

Origins of Modern Viennese Performing Arts

- During the 18th C, traditional patrons (the church, court and nobility) gradually lost influence over the performing arts (opera, music, play, ballet etc.), while the public began to play a more dominant role. This meant that artists had to gradually pursue the arts with not only creativity but also economics.
- Viennese theatre originated in the Court Theatre in the 17th C, for the exclusive use of the nobility. However, in the late 18th C, Empress Maria Theresa and Emperor Joseph II, then laid the foundation for today's performing arts in Vienna, which is open to all and spread throughout the world.
- This poster presents the changes in the socio-economic aspects of Viennese theatre during the theatre reforms of Joseph II (1776–1790).

① Theatre Reform of Joseph II

To present brilliant Viennese performances Joseph

- ① permitted all establishing private theatre, and
- ② reformed the Court Theatre. (⇒ **So the Court Theatre, which was financially independent, sought efficient management.**)

Moreover, to change the social structure in Vienna and enlighten the nobility / Viennese, he attempted

- ① to make the Viennese Court Theatre the centre of German play, and to promote the public's access to the Court theatre (prior to his reforms, it was mainly for the exclusive use of the nobility)
- ② to control the recreational activities of the court's society and the city.

This poster aims to clarify . . .

- A) the economic structure of Viennese theatre during the theatre reform of Joseph II, and
- B) any influence on Viennese society as a result of the Joseph's reform

② Framework of research**● Economic structure**

I followed Scherer's study*, which dealt with the music composition in the economic framework (Supply–Demand Relationship), and analyse theatres, esp. the Court Theatre in order to clarify the shift from a patronage-oriented (court) theatre to a market-oriented public theatre. Seeking efficient management, theatres in the Joseph's era must have experience the shift.

⟨micro analysis⟩ to analyse the supply–demand relationship between the Court Theatre and **A)** the audience, **B)** the artist and **C)** the supplier.

⟨macro analysis⟩ to confirm the emergence of competition between the market-oriented Court Theatre and the newly-established private theatres

● Socio-economic / cultural background

I will investigate the following topics: (in ongoing)

- Which classes constituted the audience
- Why did the audience visit the theatre
- What influence did the theatre have on Vienna

③A Theatre and Audiences (cf. upper graphic)

The Court Theatre (=supplier) had to respond to demand from its traditional visitors (nobility) and new audience (public) in order to secure its finances, as 70–80% of its gross income came from the all audience.

Nobility: not only for obligation but for pleasure/ social contact

In the Court Theatre most nobility used a subscribed box or seat. Overall, although the public was crucial in generating the income of the Theatre, the subscription of the nobility steadily increased and cannot be ignored.

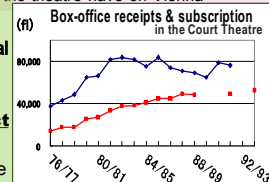
Because the nobility came from various places in the Habsburg Monarchy, they would request for Italian opera, primarily for linguistic reasons. They would also soon wish to watch German genres and would sometimes visit the private theatres which were mainly established for the public.

Public: for recreation and pleasure, partly for ‚Bildung‘

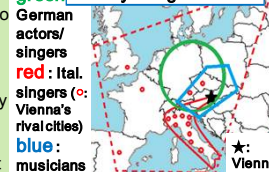
Before the theatre reforms, the public could only enjoy performances mostly at fair booths. After the reforms, they began to visit the Court Theatre, which had reduced the entrance fee and presented mainly German genres. But their visits to the Court Theatre decreased with the growth of private theatres in the suburbs.

⟨possible backgrounds⟩

- new recreation in the evening was promoted by Joseph's cultural policy,
- the public's income tended to increase as a thriving of commerce and industry
- cultural background : the upper bourgeoisie wanted to join the nobility, the middle class tended to create the original circle, the common people mainly visited the private theatres (but also had an interest in the Court Theatre)



Expenditures of Court Theatre miscellaneous

**green Activity Range of Artists****③B Theatre & Artists: a case of the Court Theatre**

The cost of artists comprised 70% of the Court Theatre's expenditure (cf. middle graphic)

⇒ **The Theatre paid attention to human resource management.**

Employment costs differed with each genre. The following is the order of employment in terms of cost: Italian opera singers, German opera singers, German actors and orchestra musicians.

The most important background was **the differences in the activity range of artists.** (cf. lower graphic)

⇒ **Vienna was almost the centre of German genres, but in the case of Italian opera, it had to compete with many rival theatres in all of Europe, esp. Italia to acquire good singers.**

③C Theatre and Suppliers

30% of the expenditure was the cost of materials / product and services for costumes (fabrics of linen, silk, and wool, tailored clothes...), stage-building materials (timber, canvas, metals...) etc. (*Research is ongoing.)

Significance for Theatre

In the Court Theatre, many workers on low wages made various goods for different programmes every day, so total costs could be reduced. In Vienna, **there were many manufacturers and merchants of various goods that theatres could obtain the best goods at relatively lower costs.**

④ Results of Joseph II's Theatre Reforms

- During the theatre reform of Joseph II, presenting the some genres for the sake of satisfying the demand of nobility and public, the Court Theatre got completely out of the 'patronage-oriented' stage. With spread of the many private theatres that targeted the various classes, the system of the Viennese theatre including the Court Theatre turned market-oriented. So the theatres sought an efficient management.
- Theatres : The private theatres presented not only original comedy but also the same content as the Court Theatre. In fact, some private theatres would hold premieres of popular operas that were later staged in the Court Theatre. So competition between theatres in Vienna increased, leading to the expansion of market-oriented theatre transactions throughout Vienna by the end of the 18th C.
- It is thought that Joseph II, who wished to narrow the class division and exclude the old lifestyle and recreational activities on the street (pilgrimages or processions, rough plays or shows etc.), and may have attempted to enlighten the Viennese society with the power of 'rational' recreation and the performing arts. By introducing competition, it would be easier to develop performing arts. According to study on the Viennese social history**, Joseph II had provided some large parks for the Viennese, and he succeeded in his intention to change their lifestyle and reduce the nobility's privileges. With 'market-oriented' theatre system, as with parks, all classes could share the same place, i.e. simultaneously enjoying the stage.
- Joseph II's theatre reforms brought about two major outcomes to the Viennese society (and the world): harmonising (or not to antagonise) the people of Vienna, and the most valuable lifestyle or the universal art was thus born. In the future I will investigate the influence of performing arts on Viennese society in the 19th C.

Materials:[the account books of the court theatre] Österreichisches Staatsarchiv, HHStA, Generalintendant der Hoftheater, SR, 11-27; Österreichisches Theatermuseum, M.4000, [documents of Joseph II] Kärntner Landesarchiv, Familienarchiv Orsini-Rosenberg, Sch 77. [important literatures] *Frederic M. Scherer, *Quarter notes and bank notes*, 2004. ** 山之内亮子『ハプスブルクの文化革命』講談社, 2005年 (Yoshiko YAMANOUCHI, *Cultural Revolution of the Habsburgs*, Tokyo, 2005* [in Japanese]).