

***Schlesische Theater-Zeitung* (1863)**
***Breslauer Theater-Zeitung* (1864)**

The *Schlesische Theater-Zeitung. Organ für Theater, Musik und Kunst* [STZ], was published in Breslau from 4 January to 25 December 1863, and continued as the *Breslauer Theater-Zeitung* until 26 June 1864. Fifty-two weekly issues appeared in 1863. Publication ceased after the twenty-fifth issue of 1864. All 1863 issues contain eight pages, those of 1864, four.

While the journal contains reports on performances in Berlin, Paris, Vienna, among other cities, it focuses attention on cultural events in Breslau. The city (today Wrocław in Poland) was the metropolitan center of Silesia. It became part of Prussia in 1742, and was, by the mid nineteenth century, the most important city in East Germany. Its population expanded from 62,000 in 1811 to around 400,000 in 1890.

A line under the journal's title reads, "Unter Mitwirkung des Dr. Max Karow herausgegeben von Louis Stangen" [Published by Louis Stangen, with the cooperation of Dr. Max Karow]. Stangen (1828-76) was a former railway official, a music enthusiast and founder of an artist agency, the Stangensche Theater-Agentur. He also organized travels to cultural events in Europe.¹ The journal was printed by Neumann in Breslau. Karow is identified as the departing editor in issue no. 1 of 1864. In the later STZ issues of 1863, Karow advertised his lectures on music given at the music hall of the University of Breslau.² This commitment prompted him to resign his position at the STZ. Stangen eventually found a new editor in Gustav Weiße. Curiously, the latter announced his departure from the journal in its final issue, making no mention of the journal's demise.³

Throughout the run of the journal, a two-column format is employed. The content is presented in a fixed order. The opening two sections of the journal deal with performance reviews. The first, titled "Einheimisches" [Local items], generally consists of an overview of the repertory at the Breslau theater, including spoken theater, opera and ballet, followed by reviews of particular performances and concerts. The second section "Auswärtiges" [Foreign items] deals with news of cultural life in other cities. For the most part, these news items were borrowed from other journals and newspapers: abbreviations at the bottom of entries usually refer to the titles of journals (not authors), such as the *Neue Berliner Musikzeitung* (B. M., B. M.-Ztg., M. Z., N. B. M. Z.), *Neue*

¹ Stangen is best remembered today for his early forays into cultural tourism and for having founded, with his brother, Carl Stangen, a travel agency in Berlin in 1868.

² For a list of lecture topics, see STZ 1, no. 45 (8 November 1863): 8.

³ Declaration by Weiße in STZ 2, no. 25 (26 June 1864): 4.

preußische Zeitung (N. Pr. Ztg., N. Pr. Z.) and *National-Zeitung* (N. Z.) from Berlin, the *Signale für die musikalische Welt* (S. f. d. m. W.) from Leipzig, Leopold Zellner's *Blätter für Theater, Musik und bildende Kunst* (Z' Bl. f. M. Th. u. K.), the *Wiener Recensionen* (W. R.), *Wiener Theater-Chronik* (W. Th. Ch.) and *Die Presse* (W. Pr.) from Vienna and the *Frankfurter Nachrichten* (F. N.) from Frankfurt am Main. Unfortunately, not all abbreviations could be identified. With issue no. 5 of 1864, the two sections are combined into one, the "Statistische und kritische Rundschau" [Statistical and critical overview].

Performance reviews are usually followed by the section "Vom Büchertisch" [From the book desk], containing reviews of literature on music or drama, for example, a biography of the singer Wilhelmine Schröder-Devrient by Alfred Freiherr von Wolzogen, or a collection of writings by Hector Berlioz in a German translation by Richard Pohl. Less regular is the section "Biographisches," containing biographical sketches of performers, composers and other personalities. A "Vermischtes" [Miscellaneous] section covers a wide range of performance news, gossip and rumors, new inventions, etc. "Geschäftliches" [Business] served as a space for advertisements for Stangen's artist and travel agencies. Finally, in "Briefkasten" [Mailbox], Stangen published notes of telegraphic brevity to his correspondents and friends.

The quality of content diminishes for a short time at the beginning of 1864, probably the transition period between the departure of Karow as editor and the arrival of Weiße. In these weeks, gossips and anecdotes, many about the famous singer Adelina Patti, dominate the journal. In the first year, the journal only features one general essay: "Das Theater der Alten" [The theater of the Greek/Roman period]; in 1864, Weiße opened several issues with lead articles, on Shakespeare's drama, drama schools, and several on Richard Wagner.

The STZ reported enthusiastically on the successes of Richard Wagner as a traveling conductor, on his visits to Breslau, Prague and St. Petersburg as well as on performances of his works in Breslau, Vienna and Rotterdam. Wagner's visit to Breslau was organized by Leopold Damrosch, at the time conductor of the city's subscription concerts; the concert was part of a series of performances conducted by Wagner, starting in Vienna. Stangen also printed, in the STZ, a satirical article by Eduard Hanslick, highly critical of Wagner's *Der Ring des Nibelungen*;⁴ perhaps Stangen did not recognize Hanslick's satire.

Many other important musical personalities of the time are reported on in the STZ, especially when they performed in Breslau. Among the latter were Hans von Bülow who performed as both pianist and conductor, Jacques Offenbach who conducted his operetta *Orpheus in der Unterwelt* [*Orphée aux enfers*], the young cellist David Popper, and the retired soprano Emma Mampé-Babnigg. Other visitors to Breslau treated in the journal

⁴ STZ 1, no. 28 (12 July 1863): 6-8; quoted from the Vienna journal *Die Presse*.

include the tenor Ludwig Schnorr von Carolsfeld who sang the lead role in Wagner's *Tannhäuser* and in a concert setting performed songs by Damrosch, and the sopranos Leonore De Ahna and Marie Kreuzer.

Some room in the journal is reserved for reports on singers who began their career in Breslau, such as the sopranos Bertha Fliess, Leontine Gericke and the tenor Friedrich Rebling, as well as those who made their career in Breslau, for example, the soprano Antonie Olbrich and the bass Adolf Prawit. Eminent singers who did not appear in Breslau but are regularly written about in the STZ include the sopranos Adelina Patti and her sisters, Amelia and Carlotta Patti, Pauline Lucca, as well as Louise Harriers-Wippern and Louise Köster, the latter two mostly in performances at the Berlin opera.

This RIPM publication is based on a photocopy of the journal in the collection of the Musikwissenschaftliches Institut in Mainz. Two pages are missing: STZ 2, no. 12 (27 March 1864): 3 and 4.