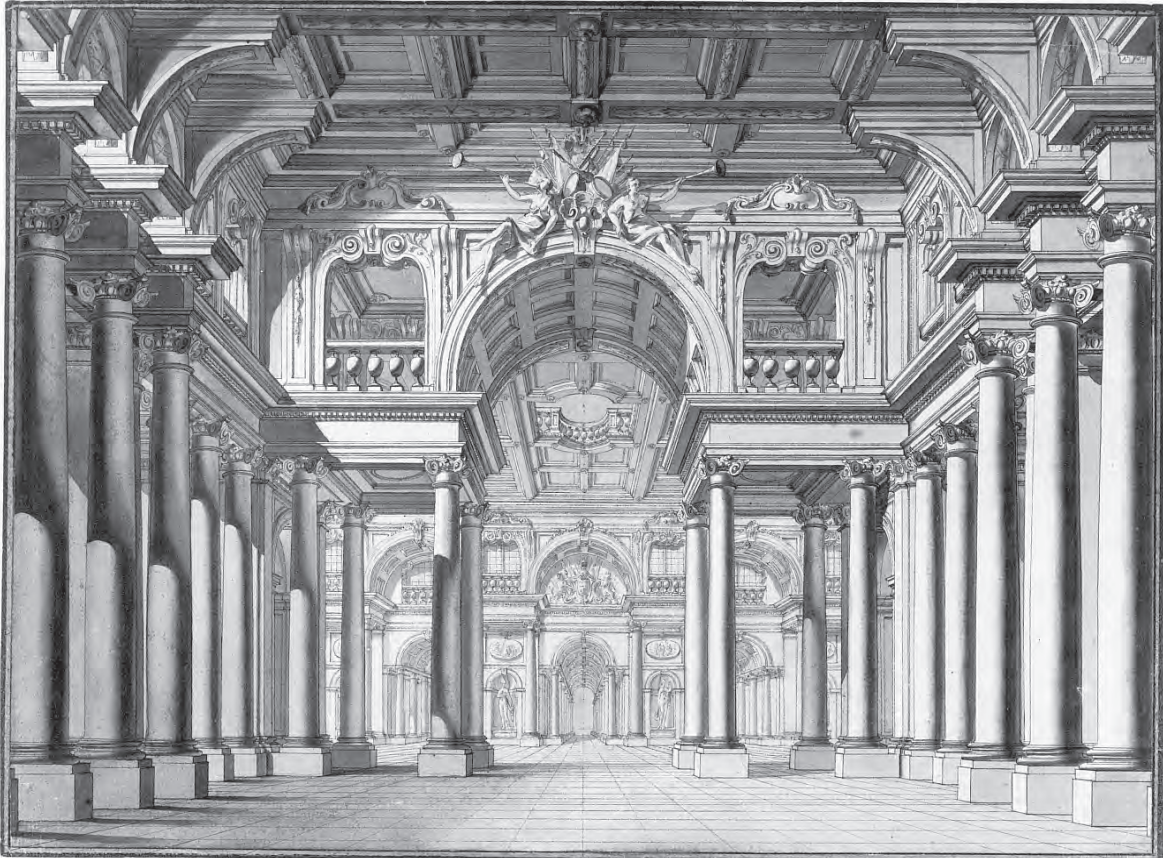


Carlo Galli Bibiena, Temple of the Sun, fourth stage design for the opera "Semiramis",
Bayreuth 1753; Montréal, Collection Centre Canadien d' Architecture



Carlo Galli Bibiena, "A hall", seventh stage design for the opera "Semiramis",
Bayreuth 1753; Staatliche Museen zu Berlin, Kunstbibliothek

Carlo Galli Bibiena, "The city of Babylon", first stage design for the opera "Semiramis",
Bayreuth 1753; Saint Petersburg, State Hermitage

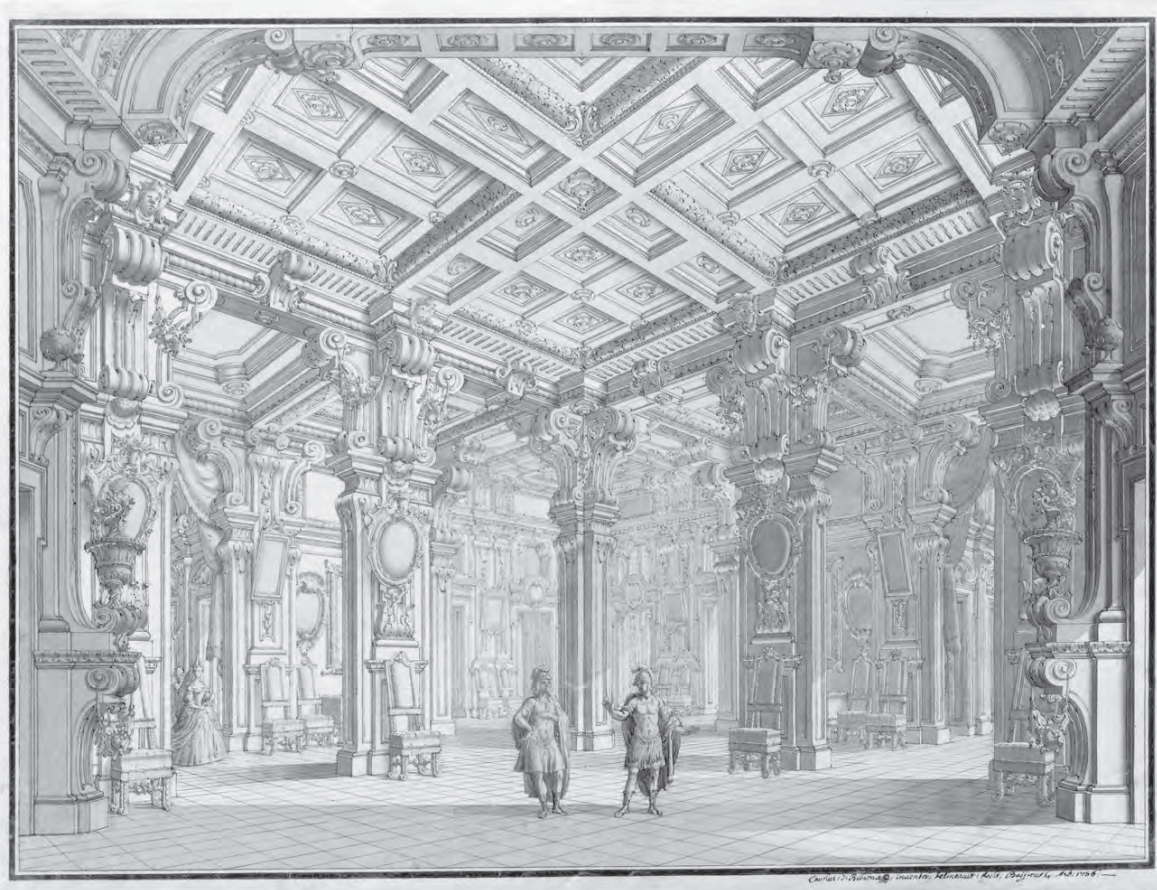


© Archib. di Carlo di P. Orsini, in memoria di G. B. Piranesi, 1758.

Carlo Galli Bibiena, palm forest, third stage design for the opera "L'Uomo",
Bayreuth 1754; Saint Petersburg, State Hermitage

Carlo Galli Bibiena, mountain landscape, fifth and sixth stage design for the opera "L'Uomo";
Bayreuth 1754; Saint Petersburg, State Hermitage

Carlo Galli Bibiena, "A hall", eighth stage design for the opera "Amatea", Bayreuth 1756;
Braunschweig, Herzog Anton Ulrich-Museum



2b. Historical Plans

Detail of J.A. Riedinger's "Special Map of the Residenz Bayreuth". 1745.
The marked area indicates the building site of the Margravian Opera House (above)





Map of the county town Bayreuth. 1854 (above)
 Map of Bayreuth 1866 (right) with marked site of the Margravial Opera House



Verlag von Carl Dietel in Bayreuth.

Wegweiser für Fremde.

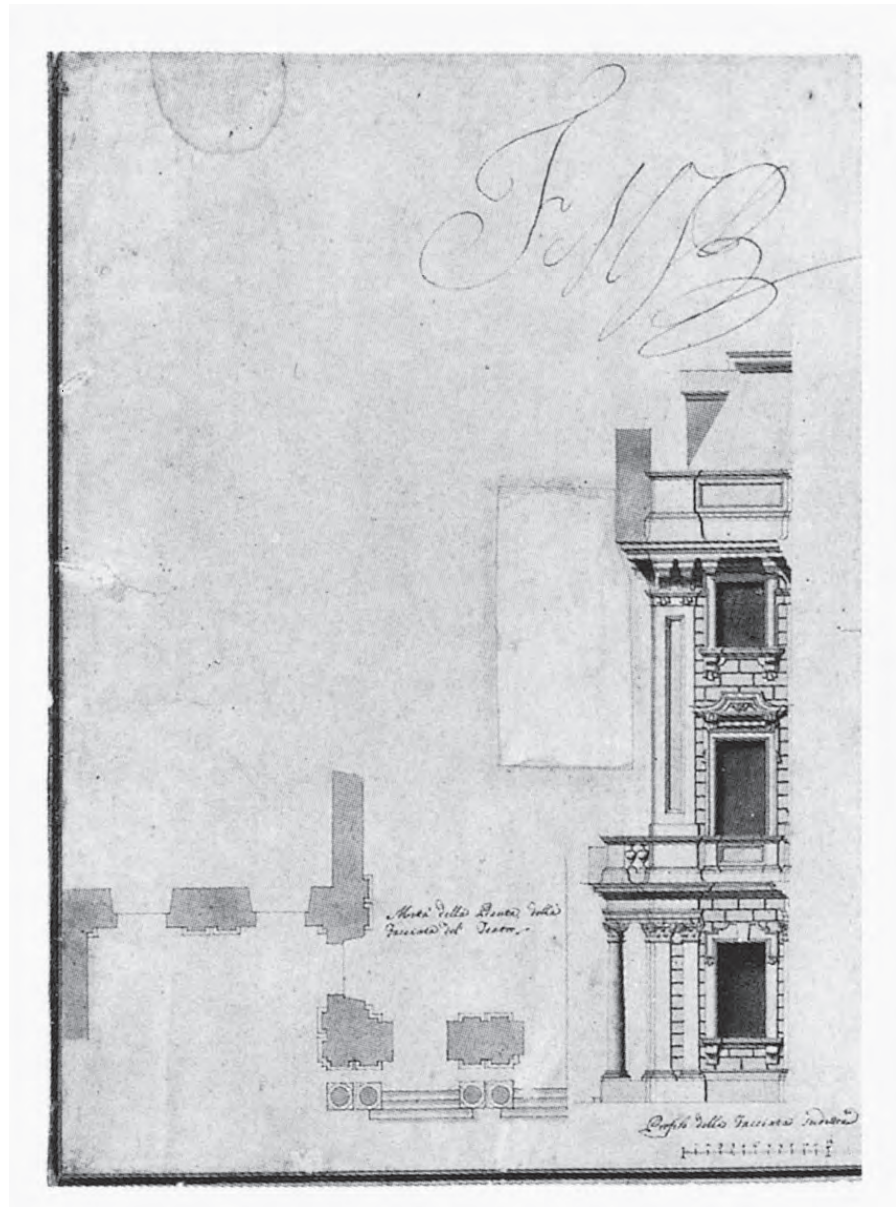
Die Nummern des Plans bezeichnen.

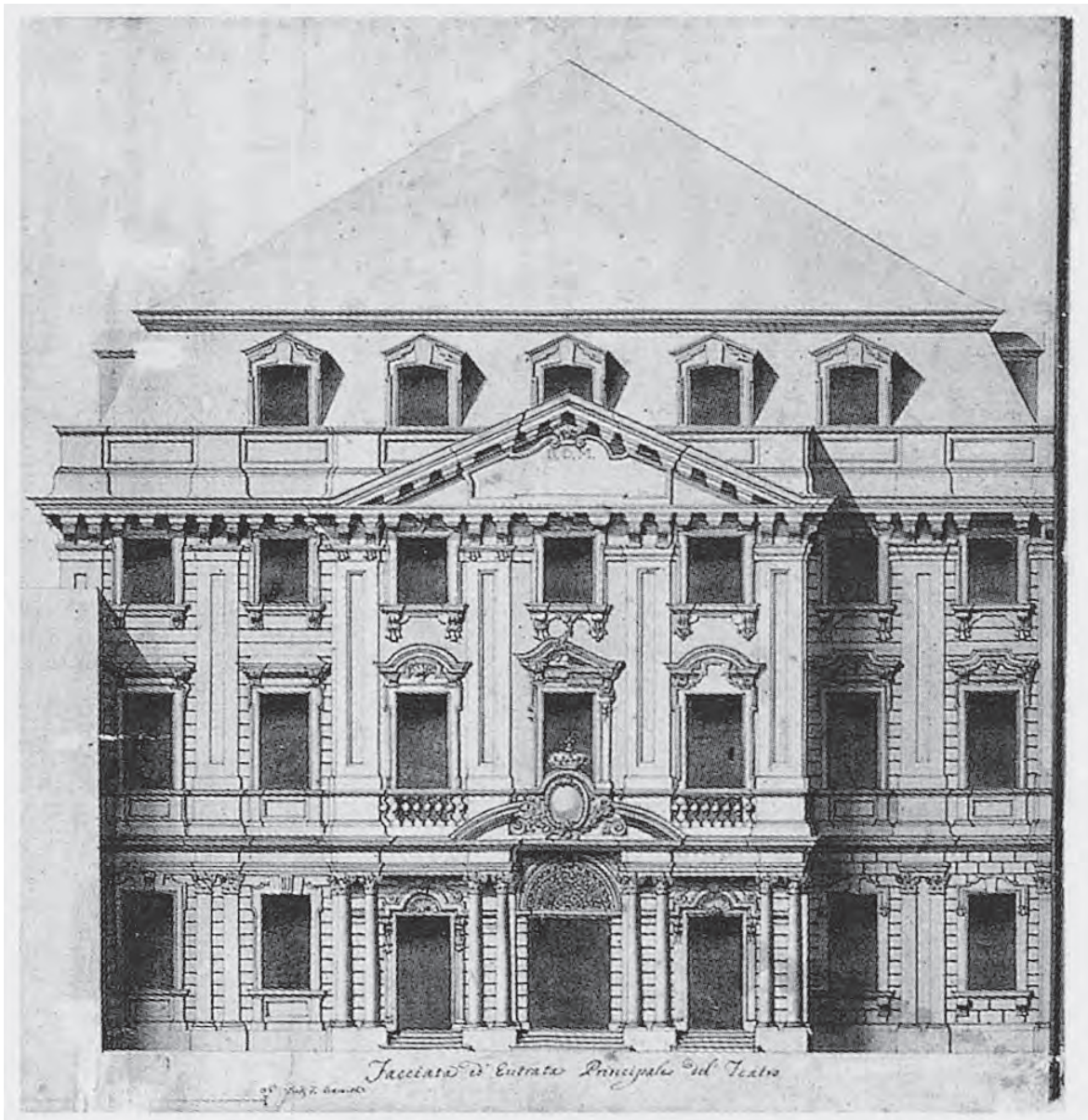
Bischof's Palast, und Telegraphenamt, N 17
 Getreidehof, N 17
 Bank, N 2
 Bauamtskanzlei, N 3
 Breichamt, N 38
 Kreisgericht mit Schöffenrichtersaal, N 4
 Erzenz., Nischthof, N 5
 Bürgermeisterei, N 6
 Oeff. Bibliothek, N 7
 Gasse der Justiz, N 8
 Chausseehaus, N 9
 Gensdarmen, N 10
 Eisenstraße, N 11
 Fleischhof, N 12
 Fruchthof, N 13
 Hofamtskanzlei, N 14
 An Sommer nach Richtung
 von der Schwanen Allee.

Fremdenverlag, N 14
 Gasfabrik, N 15
 Gerbstube, N 16
 Saal, N 16
 Katakomben, N 17
 Allee, N 17
 Ref. Schwanen, N 18
 Deutscher Hof, N 18
 Gensdarmen-Gemeinde, N 19
 Brauerei, N 20
 Gutsbaur, N 21
 Gymnasium, N 22
 Erzenz., N 23
 Hauptstadt, N 24
 Hofgarten, N 25
 Hofgarten, Kgl., N 26
 Hofplatz, N 27
 Hofplatz, N 28
 Hofplatz, N 29

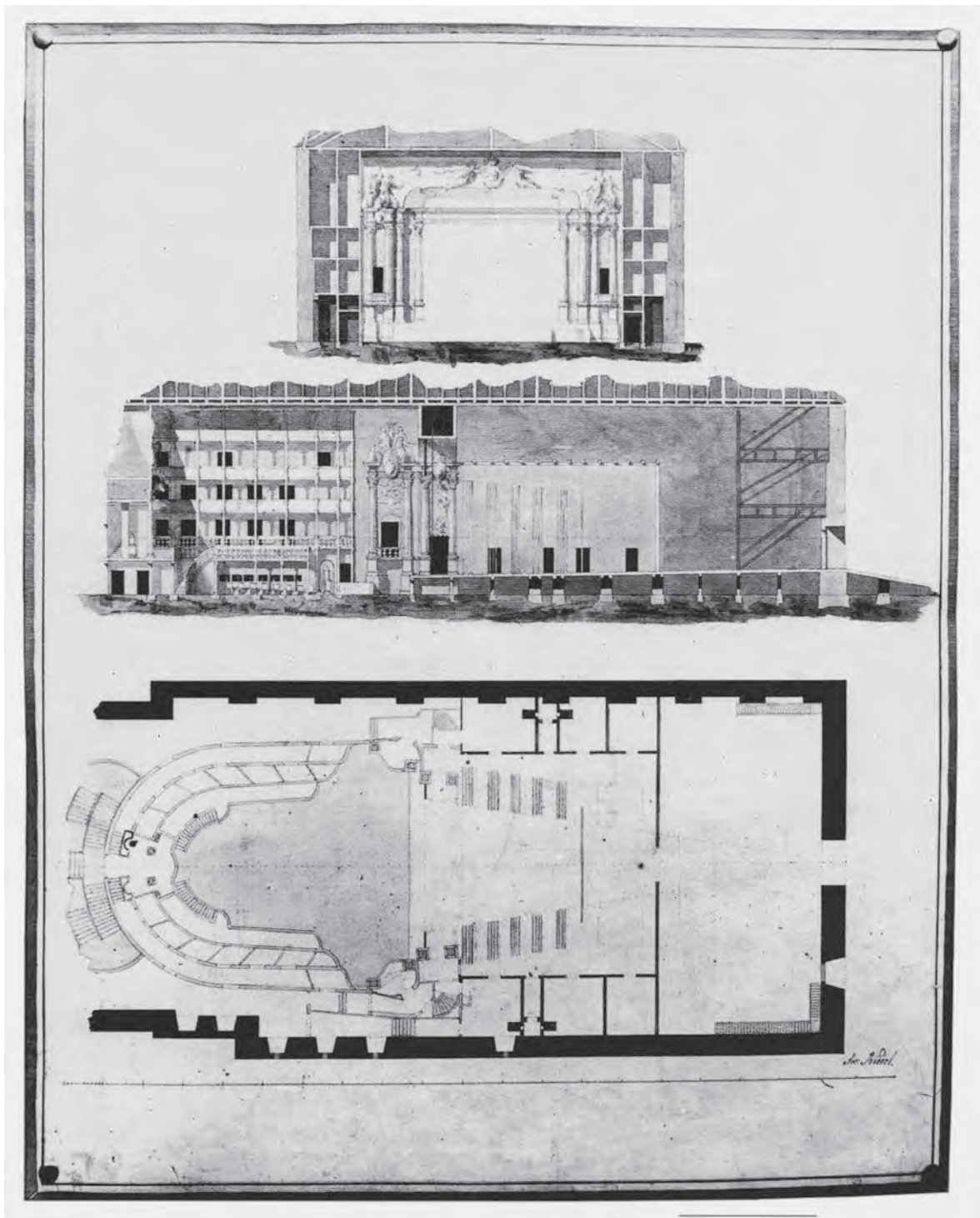
St. Pauli Kirche, N 30
 Kirchen:
 Polster Hauptkirche, N 31
 Hauptkirche, N 32
 Katholische Kirche, N 33
 Reformirte Kirche, N 34
 Krankenhaus, N 35
 Landgericht, N 36
 Leichhaus, N 37
 Marien, N 38
 Opernhaus, N 39
 Palais Herzog, N 40
 Palais, N 41
 Posthof, N 42
 Rathaus, N 43
 Regierungsgebäude, N 44
 Rathaus, N 45
 Restant, N 46

Schloss, N 47
 Schloßhaus, N 48
 Schloß, Ober, darunter:
 Kerkensbühne
 Kerkensbühnen
 Ober-Schloßplatz
 N 49
 Hauptplatz
 Kerkensbühnen
 Postamt
 Stadtgericht, N 50
 Schloß, Altes, N 51
 Schloßhaus, N 52
 Schloßhaus, N 53
 Schule für Mädchen, N 54
 Schulen, N 55
 Stadthaus, N 56
 Stadt-Gemeinde, N 57
 Synagoge, N 58
 Telegraphenamt, N 59
 Theater, N 60

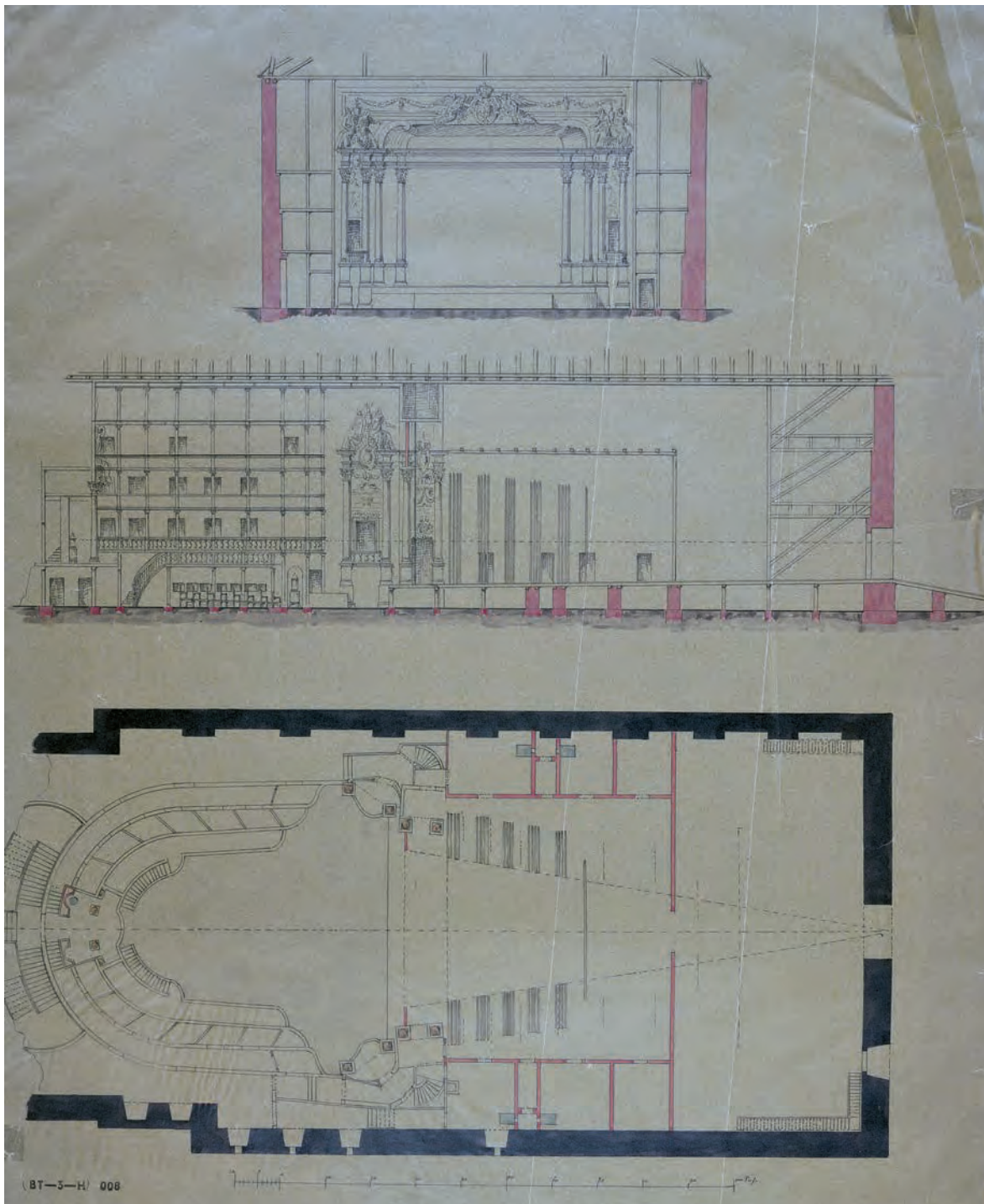




Giuseppe Galli Bibiena: Façade designs for the Margravia Opera House (not realised), New York, The Metropolitan Museum of Art, Bequest of Joseph H. Durkee



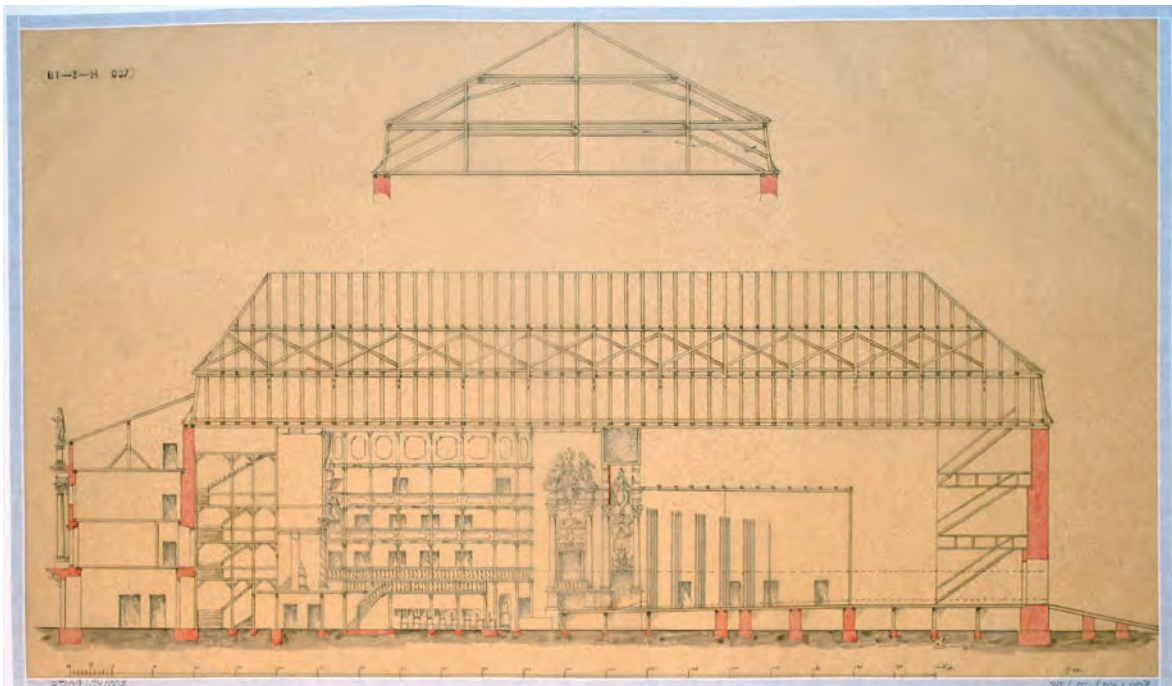
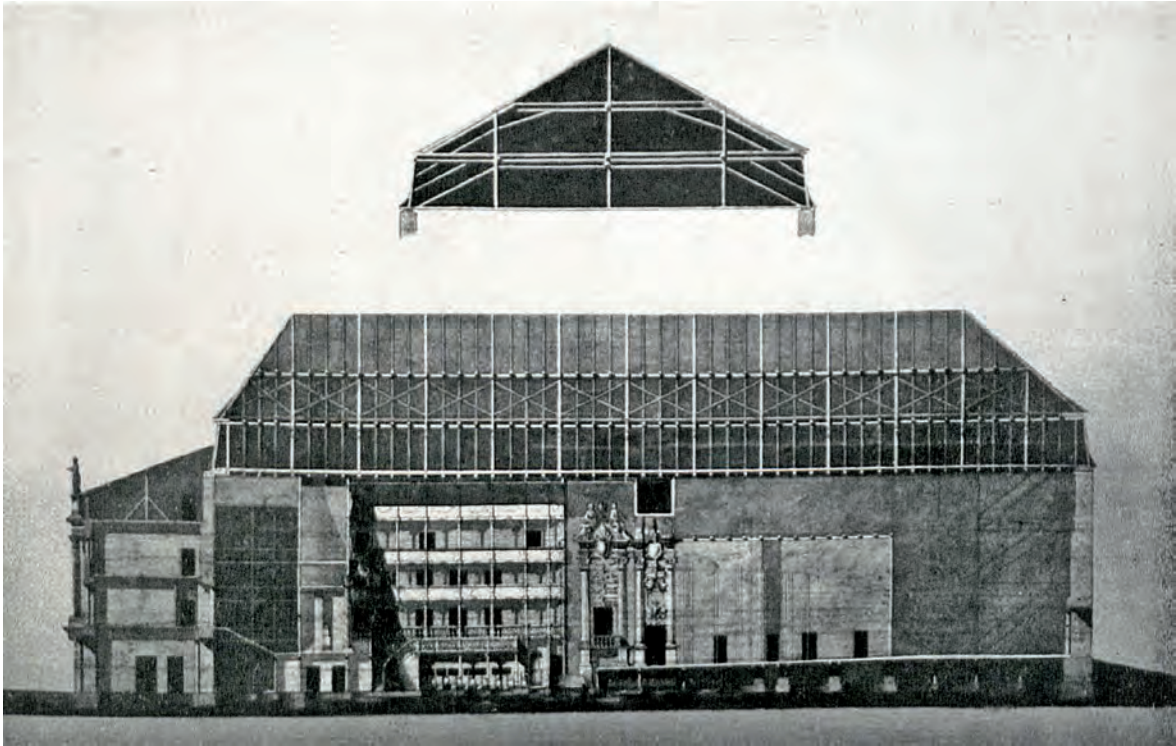
Colour wash set of plans by Carl Christian Riedel, early 19th century, rebuilding project of 1817 to reduce the size of the proscenium, scale in feet. Reproduction of plan lost in 1945.



Colourised blueprint from set of plans by Carl Christian Riedel, rebuilding project of 1817 to reduce the size of the proscenium marked in colour, scale in feet.

Bavarian Palaces Department, Buildings Office BT/02/04/008

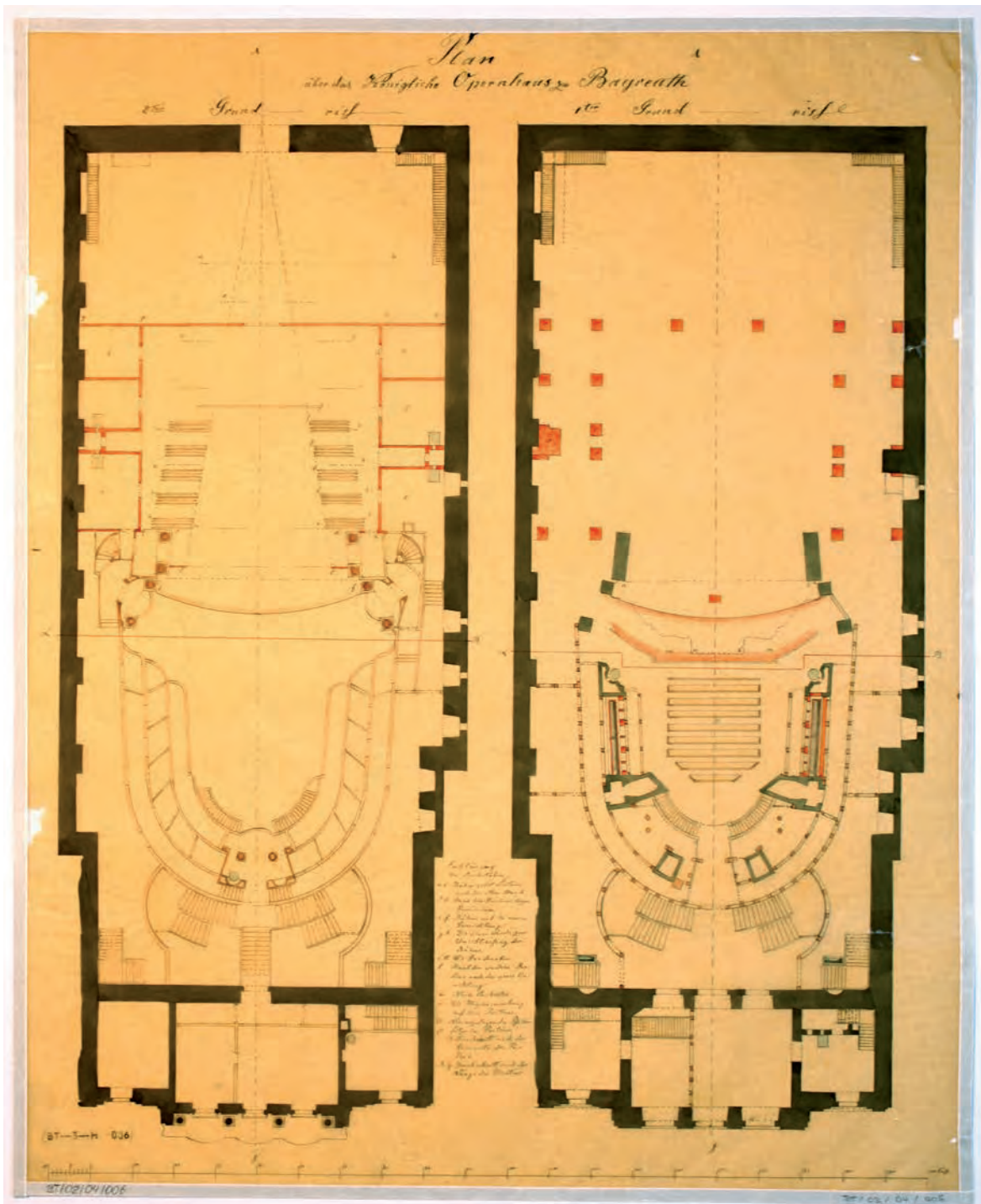
2. Historical Plans and Views



Colour wash set of plans (longitudinal section and cross section of the roof structure) by Carl Christian Riedel, Early 19th century, rebuilding project of 1817 to reduce the size of the proscenium.

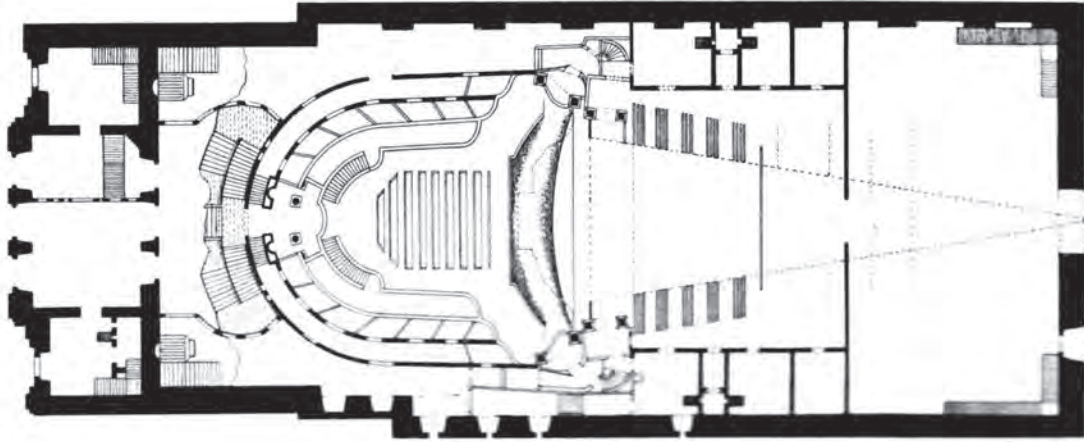
Below, reproduction of plan lost in 1945,

Bavarian Palaces Department, Buildings Office BT/02/04/007.

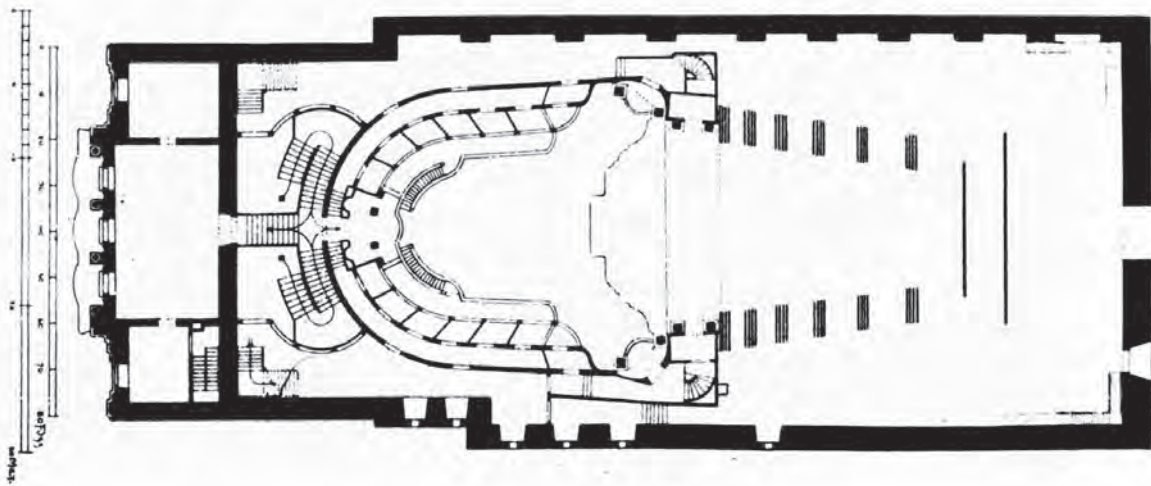


Ground plans belonging to Riedel's set of plans, early 19th century, scale in feet. Rebuilding project of 1870 to reduce the size of the proscenium. Measurements are noted and the original proscenium is indicated. Reproduction of plan lost in 1945.

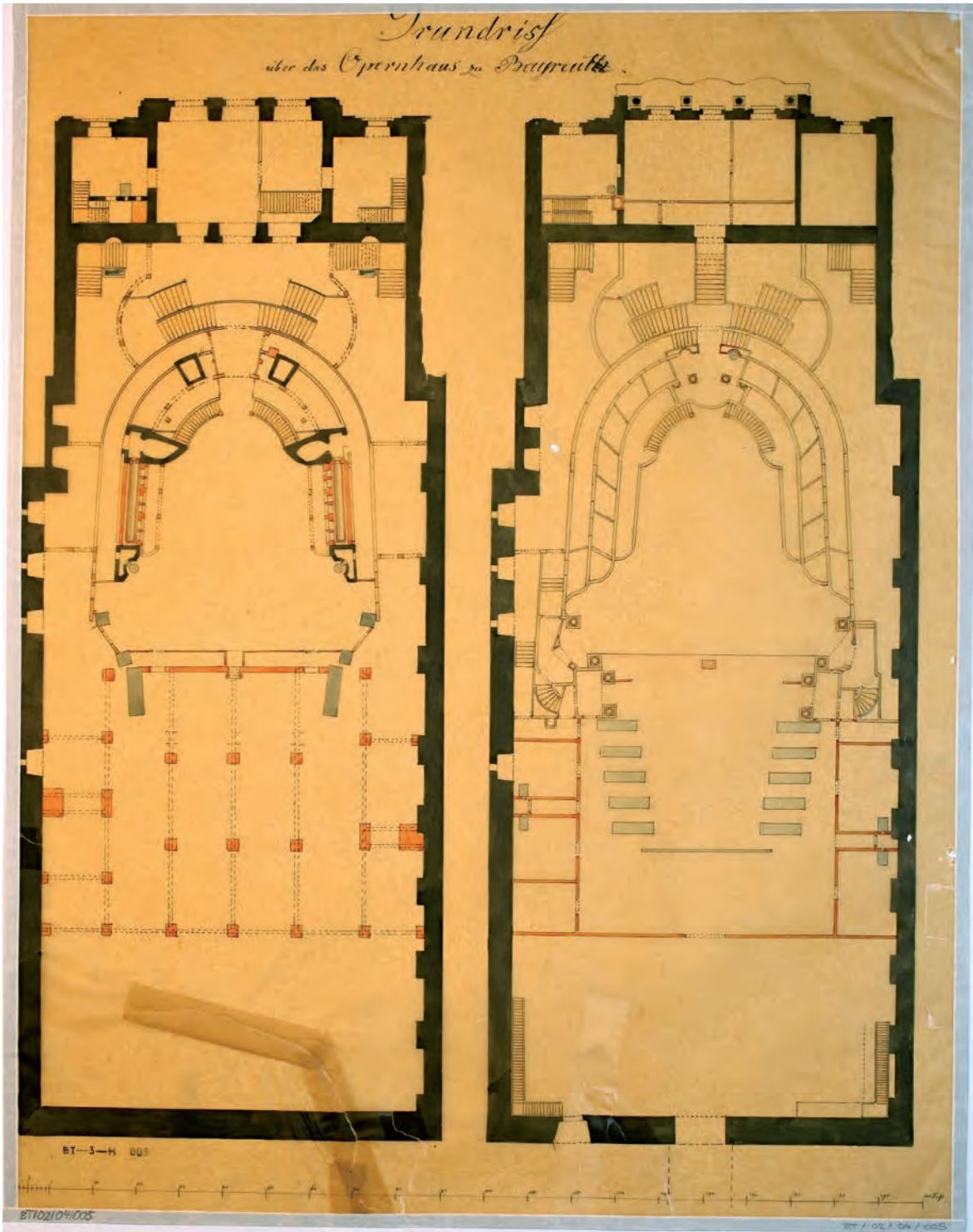
Bavarian Palaces Department, Buildings Office BT/02/04/006.



Redrawing based on two Riedel ground plans from the early 19th century showing the original proscenium. The condition in 1902 is not depicted on the plan.
Hofmann 1902.



Reduced redrawing based on two Riedel ground plans from the early 19th century showing the original proscenium. The condition in 1906 is not depicted on the plan.
Hammitzsch 1906.

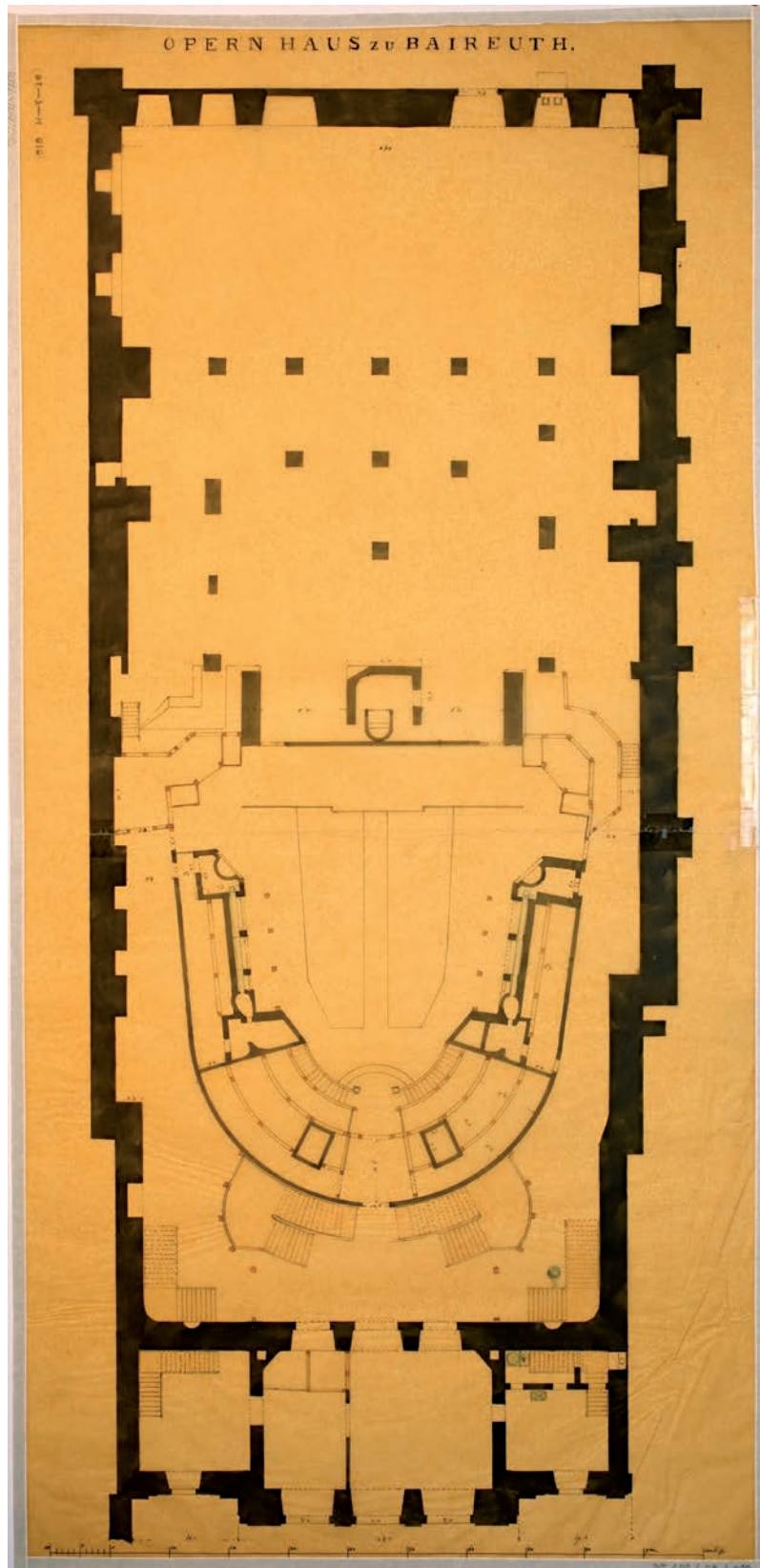


Alterations to the stage area based on the Riedel plans (backstage and stage floor foundation), scale in feet.

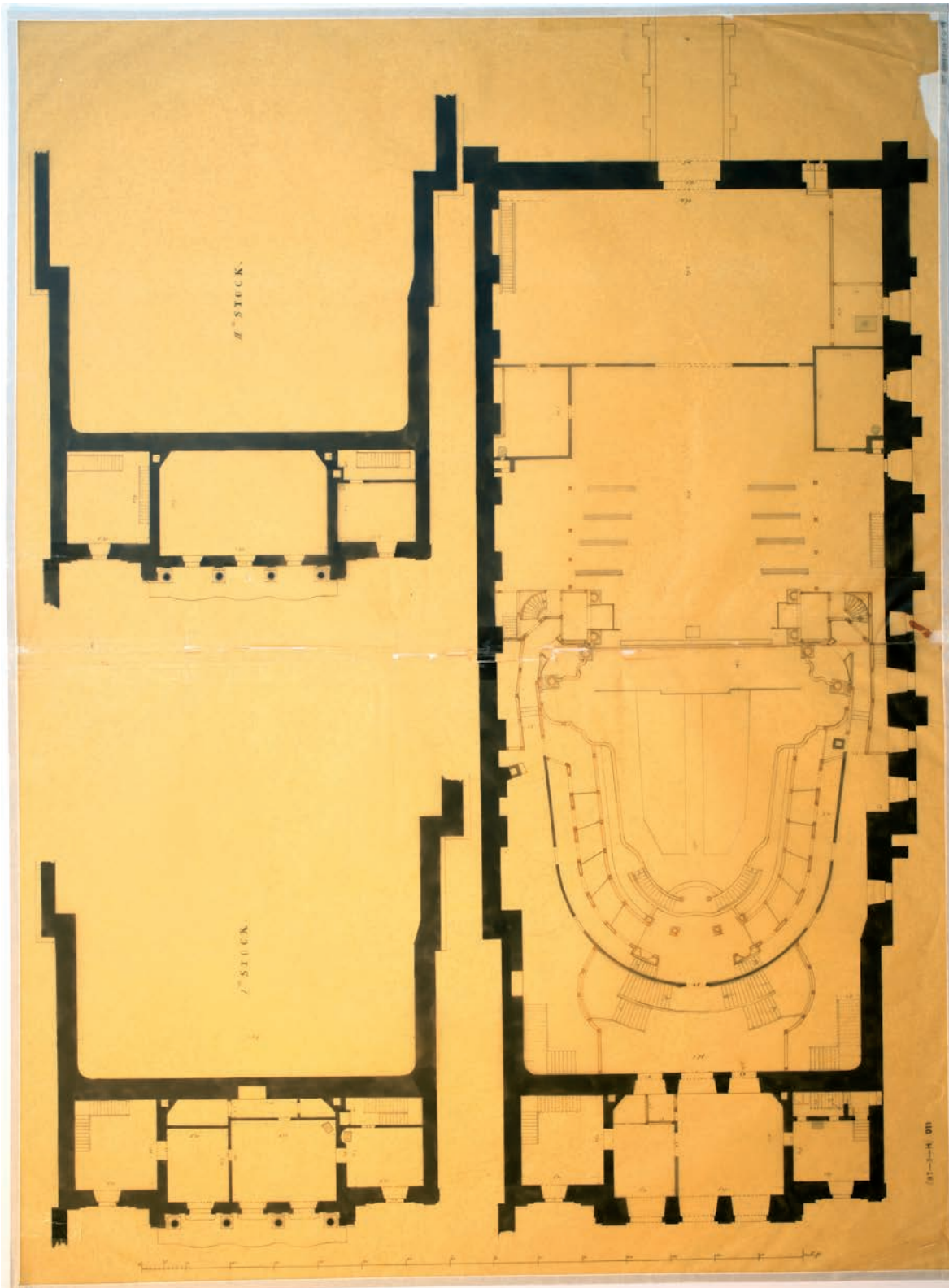
Dating from 1817 until the mid-19th century at the latest.

Reproduction of plan lost in 1945.

Bavarian Palaces Department, Buildings Office BT/02/04/005.

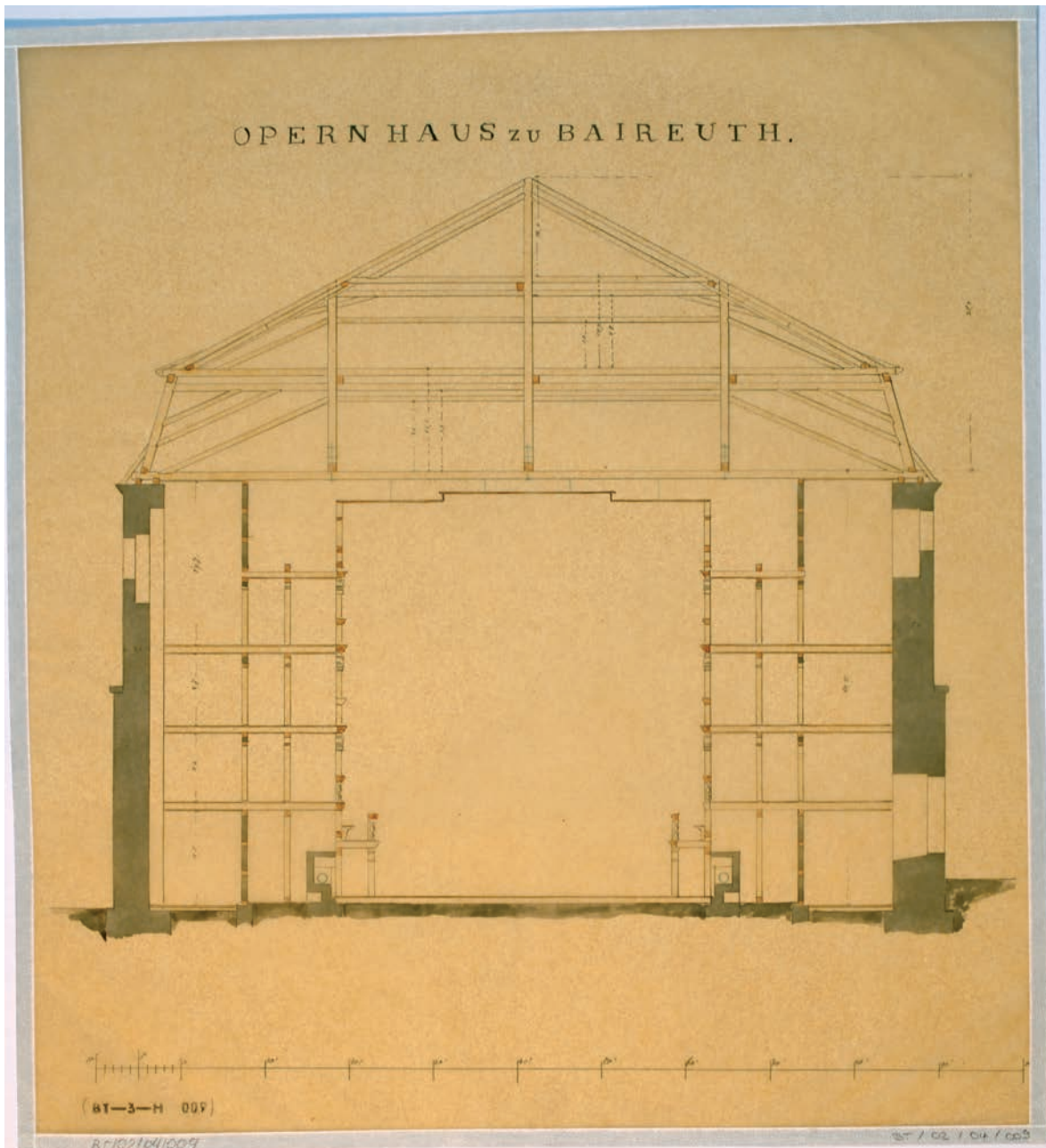


Planning measures from around 1860, stage floor ground plan, scale in feet.
Presumably for house manager apartments and the heating system of the Opera House.
Reproduction of plan lost in 1945.
Bavarian Palaces Department, Buildings Office BT/02/04/0010.



Planning measures from around 1860, ground floor ground plan and partial foyer ground plans, scale in feet. Presumably for house manager apartments and the heating system of the Opera House. Reproduction of plan lost in 1945.

Bavarian Palaces Department, Buildings Office BT/02/04/0011.



Planning measures from around 1860, cross section, scale in feet.

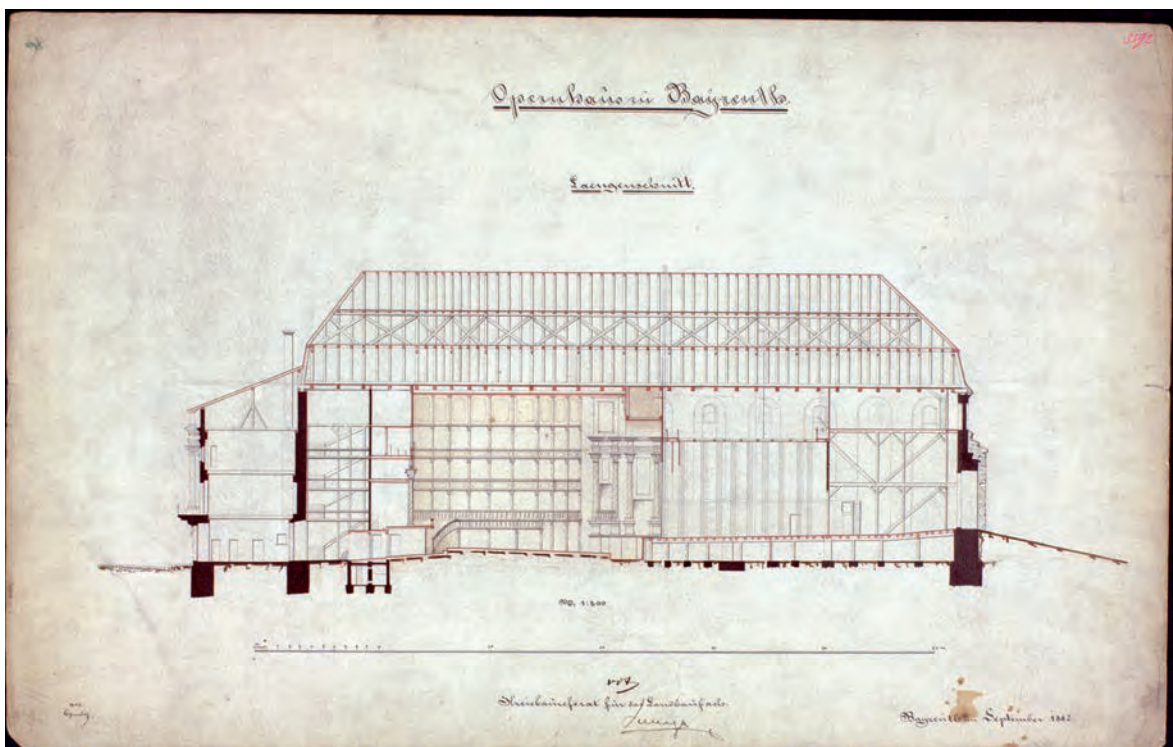
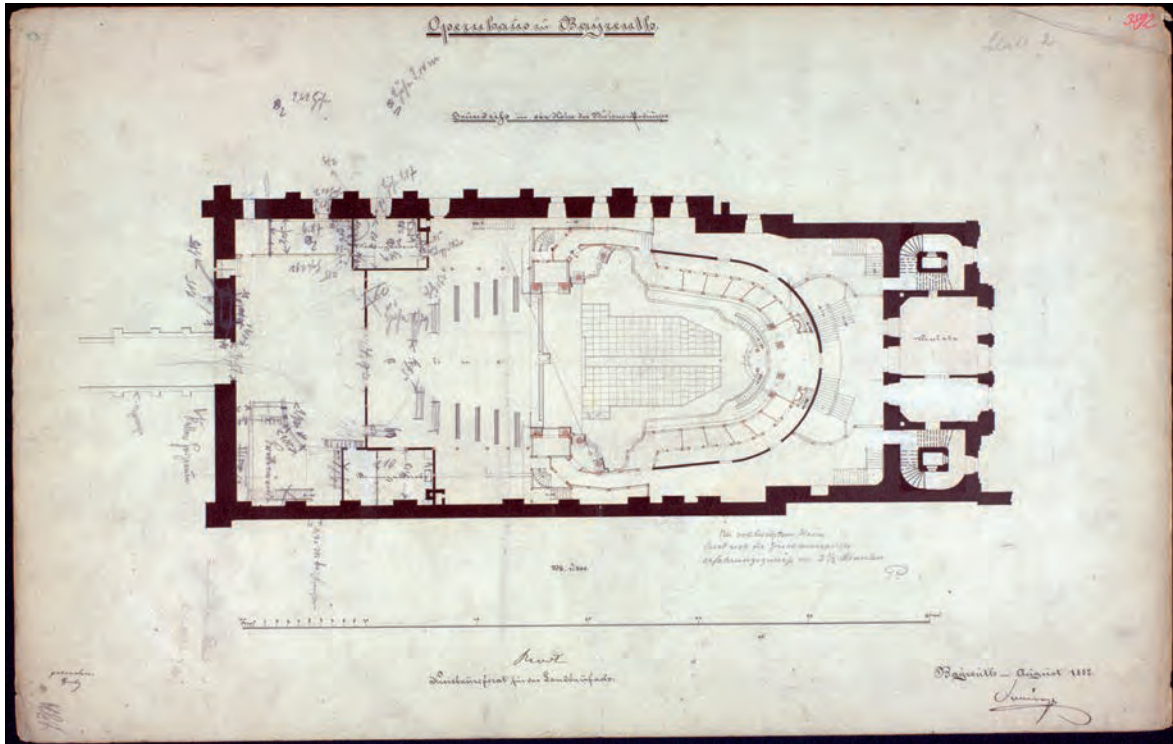
Presumably for house manager apartments and the heating system of the Opera House.

Reproduction of plan lost in 1945.

Bavarian Palaces Department, Buildings Office BT/02/04/009.

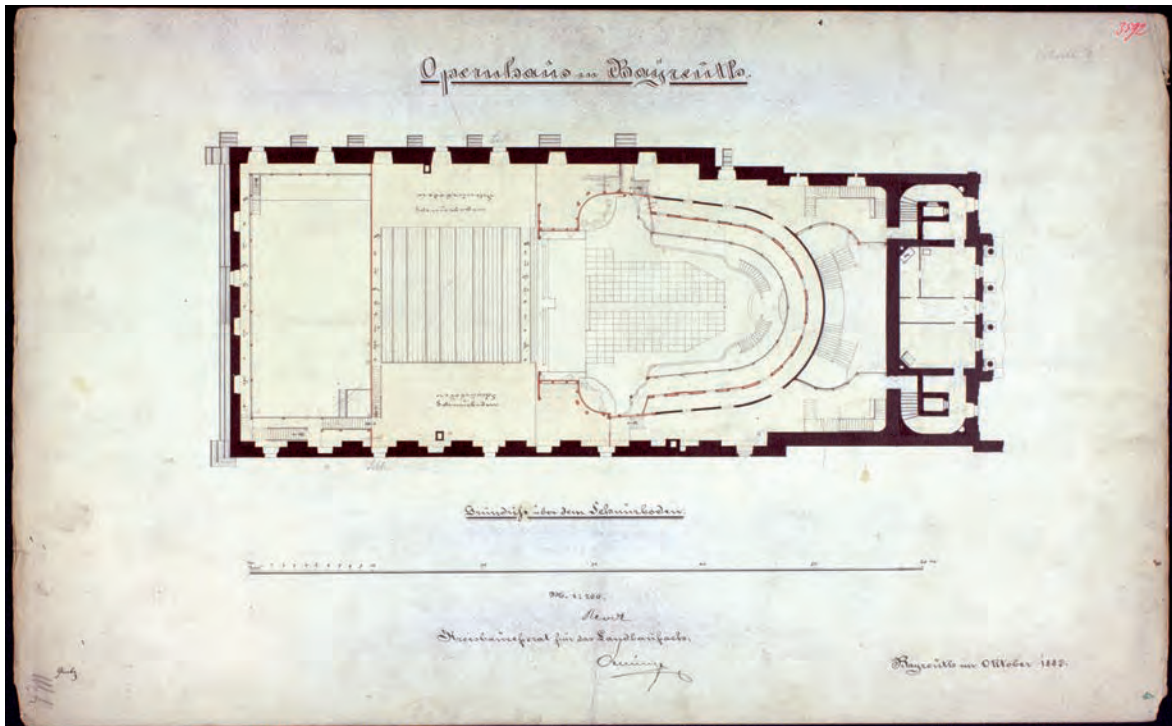
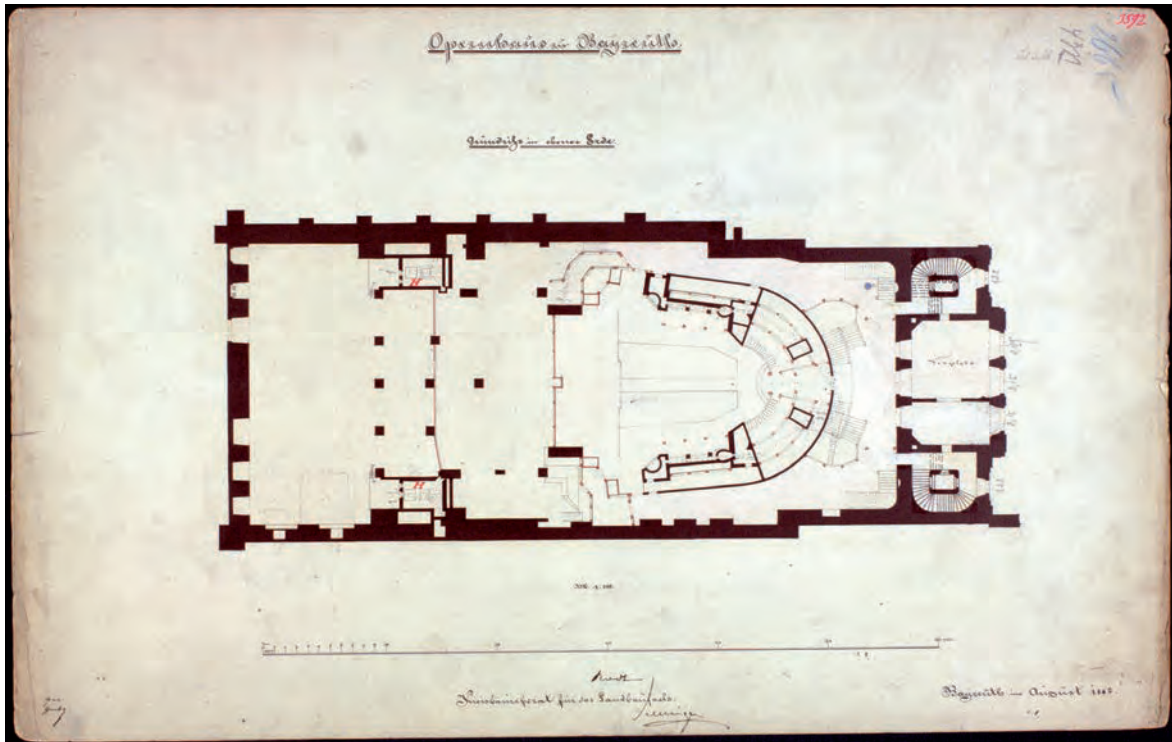
Fire safety planning measures from the years 1882-1885 after the fire at the Ring Opera in Vienna in 1881. The main purpose was the installation of an iron stage curtain (not realised) and an enormous fire escape in the foyer. The planning measures were never realised. The set of plans (scale in metres!, 1:200) consist of three ground plans, three cross sections, one longitudinal section and several details.

State Archive Bamberg, K26, Nr. 209, 001-011.

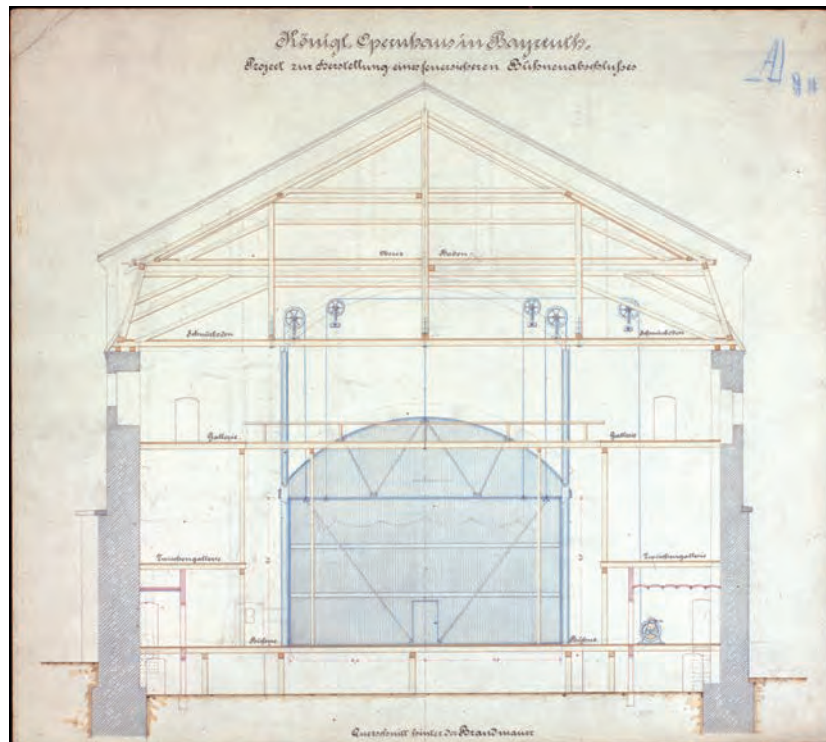
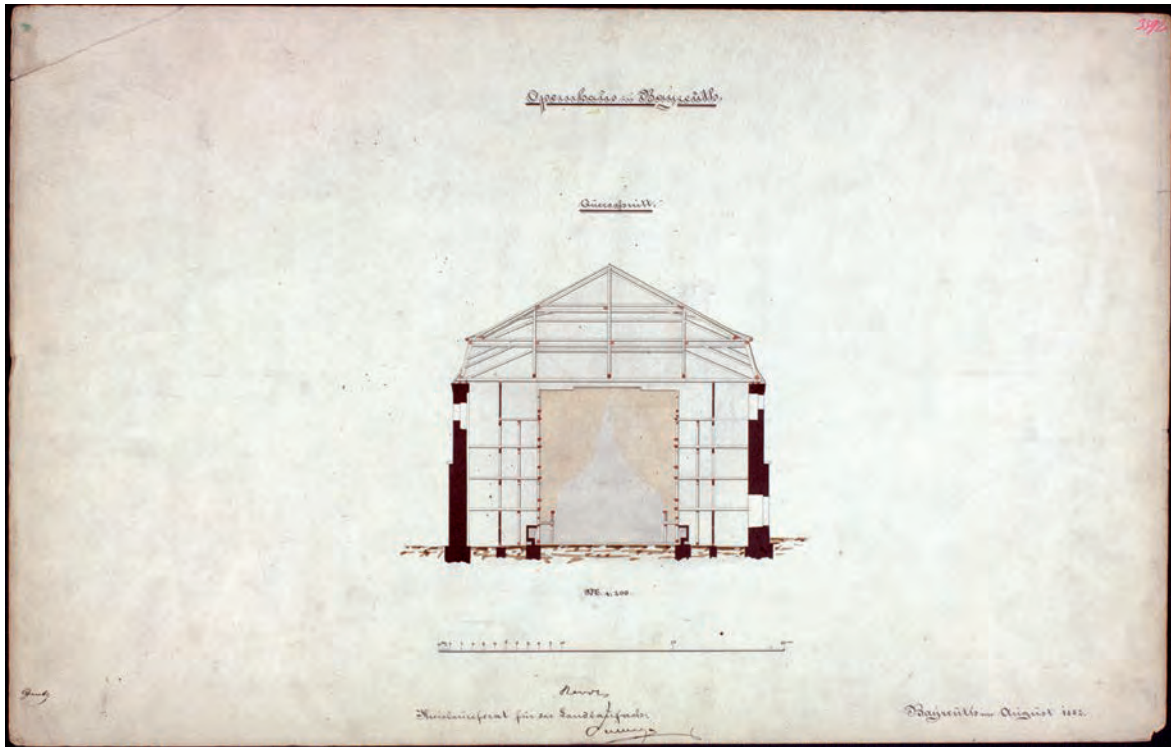


2. Historical Plans and Views

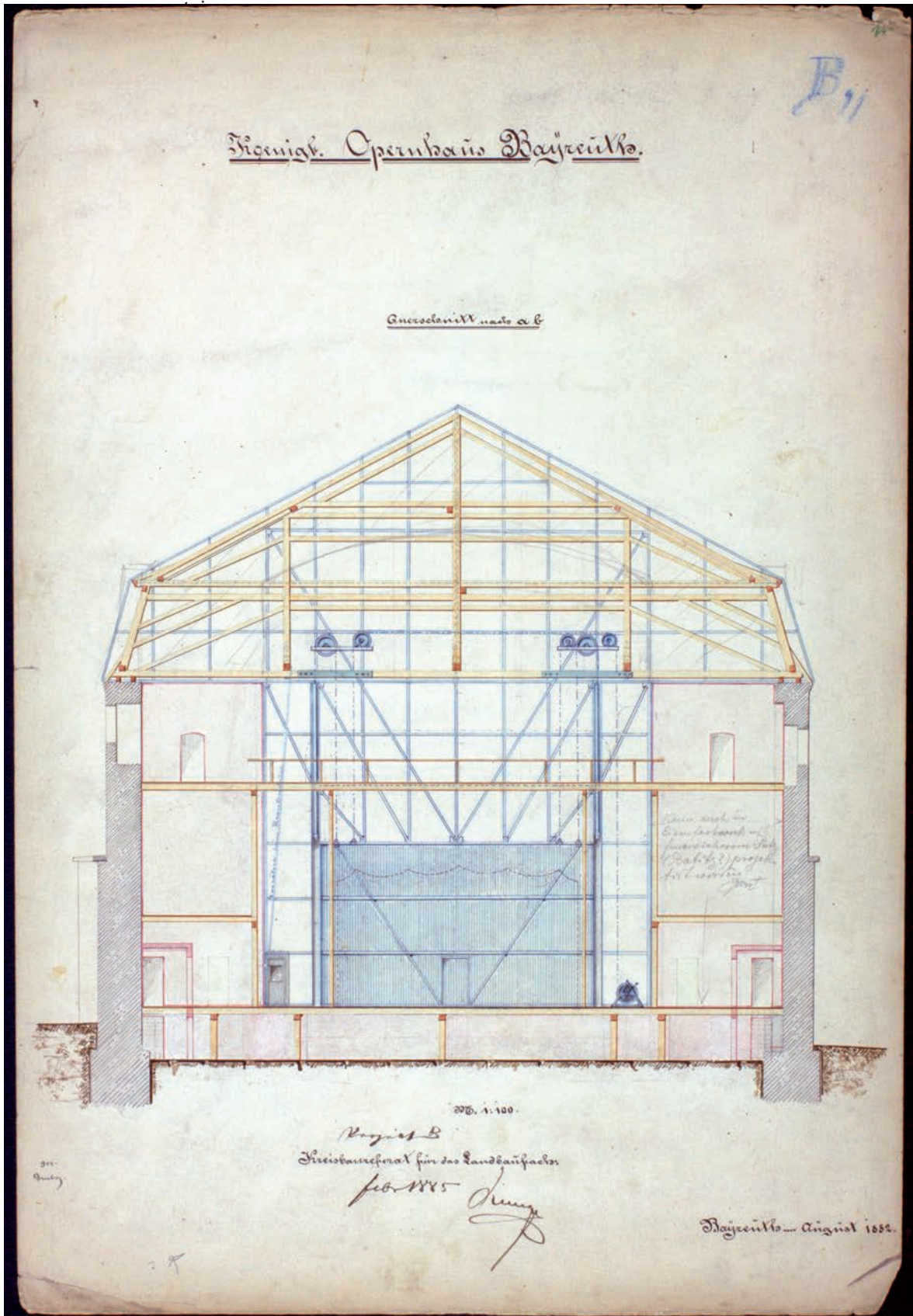
Planning measures from the years 1882-1885 (not realised), ground plans



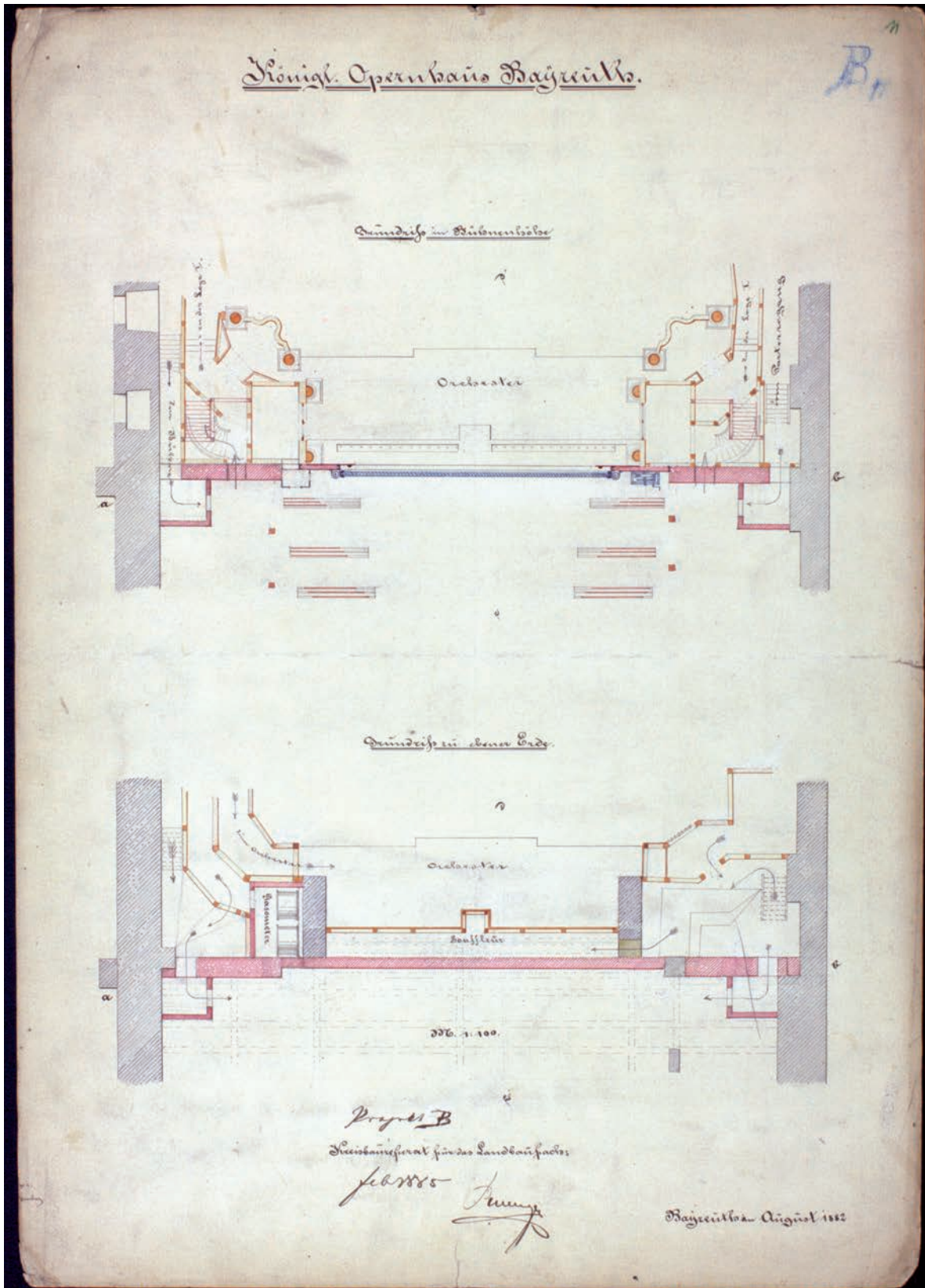
Planning measures from the years 1882-1885 (not realised), cross sections



Planning measures from the years 1882-1885 (not realised), iron stage

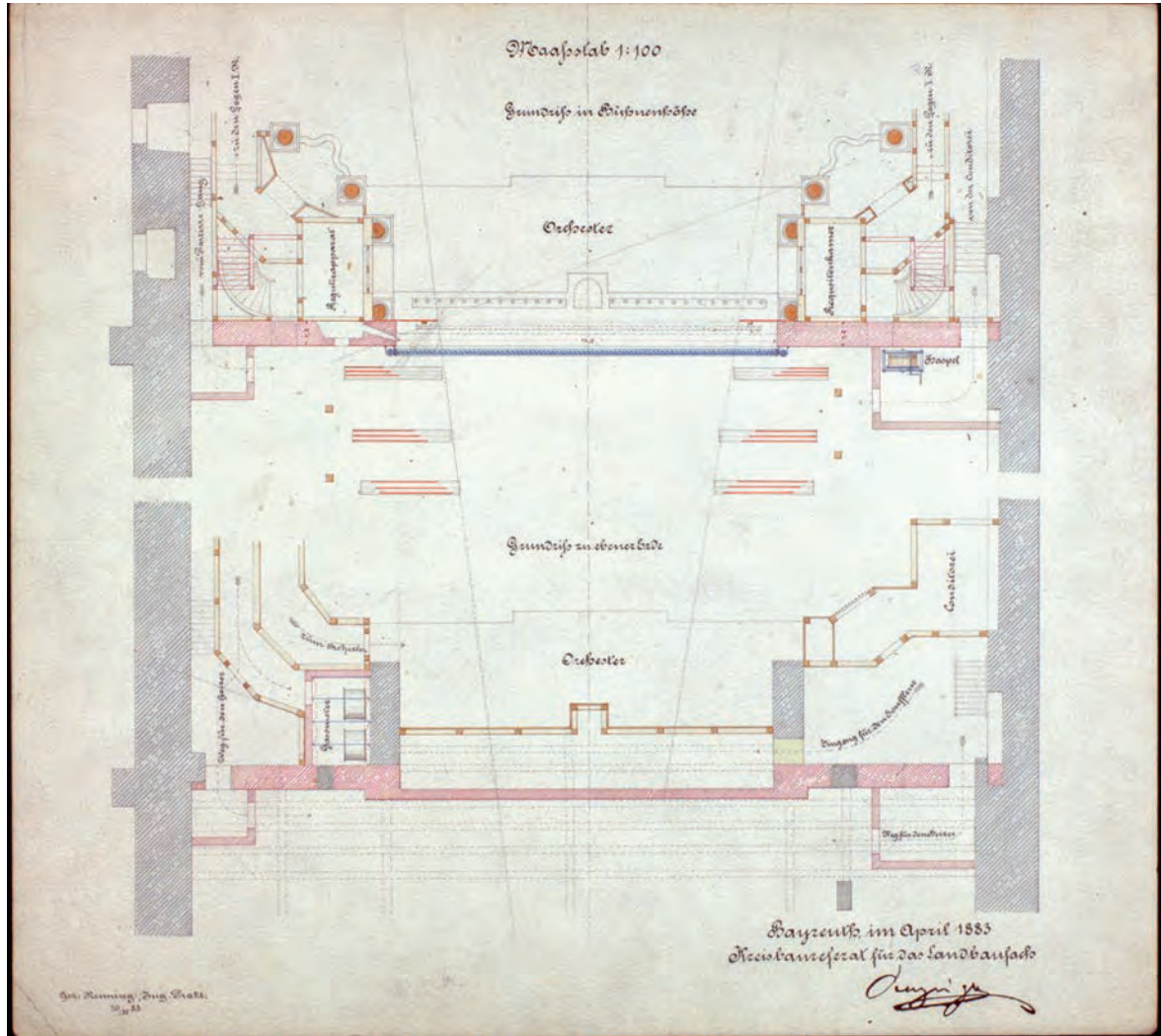


Planning measures from the years 1882-1885 (not realised), proscenium details

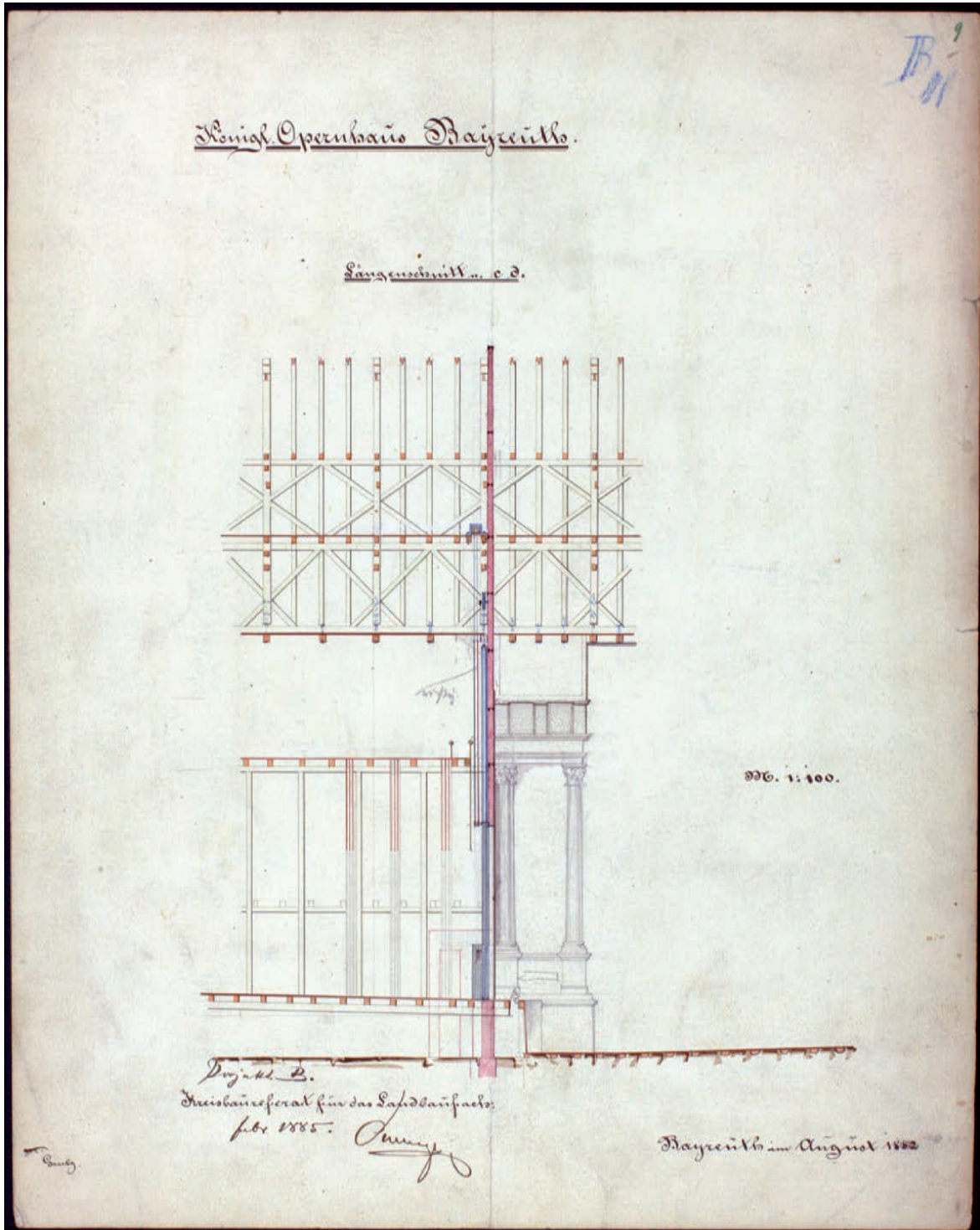


2. Historical Plans and Views

Planning measures from the years 1882-1885 (not realised), proscenium details

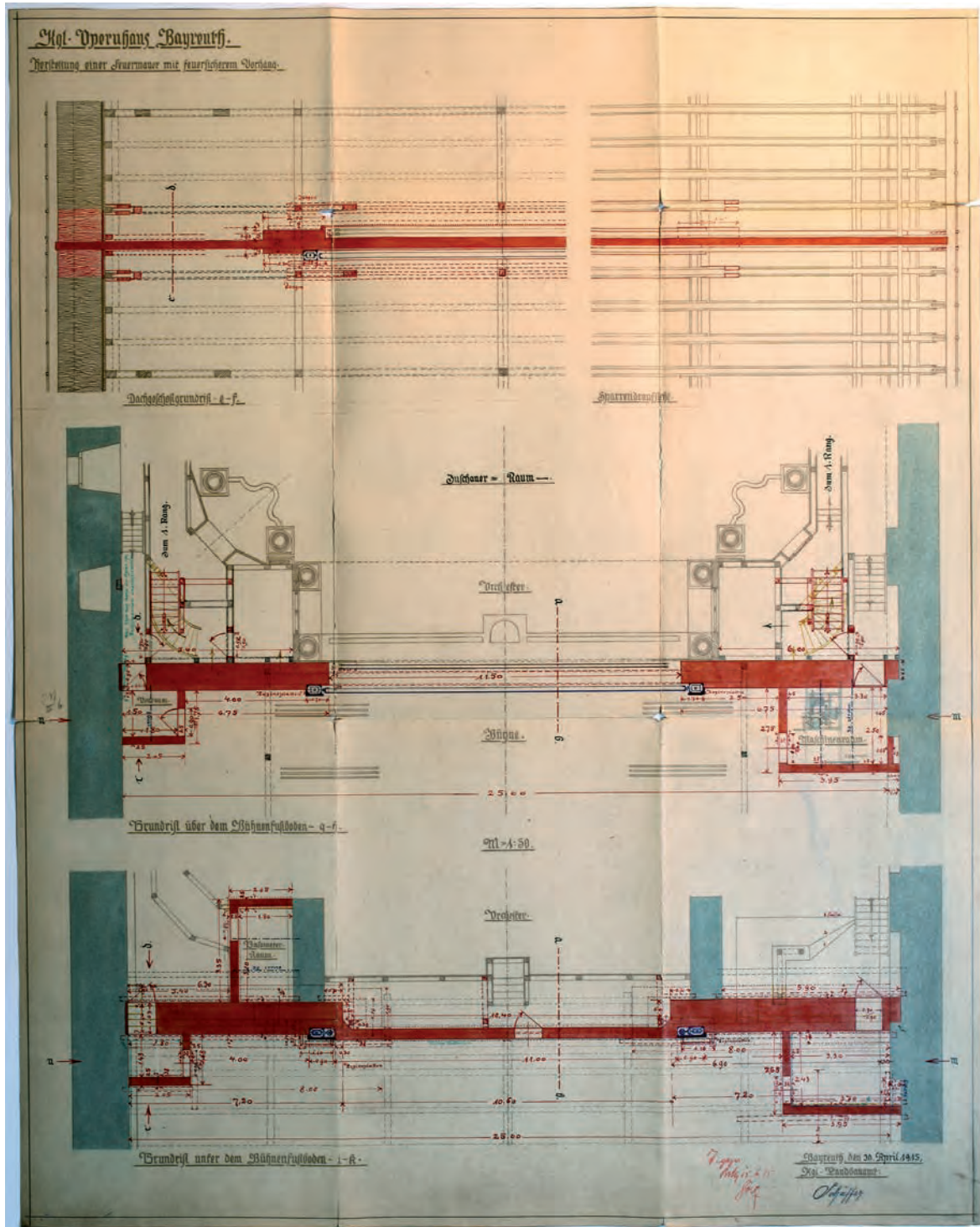


Planning measures from the years 1882-1885 (not realised), details of iron stage curtain



2. Historical Plans and Views

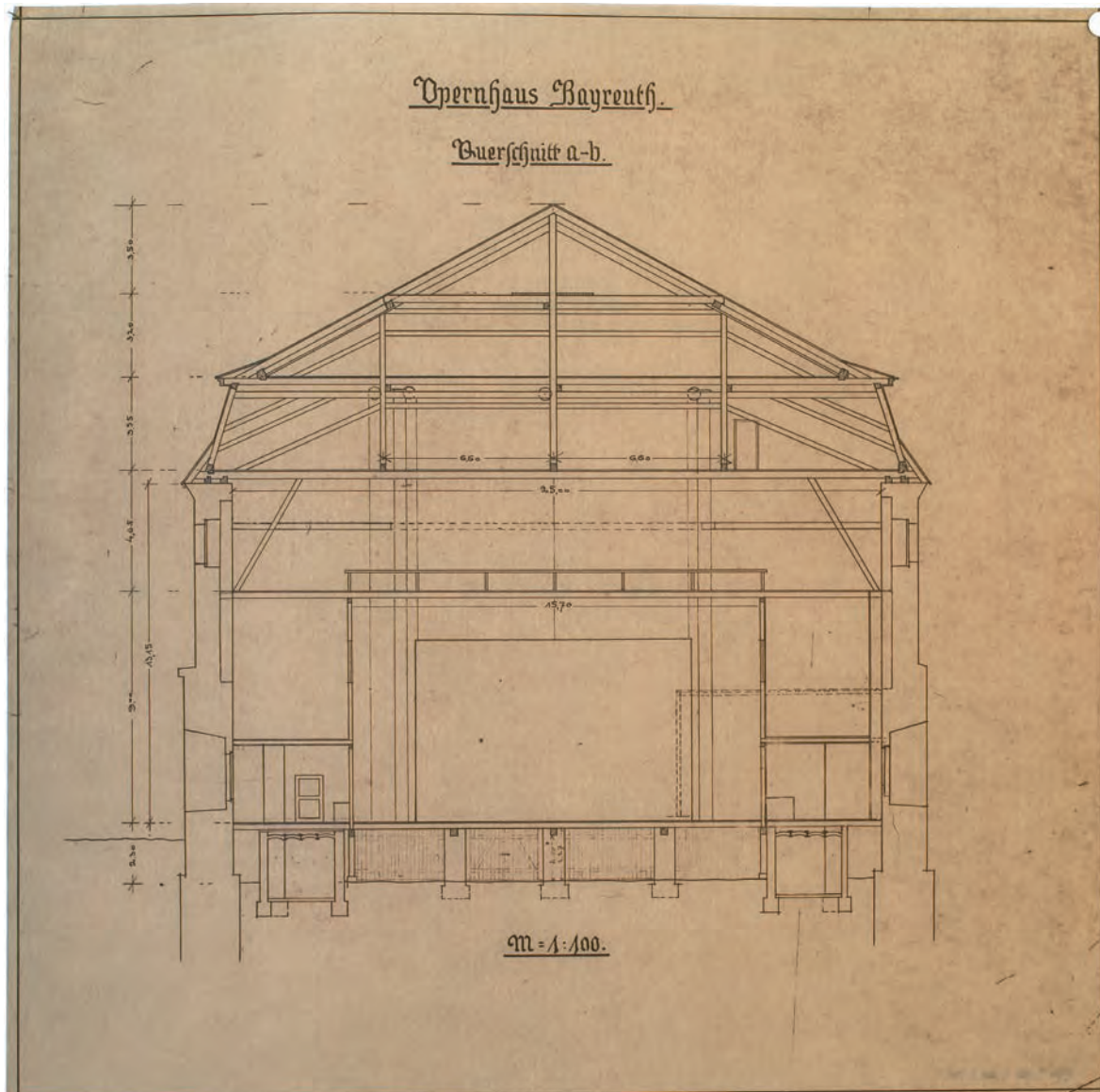
Fire safety planning measures (not realised) from the year 1915. The main purpose was the installation of an iron stage curtain. (Scale 1:50)
Partial ground plans of proscenium



Fire safety planning measures (not realised; dated around 1920?). The main purpose was the installation of an iron stage curtain. (Scale 1:100)

Cross section

Bavarian Palaces Department, Buildings Office BT/02/04/0021.

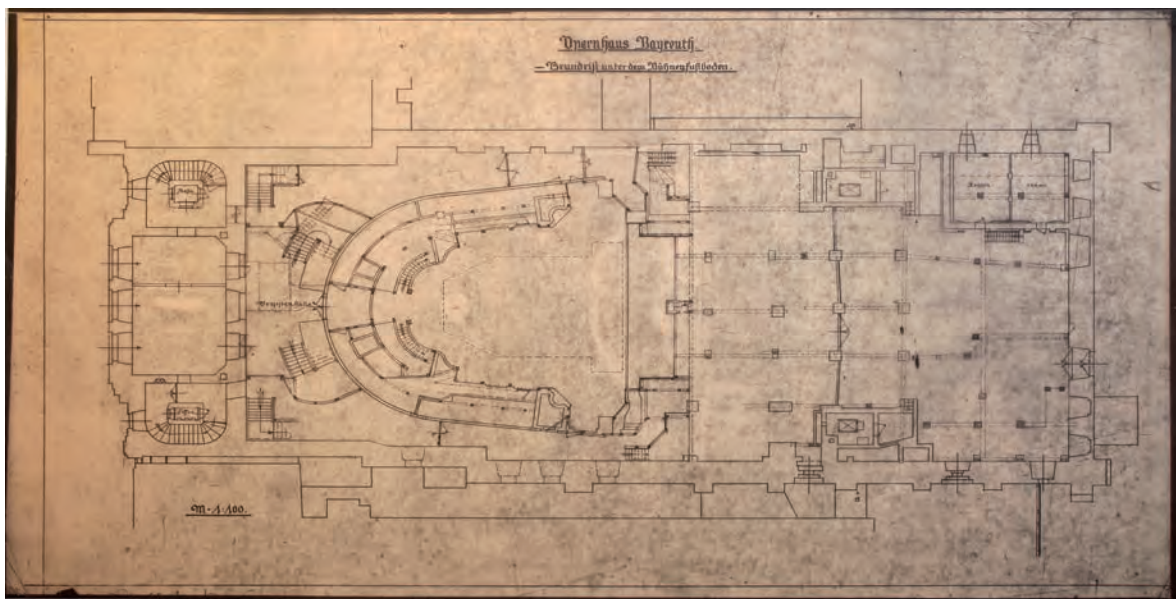


2. Historical Plans and Views

Fire safety planning measures (not realised; dated around 1920?). The main purpose was the installation of an iron stage curtain. (Scale 1:100)

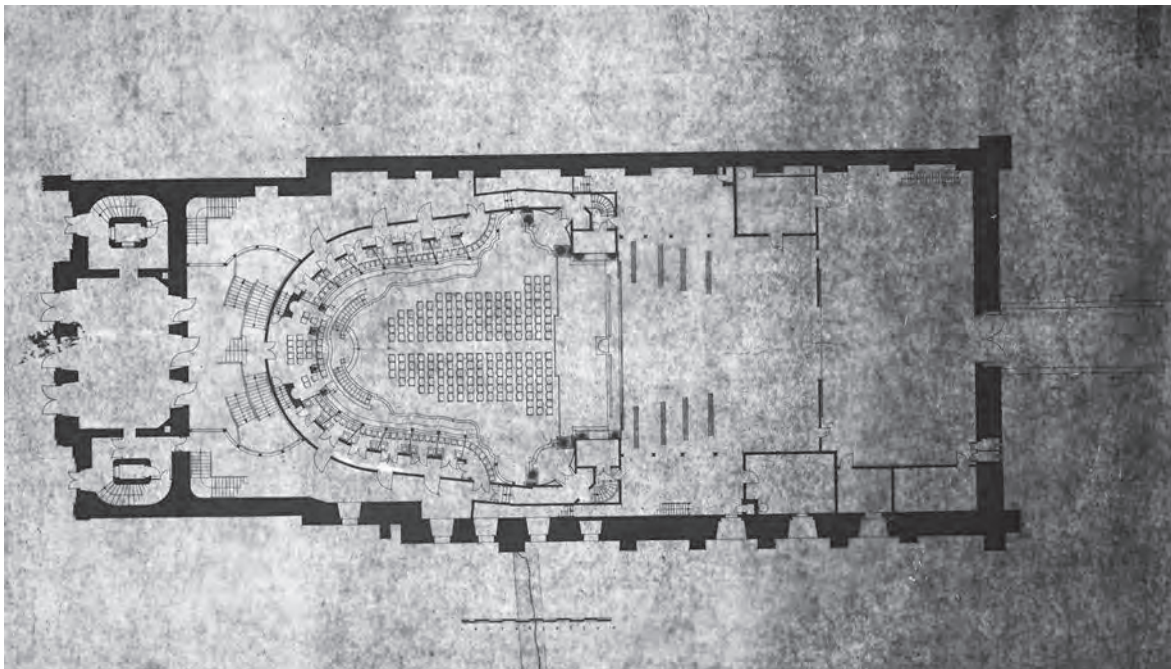
Ground plan

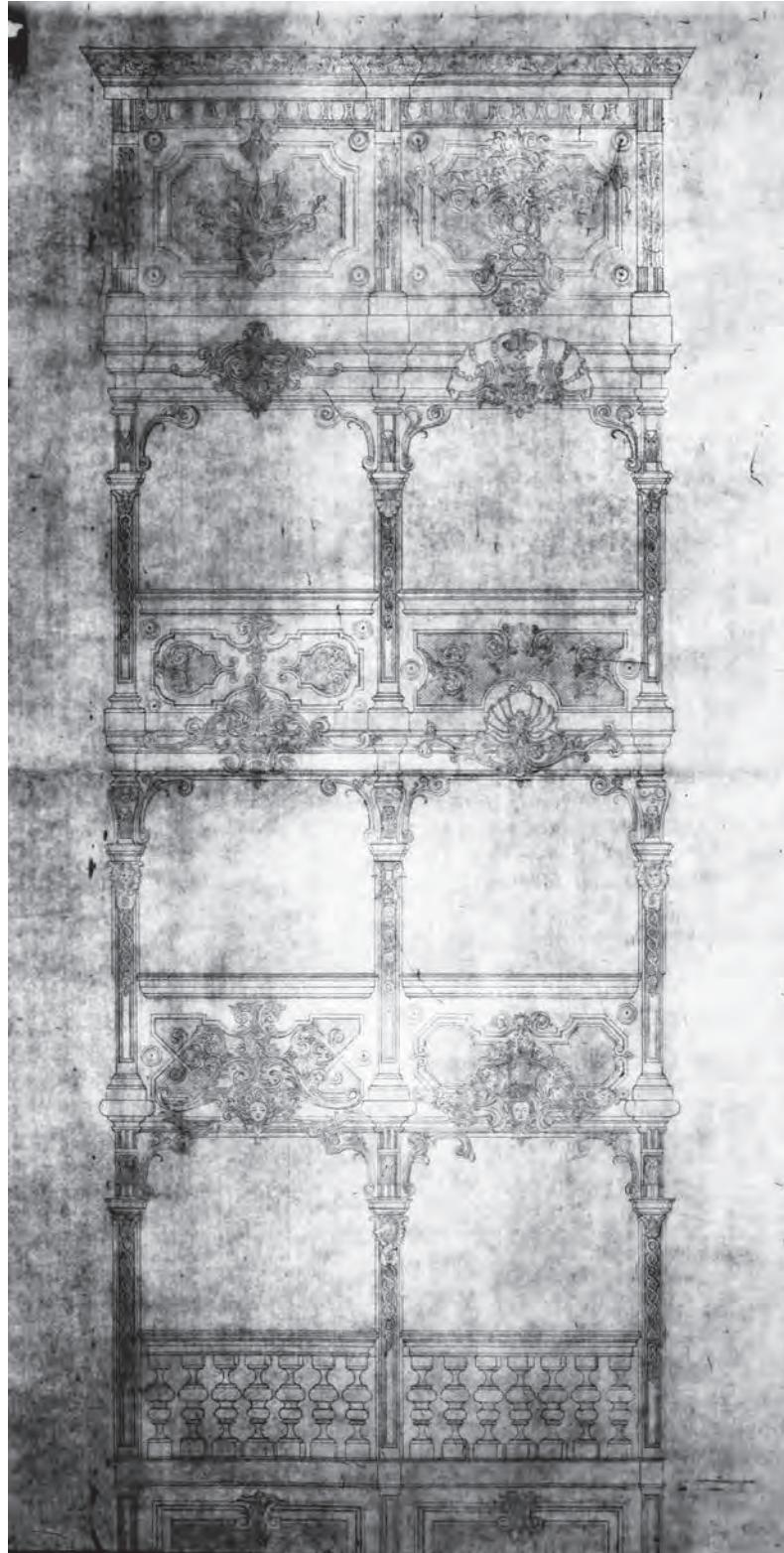
Bavarian Palaces Department, Buildings Office BT/02/04/00138.



Set of plans of the Margravia Opera House by Peter Karasimeonoff, architectural survey of the as-is state 1925-29, the basis for an unfinished dissertation at the Technical University Munich (TUM) under Professor Bühlmann.

Bavarian Palaces Department, Buildings Office BT/02/04/00139.

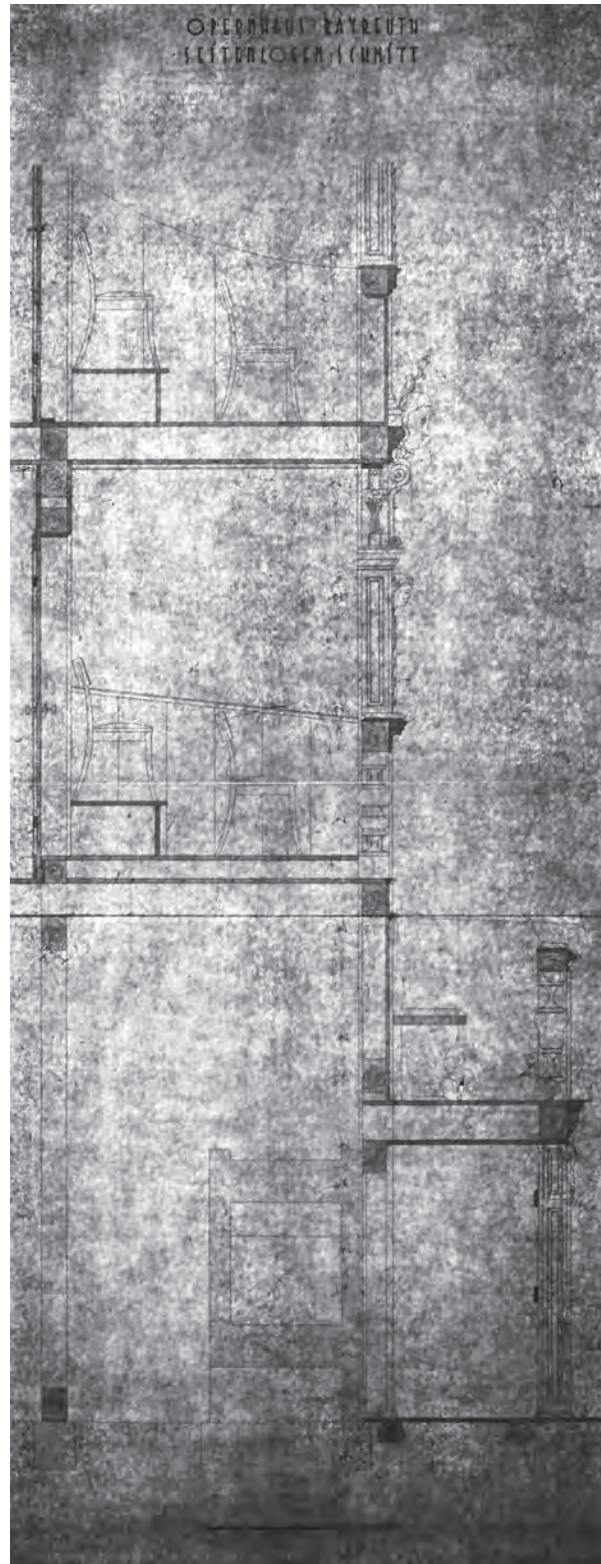




Set of plans of the Margravian Opera House by Peter Karasimeonoff, architectural survey of the as-is state 1925-29, the basis for an unfinished dissertation at the Technical University Munich (TUM) under Professor Bühlmann.

Elevation of two bays in the loge, original scale 1:20.

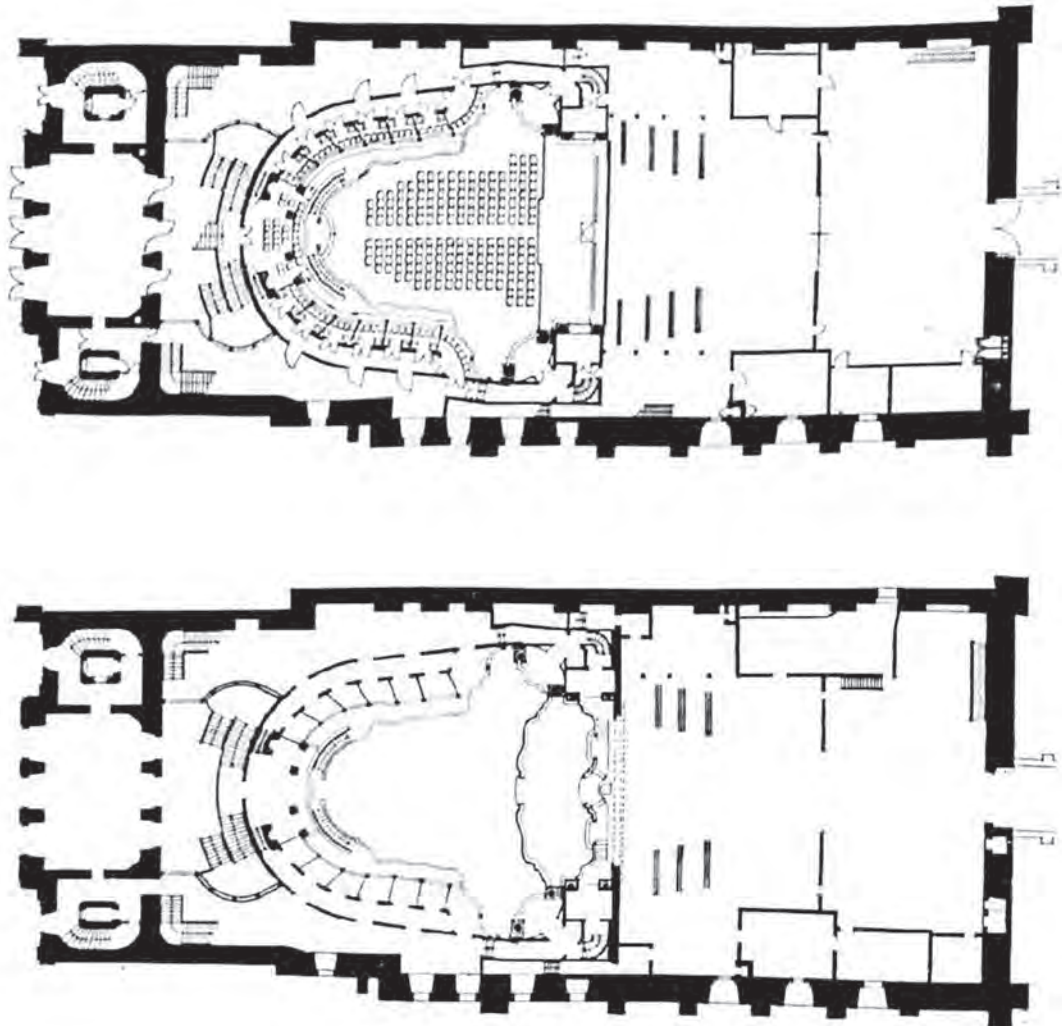
Bavarian Palaces Department, Buildings Office BT/02/04/00152.



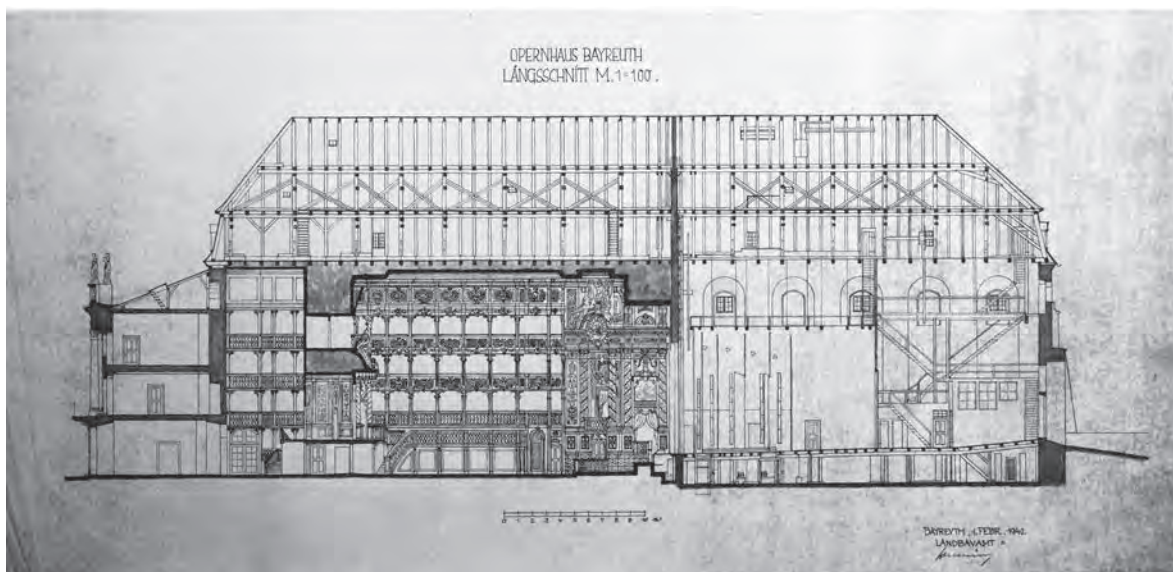
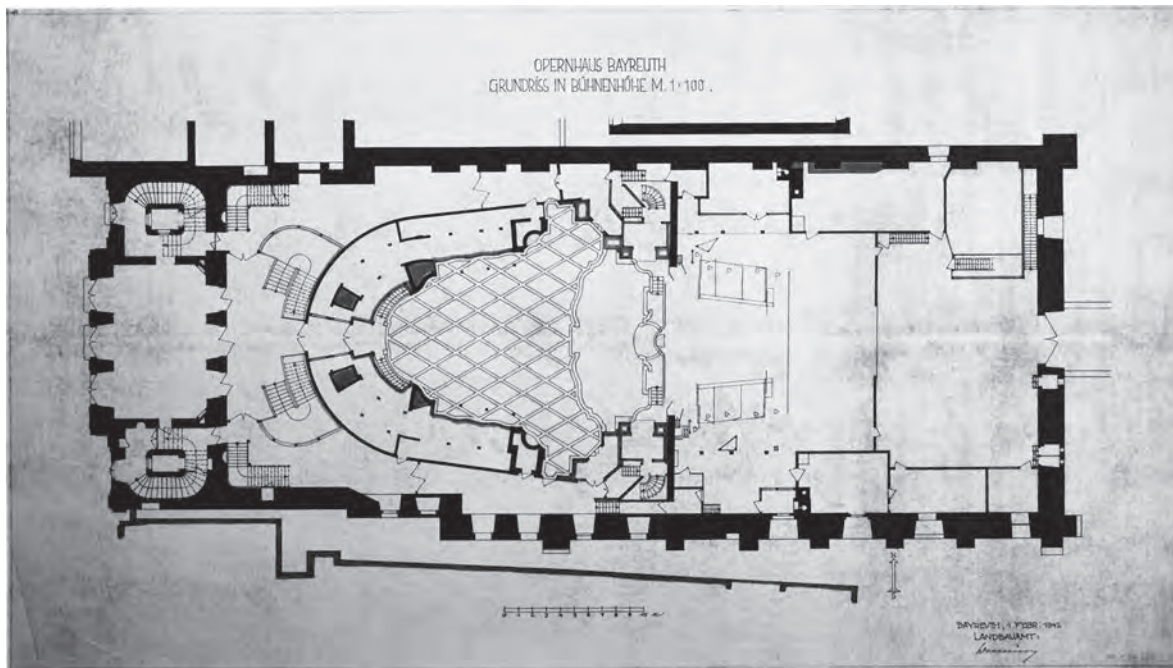
Set of plans of the Margravia Opera House by Peter Karasimeonoff, architectural survey of the as-is state 1925-29, the basis for an unfinished dissertation at the Technical University Munich (TUM) under Professor Bühlmann.

Detail section of the side loges, original scale 1:20.

Bavarian Palaces Department, Buildings Office BT/02/04/00134.



Comparison of the changes resulting from the restoration programme carried out in 1935/36:
Above, previous condition; below, condition after the restorations in 1935/36



Set of plans detailing the as-is state in 1942 for the creation of a guidebook on German theatre.

Ground plan and longitudinal section, original scale 1:100.

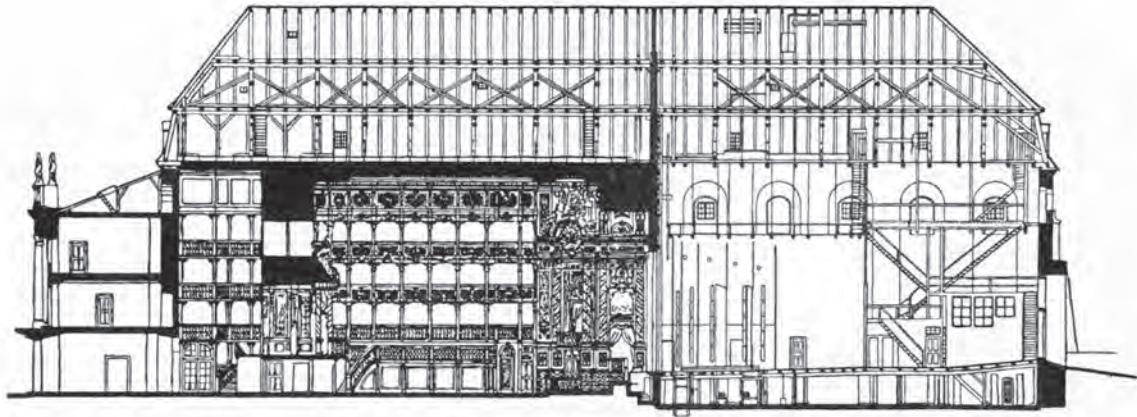
Bavarian Palaces Department, Buildings Office BT/02/04/00020

Bavarian Palaces Department, Buildings Office BT/02/04/00022

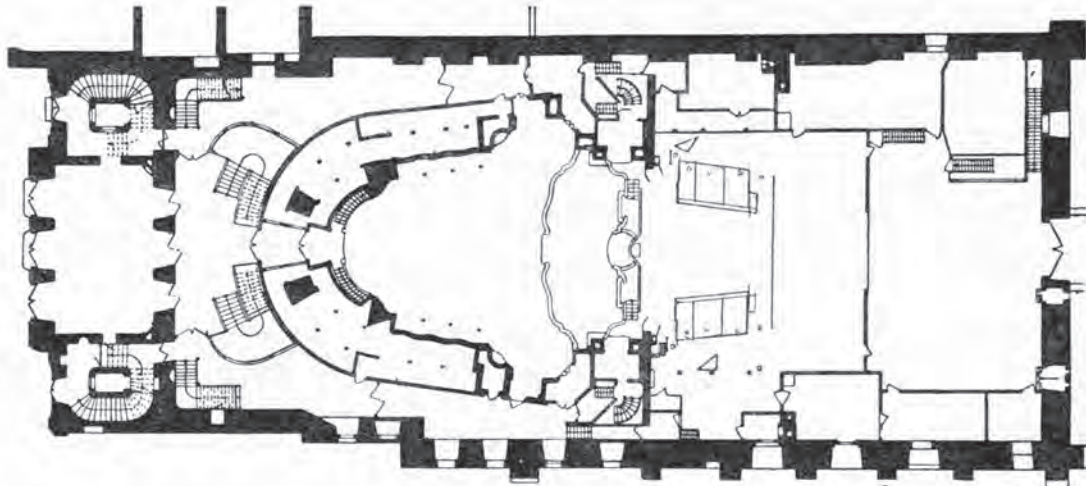
Ground plan and longitudinal section of the Margravian Opera House
based on the set of plans from 1942.

GEBESSLER, Bayreuth (1959). Kunstdenkmälerinventar.

Also see ZIELSKE, Theaterbauten (1971), fig. 15+16 and DEHIO, Oberfranken (1979), p. 196.



Markgräfliches Opernhaus, Längsschnitt



Markgräfliches Opernhaus, Grundriß

2c. Historical Views

Richard Wagner conducts a performance of Beethoven's Ninth Symphony at the Margravian Opera House on 22nd May 1872 celebrating the laying of the foundation stone of Wagner's Festspielhaus.
Lithograph based on a drawing by Louis Suter, Bayreuth.

View of the Margravian Opera House's auditorium in 1879, gouache by Gustav Bauernfeind.



View of the façade 1902.
Hofmann, Bayreuth (1902), fig. 39.



Opernstrasse circa 1907

Opera House façade, 1930s

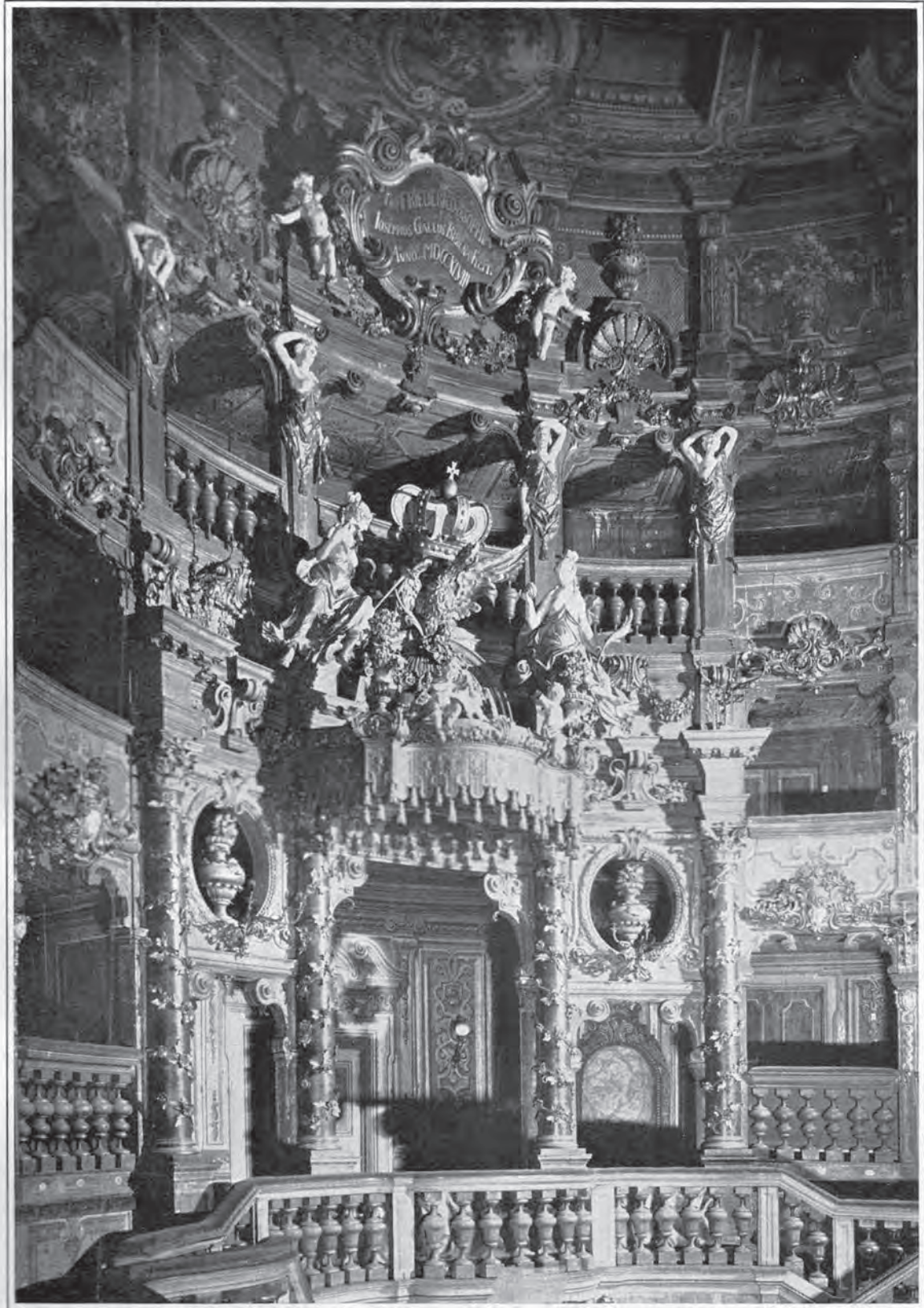


Views of the Margravian Opera House at the beginning of the 20th century



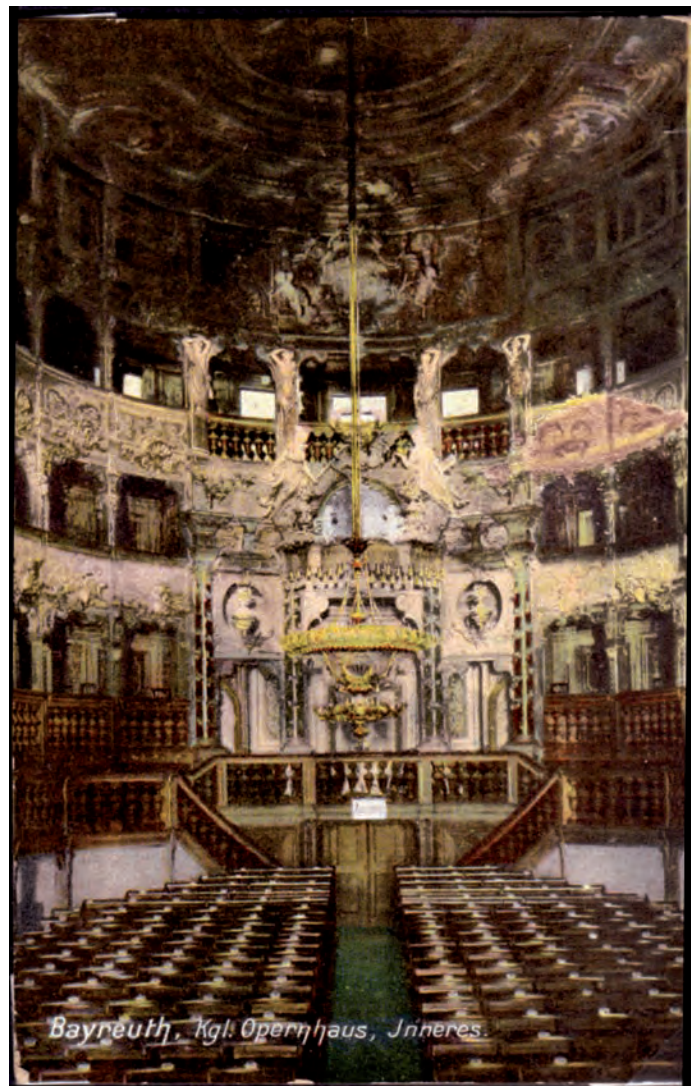


Court Loge, 1902.
HOFMANN, Bayreuth (1902), panel 6.



Trumpeters' loges 1902.
HOFMANN, Bayreuth (1902), fig. 42.

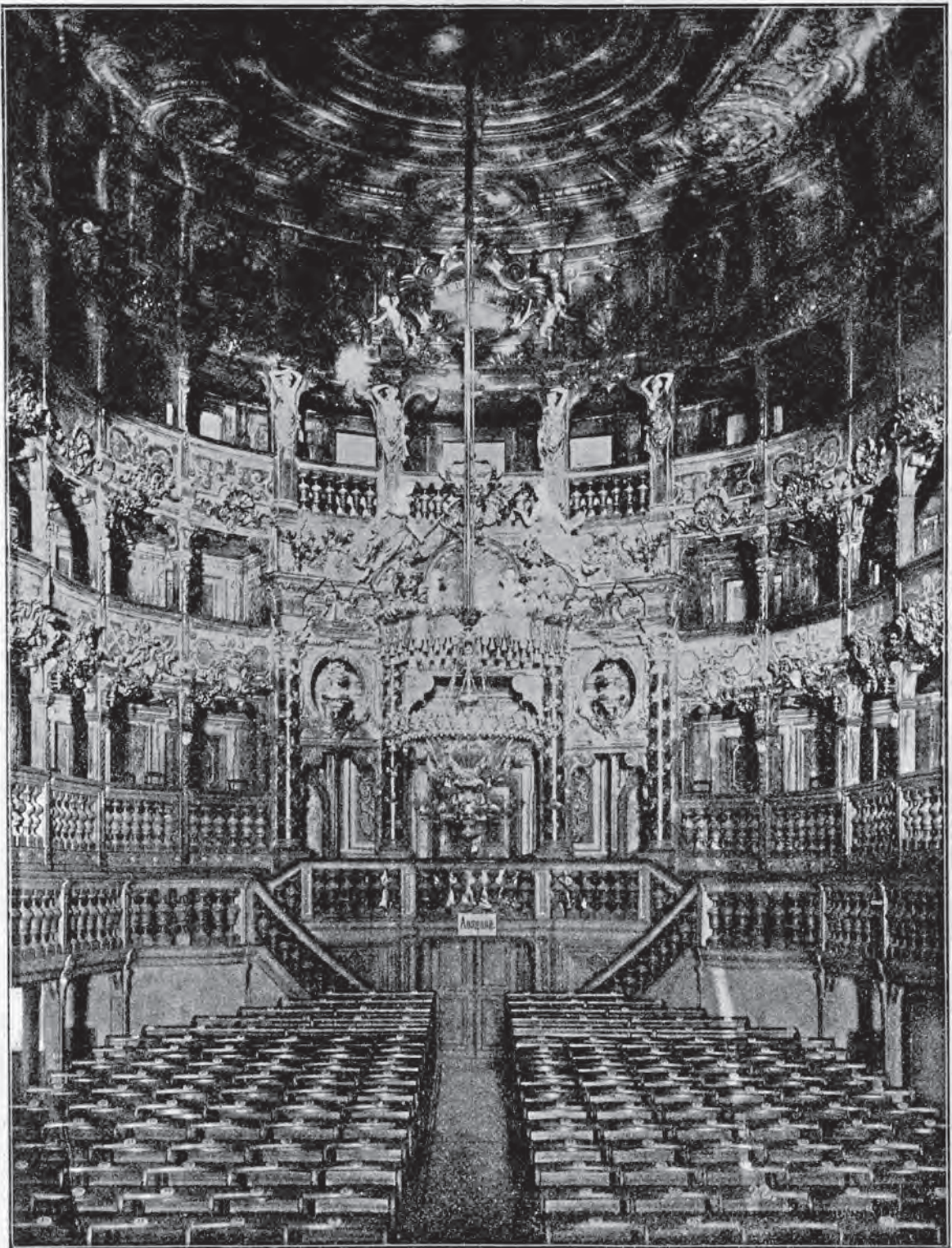




Bayreuth, Kgl. Opernhaus, Inneres.

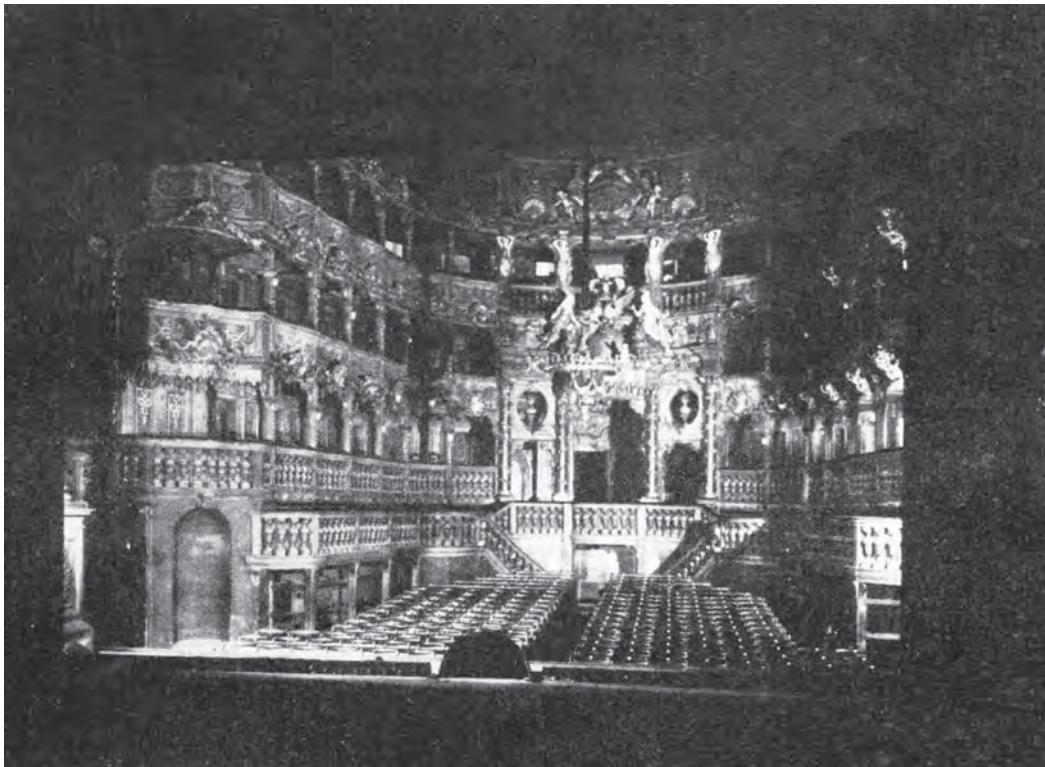
Right: View of the interior space facing the Court Loge.
SEMPER, Theater (1904), fig. 19.

Colourised version of the same photo (above)



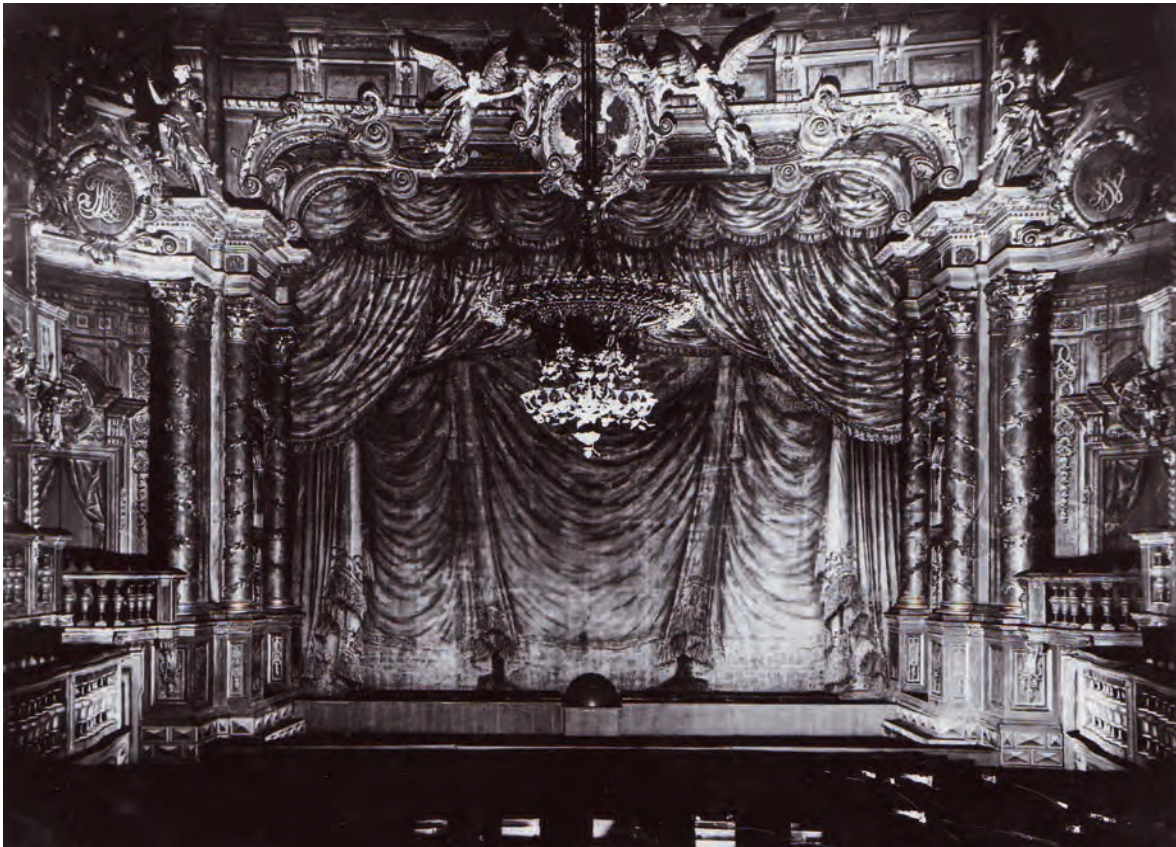
Condition prior to the 1935/36 restoration programme as shown in RUDLOFF-HILLE,
Hofbühne (1936), panel 6+7: Trumpeters' loges (above)

View of the auditorium with ascending rows of seats as seen from the stage



View of the stage prior to the 1936/37 restoration programme

Condition of the interior space before and after (right) the 1935/36 restoration programme
GUT, Erneuerung (1936), p. 1359



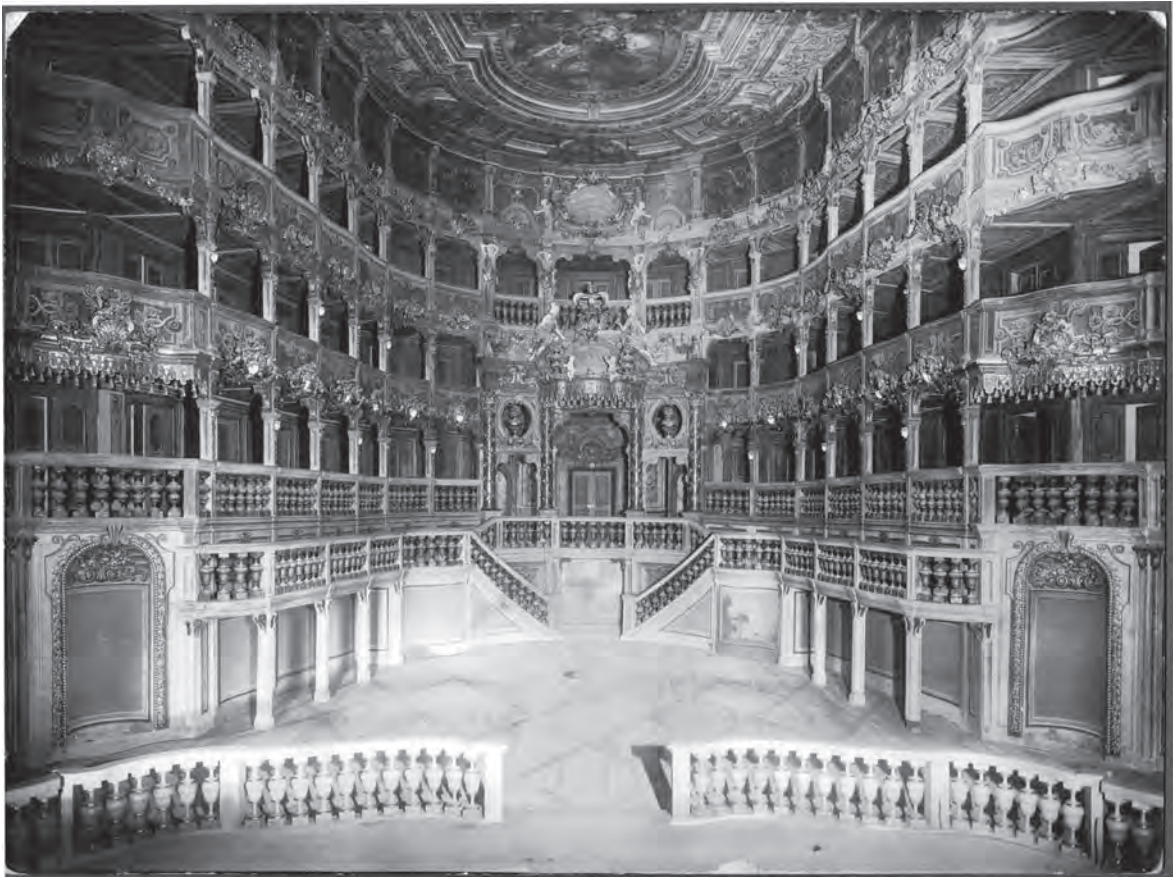
Aufn. Bildstelle des Städt. Verkehrsamtes Bayreuth.

Façade of the Margravian Opera House after the restoration performed in 1936.
Photo: Gundermann Würzburg

The Margravian Opera House after the restoration performed in 1935/36.
Photo: Eckstein München



Loge of the Margravian Opera House after the restoration performed in 1936.
Photo: Gundermann Würzburg



Loge of the Margravian Opera House shortly before
the restoration work was completed in 1936.
Photo: Gundermann Würzburg



Foyer of the Margravia Opera House after the restoration performed in 1936.
The connecting staircase leading from the Court Loge to
the foyer room on the first floor is missing.



View of the stage opening in the Margravian Opera House, 1948.
Photo: Schleink



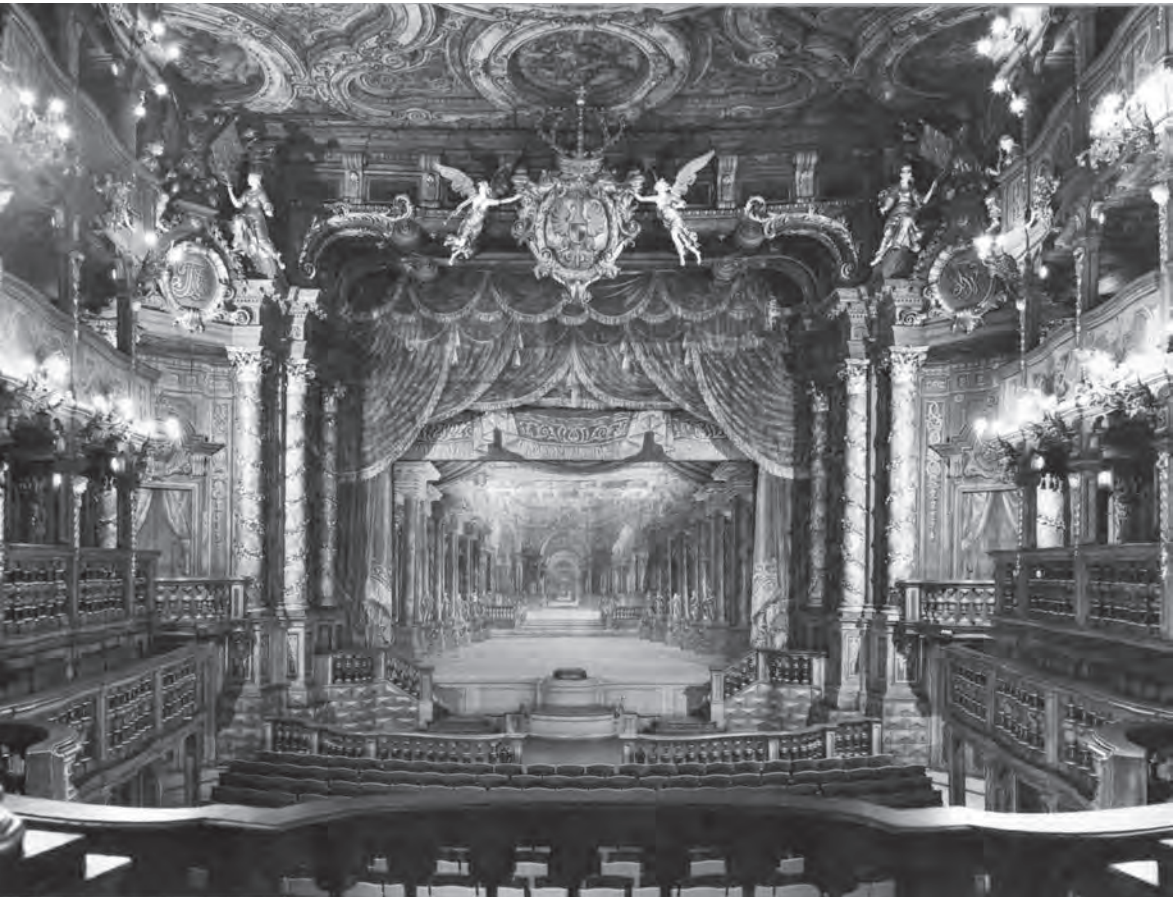
Ensemble of Redoutenhaus and Margravia Opera House, 1969

Façade of the Opera House, 1970s



View of the Opera House's stage, 1971
OAB-Verlag Bayreuth

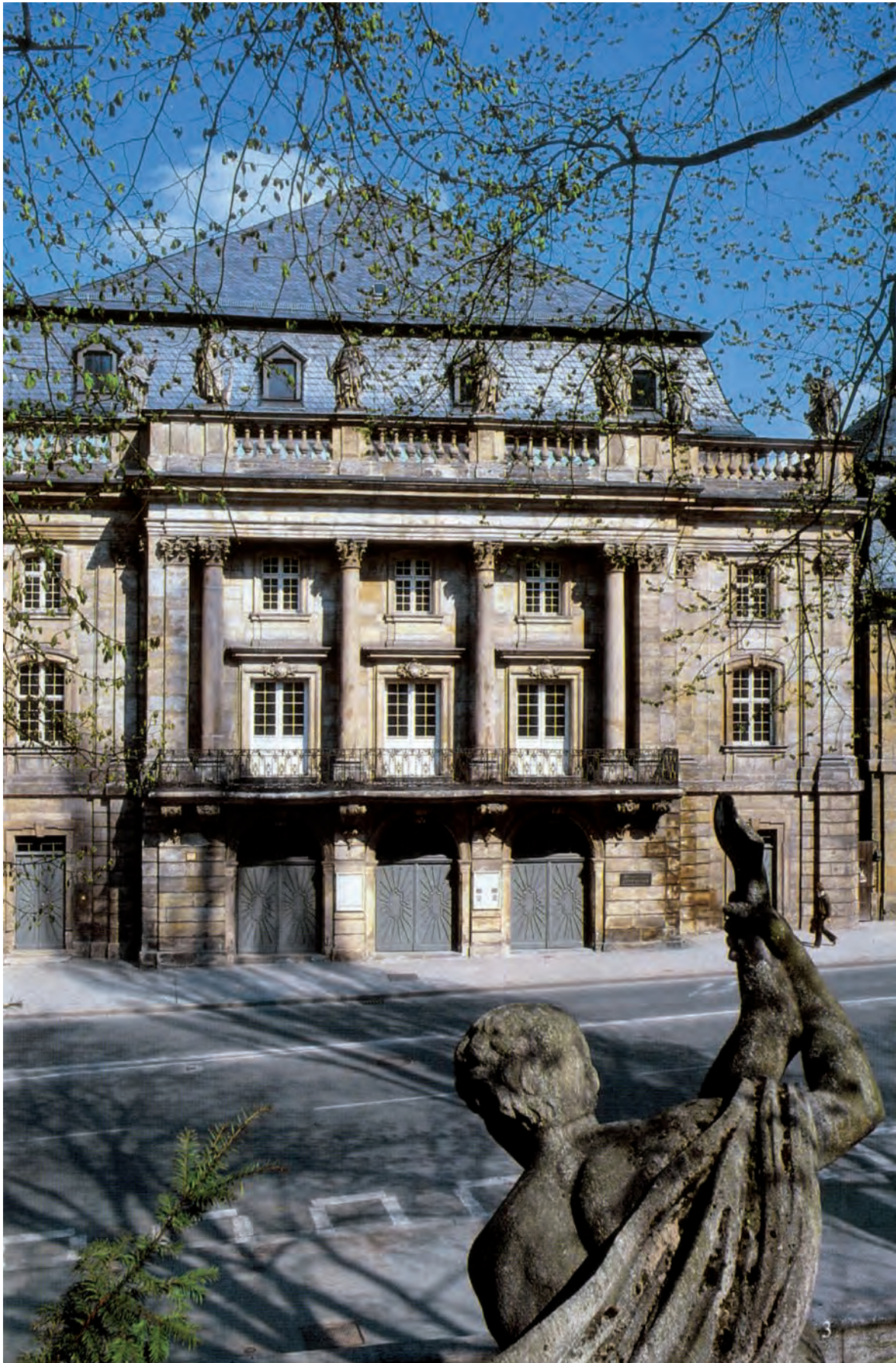
View of the Opera House's stage with seating, 1976
Photo: Werner Neumeister



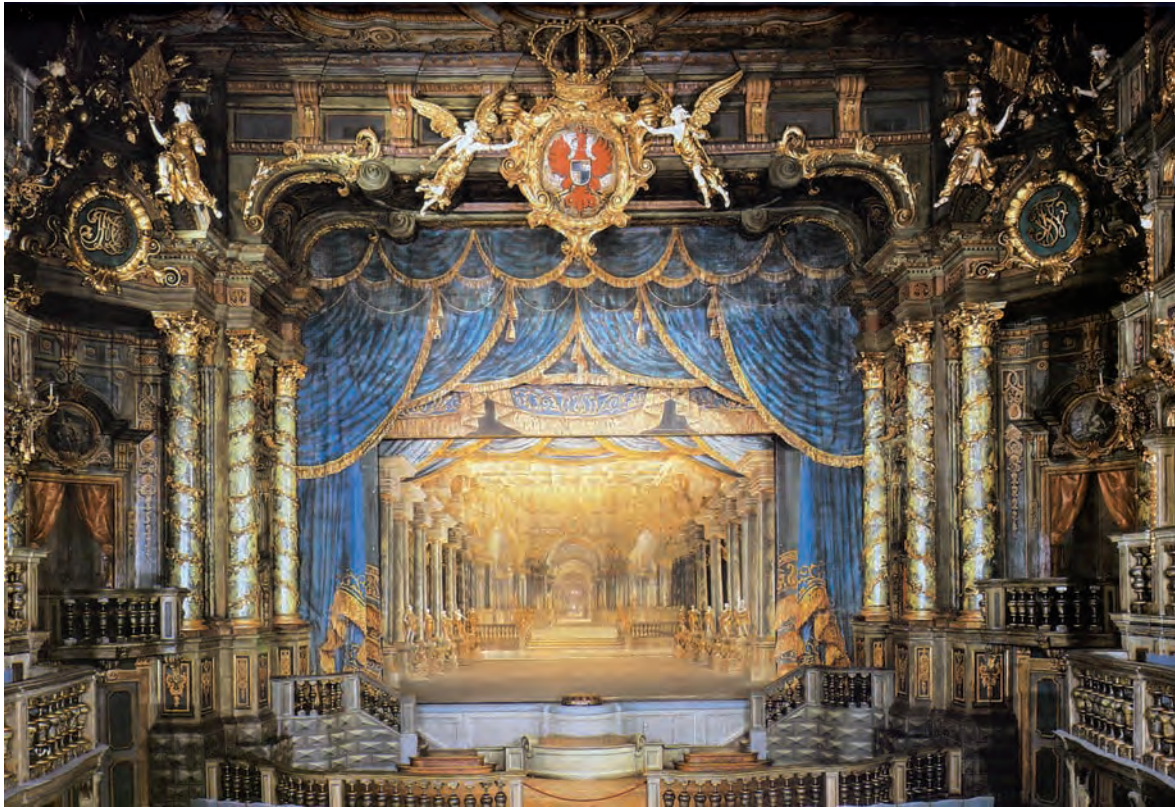
Opera House's loge with seating, 1976
Photo: Werner Neumeister



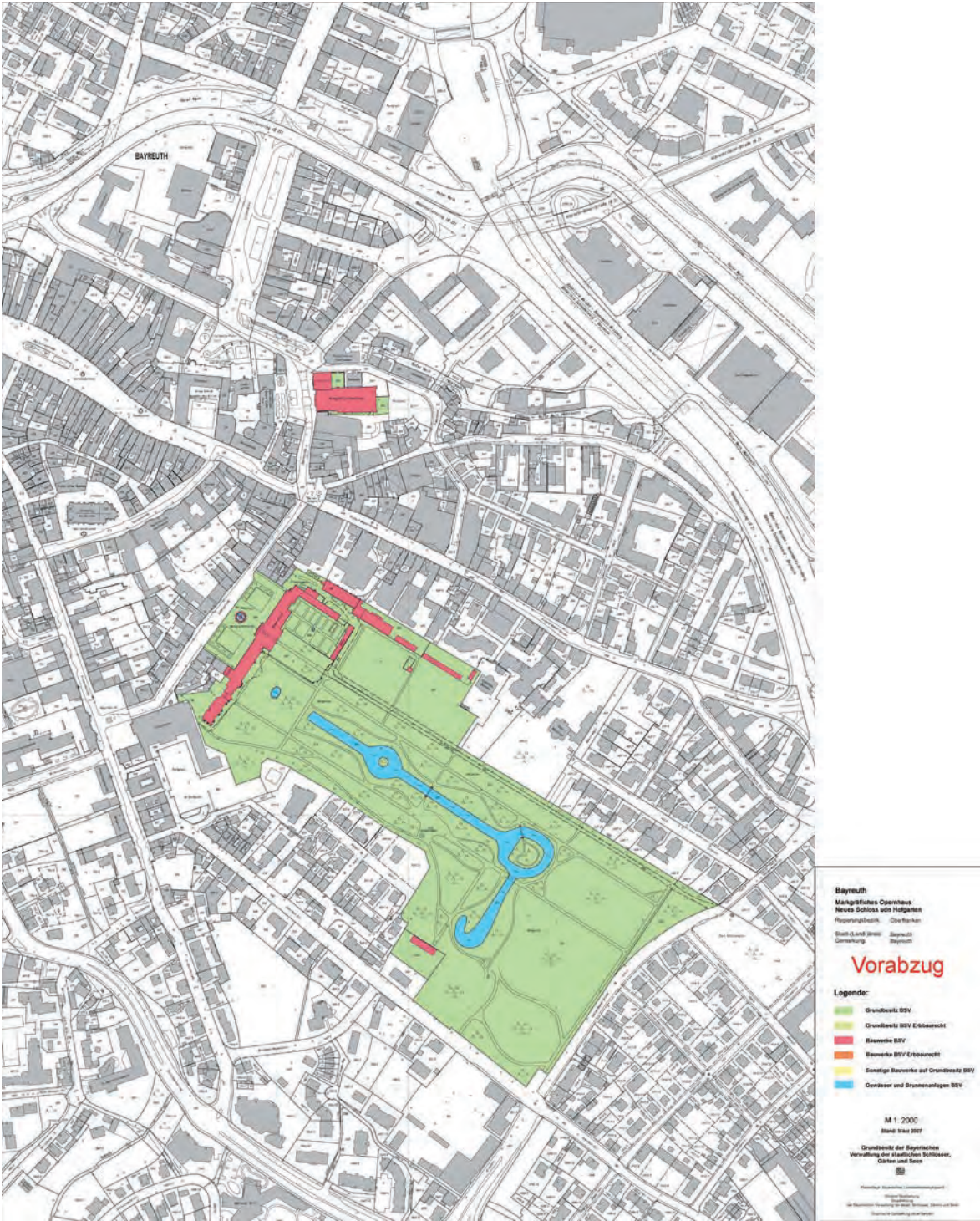
Façade of the Opera House, 1987
HAGER, Opernhaus (1987)



View of the stage and loge, 1987
HAGER, Opernhaus (1987)

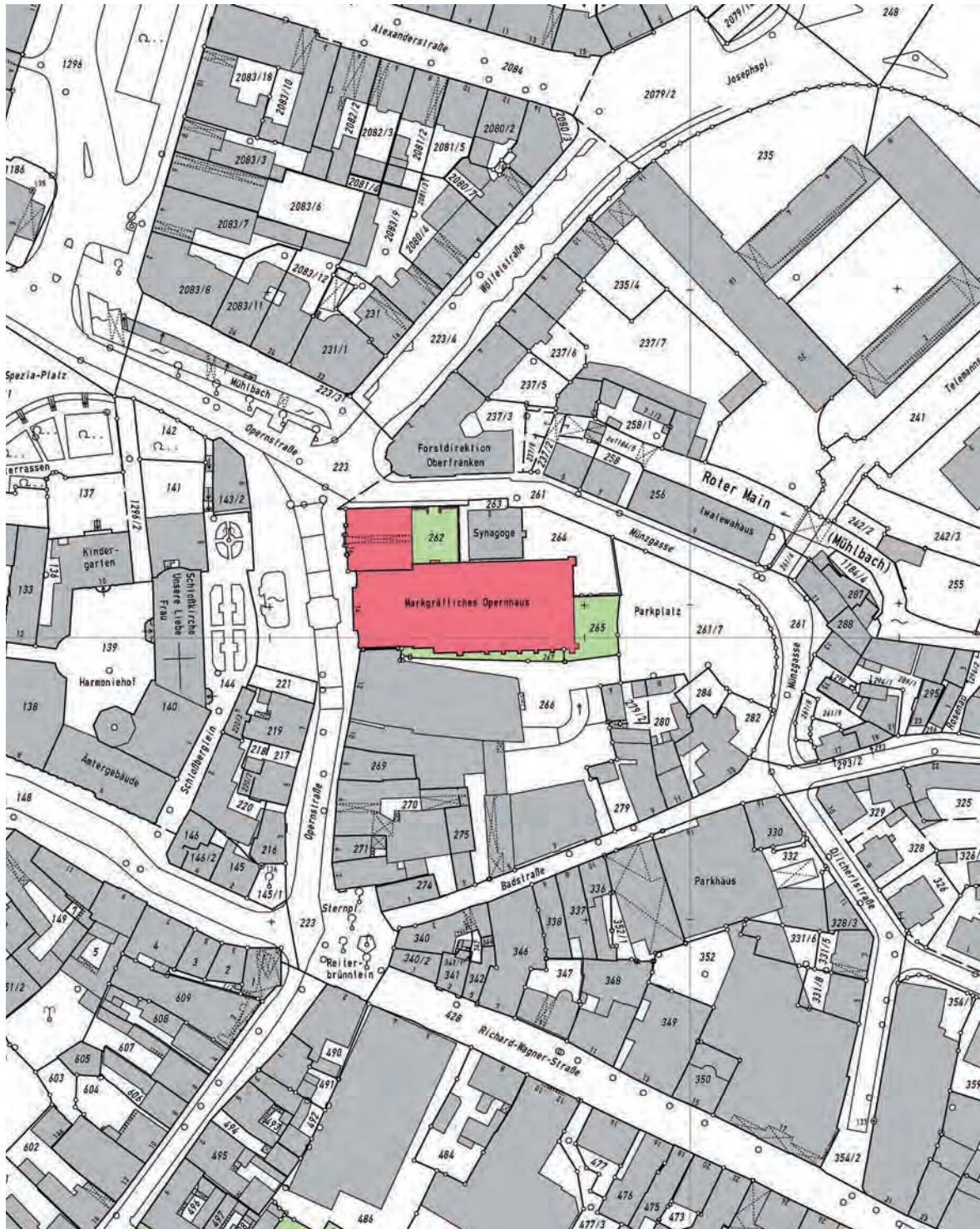


3. Current Maps and Planning Records



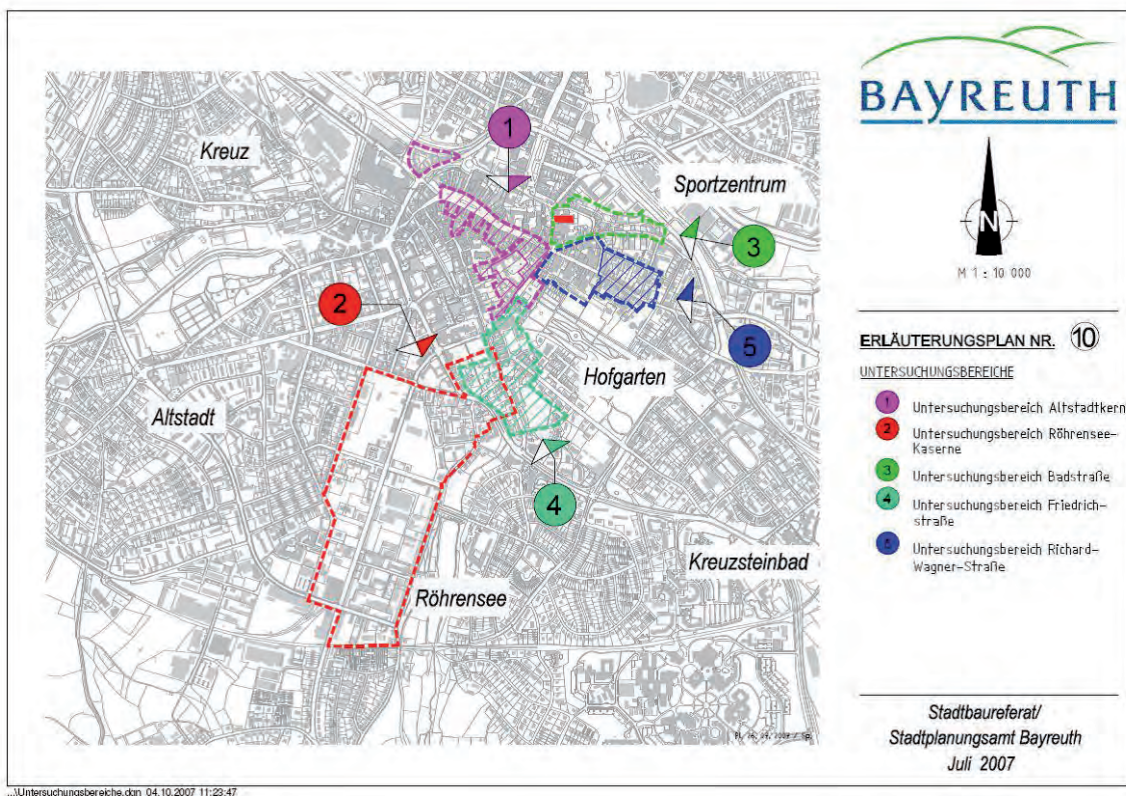
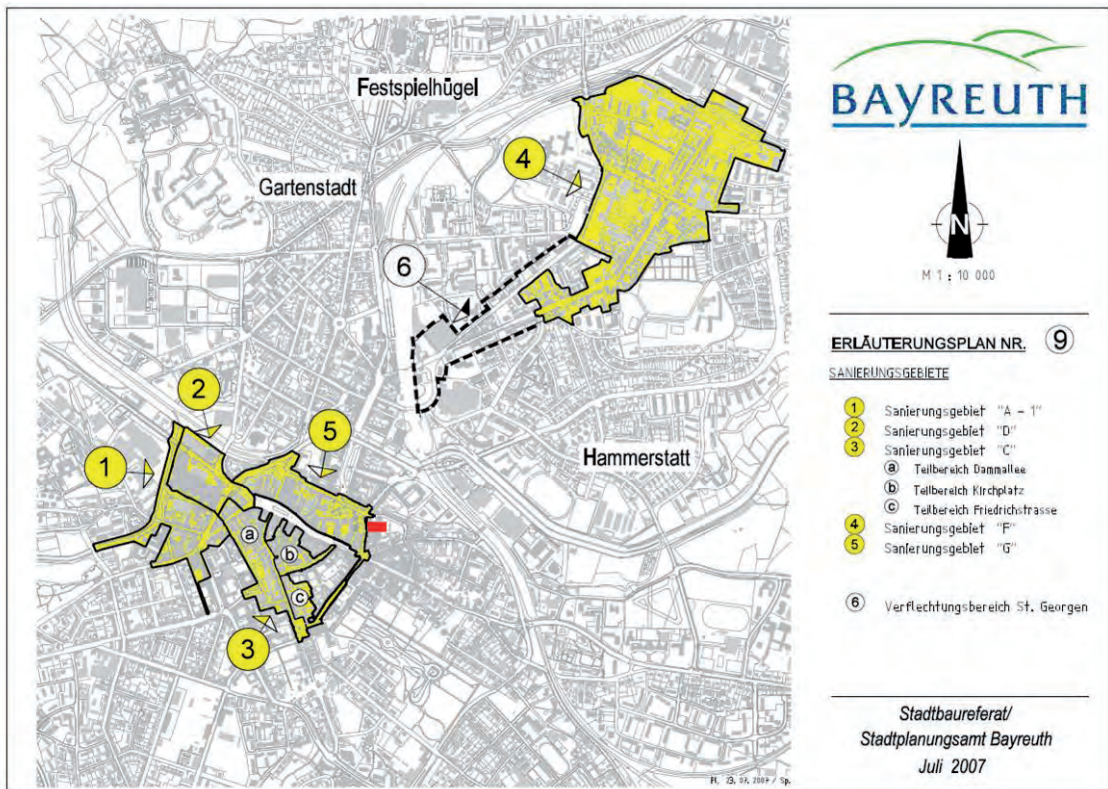
Land registry map of the Old City of Bayreuth showing the Margravian Opera House (above) and the New Palace with its park

Section of the city cadastre showing the surroundings of the Margravian Opera House
Red: Margravian Opera House and Redoutenhaus
Green: Property of the Bavarian Palaces Department



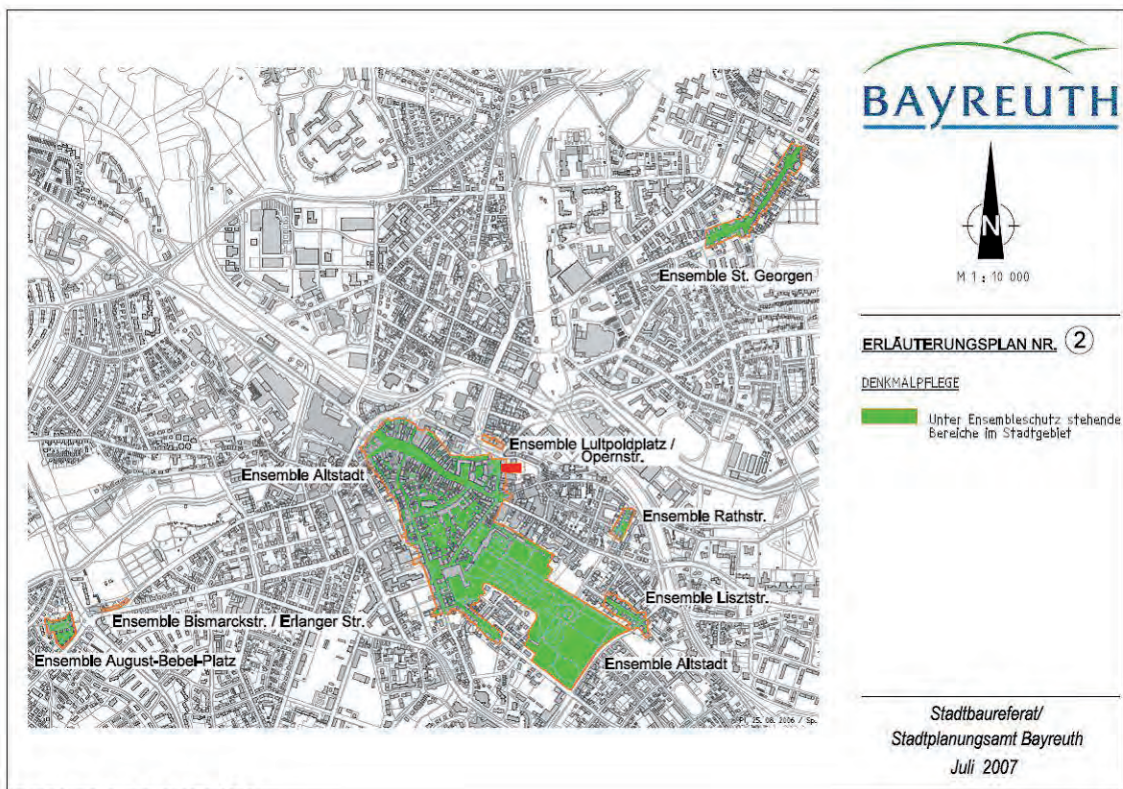
Land use plan of the City of Bayreuth (July 2007): Redevelopment areas,
Margravia Opera House marked in red

Land use plan of the City of Bayreuth (July 2007): Investigation areas



Integrated urban development plan (March 2005): "Opera Axis" catalyst project

Land use plan (July 2007): "Conservation of Historic Monuments"



..Erläut.-PA-Baudenkmalr_10.dgn 04.10.2007 10:52:15

Measured building survey of the Margravia Opera House 2009
Tacheometry measurements for the creation of CAD plans
Linsinger engineering office
Original scale 1:50

4. Conservation Condition Report 2009



Excerpt from the Conservation Report by conservator Martin Hess, Munich 2009
Text and photos, Martin Hess

Representative examples of the aged painted surfaces in the auditorium of the Opera House, preserved in an almost unaltered state.

**South-eastern trumpeter's loge,
Findings under one of the balcony consoles.**

The console probably covered the site of the findings as early as the 18th century.
The original, unaltered colouration from the 18th century is clearly visible.



**Rear panel of the north-eastern trumpeter's loge behind the sculpture group,
on the same level as the fourth tier:**

The image shows the quality of the illusionistic profiles, ornaments and garlands, painted exclusively on wooden surfaces. Apart from minor retouching and the residue of a wood preservative treatment applied in 1961, the paintings are intact.



Rear wall of the north-eastern trumpeter's loge; wall surface on the same level as the second tier.

In addition to the illusionistic nature of the painted architecture, the image shows the quality and character of the Grisaille painting with scenic representations. The synthetic stabilisation treatment applied in 1980 is visible in several areas in the upper third of the image, characterised by a whitish shiny surface.



Entablature and architrave of the northern trumpeter's loge - left side.

The image shows the painted surfaces in raking light from the left. Both the painted dentil moulding on a green background and the profile located below it are in excellent condition. The shine on the egg and dart and the architrave painting is a result of the stabilisation treatment applied in 1980.

Painted rusticated masonry below the staircase structure from 1935.



Examples of overpainting done in 1936 and restoration work performed during the 1980s.

Entablature and architrave of the northern trumpeter's loge - right side.

The image shows the painted surfaces in raking light from the right. Both the dentil moulding and profiles exhibit old loose paint layers and flaking. They were painted over in 1935, then stabilised and painted over again in 1980. Once again, the overpainted surfaces have separated from their surface.

**Northern trumpeter's loge:
Crowning architectural element above the monogrammed cartouche,
photographed in raking light.**

The carved profile and rear panel were extensively overpainted with a shade of dark green in 1935. In 1980 loose decorative elements were largely stabilised and flaking paint was retouched. Today large sections of the decorative surfaces are loose and project outward from their support in a tectiform manner.



Proscenium, north side:

A representative detail of the condition of the paintings along the proscenium arch. Several areas were overpainted as early as the 19th century. In 1980 a stabilisation treatment was applied. Almost the entire surface was overpainted in an effort to blend in the colour of the flaking paint layers. The stabilisation treatment, which was applied just as extensively, also produced significant tension, resulting in the loosening of the structure of the paintings. The lower third of the image shows a working sample in which the defective areas have not been retouched.

Detail of the above:

The loosening of the painted layers can be traced back to excessive quantities of the stabilisation treatment.



Sculpture group on the northern trumpeter's loge.

The decorative surfaces of the sculpture group were damaged due to improper conservation measures.



Two volutes on a loge pillar on the third tier:

The left volute shows the overpaint from 1980. The overpaint was removed from the right volute in March 2009. Underneath, the painting from 1748 is conserved in almost perfect condition.



Health risks caused by heavy metals and wood preservative treatment.

Detail of the ceiling above the northern trumpeter's loge.

Approximately 70% of the light green areas framing the ceiling painting were overpainted in 1935 with a layer of pigment largely consisting of heavy metals. The crumbling paint layer creates toxic dust, which disperses throughout the auditorium.

Detail of the above:

The white outline marks the areas overpainted in 1935. Alterations and damage of the original painting are to be expected, but the affected surface will be significantly smaller than the overpainted area.



Regarding the state of the ceiling painting

Ceiling painting above the northern trumpeter's loge

Parts of the painting were crudely overpainted during or prior to the restoration performed in 1935. In the unaffected areas, the painting is in perfect condition. Loose layers of paint and cracking and flaking paint are only found in the stabilised areas.

Detail of the above:

Photographed in raking light.

The detail shows severely loosened, flaking paint with significant amounts of excess binding agent residue from the stabilisation treatment applied in 1980.



Ceiling painting above the northern trumpeter's loge

When photographed in raking light, excessive residue from the stabilisation treatment becomes clearly visible. The affected areas are characterised by a shiny surface.

Detail of the above:

The excessive residue of the stabilisation treatment is clearly visible in the shiny areas. The stabilisation treatment's high level of internal stress causes the paint layer to separate from its ground. The internal stress of the light brown overpaint visible along the left edge of the image also causes damage to the original painting.

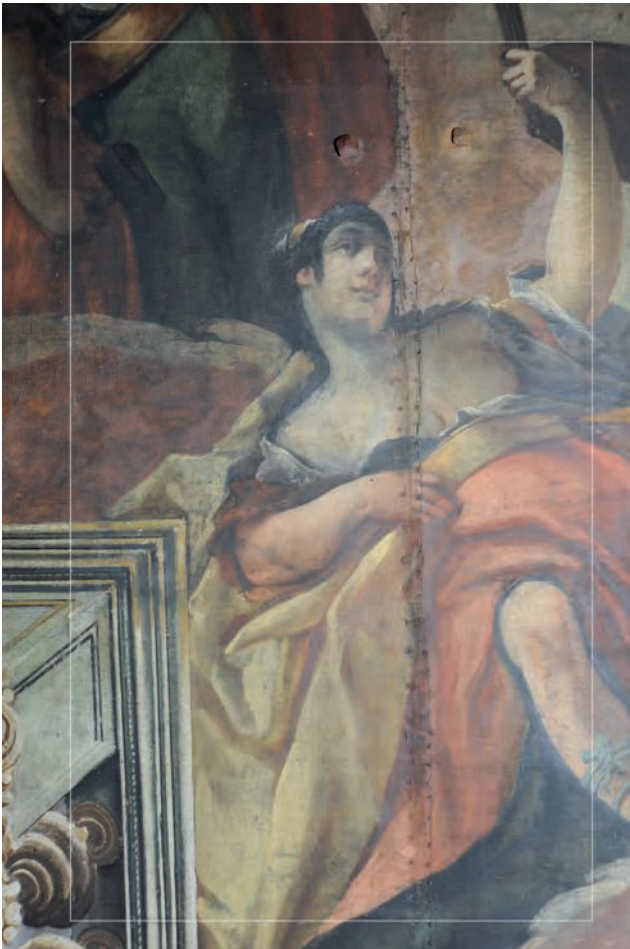


Detail of the ceiling painting photographed in raking light

Large areas of the painting were repainted in 1980 using loose pastels. Given the oblique angle of the image, the pastel overpainting is particularly noticeable in the light-coloured paint surfaces.

Detail of the ceiling painting after the removal of dust and retouched pastel layers.

The cleaning of the surface and removal of the repainted pastel layers results in a subtle brightening of the painting. Past renderings and areas retouched at different points in time are revealed. In order to accurately assess the state of the entire ceiling painting, the removal of all pastel repainting would be necessary.



Removal of the stabilisation treatment applied in 1980 from the Baroque painting surfaces

Entablature capital on the ceiling

The raking light reveals a bright spot at the centre of the image.
This area was coated with the stabilisation treatment in 1980.

The same area after the stabilisation treatment has been
removed from the surface of the Baroque painting.



Removal of the reworking done in 1980, and the overpainting from 1936 located underneath.

Volute below the entablature on the fourth tier.

Approximately 80% of the left volute is overpainted. The overpaint was removed from the right volute. The painting conserved underneath is strongly rendered. Both the original character and the chromaticity of the painting are well preserved and can be filled in with minor retouching.



Removal of the wood preservative treatment residue and retouching of the 18th century painting

Loge balustrade, third tier on the north side, next to the trumpeter's loge

The painted surface of the loge balustrade is well preserved, albeit somewhat darker; large areas of individual ornaments are painted. The painting on the pillar is significantly diminished and was reworked several times.

The wood preservative treatment residue and overpaint on the balustrade panelling are removed; the partially conserved pillar decoration is revealed, the sample area retouched.



Architrave on the entablature of the northern trumpeter's loge

The painting is preserved in excellent condition.
The surface is slightly darkened and marked by visible water stains.

Detail after the removal of stains and wood preservative treatment residue.
The water stains have been minimised and retouched.



Imitation of lapis lazuli on the columns and balusters.

Imitation of lapis lazuli

The decorative surface imitates the semi-precious lapis lazuli stone. On the balusters this chromaticity is barely recognisable due to dust, wax and wood preservative treatment deposits.



Working sample for cleaning the painted lapis lazuli surface.



5. Margravial Opera House - Past and Present

Using images by Harald Hohl, Bayreuth

View from the Sternplatz in 1907 and today (above)



View of the Opera House from the Castle Tower, early 20th century, and current
aerial photograph (below)



Façade of the Opera House today
and circa 1936 (below)





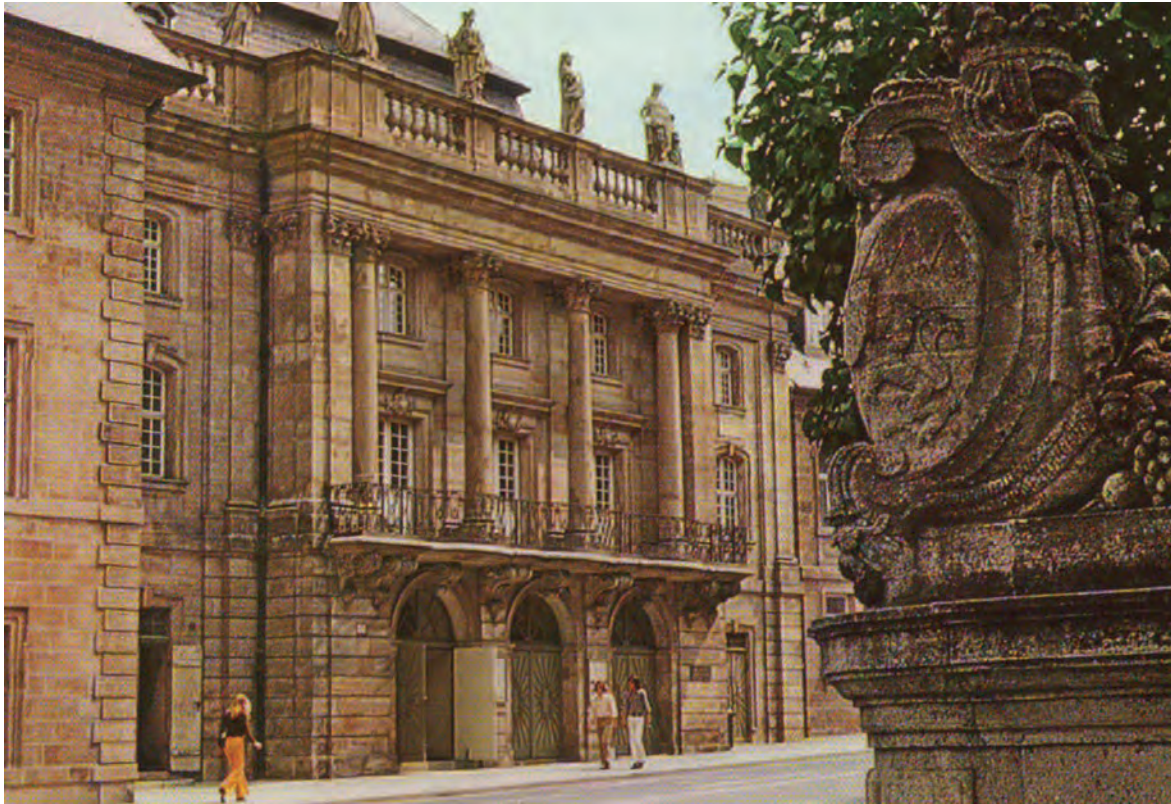
Intermission of an opera performance in front of the Margravian Opera House (2009)



Square in front of the Opera House, early 1940s

Façade of the Opera House, mid-20th century

Information plaque at the Margravia Opera House





Statue of Justitia on the proscenium of the Margravia Opera House

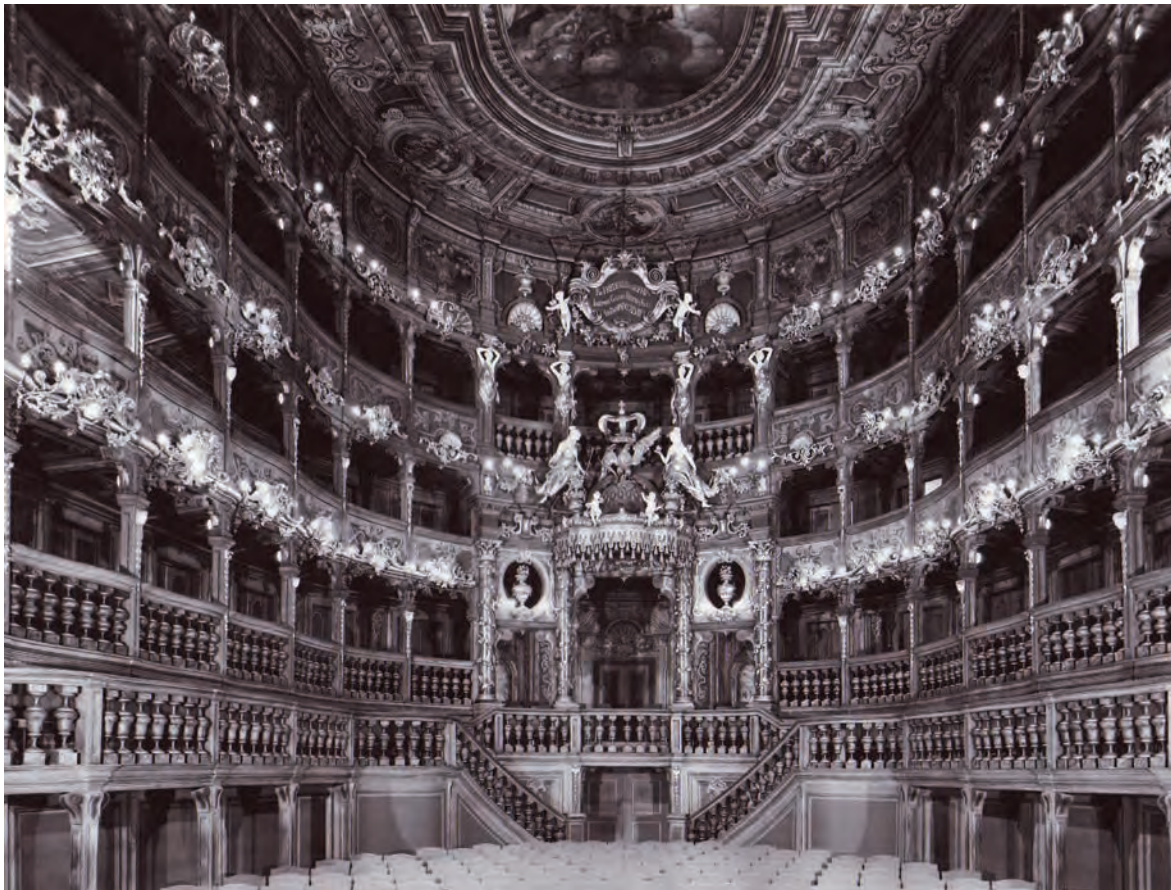


Der Tänzer „Nureyev“ und Bernd Weigl

Ballet dancer Nureyev and singer Bernd Weigl after a performance at the Margravian Opera House, circa 1980.

Jubilee postage stamp honouring the 250th anniversary of the completion of the Margravia Opera House

View of the Court Loge from the auditorium, mid-20th century



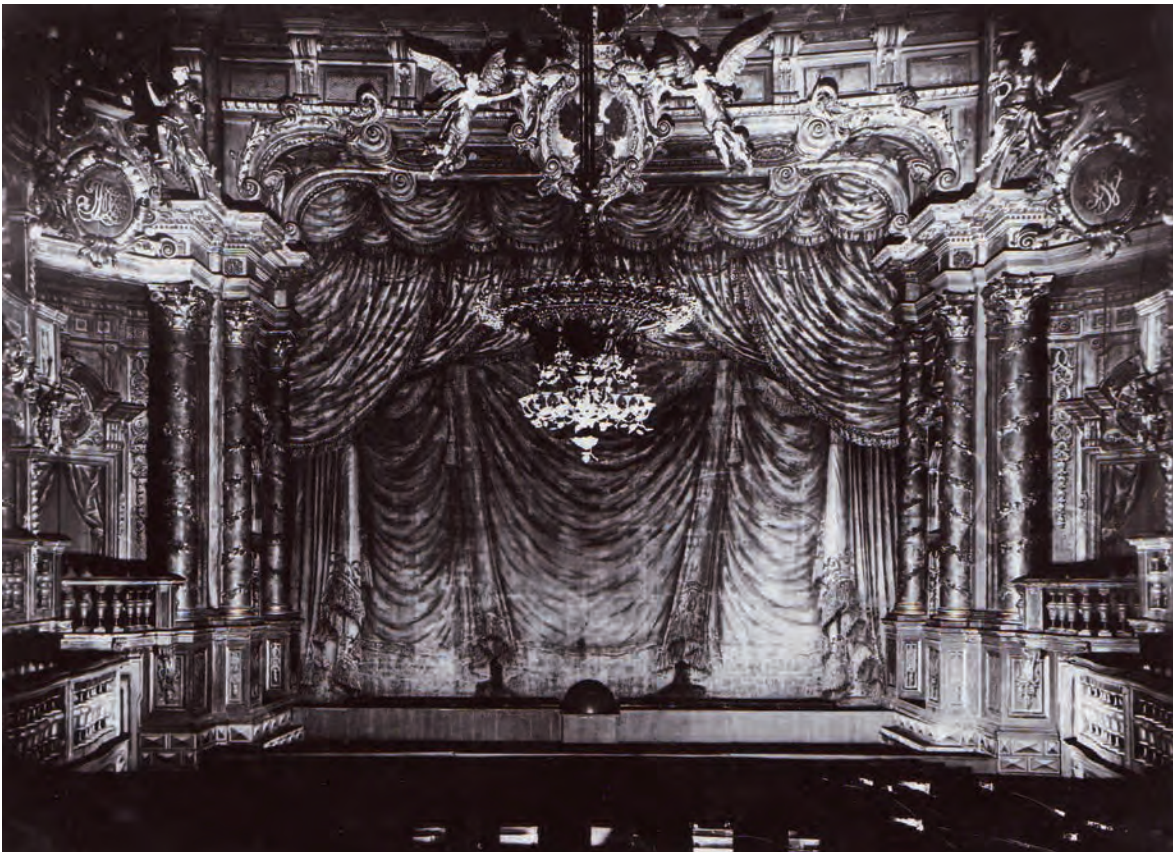
Daniel Barenboim during a CD recording session at the Margravia Opera House,
circa 1986

Opera House with a modern grand piano onstage



View of the stage as it looks today

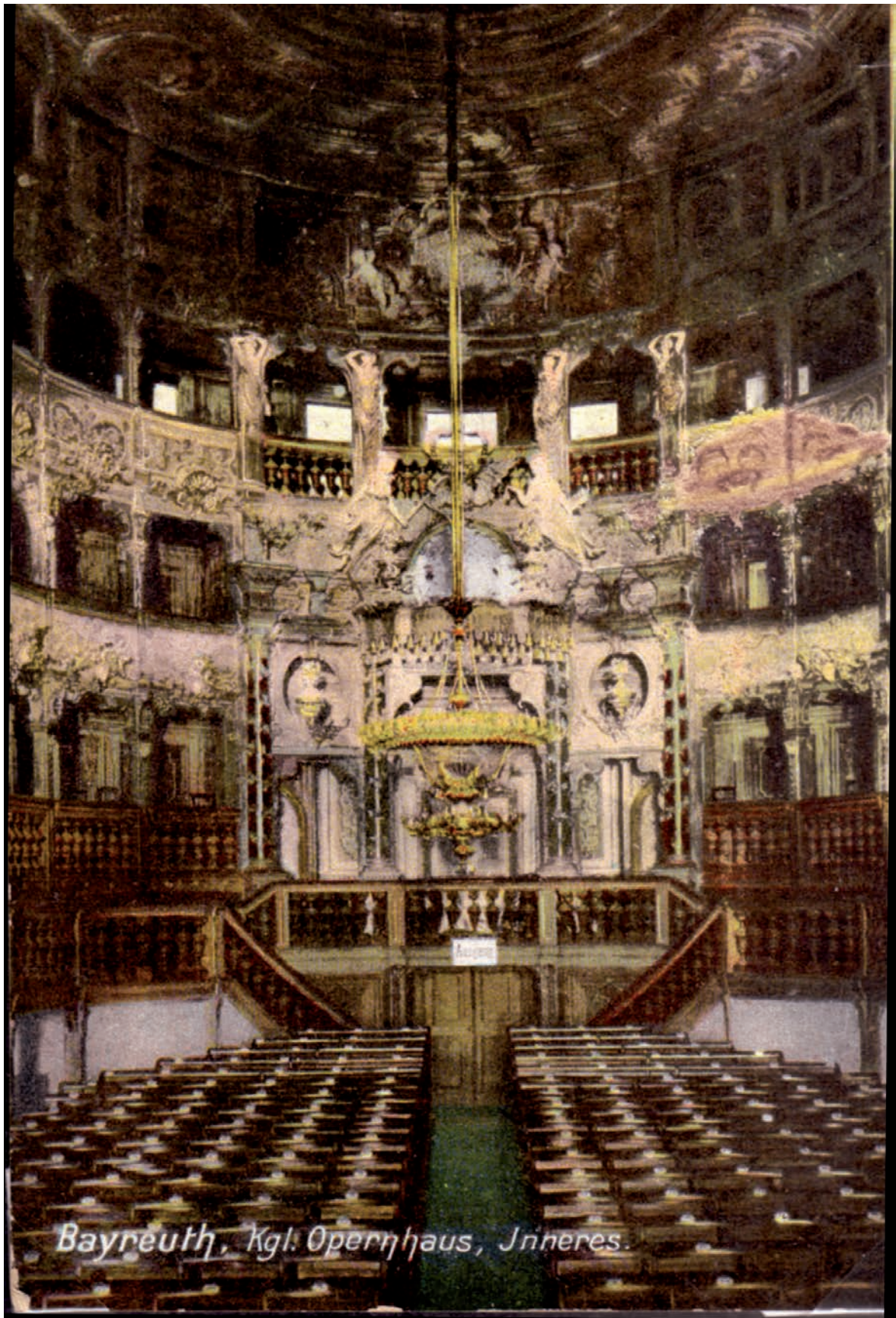
View of the stage as it looked during the 1920s



Modern staging (1998) of the opera "Ezio" by Johann Adolf Hasse
(1699-1783)

"Montezuma" opera by Karl Heinrich Graun (1701-1759), performed by
the Deutsche Oper Berlin, 1980s





Bayreuth, Kgl. Opernhaus, Inneres.



View of the Court Loge, as it looks today, and at the beginning of the 20th century (left)

TV broadcast at the Margravia Opera House, 13th February 1983, on the
100th anniversary of Richard Wagner's death

Richard Wagner conducts a performance of Beethoven's Ninth Symphony at
the Margravia Opera House on 22nd May 1872 celebrating the laying of the
foundation stone of Wagner's Festspielhaus. Lithograph based on a drawing
by Louis Suter, Bayreuth.

The Margravia Opera House was one of the reasons why Richard Wagner
decided to establish his Festspielhaus in Bayreuth.





View of the auditorium of the Margravian Opera House, present day



View of the auditorium of the Margravian Opera House in the year 1879,
gouache by Gustav Bauernfeind



Richard Burton on set at the Margravian Opera House during the 1982 production of a film about Richard Wagner



Historical staging in front of the Margravian Opera House in 1998

Performance of a semi-opera staged in historical fashion, 2009
Produced by Studiobühne Bayreuth

Ticket for the Margravian Opera House, circa 1900

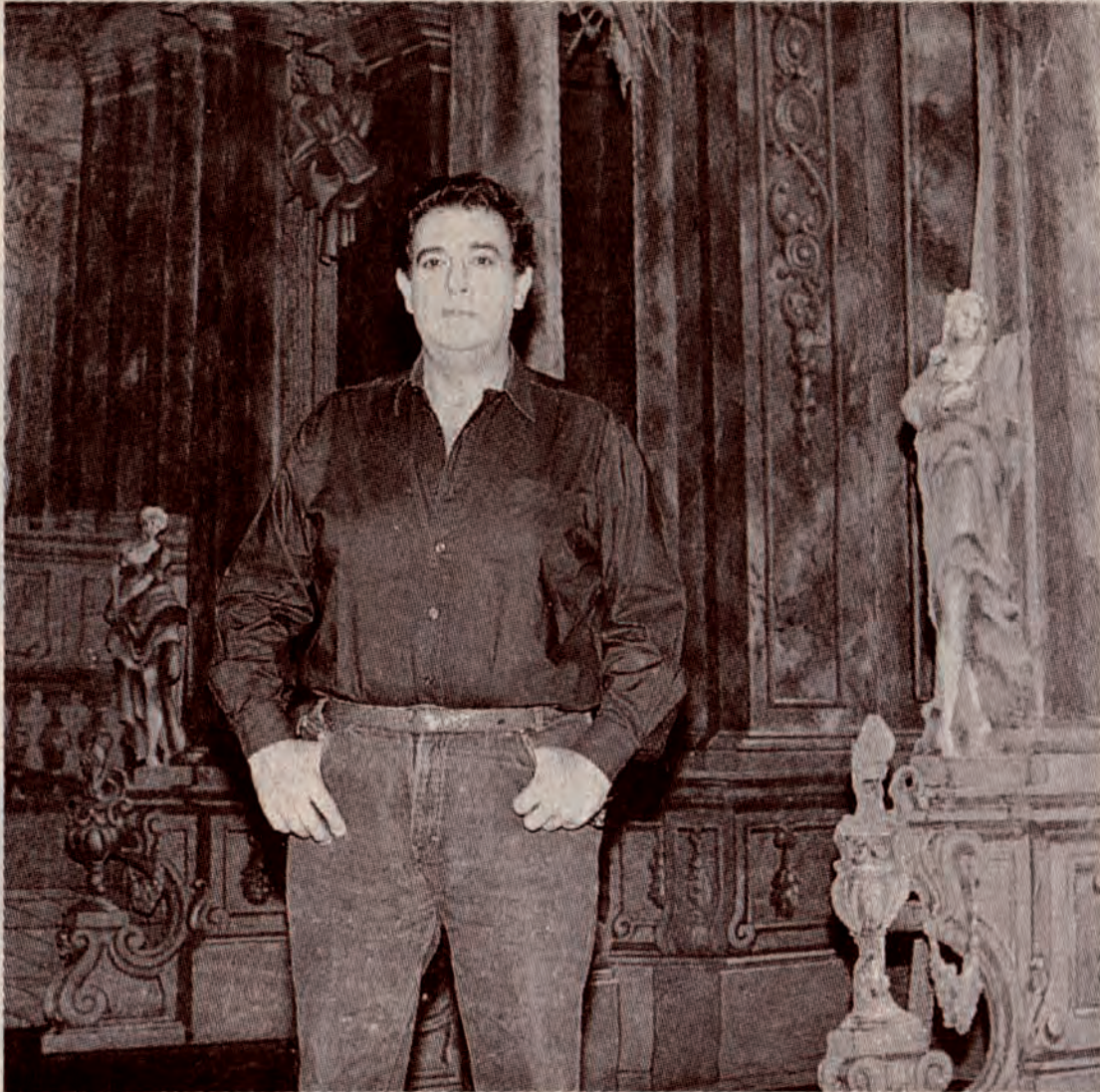


Fama (allegory of fame) above the proscenium, 2009

and around 1970



Star tenor Placido Domingo recording at
the Margravia Opera House in 1993



Plattenaufnahme: Domingo im Opernhaus

Startenor Placido Domingo ist wieder in Bayreuth. Nach seinem triumphalen Bayreuth-Debüt als Parsifal in der Inszenierung von Wolfgang Wagner im vergangenen Jahr laufen nun seit einiger Zeit wieder die Proben für die Festspielsaison 1993, in der Domingo erstmals alle fünf Aufführungen in Richard Wagners letzter Oper singt. Die spärliche Freizeit zwischen den Proben nutzt der Tenor unter anderem für Plattenaufnahmen mit der Deutschen Grammophon. Gestern stellte sich Domingo zwischen den Aufnahmen dem KURIER-Fotografen. Bei den Aufnahmen handelt es sich um Teileinspielungen großer Werke der Opernwelt. Näheres wollte die Plattenfirma derzeit noch nicht bekanntgeben. Am Donnerstag, 29. Juli, steht der erste „Parsifal“ auf dem Programm der Bayreuther Festspiele. Müßig zu erwähnen: Diese und alle anderen 29 Aufführungen auf dem Grünen Hügel sind längst ausverkauft.

Foto: Lammel

The Festspiel orchestra prepares for a concert honouring the anniversary of Richard Wagner's death on 13th February 1983 at the Margravia Opera House

Rehearsing an opera, 2009





The Munich State Ballet performing at the Margravia Opera House, circa 1985-1990



Student painting competition: 250th anniversary celebration of the Margravia Opera House, 1998

Rehearsal of an opera production with a historical set design:
Production Theo Adam, State Opera Munich, circa 1985-1989

Preparations for an opera performance, 2009







Front page of a Margravian Opera House programme, August 1998 (left)
and September 1998 (above)





Photo taken during the filming of "Farinelli", 1994 (above),
recording of "Bach nach 8" by the station Freies Berlin, 1980 (left)

Chandelier in the foyer of the Margravia Opera House

Floral detail on a column in the Court Loge



Newspaper advertisement for a theatrical production at the Margravia Opera House, 1863

710

Theater im königlichen Opernhause zu Bayreuth.
(2546b2) **Sonntag den 26. April 1863:**

12. Vorstellung im 1. Abonnement.

Anna - Lise.

Schauspiel in fünf Abtheilungen von H. Hersch.
Kassa-Öeffnung 6 Uhr. Anfang 7 Uhr. Ende nach 9 Uhr.

Erstes und vorlestes außerordentliches Gastspiel der arabischen
Künstler-Gesellschaft Beni-Zoug-Zoug aus der Wüste Sahara.

Montag den 27. April 1863.

Abonnement suspendu und bei erhöhten Preisen.

Badekuren.

Lustspiel in 1 Akt von G. zu Puttlik.

Hierauf:

Les Tourbillons,

ausgeführt von der arabischen Künstler-Gesellschaft.

Dann:

Der Weiberfeind.

Lustspiel in 1 Akt von N. Benedix.

Zum Schluß:

Les Pyramides humaines,

ausgeführt von der arabischen Künstler-Gesellschaft.

Kassa-Öeffnung 6 Uhr. Anfang 7 Uhr.

(2576) **Montag geht ein leeres Geschirr nach Wunsiedel bei Lebermann.**

(2577a2) **Apfelsinen und Citronen groß und billig bei G. Dollhopf.**

(2578a2) Eine noch sehr gut erhaltene ein- und zweispännige Chaise ist billig zu verkaufen. Näheres in der Expedition d. Bl.

(2579) **Heute Abend** spielt das **Streich-Sextett** vom 13. Infanterie-Regiment bei **Kolb** in der Jägerstraße.

(2580) Meinem **Anton G. S.** die herzlichsten Glückwünsche zu seinem lieben Bruder froherlebten Geburtsfeste. **J. G.**

Heute Abend im „Rothem Kopf“:

Eingemachtes Kalbfleisch, Lammsbraten, gefüllte Tauben, Kappane.

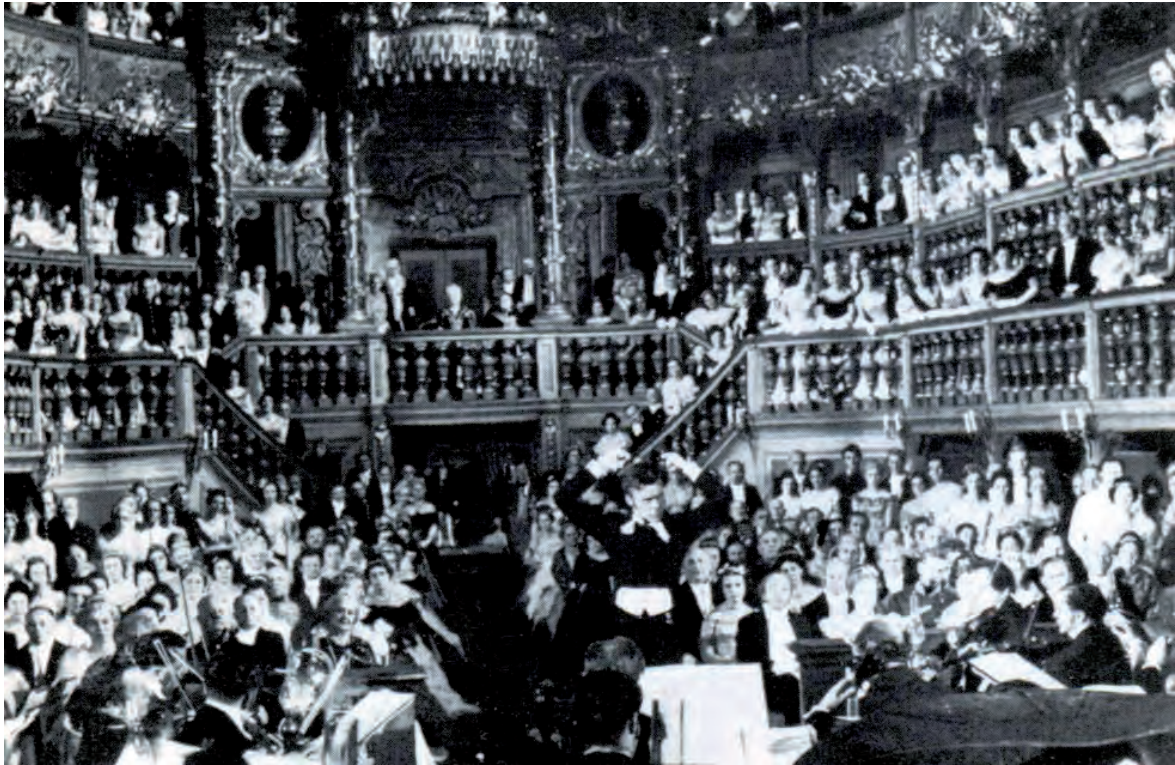
Fremden-Anzeige.

Goldener Anker: Hr. Generalmajor Frhr. v. Lindensfeld nebst Hr. Oberleutnant u. Brigade-Adjutant v. Nagel v. Bamberg; Hr. Frhr. v. Lindensfeld, k. k. österr. pens. Oberst mit Schwester u. Nichte v. Thumsenreuth; H. Dr. Schuchhardt v. Moskau; Rste.: Bernstadt v. Nürnberg, Landauer u. Leitner v. Buttenhausen, Dellschlegel v. Zwickau, Zeuß v. Kronach, Nordbeck v. Magdeburg, Hofmann v. Würzburg, Grunmt v. Annaberg, Rabisius v. Weimar, Greiner v. Braunschweig, Hesse v. Bamberg, Reiber v. Solingen, Anevel v. Berlin, Ohm v. Magdeburg, Bergin v. London, Ziegler v. Gera, Gallinger v. Nürnberg, Schwaab v. Fürth, Reis v. Walldorf, Siegold v. Schweinfurt, Weisbeck v. Bamberg, Müllich v. Erfurt, Edwintal u. Jonas v. Berlin; Ehrenstein, Optikus v. Würzburg; Schwager, Student v. Bamberg; Feldmann, Cafetier v. Nürnberg. **€**

Eigentum und Verlag der Buchhandlung von Carl Gießel. Gedruckt bei Th. Burger.

Filming at the Margravia Opera House circa 1940s

Preparations for an opera performance (left)



Main façade of the Margravia Opera House

Baroque loge



6. Behind the Scenes



Impressions of the production and performance of the opera "Wilhelmine" on 3rd May 2009 at the Margravian Opera House Bayreuth, staged by the Studiobühne Bayreuth

All photos by Harald Hohl, Bayreuth

Waiting backstage before the show

Front page detail of the opera "Wilhelmine"



Working on the stage scenery



Scenery backstage

A scene from the opera "Wilhelmine", 2009



Between rehearsals for the opera

Set design featuring a reconstruction of a historical stage floor



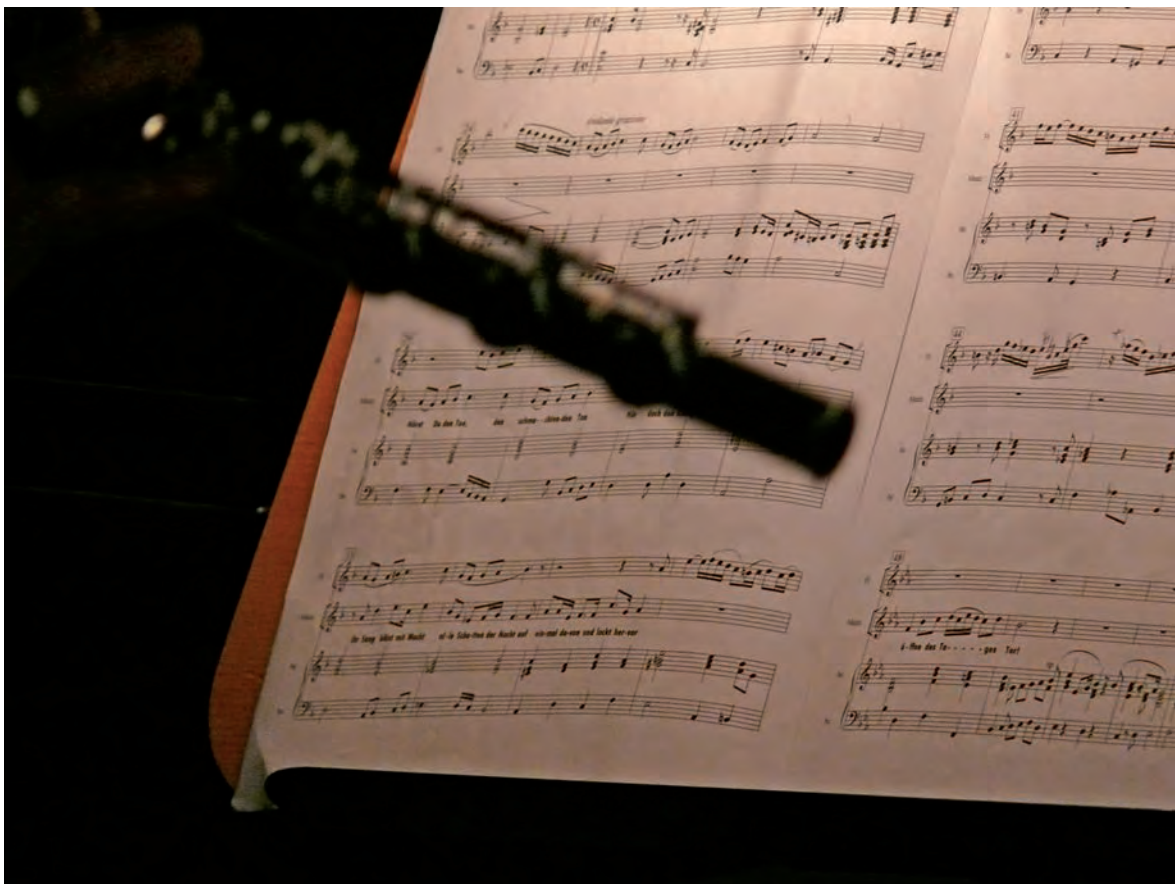
Detail of historical costumes

Dressing rooms of the Margravian Opera House



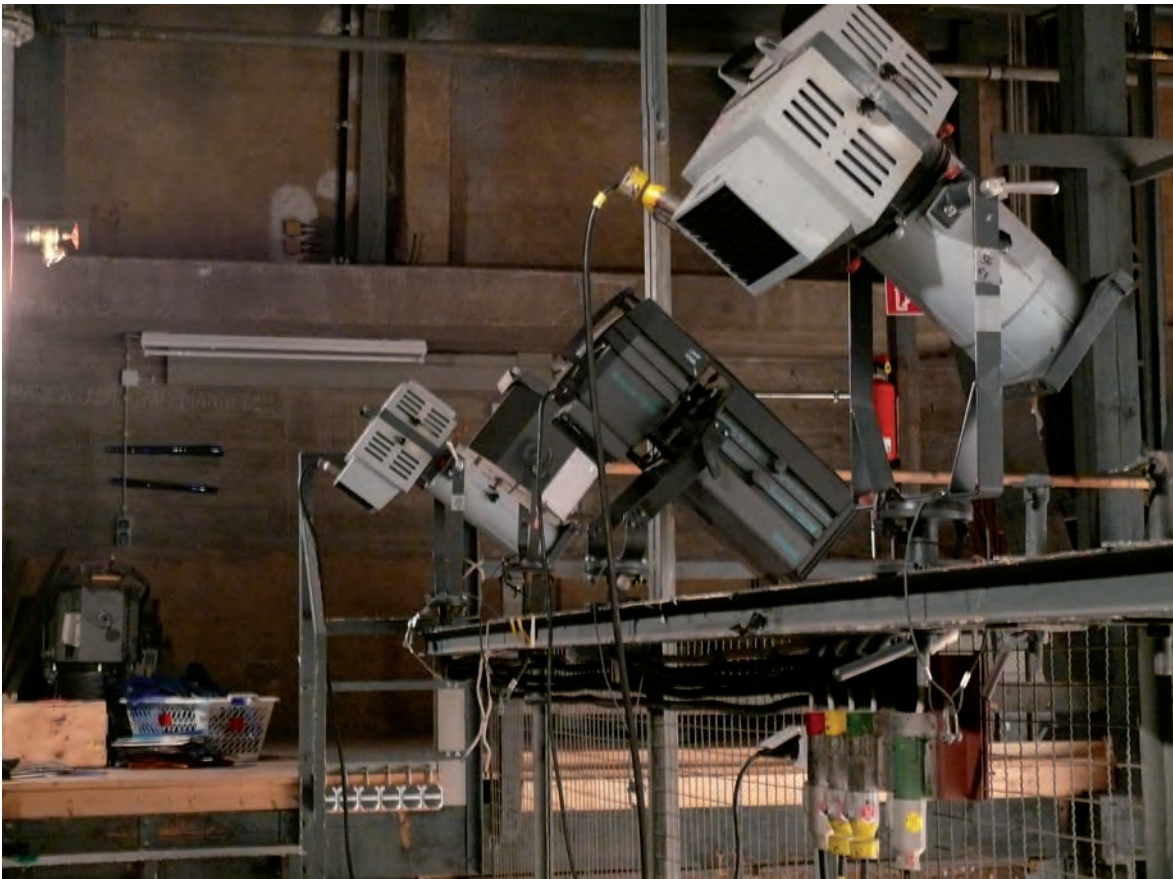
Rehearsing the opera "Wilhelmine"

Musicians in the orchestra pit



Directors and technical crew during rehearsals for the opera

Lighting equipment in the stage area



Stage design detail

Stage curtains from past productions



“Stage Area - Quiet Please”

Rehearsing a scene



Before the performance



Performance of the semi-opera "Wilhelmine" on 3rd May 2009



7.a

Photographs, slides, images inventory and authorization table and other audiovisual materials

Id. No	Format (slide/print/video)	Caption	Date of Photo (mo/yr)	Photographer/Director of video	Copyright owner (if different than photographer / director of video)	Non exclusive session of rights
01	JPEG	Aerial photograph of the Margravia Opera House with adjacent Redoutenhaus as seen from the west	07/2009	Oehme, Heiko BSV	Bavarian Department for State-owned Palaces, Gardens and Lakes (BSV) Schloss Nymphenburg 80638 Munich Tel.: +49 (0)89 17 908 100 Fax: +49 (0)89 17 908 154 E-mail: johannes.erichsen@bsv.bayern.d	-
02	-/-	View from La Spezia Platz	-/-	-/-	-/-	-
03	-/-	Opernstrasse	-/-	-/-	-/-	-
04	-/-	View from the Castle Hill terrace	-/-	-/-	-/-	-
05	-/-	Door detail	-/-	-/-	-/-	-
06	-/-	Façade of the Margravia Opera House	-/-	-/-	-/-	-
07	-/-	Window and column detail on the main façade	-/-	-/-	-/-	-
08	-/-	Information plaque	-/-	-/-	-/-	-
09	-/-	Façade of the Margravia Opera House as seen from Castle Hill	-/-	-/-	-/-	-
10	-/-	Entrance area	-/-	-/-	-/-	-
11	-/-	Façade of the Margravia Opera House	-/-	-/-	-/-	-
12	-/-	Sandstone sculptures on the attic storey	-/-	-/-	-/-	-
13	-/-	Sandstone sculptures on the attic storey	-/-	-/-	-/-	-
14	-/-	Detail of blocked up wall opening	-/-	-/-	-/-	-
15	-/-	South façade of the Margravia Opera House, which was not designed as a visible side	-/-	-/-	-/-	-
16	-/-	Façade detail with coarsely finished stone blocks	-/-	-/-	-/-	-
17	-/-	Visitor reception area	-/-	-/-	-/-	-
18	-/-	Entrance area prior to the installation of the ticket counter	-/-	-/-	-/-	-
19	-/-	Vestibule, view of Visitor reception area	-/-	-/-	-/-	-
20	-/-	Stair balusters	-/-	-/-	-/-	-
21	-/-	Foyer between vestibule and loge with access to staircase	-/-	-/-	-/-	-
22	-/-	Hall above the entrance area showing a temporary exhibition	-/-	-/-	-/-	-
23	-/-	Balustrade detail	-/-	-/-	-/-	-
24	-/-	Foyer gallery. Painted wood construction	-/-	-/-	-/-	-

25	-/-	Detail of gallery structure	-/-	-/-	-/-	-
26	-/-	Baluster detail	-/-	-/-	-/-	-
27	-/-	Corridor between loge and exterior wall	-/-	-/-	-/-	-
28	-/-	View of the chamber-like foyer	-/-	-/-	-/-	-
29	-/-	Loge numbering	-/-	-/-	-/-	-
30	-/-	Entrance to the corridor behind the loge	-/-	-/-	-/-	-
31	-/-	Door detail	-/-	-/-	-/-	-
32	-/-	Monogram FMZBC (Friedrich Margrave of Brandenburg-Culmbach)	-/-	-/-	-/-	-
33	-/-	View of the proscenium from the Court Loge	-/-	-/-	-/-	-
34	-/-	General view of the loge	-/-	-/-	-/-	-
35	-/-	View of the right trumpeter's loge with monogram FWS (Friederike Wilhelmine Sophie)	-/-	-/-	-/-	-
36	-/-	View of the trumpeter's loge from the third tier	-/-	-/-	-/-	-
37	-/-	Loge on the third tier	-/-	-/-	-/-	-
38	-/-	Hermes on the Court Loge	-/-	-/-	-/-	-
39	-/-	Loge tiers	-/-	-/-	-/-	-
40	-/-	Ornamentation of the loge tiers	-/-	-/-	-/-	-
41	-/-	Figural sculpture on a pillar	-/-	-/-	-/-	-
42	-/-	Hermes above the Court Loge	-/-	-/-	-/-	-
43	-/-	View of the loge from the stage	-/-	-/-	-/-	-
44	-/-	Pelmet above the loges	-/-	-/-	-/-	-
45	-/-	Auditorium with seating	-/-	-/-	-/-	-
46	-/-	View from the loges	-/-	-/-	-/-	-
47	-/-	Colourfully painted wall ornamentation	-/-	-/-	-/-	-
48	-/-	View of the proscenium from the loges	-/-	-/-	-/-	-
49	-/-	Decorative detail on the proscenium columns	-/-	-/-	-/-	-
50	-/-	Crown above the Court Loge	-/-	-/-	-/-	-
51	-/-	View from the hatches above the third tier	-/-	-/-	-/-	-
52	-/-	Entablature detail	-/-	-/-	-/-	-
53	-/-	Main entablature over the trumpeters' loges	-/-	-/-	-/-	-
54	-/-	Figural sculptures over the trumpeters' loges and proscenium	-/-	-/-	-/-	-
55	-/-	Ephemeral building method	-/-	-/-	-/-	-
56	-/-	Painted wood panelling above the third tier	-/-	-/-	-/-	-
57	-/-	Detail of the painted wood panelling	-/-	-/-	-/-	-
58	-/-	Stage architrave	-/-	-/-	-/-	-
59	-/-	View of the theatre's painted ceiling	-/-	-/-	-/-	-
60	-/-	Detail of the ceiling painting	-/-	-/-	-/-	-
61	-/-	Figural sculpture on one of the loges	-/-	-/-	-/-	-
62	-/-	View of the painted ceiling from the Court Loge	-/-	-/-	-/-	-
63	-/-	Ceiling painting in the loge	-/-	-/-	-/-	-

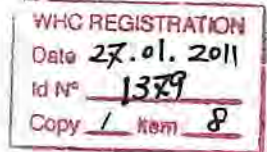
64	-/-	Interior of the Court Loge	-/-	-/-	-/-	-
65	-/-	Baldachin above the Court Loge	-/-	-/-	-/-	-
66	-/-	Decorative vase on the Court Loge	-/-	-/-	-/-	-
67	-/-	Floral ornamentation on a column of the Court Loge	-/-	-/-	-/-	-
68	-/-	Painted interior of the Court Loge	-/-	-/-	-/-	-
69	-/-	Painted door framing	-/-	-/-	-/-	-
70	-/-	Access door to the first tier	-/-	-/-	-/-	-
71	-/-	Painted canvas covering in the Court Loge	-/-	-/-	-/-	-
72	-/-	Stove recess with stucco ornamentation, Court Loge	-/-	-/-	-/-	-
73	-/-	Court Loge baldachin with lambrequins	-/-	-/-	-/-	-
74	-/-	Baldachin detail	-/-	-/-	-/-	-
75	-/-	Detail of intersecting half-timbered beams	-/-	-/-	-/-	-
76	-/-	Passageway behind the wall panelling above the third tier	-/-	-/-	-/-	-
77	-/-	Wall structure	-/-	-/-	-/-	-
78	-/-	Detail of the half-timbered structure	-/-	-/-	-/-	-
79	-/-	Theatre ceiling suspended from the roofing structure	-/-	-/-	-/-	-
80	-/-	Hatch openings along the corridor above the third tier	-/-	-/-	-/-	-
81	-/-	Modern theatrical scenery hanging in the Baroque roof	-/-	-/-	-/-	-
82	-/-	Baroque roof structure with truss-frame construction	-/-	-/-	-/-	-
83	-/-	View of the fly loft above the stage	-/-	-/-	-/-	-
84	-/-	Detail of the stage area	-/-	-/-	-/-	-
85	-/-	Modern rigging system belonging to the stage machinery	-/-	-/-	-/-	-
86	-/-	Iron staircase in the stage area	-/-	-/-	-/-	-
87	-/-	Locking lever for theatrical backdrops	-/-	-/-	-/-	-

Statement of Outstanding Universal Value

WHC REGISTRATION
 Date 27.01.2011
 Id N° 1379
 Copy 3 Num 07

Format	Margravia Opera house Bayreuth – Outstanding monument of baroque theatre culture
a) Brief description	<p>The Margravia Opera House in Bayreuth (1746-50), created for the margravia couple, Friedrich and Wilhelmine of Brandenburg-Kulmbach by the leading theatre architect in Europe at the time, Giuseppe Galli Bibiena, is today the most important and best preserved example of court opera house architecture and of the opera culture of the Baroque. Like no other Baroque opera house, the loge structure in Bayreuth, with its half-timbered construction in wood and painted canvas, is an example in its materiality and decorative programme of the ephemeral architecture which played an outstanding role in court ceremonies of the Baroque.</p>
b) Criteria	<p>Criterion (i): The Margravia Opera House in Bayreuth, built at the request of Prussian princess and music lover, Wilhelmine by the leading theatre architect of the time, Giuseppe Galli Bibiena, is today the most important and best preserved example of an 18th-century court opera building in Europe.</p> <p>Criterion (iii): The Margravia Opera House is today the only performance venue where the opera culture of the Baroque and the relationship of opera seria to the political system of absolutism may be experienced in all its authenticity.</p> <p>Criterion (iv): The loge structure within the Margravia Opera House is not only unique as a room setting but also in terms of the fact that it has survived in excellent condition as a large-scale building in wood with a decorative programme of this type. It is an example of the ephemeral ceremonial architecture characteristic of the Baroque period, which was an essential part of court self-representation throughout Europe.</p>
c) Integrity und d) Authenticity	<p>After its completion in around 1750, the Margravia Opera House was not radically altered and thus its original size and capacity remain unchanged. The wooden loge structure as a whole exists almost in its original state. Despite its ephemeral means of construction, this fragile structure made from wood and canvas has been retained to date in an amazing state of preservation.</p> <p>The Margravia Opera House is today the outstanding exemplar of Baroque theatre and ephemeral ceremonial architecture, in a form that cannot be experienced in such an authentic way anywhere else. As a unique surviving, colourfully decorated ceremonial space of the Baroque period, the Margravia Opera House conveys with extraordinary authenticity the courtly theatre and ceremonial culture of the 18th century, which otherwise can only be traced in written and visual sources.</p>
e) Statuary protective measures and management plan	<p>With its designated buffer zone, the Margravia Opera House in Bayreuth is completely protected by national and international laws and ordinances. The core zone and the buffer zone overlap with existing conservation areas. The combination of the various protective areas ensures the best possible retention of the buildings in the immediate surroundings of the nominated site. The Margravia Opera House in Bayreuth is owned by the Free State of Bavaria. The Bavarian Palaces Department is co-ordinating all structural, restoration and conservation issues relating to the application for World Heritage status.</p>

Bayerisches Staatsministerium
für Wissenschaft, Forschung und Kunst



Bayerisches Staatsministerium für Wissenschaft, Forschung und Kunst, 80327 München

UNESCO World Heritage Centre
Director
M. Francesco Bandarin
7, place de Fontenoy
F-75352 Paris 07 FP
Frankreich

Ihr Zeichen / Ihre Nachricht vom
WHC/74/2403/DE/PA/JSW
1st March 2010

Unser Zeichen (bitte bei Antwort angeben)
B4-K0112.1.8-12a/22345¹

München, 01.10.2010
Telefon: 089 2186 2511
Name: Herr Albert

Nomination for inscription to the World Heritage List: „Margravial Opera House Bayreuth – Outstanding monument of baroque theatre culture“

Attachments: 2x Statement of Outstanding Universal Value
2x Maps of World Heritage area and buffer zone with
coordinate grid and bar scale (map of the area, aerial
view, land register map)
2x CD-ROMs

Dear Mr. Bandarin,

within our letter of 21.12.2009 we have submitted the Nomination for Inscription to the World Heritage List "Margravial Opera House Bayreuth – Outstanding monument of baroque theatre culture". We would herewith like to send as supplementary information the Statement of Outstanding Universal Value and the maps with coordinate grid and bar scale as well as a CD-ROM with the files.

Furthermore we would like to inform you about the planned restoration of the Margravial Opera House by the The Bavarian Department for State-owned Palaces, Gardens and Lakes. As stated in the Nomination (5.e, p.

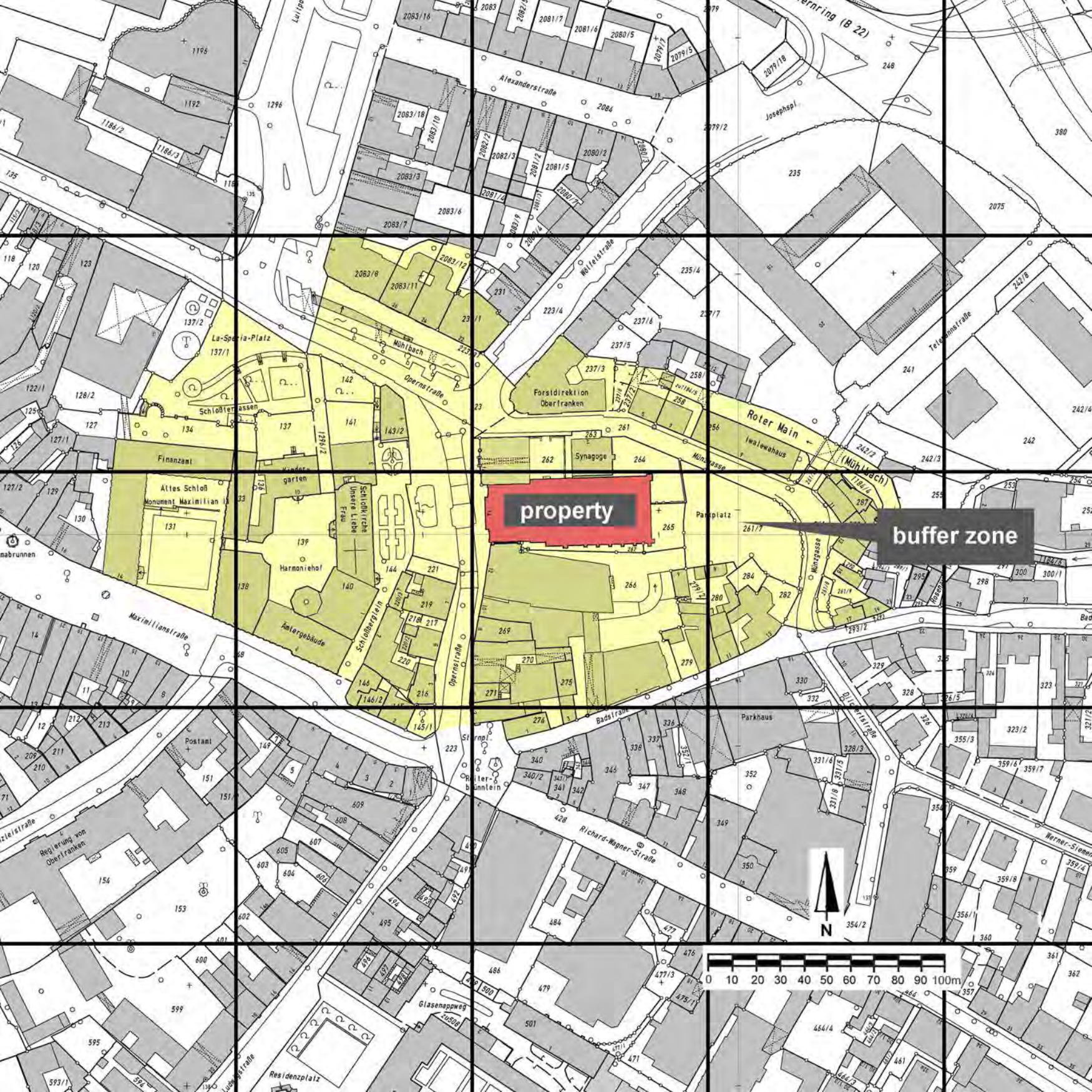
148 ff.), the Bavarian Palaces Department is preparing in collaboration with external experts to carry out comprehensive conservation work on the Margravia Opera House. The work will start in autumn 2011 with scaffolds in the interior. Thus we would like to pay attention to this and propose – as far as possible – an early date in 2011 for the on-site evaluation by ICOMOS.

We are looking forward to your decision.

Yours sincerely,

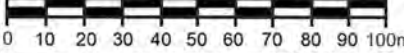
A handwritten signature in blue ink, appearing to read 'ABaur', is written over a faint, illegible stamp.

Dr. Andreas Baur
Ministerialrat



property

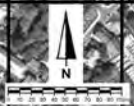
buffer zone



**monument
protection ensemble**

property

buffer zone



1. An updated and detailed explanation on the current status of the restoration and conservation works that - according to the nomination dossier - were planned by the Bavarian Palaces Department to be undertaken between 2010 and 2014.

Answer:

Since submitting the application for World Heritage site status, the restoration and conservation works to be undertaken at the Margravian Opera House Bayreuth starting in 2013 (please see management plan, ch. 9.2, p. 61-64; nomination dossier, ch. 4, p. 126-127, ch. 5.e, p. 149-150) have been worked out in great detail throughout 2011. During this process, the Bavarian Palaces Department drew on its own extensive experience carrying out conservation and restoration works on highly valuable monuments managed by the department (e.g. the Tiepolo fresco in the Würzburg Residenz, the Cuvilliés Theatre at the Munich Residenz).

A plan (plan 1) provides a schematic view of the most important planned modifications (yellow) and renovations (blue). As the plan clearly illustrates, all of the structural interventions are minor and reversible. The key aspects of the conservation work are explained below:

A) Necessity of the conservation work

The conservation work consists of two major parts. First, rectifying technical and structural weaknesses and second, restoring the historical painted decorations in the auditorium. The work is based on a lengthy investigation of the architectural history (structural research), comprehensive conservation studies as well as several expert reports. The goal of the conservation work is to ensure the long-term preservation of the historic building as well as enabling (once again) the careful and conservation-sensitive use of the Opera House.

In 2009, theatre operations at the Margravian Opera House were discontinued for the time being due to safety concerns stemming from the building's technical facilities:

- The antiquated electrical system presents an elevated fire risk.
- The current heating, ventilation and sanitary installations are also in need of renovation.
- Several ambient air reports have shown a notable presence of pollutants in the air inside the Margravian Opera House. This is due to wood preservation treatments carried out in the 1960s, amongst other things. This situation should be remedied as soon as possible to ensure a healthy environment for visitors (modernisation of the ventilation system).
- The stage equipment dating from the 1950s does not meet modern occupational safety standards, thus rendering it largely non-operational.

Conservation studies have ultimately shown that the over-painting carried out in the 1930s and 1980s is having a gradual, negative impact on the completely preserved original decorations of the Galli Bibiena paintings. Therefore, simply conserving the currently visible surfaces is not possible. The removal of the over-painted layers during the course of the work

is necessary in light of conservation concerns. Otherwise, these large-scale artworks may suffer irretrievable losses.

B) Plan for the conservation work

First and foremost, the basic plan for the proposed conservation work includes the careful restoration of the original painted decorations in the auditorium. Guaranteeing the required fire safety measures as well as repairing and renovating the building's technical facilities, which are needed for a careful, conservation-sensitive usage, are also of great importance.

Structural modifications will solely affect the areas added later during the 20th century, which have a visually negative impact on the original spatial impression (e.g. returning the reduced proscenium arch to its original size at the time of the building's construction). All of these structural transformations can be executed without intervening in the building's original fabric.

Particular emphasis is placed on improving conservation conditions. This should ensure the long-term preservation of this singular auditorium. To this end, and in collaboration with several theatre and ICOMOS experts (**report by Prof. Scholderer, nomination dossier, p. 218-221 and ICOMOS report by Mr. Marano dated 04/02/2010, see annex 1**), a new outline defining the building's future usage was set forth. After completion of the restoration work, use of the Opera House should be limited to a reduced museum function and carefully staged summer performances between the months of May and October as opposed to the previous practice of year-round performances. This **usage reduction** is a way of guaranteeing the preservation of the original, 18th-century painted decorations in the long term, while still providing visitors with access to the Opera House in a conservation-sensitive manner. Several resolutions by the Bavarian Landtag (parliament) and the Bavarian Ministry of Finance have determined the usage reduction of the Bayreuth Opera House as a performance venue (**see annexes 2 and 3**).

Upon conclusion of the restoration work, the Opera House shall receive a new museological presentation. In doing so, the new findings gained during the course of the conservation work will also be prepared for public presentation.

C) Scope of the conservation work

In general, the work can be broken down into structural, technical and conservation-related measures. All of the details related to the work were presented on-site to ICOMOS assessors in Bayreuth and can be reviewed at any time.

The most important areas affected by these measures are described in this document. Additional details are listed in **annex 2**.

(1) Building restoration

The structural repairs and maintenance of the Margravial Opera House primarily focus on structural engineering and building energy management questions as well as safety measures, thus addressing the long-term protection of the building:

- The structural engineering measures mainly affect the attic space, the fire wall along the proscenium arch and the foyer.
- Energy questions are central to the measures designed to improve the building's impermeability (reinforcing windows, installing partial heat insulation).
- The rooms at the far end of the backstage area, used for operational purposes, should be renovated and brought up to modern standards.
- In the auditorium, the seating and wood floors, which date from the 1960s and 70s, contain potentially harmful substances and should be replaced.
- The stage opening, reduced in 1935/36 due to certain technical issues at the time (iron curtains could only be manufactured in a limited range of sizes), should be enlarged and restored to its original size. This would restore the original, unified ceremonial space of auditorium and stage, which is characteristic of a Baroque opera house and existed as such until the 1930s. This process would require certain minor alterations in the area where the stage meets the auditorium. These would in no way affect the original fabric dating from the 18th century; the additions from 1935/36 that are currently distorting the original ceremonial space can be removed without intervening in the original fabric of the proscenium structure.

(2) **Technical measures**

The technical measures affect the following areas:

- The **obligatory fire safety measures** include the maintenance of fire escapes and emergency exits, the installation of a fire alarm system to ensure early fire detection as well as a smoke control system. A sprinkler system should be installed above the stage as a fire protection measure.

In light of the extraordinary value of the auditorium and its delicate paintings from the 18th century, the Bavarian Palaces Department has also decided to install a water mist fire protection system in the attic space above it. This system makes it possible to extinguish a fire at the outset using reduced quantities of water, thus demonstrably minimising any potential water damage. Similar systems have proven their value and effectiveness at other World Heritage Sites (Wieskirche church). The system was tested in consultation with ICOMOS representatives, experts in historical monuments and conservators. Following the tests, it was deemed as the most conservation-sensitive solution available. Thus, the Bavarian Palaces Department is going beyond the legally required scope of person-related fire safety to invest significant financial resources into protecting the material integrity of the historical auditorium from potential fire hazards.

- The antiquated **electrical and stage equipment** should be completely renovated to reduce their risk potential. When upgrading the electrical installation, all junction boxes and cables should be brought up to the latest standards (halogen-free cables) in order to prevent fire hazards. In addition, the new electrical wiring and light fixtures in the auditorium will feature a low voltage LED system in order to reduce the fire risk even further.

The stage equipment dating from the 1960s should also be replaced (manual winches, stage lighting, iron curtain, lighting bridge) to comply with current safety standards and occupational safety regulations. It should be possible to temporarily set up a Baroque proscenium stage with mobile stage elements as an addition to the stage.

- In order to ensure the long-term improvement of conservation conditions at the Margravial Opera House, it is also necessary to renovate the **heating, ventilation and sanitary systems**. The new building equipment will replace and even partially reduce the older installations rather than expanding them. Therefore, the planned modernisation of the building equipment will barely – if at all – affect the the building fabric.

Specifically, the current equipment cannot guarantee a stable indoor environment in the auditorium. Due to the complex interrelationship between the ambient air conditioning and adverse effects on the paintings (**please see the management plan for details, p. 49-50, p. 63-64, p. 69-70**), the corresponding technical measures are also necessary from a conservation standpoint. The installation of a heating system along the exterior walls and a complete climate control system in the stage and auditorium area are planned in addition to the structural and energy-related measures (wall heating system). These measures will guarantee the future stability of the Opera House's indoor environment and thus prevent damages to the paintings. Furthermore, upgrading the ventilation system in the auditorium will also ensure improved ventilation of the ambient air, which contains traces of a wood preservation treatment. Under these conditions, the Opera House will provide a healthy and risk-free environment for the public.

(3) Restoration of the auditorium

An analysis of the findings demonstrated that the Galli Bibiena paintings dating from 1748 are extraordinarily well preserved. Although aged and partially reduced, the original painted surfaces are almost entirely conserved under later accretions.

The overpainting carried out during subsequent centuries (particularly in the 1930s and 1980s) cannot be preserved for the following reasons:

- The more recently overpainted areas already show signs of deterioration.
- During the restoration process, these overpainted areas would bind to the original paintings from 1748 in a way that could pose a serious threat to the integrity of the Baroque Galli Bibiena artwork.
- Furthermore, the later decorative elements, added in 1935/36 and particularly those from 1961 and 1980, contain harmful substances. They pose a potential health risk to the Opera House's public.

Therefore, the Bavarian Palaces Department, in consultation with ICOMOS experts and the Bavarian State Office for the Preservation of Monuments and Historic Buildings, has decided to remove many of the later decorative elements and restore the extensively preserved original paintings. In doing so, the original painted layers and decorative elements on wood, canvas and sculptures shall be cleaned, stabilised and given a seamless visual appearance through careful and subtle retouching.

These actions will guarantee the long-term preservation of this unique ceremonial space of the Baroque theatre culture of 1748 – and the artwork crafted by Giuseppe Galli Bibiena, the finest theatrical designer of his time – to allow visitors to once again experience the space in its original state.

The aforementioned scope of the restoration and conservation works reflects the current status of the plan (21/10/2011). Additional plans focus on the museological presentation of the Opera House upon completion of the works in 2016 (i.e. projections, representations of Baroque stage designs and Baroque stage equipment).

Detailed information on the planned restoration and conservation works can be found in the document the Bavarian Ministry of Finance submitted to the Bavarian Landtag (parliament) (**annex 2**). Naturally, it is also possible to consult additional information about the building and restoration works to the Margravian Opera House on site at any given time and discuss the project with the responsible buildings officer.

D) Timeline

The timeline for the restoration and conservation works indicated in the nomination dossier has since been updated. Currently, the work is still in the planning phase, ranging from the detailing stage to execution. During this process, overall concepts like summer performances, retrofitting technical installations and restoring the painted decorations (test panel since 2010) are being tested in terms of their conception and technical execution. In addition, all relevant details are worked out in joint discussions with experts.

The start date for the building and restoration works is currently scheduled for early 2013. The estimated completion date for the work on the Opera House is late 2016. The re-opening should take place in 2017.

2. Clarify (including recent graphic documentation) if any transformation or additions to the building have been done and how has any new design been inserted within the ancient context.

Answer:

In 2009, the Bavarian Palaces Department carried out comprehensive archival research into all of the structural measures undertaken between 1748 and the present and compiled a detailed list of all transformations and additions. The chapter Integrity and Authenticity in the nomination dossier and the management plan lists and describes the most important structural transformations and additions since 1748 (**nomination dossier, ch. 3.d Integrity and Authenticity, p. 115-121, ch. 4, p. 124-126, management plan: 10-14 and p. 58-59**). This document discusses only the most important points.

According to the research, the transformations in the Margravian Opera House primarily affected the stage area, limited sections of the foyer and the side rooms. In addition, staircases were required by the building's theatre operations to comply with fire safety regulations. These were inserted within the ancient context in a conservation-sensitive manner. The auditorium, however, has not been transformed in any way since its construction. Chronologically speaking, the most significant measures include the transformation of the proscenium arch in 1819-21, fire safety improvements in 1883-87, the restoration work of 1935/36 and the structural transformations carried out in 1961/62 and again in 1971-74 to ensure the building's renewed use as a performance space.

For graphic documentation purposes, please see the enclosed construction phase plan of the ground floor and the first floor (**annex: construction phase plan 2**). In order to provide a clearer overview, the plan only indicates structurally relevant transformations. The modifications of the stage and the side rooms are readily identifiable whereas the wooden auditorium has not been altered over the course of the past 260 years.

The chapter Authenticity (Nomination dossier, p. 120) evaluates all subsequent structural transformations and additions on the basis of their authenticity: *"Later alterations occurred primarily as a result of conforming to public regulations relating to fire safety in public buildings and due to usage requirements of the Margravian Opera House in line with changes in contemporary notions. None of the more recent alterations can claim artistic or historical value in itself, or to have added another independent or important facet to the Baroque building and its décor. The large-scale restoration, which took place in 1935, was already carried out according to conservation standards and made an attempt to restore them to their original state by means of the removal of later irrelevant accretions. The Margravian Opera House thus represents, despite the limitations of the stage area, a highly unified and authentic work of the Baroque period."*

After reviewing all of the pertinent documentation regarding the Margravian Opera House, theatre and ICOMOS expert Prof. Scholderer made the following statement in his report: *"According to the documents placed at my disposal, we may safely assume that up to 90% of the original substance of the interior décor has been preserved, despite several, to some extent problematic restorations, repainting and fire protection measures in the 20th century. For a theatre space, this is quite exceptional [...]"* (**nomination dossier, p. 220**)

Changes to the most important building elements of the Opera House (exterior appearance, foyer and side rooms, stage and auditorium) are discussed in detail below.

Exterior appearance

Aside from very minor alterations, the exterior appearance of the Margravian Opera House and its placement within the urban context corresponds to the historical image from the 18th century. The building's overall appearance (and its building volume) has not changed in the intervening centuries. The characteristic main façade also preserves its original state except for minute alterations. In 1887, Baroque-style doors were added along the sides, which fit seamlessly into the overall appearance of the façade. Changes to the projecting roof over the entrance area were reversed in 1935/36 and adapted to the historical appearance of the building. Overall, the exterior of the Margravian Opera House has largely preserved its original appearance since the 18th century and the few minor, subsequent additions fit seamlessly into the Baroque image of the building.

Foyer and side rooms

Given that this area had to be adapted to different usage requirements, few of the transformations are reversible. In the 19th century, the foyer was divided into several rooms using lightweight partition walls (to create sales stalls as well as a caretaker's accommodation on the first floor). Between 1883-87, stone emergency stairs were added on both sides of the foyer due to pressing fire concerns at the time (the fire at the Ring Theatre in Vienna in 1881). The stairs remain intact to this day. However, almost all of the structural transformations were largely reversed in 1935/36. The corridors around the tiers of boxes in the auditorium maintain their original appearance. The connecting staircase between the Court Box and the mezzanine hall was removed in 1935/36, but restored to its original state in 1970. In short, one can say that despite minor alterations (in the late 19th century, in 1935/36 as well as during the mid-1960s), the original, historical impression of the Baroque Opera House remains intact and can be experienced fully to this day. Subsequent additions (like emergency stairs and exits) are inconspicuous in design, inserted within the ancient context in a conservation-sensitive manner and in no way interfere with the overall impression. In 1962/63, two flights of emergency stairs were added at the eastern end of the corridors and in 1970/71, two more were added along the eastern rear wall behind the stage.

Stage

The area behind the proscenium arch was repeatedly adapted to the respective needs and requirements of an actively operating theatre over the course of the past 260 years. The following transformations have been identified in this area:

- In an effort to meet the needs and demands of a city theatre, the stage opening was reduced and new stage equipment was introduced between the years of 1819-21. Nowadays, the wooden, reversible drapery over the stage opening is what remains of this transformation.
- The Baroque proscenium stage was removed in 1879 at the latest in order to make room for the orchestra pit.
- 1935/36 saw the building of a fire wall, which further reduced the stage opening, as well as the installation of an iron curtain. Reconstruction work, undertaken in the spirit of "creative conservation" and aimed at recovering the supposed original condition of the Baroque era, affected the balustrade along the orchestra pit, the stairs leading to the

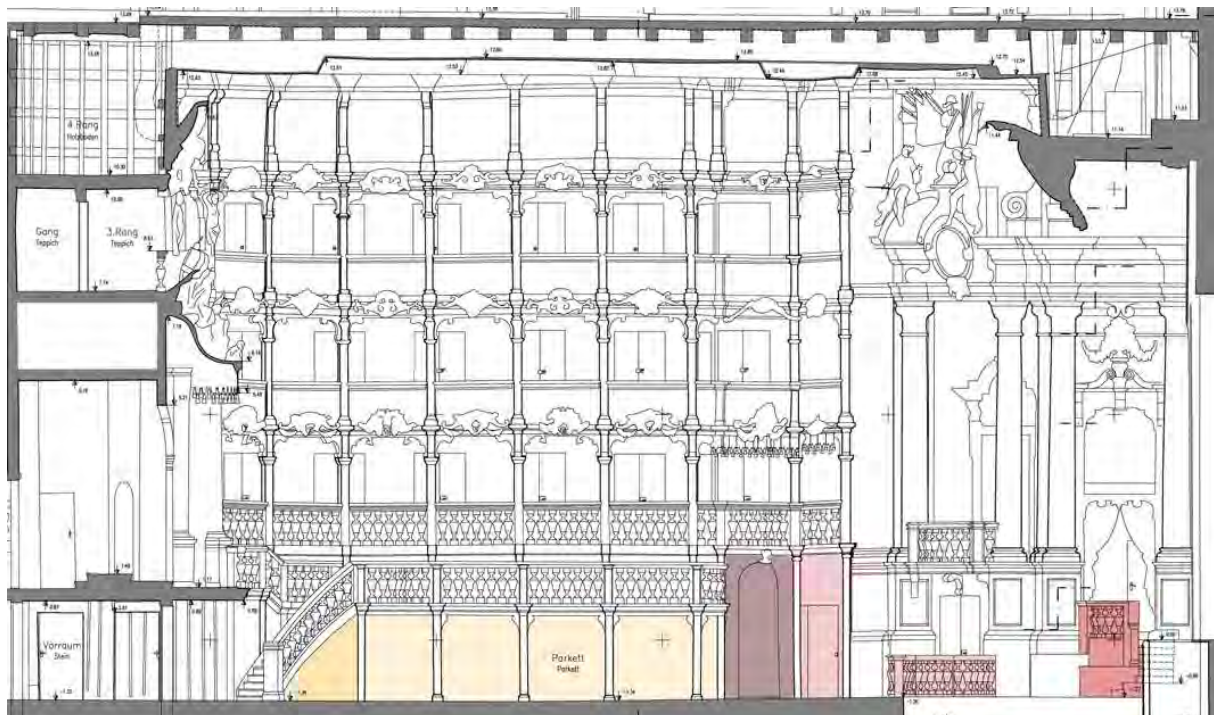
proscenium boxes and resulted in extensive overpainting. Based on archival research and comparative studies with other Baroque opera houses, we now know that these reconstructions were not executed on a scientific basis. International experts in Baroque theatre art have repeatedly pointed out that the additions dating from 1936 do not coincide with the characteristics of a Baroque opera house (PERSPECTIV Conference 2009 in Bayreuth).

- The Baroque stage machinery was already reduced during the early 19th century and replaced by modern installations in 1961, which included a new, level stage floor. The addition of staircases and dressing rooms in the backstage area reduced the originally enormous depth of the stage slightly, but this area did not contain any historical stage equipment. This area was already used for side rooms in the 18th century.

In summary, the stage area in its present state can be described as having a section that gives the original impression of the Baroque stage in terms of volume, but otherwise experienced several transformations. These were brought about by the need to adapt to the changing needs of a modern theatre operation. Thus, the stage only preserves certain elements of its original fabric.

Auditorium

The Baroque auditorium only experienced minor structural transformations during the past 260 years. In addition to upgrading the lighting technology, the restoration work of 1935/36 also resulted in minor alterations such as replacing the parquet flooring, alterations along the rear walls on the ground floor and in the orchestra pit.



Construction and painting in the auditorium has been preserved almost completely. The surfaces marked red and yellow show the changes made in 1935 and 1970.

The transformation dating from 1935/36 affected extensive accretions on the Bibiena paintings in the auditorium and along the proscenium arch. Loose, flaking paint was touched up, carved profiles and rear panels were extensively overpainted in dark green and additional

gilding was applied. The paintings along the proscenium arch, however, had already been painted over in several sections in the 19th century and in 1980 they were extensively stabilised. Almost the entire surface was overpainted in an effort to blend in the flaking paint layers. The darker colouration dating from 1935/36, the unhistorical stairs along the front edge of the stage and the neo-Baroque orchestra balustrade create a pseudo-Baroque setting around the proscenium arch. This is further emphasised by the stabilisation of the stage opening through a massive fire wall, resulting in a "picture-frame format". At first glance, the condition dating from 1935/36 gives the impression of an aged, Baroque theatre, but it lacks a consistent, historical basis.

Furthermore, the most recent assessment of the conditions of the decorative elements dating from the 20th century clearly indicate **that the restoration works of 1935/36 and 1980 pose a significant threat to the material well-being of the Bibiena paintings**. In addition to the issue of the decorative elements from the 20th century containing harmful substances, the original Baroque elements can only be preserved by removing and reducing the painted layers applied during the 20th century. Preliminary restoration tests and the latest samples exposing the different layers show that **over 90% of the colouration in the auditorium still preserves the original chromaticity of 1748**. Therefore, the auditorium of the Opera House still preserves a vast extent of aged, but otherwise almost completely unaltered painted surfaces by Giuseppe Galli Bibiena – the most famous theatrical designer in Europe at the time. The scope and mastery of the work makes this a truly unique example in the world.

During the course of the restoration work starting in 2013, the accretions dating from the 20th century will be removed so as to reveal and, most importantly, ensure the long-term preservation of the largely intact painted decorations from the year 1748. The preservation of the historic and ancient context is the leading priority of this building project, which has already been approved by the Bavarian Landtag (parliament).

Overall assessment of the current condition

In conclusion, and following the aforementioned discussion of transformations undertaken at the Margravian Opera House over the past 260 years, this section contains a brief assessment of the overall, current condition.

The Margravian Opera House Bayreuth can be experienced in its entirety, in its original form and within the unchanged urban context of the 18th century. Despite modernisation efforts in the stage area, the unified space consisting of the auditorium and stage are preserved within the urban fabric of Bayreuth in an almost completely unaltered state. Subsequent transformations were due to technical reasons necessitated by the building's function as an active opera house (fire safety and usage as a performance space), but have guaranteed the building's preservation to this day. Particularly, the well-preserved auditorium, thanks to its size and the excellent preservation of its original design, offers present-day visitors a unique and authentic vision of the past and thus insight into the artistic achievements of the most important theatre architects of the Baroque period. The construction phase plan (**annex plan 2**) clearly indicates that the majority of the transformations took place in the stage area and side rooms whereas the wooden auditorium experienced almost no structural alterations of any kind. Considering the modernisation efforts commonly carried out at historic theatres throughout Europe, the Opera House's state of preservation is truly unique.

Particularly in light of its size, the Margravial Opera House is a uniquely preserved, colourfully decorated, ceremonial space of the Baroque period. The building conveys with extraordinary authenticity the courtly theatre and ceremonial culture of the 18th century, which otherwise can only be traced in written and visual sources. Fortunately, the auditorium's state of preservation is outstanding and thus serves as a testament to a lost cultural form, which drove artists and architects to their highest achievements and can still be experienced here in all its authenticity.

3. Explain how the technical systems (air conditioning, heating, lights, fire protection and others) installed over the time to adjust the building to contemporary uses were installed in order not to alter the physical integrity of the Theatre.

Answer:

Over the years, the technical systems for a contemporary theatrical use of the Margravian Opera House were only adapted to meet the absolutely essential requirements of currently applicable technical and legal regulations. Please compare to nomination dossier (ch. 3, p. 120), according to which technical installations and "*later alterations occurred primarily as a result of conforming to public regulations relating to fire safety in public buildings and due to usage requirements of the Margravian Opera House in line with changes in contemporary notions.*"

The main reason for renovating the technical systems was to comply with the requirements of the TÜV (German technical inspection association) and the LGA (regional trade institution) to ensure "public safety and well-being". The State Building Office Bayreuth is responsible for occupational and traffic safety and maintains close communication with these supervisory entities. It continuously monitors compliance with legal regulations (**management plan, ch. 7, p. 46-48**).

All of the measures affecting the building's technical systems carried out thus far are itemised in the **management plan (ch. 9.2, p. 58-60)**. All of the required technical installations in the Opera House were integrated into the conservation-sensitive fabric with the utmost care. In doing so, close attention was paid to the **visual integrity of the interior space**. For example, fire alarms were positioned as inconspicuously as possible and ventilation and heating systems were installed in the roof structure or in areas where they would not adversely affect the historic fabric of the building.

The most important measures affecting the building's technical systems are listed in this document.

Heating and air conditioning

- 1861: Mention of an iron furnace and two tiled stoves
- 1900: Installation of two slow combustion furnaces
- 1936: 54 electrical heaters
- 1949: Replacement of electrical heating system
- 1956: Installation of a forced air heating system.
- 1970-71: Installation of an air conditioning system

In 1974, the air conditioning system was upgraded with (necessary) supply air outlets that were integrated into the auditorium's parquet flooring, which had been installed in 1935/36. This made it possible to regulate the humidity as well as the temperature: The relative humidity is constantly maintained at 60%, independently of the indoor temperature. During performances, the space is heated and cooled within a margin of only 1° C on a daily basis

(by way of comparison, prior to the installation of the air conditioning system, temperature fluctuations of around 5° C and a relative humidity of 94% were possible). The auditorium is heated by regulating the humidity via this air conditioning system. The stage area, on the other hand, is heated by wall mounted radiators. Control technology and climate control units are located in the cellar below the stage. The vents of the supply air ducts are located inside the parquet flooring, which was replaced in 1935/36 (and again in 1961) and thus do not represent a new intervention into the original fabric. Six small exhaust air inlets were placed into the proscenium's architrave as well as two along the walls of the 4th tier and another two along the edge of the ceiling. Painting techniques were used to carefully conceal these interventions so as to prevent even the slightest negative impact on the overall impression of the space.

The air conditioning system represents a necessary measure to preserve the structural fabric of an opera house that is still used for performances. The system has significantly improved the conditions of the indoor environment. Failure to provide an adequate climate control treatment of the ambient air could have potentially resulted in damages to the original fabric. However, the system is almost 40 years old and due to its age and limited control options, the lack of heating in the corridors and leaks in the building envelope, it no longer fulfils its tasks adequately – which has already resulted in adverse effects.

The antiquated air conditioning system should therefore be replaced completely. As part of the currently proposed measures and motivated by conservation-sensitive concerns, it was decided to limit the Opera House's use as a performance space **to the summer months only**.

Electrical systems and lighting

- 1866: Installation of gas lighting
- 1911: Installation of an electrical system in the stage area
- 1913-19: Installation of an electrical lighting system
- The current electrical installation was introduced as part of an overall upgrade of the stage equipment (including the complete overhaul of the stage lighting and the installation of the lights still used in the boxes and corridors), which began in 1961. Electrical lines, connections and lighting fixtures are subject to constant and meticulous repairs and maintenance, because the old electrical installation (a "two-phase electrical system") presents an elevated fire risk. During the course of the planned restoration and conservation works to the Opera House, the electrical installation and lighting will be completely replaced in compliance with current safety standards.

Fire safety measures

- 1963/64: Design and installation of a fire alarm system.
- During the course of building maintenance measures carried out over the past decades, the original fire alarm system from the 1960s was continuously adapted to the latest standards.

Nowadays, the system includes ionisation smoke detectors on the ceiling of the boxes and corridors as well as an optical FireRay System installed on the 4th tier. The smoke detectors

are reversibly placed on the wooden ceilings and concealed by matching their colour to the paint. The transmitter and receiver for the FireRay System are located behind small openings in the 4th tier panelling in an area that is not accessible to the public.

Therefore, the fire alarm system only required minor interventions into the historic fabric of the auditorium. Overall, the fire alarm and extinguishing systems do not interfere with the visual character of the auditorium, given that they are integrated in an optically discreet manner and do not strain the historic fabric. On the contrary, the fire safety measures have reliably protected the Opera House from the effects of fire.

The existing fire extinguishing system in the stage area is a conventional sprinkler system. Its purpose is to quickly extinguish an on-stage fire and then cool the closed iron curtain in order to extend its fire resistance. During the course of the newly proposed restoration and conservation works, the sprinkler system would be maintained to provide fire protection in the stage area whereas the fire safety in the historic auditorium would be ensured by reducing potential fire risks (e.g. LED lights). In addition, property protection measures beyond the mandatory protection of people will guarantee the long-term preservation of the original auditorium. To this end, a water mist fire protection system is to be installed in the roof area above the auditorium, which guarantees the highest possible property protection with a minimal amount of water.

Stage equipment

- The first upgrade of the stage equipment took place in 1819. This involved modifications to the upper machinery as well as comprehensive repairs and maintenance of the no longer functional wooden stage machinery. The number of spaces between wing flats was reduced. The stage opening was reduced by means of a moveable, wooden frame decorated with classical architectural paintings.
- The iron curtain installed in 1935/36 undergoes regular technical testing and maintenance. The curtain is fully functional and affords the historic auditorium reliable protection from fire, smoke and extinguishing water.
- However, in 1935/36, the iron curtain's dimensions were limited to 10m in width and approx. 6m in height, because the attic space above the curtain is quite low. As a result, the correspondingly small opening of the new fire wall – also built in 1935/1936 – further reduced the size of the stage opening. These measures make it difficult to fully experience the visual impact of the original spatial unity between the auditorium and the stage. This was concealed as early as 1936 by painting a blue drapery and a reduced, Baroque-inspired backdrop on the fire wall and the iron curtain. At least this created the impression of a proscenium view that matched the auditorium. By this point, only a few pieces of the stage machinery remained, but they were no longer functional. 1961 saw the installation of the refurbished and modified lighting control system from the Gärtnerplatz theatre in Munich (Bavarian State Operetta Theatre) and the last remaining pieces of the historic stage machinery disappeared. New scenery hoists were installed and the raked stage was replaced by a stage that could be raised and lowered. The original subfloor was removed (photographically documented) as was the stage's old, rearward partition wall and 2 new lighting bridges were installed (one with two levels). Finally, the stage section of the fly loft was widened and extended and the stage lighting upgraded.

- In 1977, another lighting bridge was added. Only through extensive inspection, repair and maintenance efforts was it possible to maintain the antiquated stage equipment (mechanical manual winches) and the stage lighting (conventional spotlights) in safe and operational conditions. The equipment no longer complies with current occupational safety standards and should therefore be completely replaced. Theatre operations were put on hold in 2009 to protect the Opera House from potential risks, now and in the future.

Sanitary systems

- 1924-25: Installation of sewage system and flush toilets
- 1930-31: Renovation of the water supply system
- 1973/74: During the construction of dressing rooms in the rear section of the stage area, the water supply and sewage systems were renovated, toilets and bathrooms for the artists built and the visitor toilets in the foyer area completely refurbished. The existing sanitary installations are antiquated and in need of renovation. They do not, however, pose any threat to the Opera House nor do they adversely affect the historic appearance of the building.

4. Exemplify any precise regulations included in the management plan with regard to the admissible carrying capacity of visitors.

Answer:

The Margravial Opera House in Bayreuth is owned entirely by the Free State of Bavaria. The Bavarian Palaces Department oversees and manages all of the legal and conservation-related matters pertaining to the property. As the representative of the property's owner, the Bavarian Palaces Department also determines the usage conditions for the Opera House. In particular, the Bavarian Palaces Department has issued "*General Terms and Conditions of Function Room Hire*", which apply to all 900 of its estates, including several UNESCO World Heritage Sites. These terms and conditions are partially adapted to the conditions of individual monuments, as is the case with the Margravial Opera House Bayreuth (Terms and Conditions of the Palace and Gardens Administrative Office Bayreuth-Hermitage-Opera House as of 01/01/2009, reference number: **A500.5-50223/06-ZL2b**).

The City of Bayreuth and other public or private interested parties, on the other hand, are simply users of the Opera House. As such, they must agree to the terms and conditions set forth by the Bavarian Palaces Department should they want to use the Opera House for stage performances or other purposes.

Therefore, the Bavarian Palaces Department is responsible for supervising visitors, establishing the guidelines for theatrical productions, as well as setting the maximum admissible carrying capacity of visitors (**management plan, ch. 7, p. 47**). In this regard, it is necessary to distinguish between two different kinds of uses: use as a museum and use as a theatre.

A) Museum use (management plan, ch. 10.4, p. 68, nomination dossier, ch. 4.b.iv, p. 129)

Thus far, visitors have been given a son-et-lumière performance of the Margravial Opera House. During the performance, visitor access is restricted to the stalls in the auditorium. Access to the boxes, with their delicate painted decorations, is not permitted. During their visit to the Opera House, visitors are under the constant supervision of staff members and, if necessary, prevented from entering areas that are off-limits to the public. Based on experience, approx. 50 people (max. 200) take part in these regular visits. So far, the total number of annual visitors to the Opera House has come to approx. 60,000 people (an average of 165 people per day).

Other, selected areas of the Opera House (e.g. the stage, the boxes and/or the roofing structure) may be visited during special guided tours. The group size for these special guided tours is significantly smaller (max. 40 people). On these tours, visitors are accompanied by specially trained guides, who point out the particularly delicate areas. These precautions ensure that a conservation-sensitive interaction with the delicate building fabric is maintained throughout the special guided tours.

Environmental measurements in the auditorium have shown that the current museum use has not had an adverse effect on the building or the Bibiena paintings. Several experts came to the same conclusion in their reports. For this reason, no carrying capacity limits have currently been established for the use of the Opera House as a museum.

In the future, the number of visitors per tour will also be limited by the number of seats in the stalls (the plan is for 260 seats).

B) Theatre and events use (management plan, ch. 10.4, p. 69, nomination dossier, ch. 4.b.iv, p. 130-131)

Long-term studies as well as several expert reports (cf. **management plan, ch. 8, p. 52-55**) have found a correlation between previous year-round theatre operations and a gradual, negative impact on the paintings in the auditorium. (For more information, see issue XXXI of the ICOMOS German national committee's booklet, "Baroque Opera Buildings", report on the international conference of the ICOMOS German national committee and the Bavarian Palaces Department, held on September 25-26, 1998.) This correlation was corroborated during the course of planning the upcoming restoration and conservation works and described in the management plan (**ch. 7, p. 49-50, ch. 9, p. 63, ch. 10.5, p. 69-70**). Due to these findings, several ICOMOS assessors and theatre experts were already consulted during the preparation of the application for World Heritage site status in order to establish a conservation-sensitive usage of the Opera House for the future (**annex 1: ICOMOS report dated February 4th, 2010, Mr. Giulio Marano and statement by Prof. Scholderer, nomination dossier, p. 219-221**).

In this case, the most important aspect concerns the **binding** reduction of the previous year-round theatre usage to performances in the summer months only, from May to October, as described in the management plan (**ch. 9, p. 63**):

- In the document submitted by the Bavarian Ministry of Finance to the Budget and Finance Committee in regard to the budgetary approval of the restoration and conservation works (dated 16th March 2011; reference no.: 13-B 2010-1-8741/11), the Bavarian Ministry of Finance expressly asked for the conservation-sensitive summer usage of the Margravial Opera House: *"Upon completion of the measures, the Opera House – in addition to its museum use – will also host conservation-sensitive performances during the summer months, from May to October ("Summer Programme with Concerts and Guest Performances" – stage productions, plays and operas with appropriate stage equipment)."* (**annex 2**). On 30th March 2011, during the 117th session of the Budget and Finance Committee of the Bavarian Landtag (parliament), the bill was passed by the Bavarian parliament.
- Subsequently, the Bavarian Palaces Department was instructed to develop a concept for the Opera House's future theatre use during the summer months (letter from the Bavarian Finance Ministry dated March 30th, 2011; reference number: 13/44-B 2106/16-735 12-7665/11) (**annex 3**).

Therefore, the restriction of the Opera House's theatre use to the summer months previously requested in the management plan has been implemented and passed by the Bavarian Landtag (parliament) as the highest sovereign authority in the Free State of Bavaria.

Limiting the use of the Opera House for theatrical and other event purposes exclusively to the summer months of May to October represents an important prerequisite for the preservation of the Opera House. On the one hand, this decision clearly reduces the overall performance volume of the theatre. On the other hand, the particularly complicated question of winter usage (climate control issues) with regard to conservation matters is thus resolved completely.

This decision significantly reduces the risk potential. Furthermore, the decision obviates the need for additional modernisation of the technical installations, which would have been necessary for winter performances. This represents an important step towards a careful, sustainable use of the Opera House that safeguards the fabric of the building, clearly specified and bindingly established by the Bavarian Palaces Department as part of the upcoming building project. The City of Bayreuth, which uses the Opera House for events, also accepts the need for event usage restrictions in light of conservation concerns. In preparing future performances, the city will *"place great importance on facilitating [...] productions, especially operas that conform to the quality and standards of the Opera House"*. More specifically, this means that the future emphasis will be on productions adhering to historical, Baroque performance practice (**annex 4**).

An additional restriction on the carrying capacity of visitors in regard to the use of the Opera House as a theatre can be found in the Bavarian Palaces Department's terms and conditions. In reference to theatre operations, the number of visitors is limited to a max. of 487 seated and 32 standing. Following the completion of the building project (approx. 2016) (i.e. prior to resuming theatre operations), the terms and conditions shall be updated according to the requirements established in the interim. In addition to restricting performances to the summer months and limiting the number of seats, the maximum number of events permitted shall also be officially established. The goal is to limit performances to approx. 40 per year as is commonly the case at other historic theatres (e.g. the Liebhabertheater or Kochberg Palace Private Theatre of the Klassik Stiftung Weimar).

5. Provide updated information on the current participation of the local authorities and other stakeholders in supporting the effective management and preservation of the Opera house and its buffer zone.

Answer:

A steering group comprising all of the institutions involved in the Margravian Opera House was established as early as the spring of 2009 to ensure the long-term protection of the building.

The steering group is responsible for discussing all issues pertaining to the protection of historic monuments in matters affecting the Opera House and/or the Opera House's surroundings (buffer zone). The objective of the regularly scheduled steering group meetings are explained in detail on **p. 15 and p.16 of the management plan**. Discussions in previous meetings addressed, amongst other things, structural and design matters relating to the buffer zone as well as strategies for developing a conservation-sensitive usage plan for the Opera House. Minutes were taken at each meeting, detailing the subject matter and conclusions thereof. These minutes were made available to all parties in attendance.

The official site manager of the nominated World Heritage site Margravian Opera House Bayreuth is Dr. Alexander Wiesneth, Bavarian Palaces Department. In addition to representatives of the Free State of Bavaria, the following bodies are also represented at the steering group meetings:

- Bavarian State Ministry of Finance
- Bavarian State Ministry for Science, Research and the Arts
- Bavarian Department for State-owned Palaces, Gardens and Lakes
- Bavarian State Office for the Preservation of Monuments and Historic Buildings
- ICOMOS Germany and the City of Bayreuth

The interests affecting the Opera House itself are thereby represented by its owner (Free State of Bavaria). Issues related to the surroundings, on the other hand, are covered by the highest planning authority of the City of Bayreuth. Furthermore, the City of Bayreuth has thus far appeared in its capacity as the Opera House's main user, making it possible to discuss and decide matters related to this context within the steering group as well. The Bavarian Palaces Department, the Bavarian State Office for the Preservation of Monuments and Historic Buildings and ICOMOS are the steering group's main sources of conservation-related expertise.

In addition to the actual steering group meetings, the Bavarian Palaces Department and the City of Bayreuth consult each other on a regular basis with regard to practical matters. These consultations serve to clarify ongoing matters and minor questions.

The following steering group and working meetings have taken place since 2009:

Date	Type of meeting	Subject matter and conclusions
26/03/2009	Working meeting	Preparing the steering group
18/05/2009	First steering group meeting	Creation of the steering group and working groups for the application for World Heritage site status of the Opera House; presentation of the buffer zone

16/06/2009	Second steering group meeting	Discussion of building measures affecting the surroundings of the Opera House; preparation of the Bayreuth City Council's resolution regarding the buffer zone
24/06/2009	Bayreuth City Council meeting	City Council approval of application for World Heritage site status (please see management plan p. 38)
02/12/2009	Fourth steering group meeting	Consultation regarding the renovation of the synagogue and the construction of a mikveh in the surroundings of the Opera House
09/11/2010	Working meeting	Discussion of structural issues affecting the surroundings of the Opera House
03/02/2011	Working meeting	Discussion of structural issues affecting the surroundings of the Opera House
29/07/2011	Fifth steering group meeting	Discussion of the current state of the UNESCO application process (nomination), development of strategies for the surroundings of the Opera House as well as tourism
Early November 2011	Sixth steering group meeting	Discussion of structural issues affecting the surroundings of the Opera House (Opernstrasse 7, et al.)

The plan is to hold subsequent meetings every six months or at shorter intervals if necessary.

Margravia Opera House Bayreuth

The ICOMOS Position on Future Use of the Opera House

(year-round or summer usage)

Due to its globally unique state of preservation, the Margravia Opera House is being considered for inscription in the UNESCO World Heritage List. As of 2011, the site has been submitted for assessment by UNESCO. The prepared application for World Heritage status has the full support of the German national ICOMOS committee.

According to UNESCO criteria, the “universal value” of the nominated World Heritage site requires outstanding protection to ensure the long-term conservation of the site’s globally unique state of preservation. Upon inscription in the World Heritage List, the applicant makes a commitment to preserve the cultural property according to the highest and most up-to-date international standards. Potential risks or overuse could jeopardise the inscription in the World Heritage List.

The opera house is currently used as a theatre, concert and event venue in various blocks throughout the year (although winter usage is limited to a few days). Several conservation inspections have shown that the effects of more intensive winter use on the highly sensitive wooden auditorium and its original decorative elements would receive an extremely critical assessment.

In summary, we can state the following:

- Climate experts consulted on the matter **cannot sufficiently guarantee** that **using the opera house in the winter** would not result in damage. The risk potential is much easier to contain and minimise for summer use.
- The size of the auditorium and its original surfaces dating from 1748 would require an **exceptionally high-performance climate control system** to ensure sufficiently stable climate conditions in **all areas**. The required technical installation would be **very complex** and correspondingly vulnerable. Furthermore, due to the size of the unit, the installation process would result in significant and irreversible structural interventions.
- There is **no other Baroque opera house** in the world with a comparable level of interior décor, originality and size that is **climate controlled**. Thus, we cannot look to prior experiences and examples for reference. The installation of the climate control system needed for year-round use would represent a “pilot project” and would thus carry a disproportionate risk, which would no longer comply with the required UNESCO standards for ensuring the **outstanding protection** of this nominated World Heritage site.
- It is impossible to rule out a (partial) **malfunctioning of the climate control system** – in which case the experts (conservators) believe that the fragile painted decorations in the auditorium could suffer **irreversible damage in just a few hours**. The technical climate control conditions needed for year-round use represent a risky experiment without previous, comparable examples and thus an **incalculable risk**.
- In addition to the high risk posed by the climate control issue, the practical strain of forcing the building into year-round use would result in an **increase in the usage density** in the medium and long term and thus inevitably lead to a **“gradual deterioration”**. The Margravia Opera House is **considerably more sensitive** (structurally speaking) than, for example, the Cuvilliés Theatre – where integrating a climate control system was far less complicated.

ICOMOS strongly recommends limiting use to the summer months and foregoing the increased climate control technology required for using the theatre in the winter. Our recommendation is not solely based on the potential risk this might pose to the building's consideration for World Heritage site status, but also out of a concern for a monument of outstanding importance.

Munich, February 4 2010

<Signature>

Bavarian State Ministry of Finance STATE MINISTER

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Chairman
of the State Budget and Finance Commission
of the Bavarian Landtag (State Parliament)
Mr. Georg Winter, MdL (Member of State Parliament)
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Our reference; our message dated
13 – B 2010 – 1 – 8 741/11 16 March 2011

State Structural Engineering Measures (annex S);
Re: Authorisation of additional charges and lifting or modification of restriction notices
Annex: Compilation of submitted building measures

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4. Chap. 06 16 Title 735 12

Margravial Opera and Redouten House Bayreuth, Opernstr. 14

Maintenance and Restoration Measures, Planning

The building project is included in the budget as a planning reference in accordance with art. 24 para. 3 of the BayHO (Bavarian financial regulations).

According to the budget document (building), approved on 11 February 2011, the **overall budget** has been set at **EUR 18,880,000**.

The Baroque theatre in Bayreuth, built between 1746 and 1750 under the commission of the Margravine Wilhelmine, represents one of the most important and well-conserved examples of court opera house architecture and opera culture of the Baroque period. With a wooden auditorium designed by Giuseppe Galli Bibiena – the most important theatre architect of his time – and conserved almost entirely in its original state, the theatre is quite possibly the **world’s finest example of this type of Baroque ceremonial room**. Margravine Wilhelmine, sister to Frederick the Great, was very involved in the theatre. She wrote plays, composed, acted and served as director of the court opera.

“The Margravial Opera House Outstanding monument of Baroque theatre culture”:

Under this title, the German Ministry for Cultural Affairs conference nominated the theatre for the **UNESCO World Heritage List** on February 1 2011. UNESCO will make its decision regarding the theatre’s inscription in the World Heritage List next year (probably in July 2012).

Upon completion of the measures, the opera house, in addition to its **museum function**, will also host **conservation-sensitive performances** during the summer months from May to October: **“Summer Programme with Concerts and Guest Performances”** (stage productions, plays and operas with appropriate stage equipment).

This **structural engineering provision** covers items such as structural building measures, improved fire safety, the restoration of the historic auditorium, the optimisation of overall conservation conditions, repair and restoration of the building and stage equipment as well as technical installations for an updated museum presentation of the opera house, giving a total cost of **EUR 18,880,000**.

Of the total amount of EUR 18.88 million, approx. EUR 2.68 million will be allotted to **stage equipment**.

In addition, the total amount is divided between two main areas of expenditure: structural design and building equipment. **Structural design**, which includes the restoration of the auditorium and the original stage opening, is allotted a proportional amount of approx. EUR 12.0 million. Modernising the **building equipment** (ventilation, electrics, plumbing, sewage, security systems, etc.) adds up to a total cost of approx. EUR 4.2 million.

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Detailed itemisation:

- Building restoration

The structural restoration of the opera house is essential to ensuring the safety and stability of the building and its interior décor. Therefore, the building's **structural engineering, imperviousness and insulation** shall be reinforced.

Structural repairs and improvements are planned for the foyer wall, the fire wall (in need of modifications) and the roof structure.

Installing new historical windows or reinforcing existing ones as well as installing heat insulation in the roof area should improve the building's **imperviousness and insulation**.

A **key aspect** of the building's restoration, however, concerns the **reconstruction of the original, unified spatial effect of the historical auditorium and the stage view**. In doing so the stage opening, which was reduced in 1935/1936, shall be returned to its original size at the time of the building's construction. Furthermore, additional disfiguring alterations and accretions dating from 1935/1936 shall be removed.

In addition, the side rooms needed for the practical operations of the theatre shall be renovated or rebuilt, and the antiquated seating, contaminated by harmful substances, shall be completely replaced.

- Restoration of the auditorium

The vast majority of the Margravian Opera House's elements have been conserved in their original state to this day. The **Baroque auditorium** with its historical wood construction and decorative painting is a uniquely conserved, richly colourful ceremonial space of the Baroque period.

The goal is the **lasting stabilisation and additional restoration** of the spatial shell, which has been significantly damaged by the indoor environment and various accretions. Although aged and partially reduced, the original painted surfaces are almost entirely conserved under later accretions. However, these later accretions are now in and of themselves harmful and causing damage to the original painted layer. These later accretions also contain harmful substances and their overall effect is disfiguring. Therefore, they shall be largely removed. The original painted layers and decorative elements on wood, canvas and sculptures shall subsequently be cleaned, stabilised and given a seamless visual appearance through careful and subtle retouching.

- Improved fire safety

The building's fire safety, including all necessary fire escapes and emergency exits, must be updated according to current safety standards in compliance with legal requirements (BayBO, Bavarian building regulations and VStättV, venue regulations). A **fire alarm system** is needed to ensure early detection and **smoke control systems** are needed for smoke extraction in case of a fire.

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According to a fire safety report, the installation of a **sprinkler system** in the stage area and the corresponding attic space is necessary. Given the extraordinary art historical value of the historical auditorium and the correspondingly higher property coverage required, a **high pressure water mist system** priced at approx. EUR 400,000 shall be installed. Should a fire break out in the roof space, it would be extinguished at the outset using minimal quantities of water, safeguarding the load bearing capacity of the roof structure and preventing quench water damage. Failure to install a high pressure water mist system poses the serious risk of a fire causing irreparable damage to the original wood construction and the interior décor of the auditorium. A high pressure water mist system was recently installed at the Anna Amalia Library in Weimar. As part of the ongoing process of implementing fire safety measures at the Wieskirche church in Steingaden, a high pressure water mist system was also installed in the roof space above the wooden vault, which contains a ceiling fresco on its lower side. Here tests have also proven that the system presents no risk to the painted decorations. A similar system was also installed in the roof space of the dome at the St. Mark's Basilica in Venice.

- Renovation of the heating, ventilation and sanitary installations

A complete overhaul of the sanitary, heating and ventilation installations is necessary as part of the overall maintenance and restoration process.

The **long-term improvement of conservation conditions** is of particular importance.

In addition to conservation-sensitive structural measures, the process involves technical measures to improve the unstable interior environment in a lasting, sustainable fashion through, for instance, moderate heating and air conditioning. In order to prevent short-term fluctuations in the interior air temperature and humidity, plans include a heating system for the thick exterior walls as well as a complete climate control system for the stage and auditorium area.

Heating of the corridors around the auditorium will be accomplished by placing **heating tubes inside the interior plaster**, at the base of the exterior walls and in the window reveals to prevent the dehumidification of indoor air condensation. The auditorium shall be equipped with a **climate control system** to regulate ventilation, heating and humidity in order to provide the painted decorations with as stable an interior environment as possible and ensure pleasant air and temperature conditions for audiences attending summer events.

Perforated air inlet pipes shall be used for ventilating and heating the stage.

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- Renovation of the electrical and stage equipment

The existing electrical and stage equipment is largely antiquated and requires extensive renovation.

Electrical installations throughout the entire building shall be completely replaced and modernised according to the highest safety standards using halogen-free cables and fused distribution systems. Considering the significant intervention that installing a high pressure water mist system in the auditorium would require, the fire risk shall be largely eliminated by reducing and fusing the clamping units as well as using modern, low-voltage LED lights.

An almost complete overhaul of the **stage equipment** is necessary to ensure compliance with current safety requirements and occupational safety standards. For example, half of all the manual winches shall be replaced by mechanical hoisting mechanisms. The existing stage lighting shall be enhanced and partially replaced. The halogen spotlights in the auditorium shall be replaced by low-heat emitting LED spotlights wherever possible.

By reconstructing the original Baroque stage opening, the iron curtain and lighting bridge would also require renovation work. The originally existing proscenium stage can be temporarily reconstructed over the orchestra pit using portable stage extensions.

- Renovation of the museum equipment

Improvements to the infrastructure are necessary in order to provide better museum and educational presentations. In the future, for example, it will be possible to project a film or computer animation onto the iron curtain, explaining the history and function of a Baroque opera house and its stage equipment. A fixed Baroque stage design with backdrops and a fly system based on original designs is planned to fill a museum function. The modernised stage technology, updated as part of the building measure, could also be expanded upon, facilitating future simulations of the Baroque stage equipment for use in theatrical productions.

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The planned repairs and restoration work adhere to the guidelines governing the conservation of monuments and historic buildings.

The structural and technical infrastructure corresponds to the needs and requirements of a modern theatre operation as well as those of a museum space.

As before, the **ground floor** is **accessible** to people with disabilities. Due to the opera house's status as a listed monument, it is not possible to install a wheelchair-accessible elevator to provide people with disabilities access to the upper floors.

Bavarian State Ministry of Finance

Previously sent via e-mail to:

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Your reference, your message from
4/1-H104-50268/11-B1/Wa, 16.02.2011

In your reply please indicate
Our reference, our message from
13/44-B 2106/16-735 12-7665/11

Date
30 March 2011

**State Structural Engineering – Annexe S of Sec. 06
Chap. 06 16 Title 735 12
Margravian Opera and Redouten House Bayreuth, Maintenance and Restoration
Measures**

Re: Granting permission to proceed with project planning

Annexes: 2 copies of this letter

Dear Sir or Madam,

The **overall cost** of the aforementioned building measure in the amount of **18,880,000 €** was authorised by the Budget and Finance Committee of the Bavarian Landtag (Parliament) on the 30 March 2011.

Upon completion of the renovation, the opera house, in addition to its **museum usage**, must also meet **all standard requirements as a venue for summer concerts and guest performances** (stage productions, plays and operas with appropriate stage equipment) during the months of May to October.

1. Based upon this, I request that the **State Building Authority Bayreuth** be **granted permission to proceed** with the preparation of detailed plans (AFU-Bau or work execution document (building)),

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– 2 –

including all specifications needed for subsequently awarding the contract, with the following stipulations:

All further detailed plans shall be based on the structurally approved and designated budget document (building), dated 11 February 2011, in accordance with art. 24 of the BayHO (Bavarian financial regulations). The approved budget document (building) is binding, in accordance with para. E no. 3.1.4 of the RLBau (building guidelines). Observations with regard to structural approval and assessments must be taken into account.

There is no room for additional usage requests, even if presented on the basis of savings. However, any potential additional usage requests would require proof of existing savings in order to guarantee that these requests fall within the scope of the approved total budget. Furthermore, any and all additional usage requests require the prior consultation and authorisation of the State Ministry of Finance. Any significant changes would also require an approved amendment (cf. para. E no. 3.1.5 of the RLBau).

According to the construction schedule, the building's restoration is due to start in early 2013. It is advisable to wait for the UNESCO evaluation and decision with regard to the application for World Heritage site status (expected in July 2012) before permission is granted for building work to commence. Otherwise, the possibility of this matter jeopardising a favourable vote by the UNESCO cannot be ruled out.

Permission for the building work to commence will thus be issued separately and in due time.

2. Expenditures and Commitment Appropriations for the Financial Year 2011

Based on a letter dated 17 February 2011, the Bavarian Department of Palaces, Gardens and Lakes has thus far been allotted expenditures totalling EUR 620 K under **chapter 06 16 title 735 12** to manage during the financial year 2011. According to the cash flow plan, this amount meets the necessary annual requirement.

– 3 –

3. Operational Concept

In reference to the letter from the State Ministry of Finance dated 22 March 2011 (44/13-VV 3000-01-10642/11), the Bavarian Department of State-owned Palaces, Gardens and Lakes is kindly asked to submit an operational concept to the State Ministry of Finance (Department 44), featuring a detailed overview of all additional operational costs or any potential experts whose services may be required.

Best Regards,
Robert Saliter

Bayreuth
Mayor's Office

Bayreuth, 28 September 2011

President
Dr. Johannes Erichsen
Bavarian Department of
State-owned Palaces, Gardens and Lakes
Nymphenburg Palace
80638 Munich, Germany

Dear Mr. President,

I'm pleased to confirm the City of Bayreuth's great interest in the conservation-sensitive use of the Margravial Opera House. This use seems assured by the State's intended renovation project (summer use). As Mr. Hillgruber, head of Cultural Affairs for the City of Bayreuth, already mentioned in his conversation with the ICOMOS evaluator on the 14 September, the City of Bayreuth (as the opera house's leaseholder) places great importance on facilitating stage productions (especially operas) that conform to the quality and standards of the opera house. With regard to music, this means that the City of Bayreuth largely engages renowned ensembles with experience in performing at historical venues.

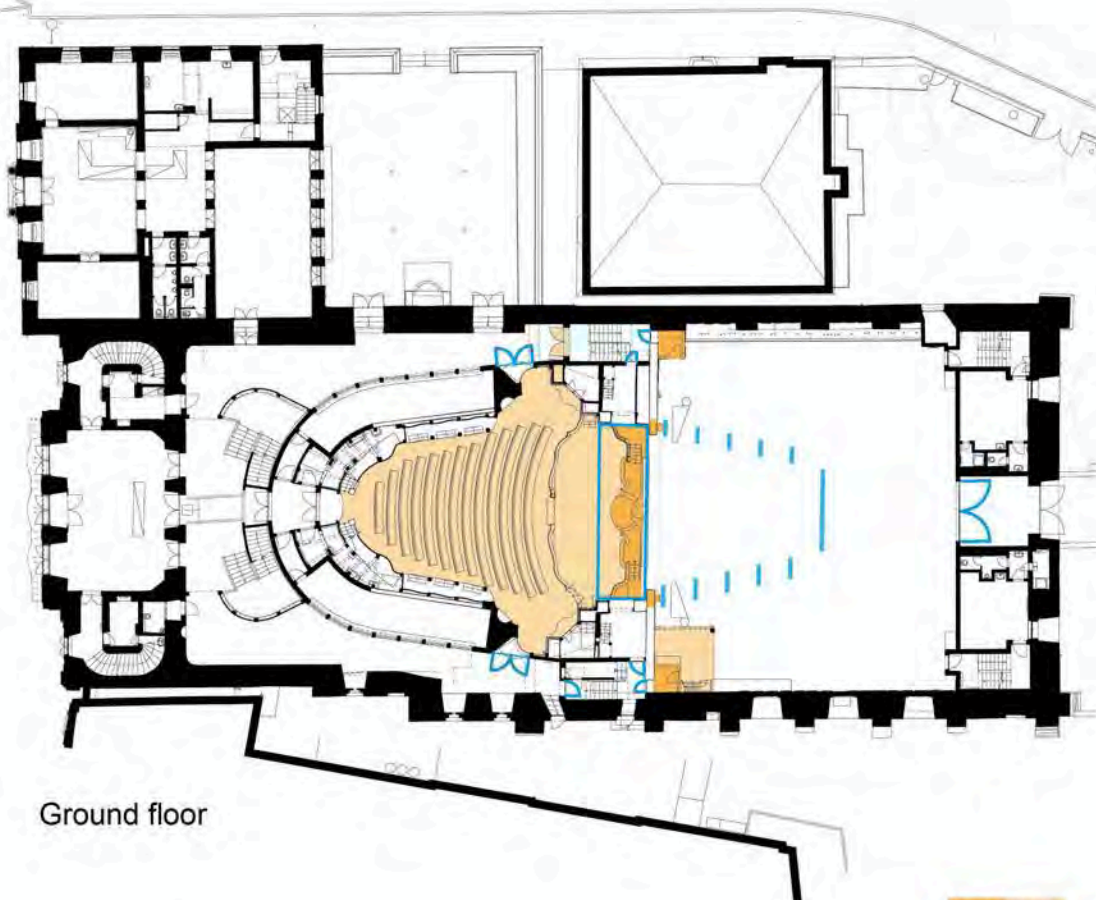
Maintaining the City of Bayreuth's excellent cooperation with the Free State of Bavaria and in particular with the Palaces Department is a given. The coordination group meetings are a good example of this cooperation.

I would like to thank you again for making the experience of working together on the application process such a pleasure.

Best regards,

Dr. Michael Hohl
Mayor of Bayreuth

Plan 1



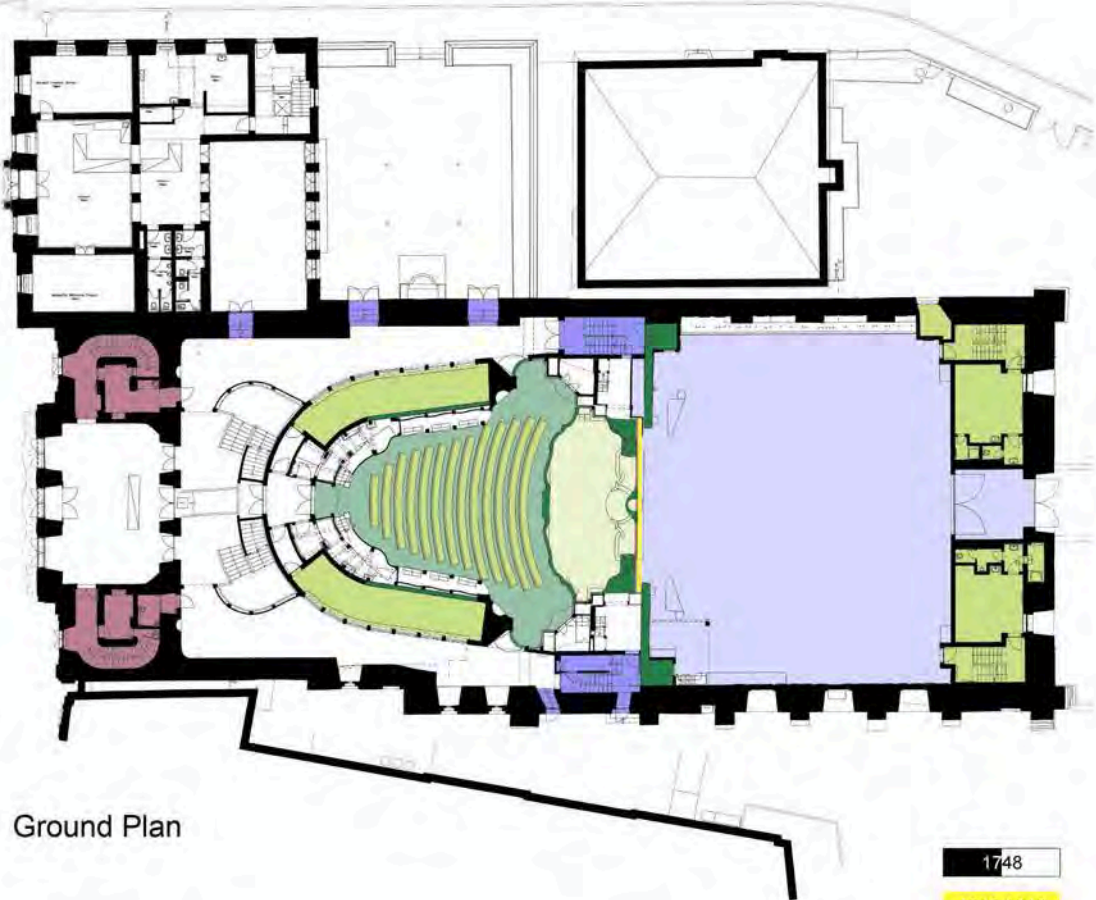
Ground floor

- Retreating work
- Alteration
- 2013-2017
- Instaurations



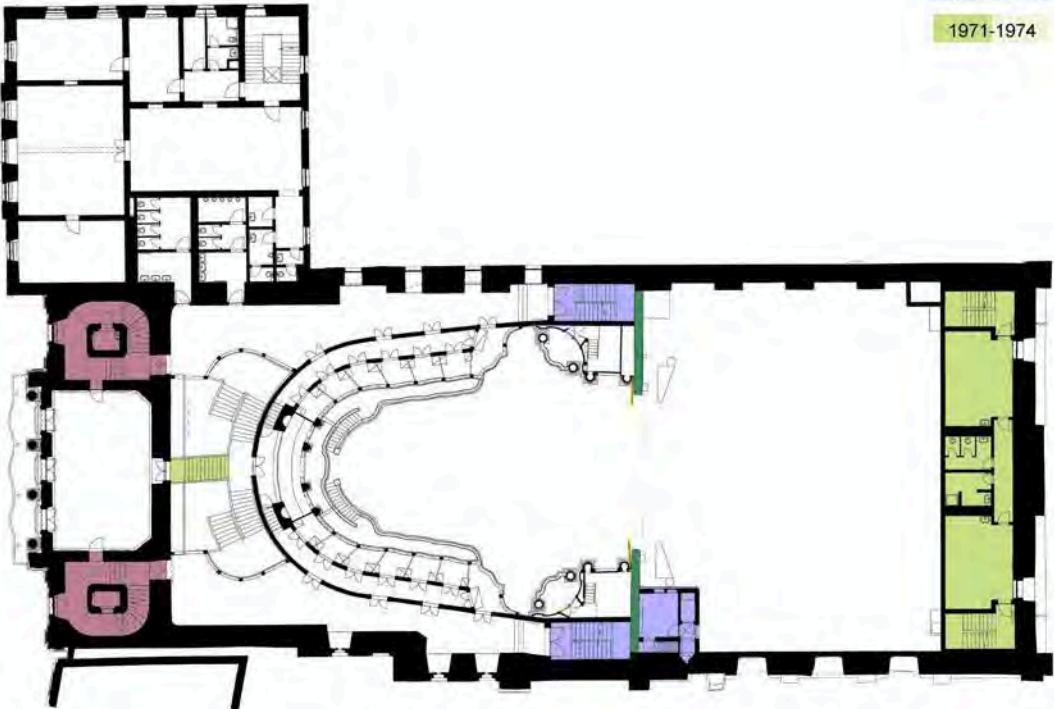
Section

Plan 2 Construction phase



Ground Plan

- 1748
- 1818-1819
- 1879-1887
- 1935-1936
- 1961-1963
- 1971-1974



First upper storey



Bayerisches Staatsministerium für Wissenschaft, Forschung und Kunst, 80327 München

Director
Mr. Kishore Rao
UNESCO World Heritage Centre
7, place de Fontenoy
F-75352 Paris 07 FP
Frankreich

Ihr Zeichen / Ihre Nachricht vom

Unser Zeichen (bitte bei Antwort angeben)
B 4-K 0112.1.8-12 a/1 283^{II}

München, 17.01.2012
Telefon: 0049 89 2186 2486
Name: Herr Niebsch

**Nomination for inscription to the World Heritage List
"Margravial Opera House Bayreuth – Outstanding Monument of Ba-
roque Theatre Culture" (Germany)**

Dear Mr Rao,

the Director of the World Heritage Programme of ICOMOS International,
Ms Regina Durighello, by a writing of 5 December 2011, invited us to
consider shortening the name of the nomination of the "Margravial Opera
House Bayreuth – Outstanding Monument of Baroque Theatre Culture",
Bavaria, as a World Heritage Site.

"Margravial Opera House Bayreuth".

Yours faithfully

Dr. Andreas Baur
Ministerialrat





Permanent Delegation
of the Federal Republic of Germany
to UNESCO

original → H. Balsano
cc : P. Alberth

1379
Patricia
21/02/12

WHC REGISTRATION	
Date	17/02/12
Id N°	1379
Copy	1 item 15

13/15, ave. Franklin D. Roosevelt – 75008 Paris

Mr
Kishore RAO
Director
World Heritage Center
UNESCO
Paris

ADDRESS
13/15, avenue Franklin D. Roosevelt
75008 Paris

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Extension no.: -645

Subject: World Heritage List: Nomination for inscription

here: "Margravial Opera House Bayreuth - Outstanding Monument of Baroque Theatre Culture" (Germany)

File no.: 611.90 Pr 5.12/17

Paris, 14th February 2012

Dear Mr Director,

Please find enclosed a letter dated 17th January 2012 of the German Federal State of Bavaria concerning the UNESCO World Heritage Property "Margravial Opera House Bayreuth" and the copy of a letter to the Director of the World Heritage Programme of ICOMOS International.

Jens Streckert

Dr. Jens Streckert
(Assistant, German Delegation to UNESCO)

17.02.12
L. EUR
WAC/EUR
received on 21/02



Bayerisches Staatsministerium für Wissenschaft, Forschung und Kunst, 80327 München

ICOMOS International Secretariat
Ms Regina Durighello
Director of the World Heritage Programme
49-51, Rue de la Fédération
F – 75015 Paris
Frankreich

Ihr Zeichen / Ihre Nachricht vom
GB/MA 1379
05.12.2011

Unser Zeichen (bitte bei Antwort angeben)
B 4-K 0112.1.8-12 a/1 283¹

München, 17.01.2012
Telefon: 0049 89 2186 2486
Name: Herr Niebsch

**World Heritage List: ICOMOS Evaluation Missions 2012:
Margravia Opera House Bayreuth – Outstanding Monument of Ba-
roque Theatre Culture (Germany)**

Dear Ms Durighello,

Thank you for your writing of 5 December 2011 by which you informed us about the current ICOMOS evaluation of the nomination of the “Margravia Opera House Bayreuth – Outstanding Monument of Baroque Theatre Culture”, Bavaria, as a World Heritage Site.

We hereby agree to this modification.

Please note that the new President of the Bavarian Department for State-owned Palaces, Gardens and Lakes is Mr. Bernd Schreiber (e-mail: bernd.schreiber@bsv.bayern.de).



The UNESCO World Heritage Centre and the Bavarian Department for State-owned Palaces, Gardens and Lakes will both receive a copy of this writing.

Yours faithfully

A handwritten signature in black ink, appearing to read 'AB' with a stylized flourish.

Dr. Andreas Baur

Ministerialrat



United Nations
Educational, Scientific and
Cultural Organization

Organisation
des Nations Unies
pour l'éducation,
la science et la culture

Organización
de las Naciones Unidas
para la Educación,
la Ciencia y la Cultura

Организация
Объединённых Наций по
вопросам образования,
науки и культуры

منظمة الأمم المتحدة
للتربية والعلم والثقافة

联合国教育、
科学及文化组织

The Culture Sector World Heritage Centre

H. E. Mr Michael Worts
Ambassador
Permanent Delegate
designated
Permanent Delegation of
Germany to UNESCO
UNESCO House

Ref: CLT/MHC/PSM/12/LJ/EUR/241 16 August 2012

Subject: **Inscription of Margravial Opera House Bayreuth (C 1379),
Germany, on the World Heritage List**

Dear Ambassador,

I have the pleasure to inform you that the World Heritage Committee, at its 36th session (Saint Petersburg, Russian Federation, 24 June – 6 July 2012), examined the nomination of *Margravial Opera House Bayreuth* and decided to **inscribe** the property on the World Heritage List. The decision of the Committee concerning the inscription is attached.

I am confident that your Government will take the necessary measures for the effective conservation of this new World Heritage property. The World Heritage Committee and its Secretariat, the World Heritage Centre, will do everything possible to collaborate with you in these efforts.

The *Operational Guidelines for the Implementation of the World Heritage Convention* (paragraph 168), request the Secretariat to send to each State Party with a newly inscribed property a map of the area(s) inscribed. Please examine the attached map and inform us of any discrepancies in the information by **1 December 2012**.

The inscription of the property on the World Heritage List is an excellent opportunity to draw the attention of visitors to, and remind local residents of, the *World Heritage Convention* and the outstanding universal value of the property. To this effect, you may wish to place a plaque displaying the World Heritage emblem and the UNESCO logo at the property. You will find suggestions on this subject in the *Operational Guidelines for the Implementation of the World Heritage Convention*.

In many cases States Parties decide to hold a ceremony to commemorate the inscription of a property on the World Heritage List. Upon request to the World Heritage Centre by the State Party, a World Heritage Certificate can be prepared for such an occasion.

I would be grateful if you could provide me with the name, address, telephone and fax numbers and e-mail address of the person or institution responsible for the management of the property so that we may send them World Heritage publications.

Please find attached the brief descriptions of the property, prepared by ICOMOS and the World Heritage Centre, in both English and French. As these brief descriptions will be used in later publications, as well as on the World

Heritage website, we would like to have your full concurrence with their wording. Please examine these descriptions and inform us, by **1 December 2012** at the latest, if there are changes that should be made. If we do not hear from you by this date, we will assume that you are in agreement with the text as prepared.

Furthermore, as you may know, the World Heritage Centre maintains a website at <http://whc.unesco.org/>, where standard information about each property on the World Heritage List can be found. Since we can only provide a limited amount of information about each property, we try to link our pages to those maintained by your World Heritage property or office, so as to provide the public with the most reliable and up-to-date information. If there is a website for the newly inscribed property, please send us its web address.

All the Decisions adopted by the 36th session of the World Heritage Committee are available at the following web address of the World Heritage Centre:
<http://whc.unesco.org/archive/2012/whc12-36com-19e.pdf>.

As you know, according to paragraph 172 of the *Operational Guidelines for the Implementation of the World Heritage Convention*, the World Heritage Committee invites the States Parties to the *Convention* to inform the Committee, through the World Heritage Centre, of their intention to undertake or to authorize in the area protected under the *Convention* major restorations or new constructions which may affect the outstanding universal value of the property.

May I take this opportunity to thank you for your co-operation and for your support in the implementation of the *World Heritage Convention*.

Please accept, dear Ambassador, the assurances of my highest consideration.


Kishore Rao
Director

cc: National Commission of Germany for UNESCO
National Focal Point
ICOMOS

Extract of the Decisions adopted by the 36th session of the World Heritage Committee (Saint Petersburg, 2012)

Decision: 36 COM 8B.30

The World Heritage Committee,

1. Having examined Documents WHC-12/36.COM/8B and WHC-12/36.COM/INF.8B1,
2. Inscribes the **Margravia Opera House Bayreuth, Germany**, on the World Heritage List on the basis of **criteria (i) and (iv)**;
3. Adopts the following Statement of Outstanding Universal Value:

Brief synthesis

The 18th century Margravia Opera House in Bayreuth is a masterwork of Baroque theatre architecture, commissioned by Margravine Wilhelmine of Brandenburg as a venue for opera seria over which the princely couple ceremonially presided. The bell-shaped auditorium of tiered loges built of wood and lined with decoratively painted canvas was designed by the then leading European theatre architect Giuseppe Galli Bibiena.

The sandstone façade designed by court architect Joseph Saint Pierre provides a focal point within the urban public space that was particularly planned for the building. As an independent court opera house rather than part of a palace complex, it marks a key point in opera house design, foreshadowing the large public theatres of the 19th century. Today it survives as the only entirely preserved example of court opera house architecture where Baroque court opera culture and acoustics can be authentically experienced. The attributes carrying Outstanding Universal Value are its location in the original 18th century public urban space; the 18th century Baroque façade; the original 18th century roof structure spanning 25 metres; the internal layout and design of the ceremonial foyer, tiered loge theatre and stage area including all existing original materials and decoration.

Criterion (i): The Margravia Opera House is a masterwork of Baroque court theatre architecture by Giuseppe Galli Bibiena in terms of its tiered loge form and acoustic, decorative and iconological properties.

Criterion (iv): The Margravia Opera House is an outstanding example of a Baroque court theatre. It marks a specific point in the development of opera houses, being a court opera house located not within a palace but as an urban element in the public space, foreshadowing the great public opera houses of the 19th century.

Integrity

The elements necessary to express outstanding universal value are included within the property as one sole building and are intact and in good condition. No adverse effects are expected to occur and an overall conservation and restoration plan has been approved by the State Party.

Authenticity

Most of the building and the decorative programme of the loge theatre remain unchanged. Adaptations were due to regulations for fire safety in public buildings and requirements in line with the contemporary use of theatres. The highly unified Baroque work can still be appreciated. The survival of the interior materials of wood and canvas enable the opera house's original acoustic quality to still be appreciated, and testifies to the authenticity of the property as an 18th century opera house.

Protection and management requirements

The property is protected at State level by the Bavarian Law for the Protection and Preservation of Monuments (1973, 2007). It is also protected by inclusion on the List of Monuments of Bayreuth under the Bayreuth City Civic Statutes and Ordinances. The buffer zone has been agreed and established with local authorities and its historic buildings are included in the Bayreuth Monuments List.

The Management authority is the Bavarian Palaces Department. Implementation of the Management Plan is guaranteed by a steering group including the Bavarian Palaces Department; the City of Bayreuth; the Upper Franconia regional government; the Bavarian State Ministry for Science, Research and Arts; the Bavarian State Office for the Preservation of Monuments and Historic Buildings, and ICOMOS Germany. As a result of research, experience and consultations the impact of visitors and events has been regulated by the Bavarian Department of Palaces. Effective measures have been established to control the number of visitors and frequency of events which will be exclusively limited to the summer period after the restoration program is concluded.

4. Recommends that the State Party give consideration to the following:
- Ensuring that all interventions planned are done according to the abundant documentation and research in the hands of Bavarian authorities and valid conservation principles, under strict supervision by the correspondent technical bodies,
 - Including a Risk Preparedness Plan and a Visitor Management Plan as such within the existing Management Plan,
 - Explicitly establishing the direct relation of key indicators to attributes and potential threats and clarify the periodicity of monitoring reporting to the Ministry of Science, Research and Arts of Bavarian State.

Surface and coordinates of the property inscribed on the World Heritage List by the 36th session of the World Heritage Committee (Saint Petersburg, 2012) in accordance with the Operational Guidelines.

State Party		ID N	Area	Buffer zone	Centre point coordinates
Germany	Margravia Opera House Bayreuth	1379	0.19	4.22	N49 56 40 E11 34 43

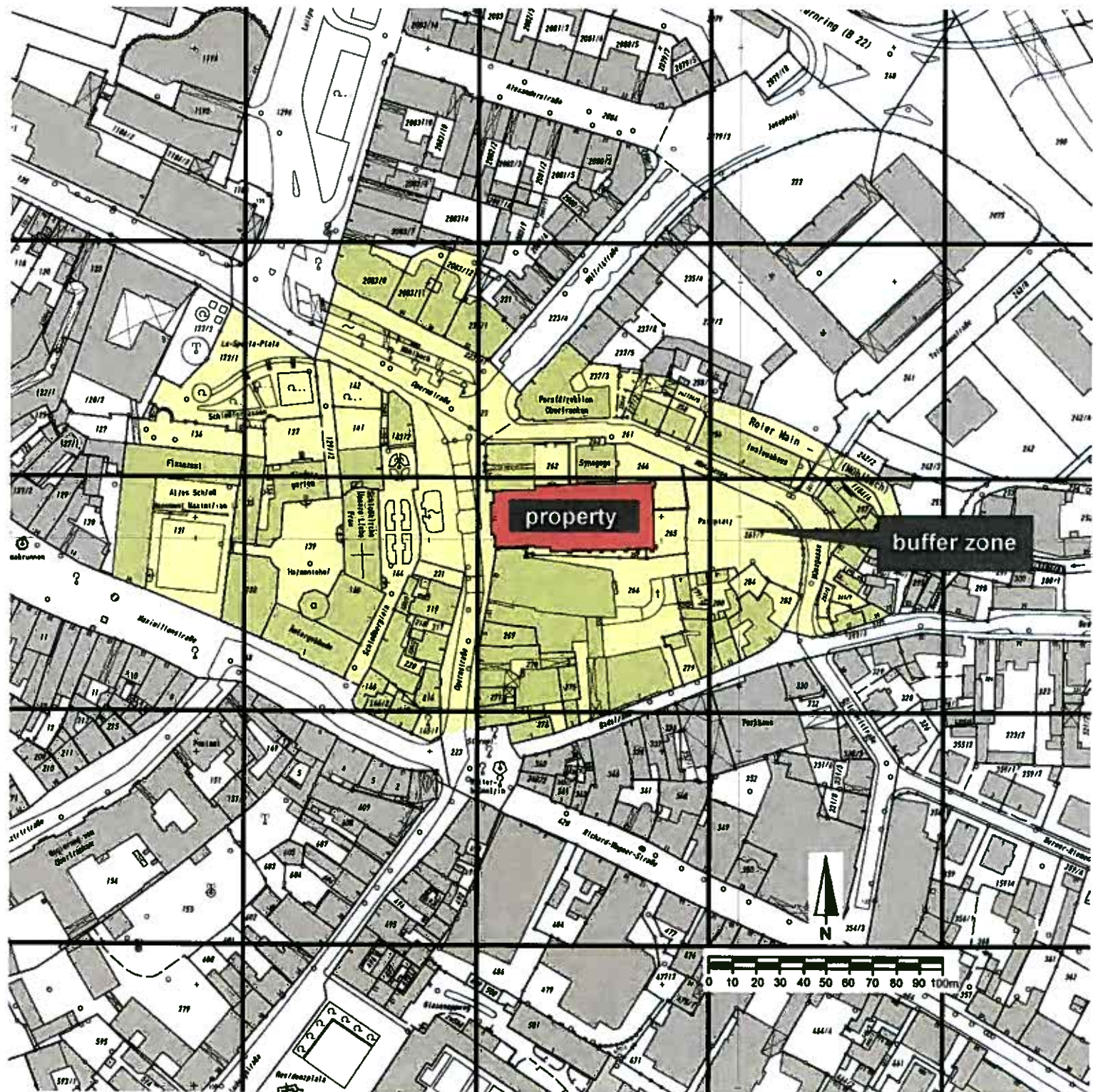
Brief Description in English

A masterpiece of Baroque theatre architecture, built between 1745 and 1750, the Opera House is the only entirely preserved example of its type where an audience of 500 can experience Baroque court opera culture and acoustics authentically, as its auditorium retains its original materials, i.e. wood and canvas. Commissioned by Margravine Wilhelmine, wife of Frederick, Margrave of Brandenburg–Beyreuth, it was designed by the renowned theatre architect Giuseppe Galli Bibiena. As a court opera house in a public space, it foreshadowed the large public theatres of the 19th century. The highly decorated theatre's tiered loge structure of wood with illusionistic painted canvas represents the ephemeral ceremonial architectural tradition that was employed in pageants and celebrations for princely self-representation.

Brief Description in French

Ce chef-d'œuvre de l'architecture théâtrale baroque, construit entre 1745 et 1750, est le seul exemple entièrement conservé de l'architecture de l'opéra de cour. Cinq cents personnes peuvent y apprécier de façon authentique la culture et l'acoustique des opéras baroques, dans un décor où subsistent des éléments en bois et des toiles peintes d'origine. Commandé par la margrave

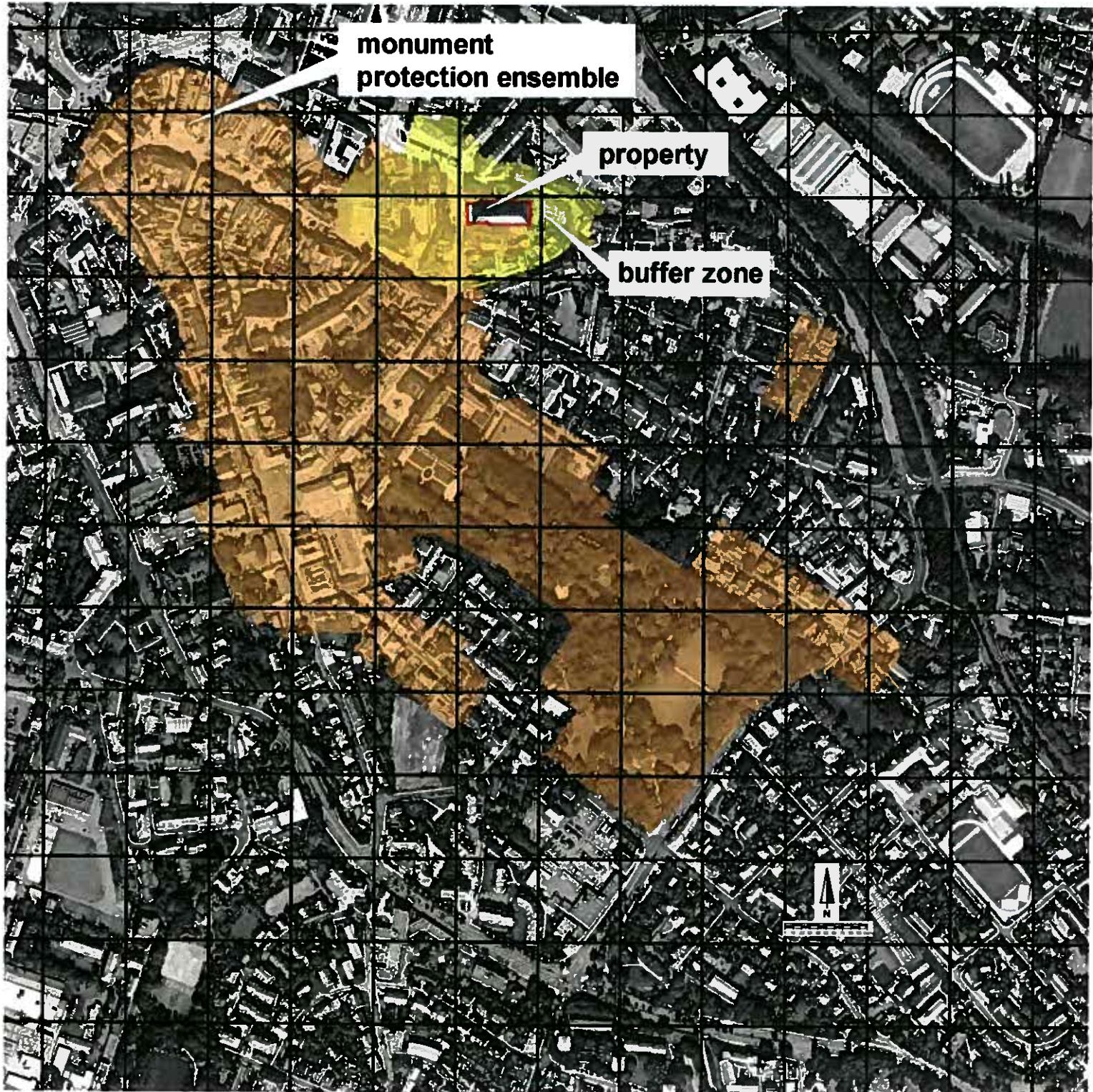
Wilhelmine, épouse de Frédéric, margrave de Brandebourg-Bayreuth, l'opéra a été conçu par Giuseppe Galli Bibiena, architecte réputé. En tant qu'opéra de cour érigé dans un espace public (et non dans un palais), il annonce les grands opéras publics du XIXe siècle. La loge de la Cour, avec ses deux niveaux, marie le bois et les toiles peintes ; cette structure à colombage très décorée est un exemple de l'architecture éphémère qui joua un rôle exceptionnel dans les cérémonies et les parades d'auto-représentation de la Cour.



property

buffer zone





**monument
protection ensemble**

property

buffer zone

