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Box-office receipts from *Die Entführung aus dem Serail* in the Kärntnertortheater (5 Nov 1784)

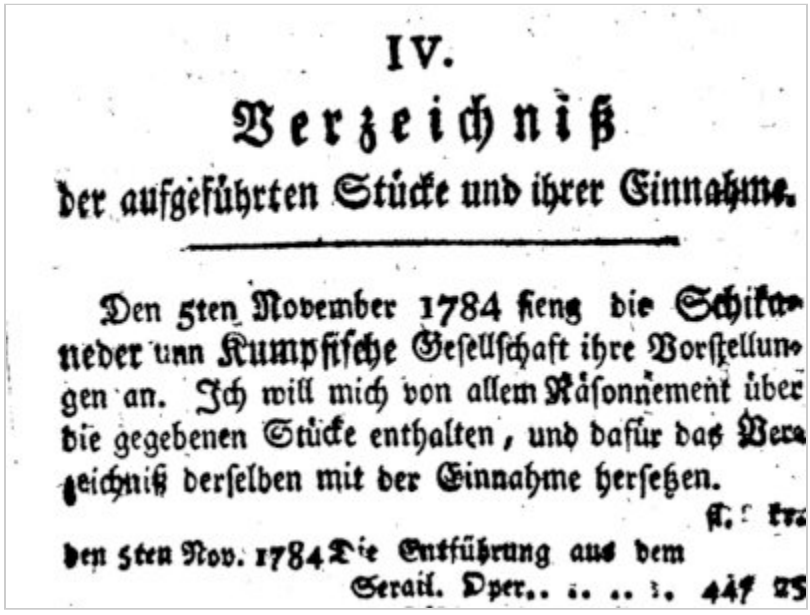
Dexter Edge

***Ein Quodlibet zum Abschiede, von J Friedel, Schauspieler,* “Abdera” [Vienna], 1785**

[43]

IV.
Verzeichniß
der aufgeführten Stücke und ihrer Einnahme.

Den 5ten November 1784 fieng die Schika=
neder und Kumpfische Gesellschaft ihrer Vorstellun=
gen an. Ich will mich von allem Räsonnement über
die gegebenen Stücke enthalten, und dafür das Ver=
zeichniß derselben mit der Einnahme hersetzen.
den 5ten Nov. 1784 Die Entführung aus dem
Serail. Oper .. .. 447 *[fl]* 25 *[kr]*


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[translation:]

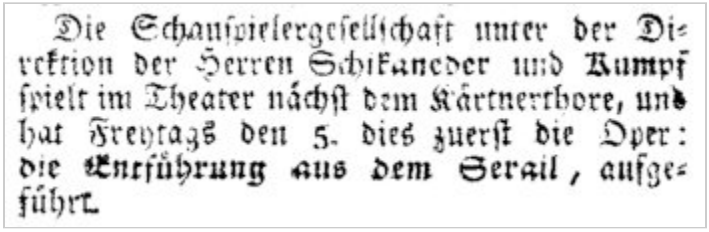
IV.
List
of the works performed and their receipts.

The Schikaneder and Kumpf company began its performances on 5 November 1784. I will refrain from all evaluation of the pieces given, and instead set down a list of them, along with their receipts.
5 Nov 1784. *Die Entführung aus dem Serail*. Opera .. .. 447 *[fl]* 25 *[kr]*

Commentary

The traveling theatrical company of Emanuel Schikaneder and Hubert Kumpf was in residence at the Kärntnertortheater in Vienna from Fri, 5 Nov 1784 until Sun, 6 Feb 1785, giving 31 performances in all. Deutsch (*Dokumente*, 203) notes that the company began its residency with a performance of Mozart's *Die Entführung aus dem Serail* on 5 Nov 1784, but he gives no source, although Komorzynski (1951, 73) had already published a report from the *Wiener Zeitung* on this performance; oddly, the report is not included in Deutsch's *Dokumente* or either of its supplements:

> Die Schauspielergesellschaft unter der Di=
> rektion der Herren Schikaneder und Kumpf
> spielt im Theater nächst dem Kärntnerthore, und
> hat Freytags den 5. dies zuerst die Oper:
> die Entführung aus dem Serail, aufge=
> führt.
> [*WZ*, no. 91, Sat, 13 Nov 1784, Anhang, 2580]


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ſpielt im Theater nächſt dem Kärtnerthore, und
hat Freytags den 5. dies zuerſt die Oper:
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führt.

> The theater company under the direction of Messrs. Schikaneder and Kumpf is playing in the Theater by the Kärntnertor, and on Friday the 5th of this [month] opened with a performance of the opera *Die Entführung aus dem Serail*.

Neue Folge (33–34; see also *NMD*, 33–34) quotes a longer article in the *Wiener Kronik* from around this same time that gives more detail on the performance of *Entführung*, noting that

Mozart's aria for Konstanze, "Martern aller Arten," had been replaced in the company's performance by an aria composed by Franz Teyber; this substitution was made, said the *Kronik*, because the virtuosi for whom Mozart had written the difficult obligato solo parts in "Martern aller Arten" had subsequently joined the Pressburg orchestra.

The writer and actor Johann Friedel (?1751–1789) first became acquainted with Schikaneder in Pressburg in 1782 (Gugitz 1905, 221; Sonnek 1999, 57); Friedel acted with and wrote for Schikaneder's company during its residency there. He renewed his friendship with Schikaneder during the company's residency in Vienna, and the company performed Friedel's new play *Der Fremde* on 17 and 27 Dec 1784. In his *Quodlibet zum Abschiede* (A Quodlibet in Farewell), published in 1785, Friedel listed the entire Viennese program of the Schikaneder-Kumpf company and recorded the box-office receipts for each performance; it is likely that Friedel was bidding farewell to the company itself, which dissolved shortly after the end of its run in the Kärntnertortheater.

Friedel's listing of the company's program and its receipts was first published in transcription by Anke Sonnek (1999, 62–63); Gugitz (1905, 235) mentions the *Quodlibet* and notes that it records the receipts, but he does not transcribe them. The program printed in the *Quodlibet* shows that the company performed mostly on Fridays and Saturdays, with just a few exceptions: performances were given on Mon, 20 and 27 Dec (because Christmas fell on Sat, 25 Dec that year); on Mon, 31 Jan 1785; and every day, Thu–Sun, 3–6 Feb, at the very end of the run.

The receipts for *Entführung*, 447 fl 25 kr, were higher than average, but by no means the highest of the company's residency. Receipts ranged from a paltry 58 fl 36 kr, for the tragedy *Natur und Liebe im Streite* on 13 Nov 1784, to a high of 752 fl 22 kr for the performance of Paisiello's *König Theodor* (*Il re Teodoro in Venezia*) on 4 Feb 1785, the first of three performances of the opera that served as the grand finale of the company's residency in the Kärntnertortheater.

Friedel includes a few summary statistics at the end of his listing of the company's program and receipts. As Sonnek has pointed out (1999, 63, note 202), his calculations are incorrect; however, her recalculations are incorrect as well. The total receipts from the 31 performances were 10788 fl 1 kr (Friedl gives 11788 fl; Sonnek gives 10783 fl 54 kr). The mean (average) receipts per performance were 348 fl (Friedel gives 380 fl; Sonnek gives 347 fl 85 kr [*sic*]). Thus the receipts for *Entführung* were significantly above average; it had the ninth highest receipts overall. Perhaps the most famous performance in the run was that of Joseph Haydn's *La fedeltà premiata* (listed by Friedel as "Belohnte Treue") on 18 Dec 1784, with receipts of 713 fl 12 kr. (Haydn's opera was performed again on 20 Dec, with receipts of 468 fl 32 kr.) A notice published in the *Wiener Zeitung* on 22 Dec reports that for the performance on the 18th, the theater was so full by 6 o'clock that 600 people had to be turned away (Sonnek 1999, 61). The same notice mentions that Emperor Joseph and his court frequently attended the company's performances in the Kärntnertortheater.

Friedel (45) writes that the expenses for the 31 performances were 7856 fl; thus the net profit (assuming that Friedel calculated the expenses correctly) was 2932 fl. He notes that ticket prices at the Kärntnertortheater were one-third lower than those charged by the Burgtheater (the court theater), and he extrapolates that the Schikaneder-Kumpf company's average receipts per performance, had they charged Burgtheater prices, would have been 506 fl. He has calculated incorrectly here as well. Assuming he means that the ticket prices in the Kärntnertortheater were 67% of those in the Burgtheater, the average receipts of the company would have been 519 fl 24 kr, had they charged Burgtheater prices and drawn an equivalent audience.

The Schikaneder-Kumpf company announced their intention to perform *Le Mariage de Figaro* by Beaumarchais on 3 Feb 1785, in a German translation by Johann Rautenstrauch; but the performance was forbidden by the emperor at the last minute, and the play *Die Drillinge* by Bonin was performed in its stead (see Sonnek 1999, esp. 61 and n199).

The company disbanded after the end of its run in the Kärntnertortheater. During the theatrical season 1785/86, which began on 1 Mar 1785, Schikaneder was a member of the ensemble of the court theater in Vienna: from Mar until Sep 1785, as an actor in the company of the German theater, and from Oct 1785 to Mar 1786 as a member of the revived German Singspiel (Hoftheater SR 22). On 16 Jan 1786, Schikaneder was granted a privilege by Emperor Joseph II to establish a theater in the Viennese suburbs, although he did not immediately make use of this, instead leaving Vienna to direct a company that performed in Salzburg, Augsburg, and Regensburg (Sonnek 1999, 65ff). Schikaneder's wife Eleonore did not got with him, and he did not return to Vienna until 1789. Schikaneder's son later recalled that at some point, Johann Friedel began living with Eleonore (Sonnek 1999, 63 and n206). In 1788, Friedel took over the direction of the Theater auf der Wieden, the theater in which Mozart's opera *Die Zauberflöte* was to begin its wildly successful premiere run in 1791. Friedel, however, did not live to see it: he died in Vienna on 31 Mar 1789 at the age of 38 (*Wiener Zeitung*, No. 28, Wed, 8 Apr 1789, 866).

Notes (⇧)

On the title page of the *Quodlibet*, Friedel whimsically gives the place of publication as Abdera, a city-state in ancient Thrace. The book was actually published in Vienna.

Since at least 1804 (see Meusel, iii:511), reference works have stated that Johann Friedel was born in Temesvar (Timişoara, now in Romania) on 17 Aug 1755. This date is still given, for example, in the article on Friedel in German Wikipedia. We have seen no primary source for this date. The *Wiener Zeitung* reports that Friedel died in the Starhemberg Freihaus in Vienna on 31 Mar 1789 at age 38; the same age is given in the Viennese death records. As Gugitz (1905) already pointed out, if Friedel was 38 at the time of his death, he cannot have been born in 1755. His age at death would imply, rather, that he was born in 1750 or 1751.

This item from Friedel's *Quodlibet* is given in facsimile in Krzeszowiak (2009, 418).

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Neunzehente, und Zwangzigste Kayl: Kongl: oberste theatral Hof=Directions Cassae halbjährige Rechnung über Empfang, und Ausgab pro Anno theatrali 1785 [...] Österreichisches Staatsarchiv, Haus-, Hof- und Staatsarchiv, Hofarchiv, Generalintendanz der Hoftheater, Sondereihe 22 (Hoftheater SR 22), 28 and 33.

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