1955

Historical analysis of the German American singing societies in California, with an evaluation

Anton Hubert Dorndorf
University of the Pacific

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HISTORICAL ANALYSIS OF THE GERMAN AMERICAN SINGING
SOCIETIES IN CALIFORNIA, WITH AN EVALUATION

A Thesis
Presented to
the Faculty of the Department of Music
College of the Pacific

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

by
Anton Hubert Dorndorf
June 1955
MASSED CHORUS

SAENGERTFEST, SAN FRANCISCO, 1910

PAGE STREET AUDITORIUM
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The society, an important institution in the cultural life of every hamlet, town, and city. During the middle of the nineteenth century, many such societies sprang up throughout America. California had a liberal share of these during the pioneer days. Some of these organizations persisted until the present day. The function which was performed in enriching the lives of their members, and the contribution which they made to the life of the community seems to the investigator a valid reason for investigation into their background and history.

As far as the investigator can discover, no such study has been made. Since "every civilization is a synthesis of man's conquest of life" it seemed worth-while to study the source which the German-Swiss citizen made upon life in the new world. Part of this attack was through the existing societies which he transplanted from the old world.

The material has been presented in chronological sequence. The sources which led to the formation of
CHAPTER I

INTRODUCTION

Throughout Germany the singing society (usually a Maennerchor), is an important institution in the cultural life of every hamlet, town, and city. During the middle of the nineteenth century, many such societies sprang up throughout America. California had a liberal share of these during the pioneer days. Some of these organizations have persisted until the present day. The function which they performed in enriching the lives of their members, and the contribution which they made to the life of the community seems to the investigator a valid reason for investigation into their background and history.

As far as the investigator can discover, no such study has been made. Since "every civilization is a synthesis of man's conquest of life" it seemed worthwhile to study the attack which the German-born citizen made upon life in the new world. Part of this attack was through the singing societies which he transplanted from the old world. Why he did this, how he did it, and with what musical success, forms the body of this thesis.

The material has been presented in chronological sequence. The sources which led to the formation of
singing societies in Germany are briefly treated in the first chapter. The gaudy period of the pioneers comprises the second chapter. The third chapter is devoted to that period which is characterized by a nostalgic love for the Fatherland, as well as a genuine, self-respecting loyalty to the new country. The heirs of the Knabenkantorei.

The modern period, in which present day citizens carry on the old tradition, comprises the fourth chapter. This is followed by an attempt at objective evaluation. Included in this is an examination of critical comment as published in present day newspapers.

THE GERMAN BACKGROUND

Music has had an indefinable power over people since the beginning of civilization. Basic satisfactions have always resulted from making, especially when the added satisfaction of group participation was present. For this reason the actual beginnings of the German choral societies go back as far as the history of mankind and of civilization.

However, for the purposes of this paper, it seemed expedient to concentrate upon some of the more recent developments in musical history, especially in Germany.

Like other forms of creative activity which have
crystallized into a tradition, the art of the Meistersinger which flourished in Germany during the fourteenth, fifteenth, and sixteenth centuries sprang from diverse sources. The honest burghers who gathered on a Sunday afternoon in the market place, the guild hall, or the church, were actually the heirs of the knightly Minnesinger with their joyful, lyric romanticism.\(^1\)

The essentially small bourgeois nature of the Meistergesang, the zealous craftsmanship, the rigid rules, the earnest competition were illuminated from within by that imperishable reverence for music which seems to be a constant factor in the German character.\(^2\)

This element of profound love for music, of romanticism, runs through the musical history of the German people like a rock stratum. At times it becomes obscured by all the complexities that go to make up human history. At other times it erupts like a great granite outcropping in the advent of a musical genius. Sometimes it becomes

---


apparent because of environmental conditions which are conducive to a more diffused expression.

At the time of the Meistersinger, the middle classes were assuming an increasingly important role in the social picture. They brought to their music making the same honesty of purpose, the same respect for workmanship, the same sturdiness which characterized their daily work as woodworkers, bakers, or cobblers. If they sometimes produced stilted, artificial, or slightly ridiculous compositions through their intense efforts to stick to the rules, they are none the less to be respected. They carried within themselves the same emotional quality as the Minnesingers, even though this quality was subject to the limitations of their middle-class character. Their very intensity of purpose in adhering earnestly to technical rules may have led to inadequate artistic results, but at the same time, it was a quality which produced good musicianship.

It produced also that spirit of competition which had manifested itself in the Minnesinger's knightly tournaments of song under royal patronage, and under the

3 Lang, op. cit., p. 203.
4 Lang, loc. cit.
same stimulus showed itself in the contests of the times.

Nothing on earth is more mighty to make the
burghers. 4 It is of secondary importance that the compos-
manship the overzealous, temper the exuberant, or
itions did not have true value either as folk songs or
original works. 5 What mattered was what musical expression
he records that the evil spirit of Saul was exercised
meant to these middle-class people. The fathers desired
that music should always abide in the church. That is
why the cultivation of the Meistergesang among the
German middle classes had a certain vital and healthy
aspect which attached itself to the Reformation. Luther's
influence upon German choral singing was tremendous. In
the first place, his own love and understanding of music
was remarkable, as exemplified in his "preface" to a work
containing his revision of the chants intoned by the
priest, the chorals rendered by the choir, and the hymns by
sung by the congregation.

To all lovers of the liberal art of music Dr. Martin
Luther wishes grace and peace from God the Father and
our Lord Jesus Christ. With all my heart I would extol
the precious gift of God in the noble art of music,
but I scarcely know where to begin or end. There is
nothing on earth which has not its tone. Even the
invisible sings when smitten with a staff. Among the
beasts and the birds song is still more marvelous.
David, himself a musician, testified with amazement
and joy to the song of birds. What then shall I say
of the voice of man, to which naught else may be
compared? The heathen philosophers have striven in
vain to explain how the tongue can express the feelings
of the heart in speech and song, through laughter and
lamentation. Music is to be praised as second only to

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4 Lang, loc. cit.

5 Lang, op. cit., p. 392.
the Word of God because by her are all the emotions swayed. Nothing on earth is more mighty to make the sad gay and the gay sad, to hearten the downcast, mellow the overweening, temper the exuberant, or mollify the vengeful.

The Holy Spirit himself pays tribute to music when he records that the evil spirit of Saul was exorcised as David played upon his harp. The fathers desired that music should always abide in the church. That is why there are so many songs and psalms. This precious gift has been bestowed on men alone to remind them that they are created to praise and magnify the Lord. But when natural music is sharpened and polished by art, then one begins to see with amazement the great and perfect wisdom of God in his wonderful work of music, where one voice takes a simple part, and around it sing three, four, or five other voices, leaping, springing about, marvelously gracing the simple part, like a square dance in heaven with friendly bows, embraces, and hearty swinging of the partners. He who does not find this an inexpressible miracle of the Lord is truly a clod and not worthy to be considered a man.5

Luther so developed the element of participation by the common man in church singing that he may be considered the father of congregational song. This was the point at which his doctrine of the priesthood of all believers became concrete and earthy. This was the point and the only point at which Lutheranism became thoroughly democratic. All the people sang. They found strength and comfort and protection within the church. There they found music which gave hope of a peaceful hereafter.6 Luther had converted

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6Lang, op. cit., p. 392.
portions of the liturgy into hymns for the people. When the Creed was sung, the congregation sang not, "I believe," but "We believe in one God." At the Sanctus, they sang together how the prophet Isaiah saw the Lord high and lifted up, and how the seraphim were heard to intone "Holy, Holy, Holy."

Since the polyphonic choral called for a choir, Luther was very assiduous on trying to build up trained choirs. When the aristocratic choirs supported by the nobility began to disintegrate, Luther compensated for this by forming choral societies in the cities.  

Most important of all, the children were thoroughly trained in the schools. Lang says: "Musical instruction in the Protestant 'Gymnasia' was exemplary and cannot even be approximated in our modern schools." The young boys had a carefully graded curriculum starting with solemnization and the singing of simple part songs and plain chant melodies, and in their final years singing four and eight part choral works. Musical exercises were compulsory, and no one was excused from them. In addition to actual practice in singing, thorough training in theory and conducting was given. It is interesting to note that the teachers of

7 Bainton, op. cit., p. 344.
music, the cantors, held a high rank among their colleagues. They came immediately after the principle, or rector, in the hierarchy. They were highly educated persons who usually lectured on the classics or mathematics, or on philosophy, in addition to their music teaching.  

The well-directed musical life of the school population was supplemented at this time by a vigorous middle-class musical activity. Musicians who were fundamentally members of the citizen class, as teachers, pastors, and organists, occupied themselves with making music available for church, home, and school.  

The musical life of the middle classes was greatly strengthened by the "collegia musica," "convivia musica," and choral societies and other informal amateur organizations which appeared toward the end of the sixteenth century and continued into the eighteenth century. In the beginning, these societies performed mainly sacred vocal music. Later the instrumental amateurs joined with them. These institutions were the "middle class answer to the courtly chapel choirs and other aristocratic bodies."  

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8 Lang, op. cit., p. 213.
9 Ibid., p. 212.
10 Ibid., p. 408.
which were closed to the populace. Contemporary documents bubble with reflected enthusiasm for these musical organizations. The musicians played and sang together with "the public," and there was virtually no audience, for every able-bodied person was engaged in the ensemble." in

The German's love of "Gesellschaft's Musik," convivial, social music making expressed itself during the Baroque period in the formation of singing societies (Kantorien) and small instrumental ensembles. It seems that some of the spirit of the Meistersinger survived in the evening musicals held in the homes of simple citizens, artisans, and small merchants.\textsuperscript{11}

The same spirit of scrupulous musicianship pervaded the "Singakademie" which Johann Friederich Christian Fasch called to life in Berlin in the late eighteenth century, thereby resuscitating choral singing once more after a temporary lapse.\textsuperscript{12}

Choral singing received a new impetus with the emergence of Romanticism in Germany. The emphasis which this movement gave to the worth and dignity of the individual, the belief that original genius might be found

\textsuperscript{11}Ibid., p. 394.

\textsuperscript{12}Ibid., p. 723.
in the breast of even the lowliest person, its opposition to academic rules and tradition, and its encouragement of free emotional expression seem to have been reflected in the establishment of "Gesangvereine" throughout Germany. After Carl Friederich Zelter founded the "Liedertafel" in Berlin in 1808, similar societies sprang up like mushrooms, particularly in middle and southern Germany. It is hardly surprising that they did so. The spirit of Romanticism undoubtedly provided the stimulus for this development, and several centuries of choral singing gave it strength. This strength was based on the old pattern of widespread participation by all the people in social music making, whether in church, school, or home. Added to this were habits of industriousness, discipline, and honesty of purpose, fired by deep love of music.

An outburst of nationalism, another characteristic of German Romanticism, was a concomitant of the growth of the "Gesangvereine" and "Musikfeste" (music festivals). It was said that Germany accomplished national unity in 1871 because "Sie haben sich zusammen geturnt und zusammen

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gesungen" (they exercised and sang themselves into unity).14

The romantic craving for liberty, the throwing off of old restraints showed itself in the spirit of many a simple German who left the Fatherland for America in the nineteenth century. It was inevitable that he should bring with him to the new country the great tradition of choral singing which was so firmly rooted in German character and history, and which gave him a vehicle for the expression of his personality.

14Hans Joachim Moser, Lehrbuch der Musikgeschichte (Berlin, Germany: Max Hess Verlag, 1936), p. 223.
San Francisco im März 1849.
Aufgenommen von Clay Street Hill.

VIEW OF SAN FRANCISCO
(TAKEN FROM CLAY STREET HILL)
San Francisco in the pioneer days grew rapidly. Its geographical situation on the Pacific Ocean gave it a great cosmopolitan population from all over the world. From Australia, China, England, Ireland, France, and Germany they came. Mexicans came up from the south, Russians drifted down from the north, and American immigration from the east. It was a unique society, not only in its cultures, social classes, and racial stocks, but in its sex and age. Most of the "Argonauts" were young and male. The proportion of women to men among the immigrants increased from one-twelfth in 1850 to only one-third in 1880.

It was a youth without women that welcomed adventure and new ways of doing things. Most frontiers insisted on settling down. This one refused to do so. The adventurers, fortune hunters, and miners were always on the move. They rushed to Sutter's Mill in Colusa, to Bidwell's Bar in Sonora, to Goldlake.

TABLE I

STATISTICS OF SAN FRANCISCO*

<table>
<thead>
<tr>
<th>Under 5 years of age</th>
<th>28</th>
<th>23</th>
<th>51</th>
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<tbody>
<tr>
<td>Over 5 years of age, and under 10</td>
<td>18</td>
<td>14</td>
<td>32</td>
</tr>
<tr>
<td>Over 10 years of age, and under 15</td>
<td>10</td>
<td>14</td>
<td>24</td>
</tr>
<tr>
<td>Over 15 years of age, and under 20</td>
<td>20</td>
<td>11</td>
<td>31</td>
</tr>
<tr>
<td>Over 20 years of age, and under 25</td>
<td>25</td>
<td>15</td>
<td>40</td>
</tr>
<tr>
<td>Over 25 years of age, and under 30</td>
<td>54</td>
<td>19</td>
<td>73</td>
</tr>
<tr>
<td>Over 30 years of age, and under 40</td>
<td>61</td>
<td>19</td>
<td>80</td>
</tr>
<tr>
<td>Over 40 years of age, and under 50</td>
<td>20</td>
<td>10</td>
<td>30</td>
</tr>
<tr>
<td>Over 50 years of age, and under 60</td>
<td>12</td>
<td>3</td>
<td>15</td>
</tr>
<tr>
<td>Over 60 years of age, and under 70</td>
<td>2</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>Over 70 years of age, and under 80</td>
<td>2</td>
<td>2</td>
<td>4</td>
</tr>
</tbody>
</table>

Total whites: 247 Males, 128 Females, 375 Total

Indians (of different ages): 26 Males, 8 Females, 34 Total

S. Islanders (of different ages): 39 Males, 1 Female, 40 Total

Negroes (of different ages): 9 Males, 1 Female, 10 Total

Total: 321 Males, 138 Females, 459 Total

COMPOSITION OF THE WHITE POPULATION

<table>
<thead>
<tr>
<th>Born in Canada</th>
<th>5</th>
<th>Born in New Zealand</th>
<th>1</th>
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<tbody>
<tr>
<td>Born in California</td>
<td>38</td>
<td>Born in Peru</td>
<td>1</td>
</tr>
<tr>
<td>Born in other Mexican departments</td>
<td>2</td>
<td>Born in Poland</td>
<td>1</td>
</tr>
<tr>
<td>Born in Chili</td>
<td>1</td>
<td>Born in S. Islands</td>
<td>1</td>
</tr>
<tr>
<td>Born in Denmark</td>
<td>1</td>
<td>Born in Scotland</td>
<td>14</td>
</tr>
<tr>
<td>Born in England</td>
<td>22</td>
<td>Born in Sweden</td>
<td>1</td>
</tr>
<tr>
<td>Born in France</td>
<td>3</td>
<td>Born in Switzerland</td>
<td>6</td>
</tr>
<tr>
<td>Born in Germany</td>
<td>27</td>
<td>Born in United States</td>
<td>228</td>
</tr>
<tr>
<td>Born in Ireland</td>
<td>14</td>
<td>Born in West Indies</td>
<td>1</td>
</tr>
<tr>
<td>Born in Malta</td>
<td>1</td>
<td>Born in New Holland</td>
<td>1</td>
</tr>
<tr>
<td>Born at sea</td>
<td>1</td>
<td>The California Star, San Francisco, August 28, 1847.</td>
<td></td>
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</table>
When they were fortunate, they returned to San Francisco and lost everything over the gambling tables. Others who failed to make a strike made their way back to the city to work for wages and then try again.

It was a widespread restlessness. Nevertheless, some of these men were serious minded enough to settle down. They formed communities and banded themselves together into social clubs. The Germans with their natural inclination for social intercourse, and their large resources of immigrant population, were among the first to form organizations.

In 1847, the German element in San Francisco was the largest foreign born group, numbering twenty-seven. Four-fifths of the white population was less than forty years of age. In April, 1848, a Board of Trustees took a census of the white population, which amounted to about eight hundred people. Of these 575 were male, 177 were female, and sixty were school-age children.

With men to draw from and a German pattern to look back upon, the first German singing society in San Francisco

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3Daily Alta California, April 17, 1852, and May 30, 1852.
or the Pacific Coast was organized. This was called "Die Saenger am stillen Meere," (The Singers by the Pacific Ocean). The group was founded in 1851, according to Helgoth, and was the seedling which grew to a tremendous tree in later years. In 1852, this group counted some fifty-five active members under the name "Saengerbund."

Reference to this choral group appears in the following account:

Saengerbund Concert

A Concert will be given at Grace Church on Tuesday evening, the 24th instant, commencing at half past 7 o'clock, for the benefit of said Church. Tickets, $3.00 each, to be had of the Rev. Dr. der Mehr at the parsonage, at Messers. Cooke and Leount, on Montgomery Street. At Will's corner of Plaza and Clay street, and the Alta California Office.

Separate from this announcement, another page contains the following:

Tuesday evening next, February 24, is appointed for a grand concert to be given in Grace Church. The purpose which this entertainment aims to accomplish is worthy the consideration of all who feel an interest in sustaining religious institutions among us, and preventing the sacrifice of one of our first churches for the liquidation of debt. Grace Church was one of the first religious edifices erected in this city and the cost of its construction material at that time commanding a heavy price--involved the parish to such

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4Helgoth, a member of the San Francisco Maennerchor, kept a diary of some one hundred pages of all events concerning German choral groups.

5Daily Alta California, February 10, 1852.
an extent that it has never been free from debt. The interest which has accumulated on this amount and the nature of the lien upon the property make it necessary that steps should immediately be taken to discharge the liabilities of the church in order to prevent a forced sale of the edifice and grounds.

To relieve in part the necessities of the parish a musical entertainment is proposed, which is to be prepared on a scale of considerable grandeur, and takes place in the church on the evening announced as per advertisement.

The Saengerbund, a fine chorus of German voices, recently organized among our respectable citizens and we may expect a musical treat of rare merit in California. We certainly hope the concert will be well attended, and that we may be spared the mortification of announcing the sale of the church and premises for debt.6

The Saengerbund program was as follows:

**Part First**

1. **O. Sanctissima**  Chorus  Kreutzer
2. **The Chapel**  Chorus  Salieri
3. **Silenzio Faccia si**  Quartette  Salieri
4. **This is the Day of the Lord**  Chorus  Kreutzer
5. **Hark Above Us**  Chorus  Mangold

**Part Second**

1. **Which is the German Fatherland**  Chorus  G. Reichardt
2. **Fantasia dalla "Sonambula"**  Duet  Messrs. Peck & McKorkel
   Violin and Piano
3. **Lovely Night**  Quartette  F. H. Chavatol
4. **Oh Sound Thou Festive Song**  Chorus  W. Speyer
5. **The Hunter's Farewell**  Chorus  Mendelssohn

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6Daily Alta California, February 10, 1852.
6. Spring's Delight Quartette Muler
7. We Sing in Nature's Holy Dome Chorus Stunz

A report in the Daily Alta California covers the performance thus:

Grace Church was filled with a highly respectable audience last evening, on the occasion of the vocal entertainment given by the Saengerbund Concert for the relief of the Church. Two thirds of those present were ladies. The choruses were very good and the quartettes were received with much favor. Altogether the concert was successful and had the selections of music by the Saengerbund been better, we might have been able to pronounce their success complete. The object which they generously volunteered to accomplish was attained and the audience was satisfied.7

Ironically enough, the proceeds from this effort were stolen from the church on Saturday night, February 28, 1852, when thieves made off with $1200.00.8

At this time the German population in California was estimated at ten thousand, with five thousand more expected to arrive within the year.9 With characteristic energy these people began to shape their new environment to their own liking. They established a German Club where

...the evening could be spent sociably, in rooms very neatly fitted up on Pine Street between Montgomery and Sansome. Here assemble nightly the better portion

7Daily Alta California, February 25, 1852.
8Ibid., March 2, 1852.
9Ibid., May 30, 1852.
SANGERBUND CONCERT,
GIVEN FOR
THE BENEFIT OF GRACE CHURCH.
TUESDAY EVENING, FEBRUARY 24th, 1852

PROGRAMME

PART FIRST.
1. Overture... ............................ G. B. MENDELSSOHN
2. The Round of Time... ............................ LAMBERT
3. Il Penseroso... ............................ M. G. MENDELSSOHN
4. This is the day of the Lord... ............................ LAMBERT
5. How shore we?... ............................ LAMBERT
6. The Journey of Life... ............................ C. H. MANGOFF

PART SECOND.
7. Which is the German Fatherland... ............................ G. B. MENDELSSOHN
8. Fantasie della "Semebeda"... ............................ D. C. VIOLI
9. Valse and Fantasia... ............................ M. S. VIGNA & W. ROSEN
10. Lovely Night... ............................ L. F. CHEVAT
11. Oh, heard their Festive Song... ............................ C. S. MEYER
12. The Hunter's Farewell... ............................ M. B. F. MENDELSSOHN
13. Spring's Delights... ............................ L. F. CHEVAT
14. We'll sung on Nature's Holy Dance... ............................ C. H. MANGOFF

PROGRAM, FIRST SAENGERBUND CONCERT
SAN FRANCISCO, 1852.
of our German fellow citizens spending the evening in reading, social converse or music.\textsuperscript{10}

Newspapers of that day were published in San Francisco in many languages, including Italian, French, Chinese, Swedish, Spanish, and the German California Staats-Zeitung. Its first issue carried a notice to the San Francisco Saengerbund:

Tuesday, the 6th of the month, general meeting and election of officers. Members not present will have to abide by the rule of the majority.\textsuperscript{11}

A month later the paper published a summons which resulted in a large group of Germans gathering in a saloon to form the San Francisco Turn Verein. Its first "Turn-platz" (gymnasium) was on Broadway between Stockton and Dupont Streets, where the Turners (gymnasts) met every Sunday morning from nine to eleven o'clock.

The German habit of using Sunday for recreation as well as for genuine religious devotion, came under attack when a petition "... praying the legislature to prohibit by penalties public amusements and private occupations" open Sunday threatened what they considered their individual liberties. Many Germans in California had fled Germany

\textsuperscript{10}Daily Alta California, May 17, 1852.

\textsuperscript{11}California Staats-Zeitung, July 3, 1852.
after the revolt of 1848, and were in no mood to submit tamely. They therefore protested to the legislature that, We believe after having seen people accustomed to public amusement upon Sunday, that such prohibition would not in the least conduce to genuine morality, honesty, and brotherly love of the people; but to a pharisaical hypocrisy; and whereas innocent and well-meant amusements, enjoyment, and occupation, public and private, at all times in the pursuit of happiness are part of our inalienable rights.\^12

This resolution was passed unanimously at a meeting of the Germans of San Francisco at the Snyder House on January 1, 1852. This controversy was fought out in the daily press in letters from the people over a period of twenty years.

However, the well-known German "Gemutlichkeit" continued unimpaired by any hostility from those who disapproved of Sunday merry making. May Day, 1854, was celebrated by a large number of our German citizens in the cheerful and imposing style observed in the Fatherland, the Turner Gesang Verein (gymnastic musical union) took the most active part in the festivities. Dressed in loose brown linen coats and pantaloons, proper for their exercises, they marched with banners flying and musical instruments sounding, to the gardens of Mr. Russ, near Mission Road. . . . They leaped, balanced, and twirled, danced, sang, drank, smoked and made merry, as only such an enthusiastic race of mortals could. . . . They are an orderly and intelligent people, and show fewer

criminals than a proportionate number of any other class of citizens. They learn the English language very readily and many of them are naturalized citizens. Very different from the French population in this respect, they appear to have little wish to return to their native country. When Germans do leave California it is generally for the Atlantic States whence they came. In San Francisco they take considerable interest in social affairs, and easily enter into the spirit of the place.

The different fire companies show many Germans on their rolls. This people have a daily newspaper in their own language, and at one time had two. They also possess a school, and at different times have supported a national theatre, while they often have both vocal and instrumental concerts. The professional musicians in San Francisco are chiefly Germans. . . . Though comparatively few Germans intend to return to the Fatherland, they all bear a strong feeling toward it, and when opportunity serves are always ready to celebrate their nationality and praise the old country customs. Some of these are of an interesting and most pleasing character, in which music generally bears a leading part. 13

The theatre of these pioneer days exerted its immemorial spell, and on June 4, 1853, came this announcement:

We have a very large and intelligent German population in our City for whose amusement little provision, heretofore, has been made. The French and Chinese both have theatres in our City. The Germans contented themselves with indulging their passion for music, but now we learn Mr. Edward Wehler has undertaken the management of the theatre at Armory Hall, where the German drama is hereafter, to be presented, enlivened by the finest vocal and instrumental music. Performances are to take place every Sunday night. 14

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14 San Francisco Daily Herald, June 4, 1853 (State Library, Sacramento).
Then a few months later the same paper carries this account:

Row at the German Theatre

A performance by the German troupe, under the management of Mr. Viereck, was announced at the Union Theatre last night, for the benefit of the New Orleans sufferers. The performances, as related to use by one behind the scenes, members of the company assembled in the green room, but could find no wardrobe ready for them. This threw them into considerable excitement, and on the appearance of Mr. Viereck, they made a rush on him for their costumes. He had none, but forthwith started off to hire what was necessary from Mr. Munie, the manager of the French Theatre. After a skillful negotiation, he managed to obtain them at $30.00 for the night, a short time before the hour appointed for the curtain to rise. The actors jumped into them at a moment's notice, without much regard to fit or appropriateness and awaited the rising of the curtain. Loud cries for the orchestra were heard, but no orchestra made its appearance. Mr. Viereck, who was to play the part of the Captain of the bandits, took a peep at the audience, which, to his great consternation, he found did not exceed one hundred persons. Here was a terrible state of things. The whole proceeds would not pay expenses, still less, leave anything for the sufferers. The Bandit Chief determined to secure himself in time, so he quietly slipped out from behind the scenes and went around to the box-keepers. There were two—one for the gallery, a German, and the other for the dress circle, a Frenchman. The bandit got possession of the funds in the gallery box without much difficulty, slipped them into his pocket and proceeded to the Frenchman's lookout. Peering through the little semi-circular hole in front of that worthy guardians sentry box, he asked to see how much money he had collected. The unsuspecting Frenchman poured it out upon the platform in front of the hole to count it, when the Bandit reached his arm in, swept off the pile, and in a twinkling, disappeared. Great was the outcry made by the Frenchman, and loud the uproar of the audience within. They had been making the house resound with their yells for the curtain to rise and the orchestra to commence. Presently the Frenchman rushed into the gallery and announced that all the
money had been swept off. Here followed a perfect pandemonium. The whole audience poured down upon the poor Frenchman to return them their money. In vain, with rapid utterance and wild gesticulations he declared his innocence and proclaimed his mishap. Finally, Viereck made his appearance and commenced to pay off some of the audience, but such was the wild uproar that he very soon gave it up and again ran off. Meantime, a scene was going on behind the curtain between M. Munie, who had no idea of being cheated out of his money for the hire of the wardrobe and the house, and some of the German actors. Words and voices rose high, and as neither party was very conversant with the language of the other, they had to make themselves understood in broken English. By this time the audience were yelling with forty-trumpet power—the Frenchman was distracted—the actors were in tribulation—the manager in retreat, and confusion rampant. A posse of half a dozen policemen, headed by the Marshall, and by dint of hard work managed to disperse the crowd and clear the house—and thus ended the performance of 'Hedver, or the Bandit's Bride.'

However, this theatre and several others, later became an important cultural factor not only in the life of San Francisco, but for other northern cities. For the Germans it was perhaps the only attractive public entertainment at a period when the choral societies had lost their initiative and became "quieta non movere."

With all its restlessness and turmoil the state continued to grow. In 1851, twenty-seven thousand persons alone arrived in San Francisco by sea. Especially great was the number of French and Germans of both sexes. By the

15 Ibid., September 27, 1853.
SACRAMENTO, 1849, FRONT STREET BETWEEN I AND J STREETS
(Sketch in San Francisco Abendpost
June 10, 1894)
end of the year there were some thirty thousand Germans populating mostly the northern part of the state. It was not only mineral wealth which attracted them, but land. As mining became less rewarding, newcomers began to look for gold and silver. Cattle, grain, and fruit growing took the place of mining except for a few diehards. Even in spite of their strenuous and diligent pursuits, these miners followed the pattern of other Germans and spurred by their love of singing and conviviality founded choral units in the mining camps such as Three Forks, Vallecito, Sonora, and Virginia City. Other men settled in agricultural regions around Marysville, Stockton, San Jose, and Sacramento. The local singing societies joined the San Francisco "Pacific Saengerbund" which was short lived. The units in the mining towns went under in the natural course of events when the towns became ghost cities. The more stable communities kept their pioneer singing societies, one of them surviving to this day. To Sacramento goes the honor of having the oldest and only surviving German choral society of pioneer days.

16Soule, Gihon, and Nesbitt, op. cit., p. 446.
17Walker, loc. cit.
18Minutes, Pacific Saengerbund; San Francisco Abendpost, January 17, 1867.
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<th>Founders of Sacramento Turn Verein</th>
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<td>Names of Founders and Officers Participating in Turnverein, 1897, San Francisco</td>
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<td>Names of Members and Societies Participating in Saengerfest, 1857, San Francisco</td>
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Societies in San Francisco:

- Stockton
- Sacramento
- San Jose
- Sonoma
- Nevada

Members:

- B. Rowland
- H. Allen
- D. Allen
- J. Allen
- H. Allen
- J. Allen
- H. Allen
- J. Allen

**Names of Members and Societies Participating in Saengerfest, 1857, San Francisco**

The next morning the steamer "Sanzia" was taken to Ceres and the next morning the steamer."
An original proclamation, dated May 28, 1954, and no doubt posted in a saloon, requested:

*Diejenigen Herren die Lust haben sich an der Gruendung eines Deutschen Turnvereins zu betheiligen, werden ersucht ihren Namen zu unterschreiben als active oder passive Mitglieder.* (Those gentlemen who would care to participate in the founding of a German Turn Verein are kindly asked to sign their names, stating if they wish to become active or passive members of said club.)

Twenty-nine men joined together and founded the Sacramento Turn Verein. As an adjunct to this, a singing section was formed on November 15, 1854. It was first called "Liederkranz," and later "Turner Harmonie." The latter has continued to flourish ever since. The occasion of the first birthday of this organization was celebrated with typical pioneer zest and color.\(^\text{19}\) Forty members of the San Francisco Turn Verein sailed up the Sacramento on the steamer "Senator," for the purpose of joining in the two-day celebration. They were met at the wharf by a large delegation of fellow Germans who escorted their visitors by torchlight to Columbus Hall. The next morning a banner was presented by a young lady who "made a very neat speech."

The procession then marched out of town to the Tivoli House on the American River. Here the marchers were received amid

\(^{19}\) *The Sacramento Union*, June 19, 1855.
the firing of cannon and "other complimentary demonstrations." During the discharge of the ordnance, a spark accidentally fell into an open keg of powder, which exploding "burned very seriously but not dangerously" the face of Mr. Burgie, a Swiss, who was engaged at the time in loading the cannon. Dinner was served, toasts were drunk, the inevitable orations were made, songs were sung, races were run, and gymnastic "leaping, vaulting, and running in sacks created great merriment among the spectators." With unflagging fervor the Germans continued the festivities by dancing until eight o'clock. Then the procession fell into line, and with torches marched through the city. However, their progress was interrupted by stopping at the "Indian Queen Saloon" on J Street to partake of refreshments upon the invitation of the proprietor.

It is rather readily discernible from the general tenor of contemporary accounts that these were male organizations, the "ladies" sphere being restricted and circumscribed by propriety and convention. The singing societies were all male. This included the San Francisco "Harmonie" founded August 24, 1854, and the "Eintracht" founded two years later. "Die Saenger am stillen Meere," also called the "San Francisco Saengerbund" merged with the Harmonie in 1858.
THE FIRST
GERMAN MUSICAL FESTIVAL
...in...
CALIFORNIA.
...and containing...
THURSDAY, - - - - JULY 3rd.
IN THIS CITY.
...and containing...
On the 24th, 25th, 26th and 27th
of July, 1857.

The General Committee which
has been elected from the united members
of the three German Musical Societies in this city,
(1. German, 2. Verein and 3. Electoral) has
now come to the decision to make this festival a
GRAND MUSICAL FESTIVAL FOR THE PEOPLE.
Several months ago, invitations were sent to all
the German Musical Societies in the interior of the State,
and every society will be present with its members to
participate in the festivities, and therefore it will be
the largest and grandest festival ever held in California.

General Programme of the Festival.
THURSDAY EVENING. The 24th July- Reception of the guests from the interior of the State, and
proceeding through the principal streets of the city
(Marine and Pacific) to HEADQUARTERS, the
Point of Departure, between Fairview and Powell streets. Here, Mr.
REINHART, the President of the Festival, will welcome the guests. After which, supper will
be served, and then the guests will be conducted to their respective quarters.

FRIDAY, the 25th July — 4 o'clock in the morning,
the first telegram at Headquarters for the first General Rehearsal.

SATURDAY, the 26th July- At 9 o'clock a.m., meeting
of the Singers at Headquarters, from which they will form in Procession and march with Music
through the principal streets to the Metropolitan Theatre, under the purpose of attending the GRAND
REHEARSAL. In the evening, remaining at a
GRAND FESTIVAL CONCERT,
Under the direction of Mr. R. HESSE,
TAKES PLACE AT THE
METROPOLITAN THEATRE.
SUNDAY, the 27th July—Meeting of the Singers and
invited guests at the Metropole, at precisely 10
o'clock. Departure with Pick-Up at Ross' Garden, Festival Grounds. After which, Concert
in the Evening.
MONDAY, the 28th July—Continuation of the Pick-Up
in Ross Garden. In the evening, Grand Ball at the
Turner Garden.

CONCERT PROGRAMME.
FIRST PART.
1. Choral—A Mighty Fortress is Our God by Mr. L. Bach
2. Overture—Dona Nobis Pacem—Chopin
3. M. Von Weber
4. The Forester—J. C. Schuetz
5. Wedding March—J. Schuermann's Night's
6. Hamburger Choral—J. Schuermann—The Vale
7. Celin et Flee—Engelsdorfer—Scherz
SECOND PART.
8. Overture—William Tell—Rossini
9. The Desert—Ode Symphony—Handel

PRICES OF ADMITTANCE:
Tickets to the Grand Rehearsal at the Metropolitan Theatre—$1.
To the Grand Festival Concert at Metropolitan Theatre:
First Box—Reserved—$4.00
Second Box—Family Reserve—$3.50
General Booth—$3.00
First and Second Gallery—$1.50
Entrance to the Pick-Up at Ross' Garden—50¢
Tickets to the Ball at Turner-Verein Hall, on Monday night, the 27th July—$1.
No one admitted to the Ball except those having passed the Dress
Regulations. The programme—which will soon be published in pamphlet form—will be
distributed in a few days.

General Committee.

Charles Dossie,
A. L. LAHONTAINE,
A. MEYERHOF.
These turbulent and energetic pioneers had their differences and their conflicts. Deep rooted in their make-up were differences of background and temperament. The slow, earnest North Germans came from a different environment than the more uninhibited hot tempered man from the south. Mixed together in a heterogeneous singing society, they were often in conflict. This conflict sometimes remained unresolved even today. In the early days the men simply formed more societies, in which they banded together according to whether they were born in Bavaria, Swabia, Prussia, or some other section of Germany.

Strong leadership in the person of Rudolph Herold fused these elements into a unified group which accomplished outstanding results. He arrived in San Francisco in 1852, founded the "Harmonie," appealed to the sentimental but disciplined members of the other singing societies for cooperation, and succeeded in presenting a "Grand Festival Concert" at the "Metropolitan Theatre." The mass chorus was made up of the three large San Francisco singing groups, and participating societies from the interior, such as Oakland, Sacramento, Stockton, Marysville, Yreka, Vallecito, San Jose, and Sonora, totaling some 180 singing at ..., San Francisco Herald, July 16, 1857.
The "First German Musical Festival" was announced in the paper as the "largest and grandest festival ever held by the German people in California." The San Francisco Herald carried the following account:

Festival Concert

At about twenty minutes past eight o'clock last evening the spectators in the galleries of the Metropolitan were presented with a coup d'œil at once striking and effective. The arrangements for the festival were of a most pleasing description. On either side of the proscenium were draped the American and German flags--from the windows of the private proscenium boxes were suspended the banners and colors presented to the various song associations in this city. The orchestra had been floored over even with the stage, and on this were arranged in semi-circular form the desks of the numerous and well appointed orchestra intended to support the instrumental requirements of the evening. The force was not quite so heavy as we had expected on this occasion, and numbered just thirty-three performers, as follows, Violins Primo--6, Violins secundo--7, Violoncello--1, Double Basses--3, Flutes--2, Clarionets--2, Oboes--2, Fagotto--1, Cornets--2, French horns--3, Trombones--2, Ophicleide--1, Timpani--1. On a dais raised above the performers in the centre of the stage stood the spirited and enthusiastic 'chef,' Mr. R. Herold, baton in hand and ready for the approaching task. At the time appointed the scenes were drawn and the noble army of choristers appeared in a solid phalanx which closed up round the instrumental nucleus, and the song festival opened with Martin Luther's grand anthem, 'A mighty fort is God for us.' We believe it has never been settled whether Luther or Purcell wrote 'Old Hundred,' it being ascribed to both. Should we take the present composition for a guide we should pronounce both as proceeding from the genius of the same composer. The same grand and melodious swell which so simple is it that rarely is it heard in Church without exciting involuntarily the entire vocal aid of the congregations, is as apparent in one as the other, and the ear used to discrimination in sounds can detect as many resemblances
between the two as exist between Von Weber's overtures to Der Freischütz and Oberon. The rendition by the heavy chorus present was, as might have been expected grand and touching in the extreme. The overture from Weber's 'Euryanthe,' given in capital style by the orchestra followed, and this sterling composition was succeeded by Zoillner's 'Prayer of the Earth'--a vocal composition weighty, solemn, (calculated to show off to the best advantage the heavy body of sound emitted by the multitudinous force present,) but not particularly pleasing to the generality of the audience. 'The Forest,' a sprightly composition by 'Mangold,' was sung after this, and was a very pleasing specimen of choral vocalism as the words,

'Where green woods boughs are waving
Where pearly brooks are laving,
Where leaves and grass and flowers fair,
Fling fragrance on the dreamy air,'

signify,--the composition is bucolic, and was excellently rendered. After this one of the gems of the whole performance came up--Mendelssohn's 'Night's Dream.' This was most forcibly rendered. Weber's 'Hunters Chorus,' from Euryanthe followed--with an accompaniment of six French horns, trombones, and ophicleide.

Part second commenced with a splendid overture to William Tell. As might be supposed with the large orchestral force present, this composition was given with sufficient accuracy and precision to induce a vociferous encore, when it was repeated from the commencement of the exquisite duo between the flute and oboe. This part was closed with David's Ode symphony 'The Desert.'

At the time when that arch-vandal, John Phoenix, Esq., nibbed his satiric pen and indited the criticism on the ode symphony, 'The Plains,' he dealt a death blow, at least as far as newspaper writing goes to the fame of that illustrious individual, M. Felicied David. The performances of Herr Von Tudenlinks, as described by that worthy of salamandrine memory, was ringing in our ears last evening all through that notable chorus--'Come on, trot on'; and all that is to be said on the occasion is, that 'The Desert' was performed by the society and applauded by the audience; and so ended the
Grand Festival which has been preparing for so great a length of time. The view of the house, whether the numerous and gay crowd present in boxes and parquet, or the large assemblage on the stage, was very pleasing from above and the only drawback to the affairs appears to have been some ridiculous regulations below stairs with respect to seats, and the placing of sentinels at the various passage-ways to the first tier and parquet, which would not allow any to pass save those having secured seats. Save this, all passed off as pleasantly as could have been wished.21

21 San Francisco Herald, Sunday, July 26, 1857.

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CHAPTER III

THE PATRIOTS

Though California remained peaceful, the Civil War was reflected in its daily life. Orators made speeches, poets of the day wrote verses, editors wrote articles, and the people took sides. The majority of the populace leaned toward the cause of abolition. When San Franciscans heard the news of the firing on Fort Sumter, they shuddered a little, and then paraded and united in a huge Union mass meeting. There was never any serious questions as to the stand of the people of the state after that, although there were many Confederate sympathizers, especially in the south. Except for a few occasions during the war when feeling ran high, most of the people went about their business as usual, glad that they could do so in peace. ¹

At the beginning of the war, companies of German volunteers were formed all over the country. In New York City a whole regiment was recruited. Lists for names of volunteers lay open in most Turn Vereins; so also in the halls of the San Francisco Turn Verein. The west coast

sent a Volunteer Corps composed entirely of Germans under Captain Seidenstricker to Washington territory to join the command of Col. Lippitt.²

Apparently the Germans in California responded in a characteristic way to the complexities of their environment. They earnestly sought to fulfill their obligations to their adopted country by enlisting in the Union Army, by supporting Lincoln and the Republican Party, and by sometimes indulging in activities which must have satisfied their need for color and emotional expression. They sang the "Star Spangled Banner" to the accompaniment of five pianos, they drilled preparatory to joining the Union Army, they paraded, they gave benefit concerts, they formed companies of Hussars, they attended military balls, they celebrated the birthdays of noted Germans like Humboldt and Schiller, and through it all they kept up their choral singing.³

At the Alexander von Humboldt celebration on September 18, 1859, the Eintracht and Harmonie of San Francisco, joined by "thirty ladies dressed in white" presented Mozart's "Requiem." The paper stated that

²San Francisco Abendpost, September 16, 1861.

³Ibid., December 23, 1862.
we never saw a greater array of beauty and intelligence congregated in California. Nothing of the kind has ever been given on the coast. The orchestra and chorus consisted of more than two hundred persons and the audience of two thousand more. 4

Another paper reported that "the execution was very impressive, the volume of sound being full and harmonious." 5

Musical activity in the other choral groups continued vigorously. On April 12, 1861, the Caecilia Verein (a mixed chorus) and the Eintrach and Harmonie joined forces to present a benefit concert for the destitute family of C. Zoellner, a German choral composer. The reports were good, the performance being "distinguished by power, resonance, and percision." 6 The comment of the critic as to programming reflects popular taste:

The applause which greeted the lighter and more pleasing songs showed the way for the selection of choral songs for future programs. It is hoped that Mr. Herold, who was responsible to a great extent for the concert, will understand this and keep the trend for coming concerts in mind. 7

The great poets of the romantic period and their fore-runners had won the hearts of the people. These were

4San Francisco Herald, September 19, 1859.
5Daily Alta California, September 19, 1859.
6San Francisco Abendpost, April 3, 1861.
7Ibid., April 3, 1861.
men such as Herder, Grillparzer, Schubarth, Goethe, Schiller, Brentano, Eichendorff, Heine, Korner, Uhland, Fallersleben, Freilichgath, and many others. Their simple verses set to folk-like melodies never failed in their appeal.

Perhaps this was due to the predominantly middle-class character of the choral groups and their audiences. For the most part, the singers were people whose musical training had been received in the German public schools, or in church choirs, or homes. They were not highly trained. Their strongest assets were a deep love of singing, industriousness, and willingness to submit to discipline.

Contrary to the practice of many other countries where the singers used a score like the conductor, the average German singer of a maennerchor sang from an individual voice part, such as a first tenor part or a second bass part. He seemed to find this easier and less confusing than trying to follow his part through a complete score. Consequently, the Pacific Saengerbund, like other "Bunde" or united singing societies, ordered sheet music from Germany for distribution to its member societies. These "Noten-bogen" were printed from rather expensive copper plates on good rag paper. They came with the different voice parts printed on one long sheet. This then had to be cut apart and given out to the different sections
PLATE 9

PROGRAMME

OF THE SECOND

GERMAN MUSICAL JUBILEE

IN CALIFORNIA, GIVEN BY THE SINGING CLUB

"Harmony," and "Eintracht."

ADMITTED BY

Most of the Singing Clubs of California.

 eve of the Festival, THURSDAY, Aug. 23d,

Reception of the Singing Clubs of the Interior, etc.

Turn-Left Parade in with Music, at Singers' quarters.

(Two, Twain Hall, corner Back and Forest streets.)

FRIDAY, AUGUST 24.

First General Band-meet, at 9 A.M., at Singers'-quarters.

SLOT No. 12--draw.

SATURDAY, AUGUST 25.

Promenade in the Metropolitana Theatre for general Band-meet, at 8:30--with full Orchestra.

ADMISSION, ONE DOLLAR.

AT 8 o'clock P.M.,

GRAND

VOCAL AND INSTRUMENTAL CONCERT,

EXECUTED BY ABOUT

200 Singers and 40 Musicians.

CONDUCTOR ...........MR. RUD. HEROLD.

PROGRAMME.

PAST FIRST.

1--Overtures to G"sre, Comp. by C. M. Y. Weber, exeuted by Orchestra.

2--Staten-Sueh, by Y. E. Becker, by all the combined Choir.

3--Choral of Prisoners, from the Opera "Hansel" by Von Hohenthal; by Choral and combined Choral Society and Philharmonic Society, by Choral and combined Choir.

4--Choral of Prisoners, from the Opera "Hansel" by Von Hohenthal; by Choral and combined Choral Society and Philharmonic Society, by Choral and combined Choir.

5--The Two Magdeburgs, Choral and Orchestra, by Bassist, .....

6--Choral of the Pilgrims, from the Opera "Parsifal," by R. Wagner, Choral and combined Choir.

7--Choral of the Pilgrims, from the Opera "Parsifal," by R. Wagner, Choral and combined Choir.

8--Choral of the Pilgrims, from the Opera "Parsifal," by R. Wagner, Choral and combined Choir.

9--Choral of the Pilgrims, from the Opera "Parsifal," by R. Wagner, Choral and combined Choir.

10--Choral of the Pilgrims, from the Opera "Parsifal," by R. Wagner, Choral and combined Choir.

11--Choral of the Pilgrims, from the Opera "Parsifal," by R. Wagner, Choral and combined Choir.

12--Choral of the Pilgrims, from the Opera "Parsifal," by R. Wagner, Choral and combined Choir.

13--Choral of the Pilgrims, from the Opera "Parsifal," by R. Wagner, Choral and combined Choir.
of the chorus.

Sometimes a large choral composition like the Finale from Act I of "Lohengrin" was not published in individual voice parts. In that case the conductor marked very diligently each line of the second tenor, for example, with a red pencil, using different colors for the different parts. When necessary the conductor copies the songs by hand, a rather enormous job in itself. Sometimes the music was rearranged, simplified, or even passed off as an original composition.

Most societies have done away with this type of hand-copied or old printed choral music. However, the music cases of the Sacramento Turn Verein still contain many copies of this type of sheet music, some of it one hundred years old, or more.

In preparation for the Saengerfest of August 24, 1861, "Noten-Bogen" were distributed free of charge to member societies by the Pacific Saengerbund. This "German Jubilee" was under the auspices of the "Harmonie" and the "Eintracht." Included in the chorus were representatives of groups from the interior, such as Marysville, Sacramento, and San Jose, as well as the Caecilia Verein of San Francisco.

The paper called it a "mammoth musical festival."
There were two hundred male singers, a mixed chorus, and forty men in the orchestra. The program included the following:

Die Kappelle (a cappella) Becker
Prisoners' Song from "Fidelio" Beethoven
Pilgrims' Chorus from "Tannhauser" Wagner

All songs with prose translations were printed in the program to increase the understanding and enjoyment of the audience.

In spite of floods in Sacramento, the war in the east, and other distressing events, parades continued to prove irresistible forms of pleasure. The following newspaper account is illustrative:

Last night the Turners moved from their old hall to their new one on Pine street. It was spectacular. All members in their Turner uniforms, as well as their sons, who belonged to the Turnschule, appeared. The entire parade was divided into four parts. First came the music corps, which furnished the band music, then the Turner rifle men, then the little fellows (Zuglinge) and finally the rest of the membership. The parade started about 9 o'clock from the old Turner Hall, on Kearny street, and went over the main streets of the

Daily Alta California, August 24, 1861.
city and arrived two hours later. It was a torch light parade, with four large flags and many little ones. Also one could see a number of insignes, such as rapiers, florets, drinking horns and drinking cups made of metal, some very large ones. Very often rockets were fired from the parade or to the parade in order to greet them properly. At Broadway, they were honored by the 'Lafayette Hacken and Leiter Company' (Hook and Ladder) which was ringing all the fire bells. The 'Eintracht' greeted them in song, and the firemen had their equipment outside the new hall, in order to put the show on right.9

During this period the people of San Francisco enjoyed various types of entertainment. The Turners with their interest in gymnastic feats were fascinated when Rosa Celeste after several trials finally succeeded in walking on a tight rope from the Cliff House to the Seal Rocks, a distance of 818 feet. This took place on July 1, 1866.10

The formation of new choral societies continued, among these the Swiss "Gesang verein Schweizerbund." Love of Liberty, their native Alps, and their folk songs and costumes characterized these Swiss. Excerpts from the speech of the president upon the occasion of the dedication of the Swiss flag and the society banner sent from Switzerland were as follows:

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9San Francisco Abendpost, March 29, 1862.

10McCabe Music Journal, State Library, Sacramento, California.


SINGERS OF SAN JOSE GERMANIA ON EXCURSION
MAY 19, 1861
Singing is the day break, the sunrise in any nation's life. It is the cock crow of liberty, and the word of free creative art. Therefore take the symbol of free expression, the banner with the lyre and the white cross of the republic, and serve highest ideals, progress, and welfare to all nations.¹¹

Considered among such as concerts and dancing groups interested in dramatics. Among the Germans, the Thalia Verein was the first of these, being formed on July 2, 1862.¹² Most benefit concerts ended with a "spectacular grand Military Tableaux" like "Lyon's Death," and "General Sigel taking possession of the command on the battlefield in Missouri."¹³ The aim of the "Thalia Verein" was to foster understanding of the drama among its members and the general public.¹⁴ However, this struggle ended in 1866 with a combination of concert and "lebende bilder" furniture reading recitals, and tables (tableaux). The music for this occasion was furnished by the music corps of the Second Artillerie from the Presidio, which the paper states was "a little noisy for such a small hall, but better than poor string music."¹⁵

By 1869 the German Theatre was billing more serious drama, such as Schiller's "Maria Stuart," and "DieGrille" by

¹¹San Francisco Abendpost, September 15, 1863.
¹²Ibid., July 3, 1862.
¹³Ibid., October 11, 1862.
¹⁴Ibid., February 12, 1866.
George Sand. This interest in the theatre led to the organization of yet another society, the "Frohsinn" dramatic club. 15

Frivolous amusement such as "concerts and dancing every Sunday in the different Breweries" and masquerade balls, occupied much of the leisure time of San Francisco's German citizens. 16 The press added its enthusiasm in announcing a masquerade:

Only a limited number of tickets will be issued, and it will be well for those wishing to attend to apply soon, as the committee inexorably refuses to issue another ticket when the limit is reached. Given by a society of distinguished citizens who have rigid precautionary rules being adopted, from which there is no deviation. In fact they issue tickets only to those who have been invited by letter to apply for them.

To accommodate the throng of guests, all the furniture of the reading rooms has been removed and the tables from the billiard rooms, the apartments connect with the dancing hall, and the carpets will be covered with white canvas, making it one immense ballroom. 17

From Sacramento come these notices:

We are requested to state that all persons who received invitations to the ball of the Turn Verein Society tomorrow evening are requested to send their carriage lists to Mr. L. Arons, 206 J Street, as soon as possible. 18

15 San Francisco Abendpost, September 27, 1869.
16 Ibid., August 27, 1864.
17 Daily Alta California, January 23, 1871.
18 Sacramento Union, December 18, 1857.
The ball given at Turn Verein Hall last evening by the Sacramento Hussars was a pleasant affair, and all that the most fastidious could desire. Under its array of decorations, the hall looked beautiful. There was a large crowd on attendance with no lack of excellent music, and a fine layout of viands to cheer the spirits of the votaries of Terpsichore. The musicians saw day-break before they were released from their posts. It was a fine ball--perfect in all its appointments, and those who did not attend missed a treat.19

However, choral groups kept on giving more serious concerts.20 On March 3, 1866, the San Francisco Turn Verein gave a Sacred Concert. This seemed somewhat out of character, as many Turners called themselves free thinkers, and no one could get them into a church. They had changed their motto from "Frisch, Fromm, Froelich, Frei" (Fresh, Pious, Joyous, Free) to "Frisch, Frei, Froh und Stark" (Fresh, Free, Joyous, and Strong). None the less, they did give their sacred concert.

Though choral singing was always a major activity of the German groups, the newspapers of the day reveal an appealing, childlike joyousness in outings, as in this account of a Turners' picnic from the Sacramento Bee:

The Central Pacific Railway Company very liberally extended one of the regular small trips yesterday to a distance of about four miles (beginning at the railroad bridge) for the Sacramento Turn Verein, who were in

19 Sacramento Bee, February 10, 1864.

search of a place to hold a picnic next Sunday. After reaching the Arcade Grove, the train returned, the conductor promising to take the Committee to the City again in an hour, which promise he fulfilled. These persons who had been visiting the Smith’s Gardens and the Tivoli, and who had entered the car for the purpose of returning, were agreeably surprised to get several miles further ride.

The place set for the picnic is a beautiful grove of trees, and a short distance from the road, where besides a splendid place for dancing and shooting, a well of the most healthy, pure water is to be found. The Turn Verein will take care to have a good supply of Lager, Wine, Coffee, Wiener Schnitzel, and Sandwiches for their guests. The cars will commence making hourly trips at nine in the morning, and the price of tickets will not be higher than is charged to go to Smith Gardens on Sundays. Further particulars in a few days. 21

Boat rides furnished their share of enjoyment to the singers, too. In 1867 "Saengerfahrten" became popular. 22 The "Harmonie" chartered the "Clinton" for a ride on San Francisco Bay. The "Maennerchor," "Teutonia," and "Thalia" Vereins chartered ferryboats for their outings on the water, where they no doubt sent their happy voices over the waves in good old German fashion.

The same year the Maennerchor gave a most successful concert, assisted by eighteen musicians. The "Rheinlied" by Kuecken, for chorus, and the "Ada gio for Four Waldhorner"
DIPLOMA FOR FIRST PRIZE WON BY SACRAMENTO TURNER HARMONIE
MARYSVILLE, 1870

San Francisco Abendstift, April 5, 1867.

McClave Musical Journal.
by Heufeld for horns proved to be tremendously successful.  

The decorations caused particular delight. They consisted of a thousand colored glass balls "reflecting a Panorama" which added to the illumination.

The opera, "Die Barden," a parody on "Norma" was the major offering of the "Harmonie" during this year. It was excellently performed, and the chorus came in for particular commendation by the press.

Perhaps it was the good kind simplicity of the German-American citizens, perhaps the need of their fellow countrymen in Germany, perhaps their prosperity in the land of their adoption, which was responsible for the many benefit concerts which they gave during this period. At any rate, whenever the need became apparent, the Germans set to work with a right good will to raise money for a charitable purpose.

The "Thalia" Verein seems to have cherished the ideal of liberty, for on September 7, 1867, they gave a literary celebration and memorial benefit for the German poet, Ferdinand Freilichgrath. The audience was exhorted to give

23 *San Francisco Abendpost*, April 6, 1867.

24 *McCabe Music Journal*. 
as much as possible in memory of him "who had fought so many times with his bold and daring verses ... for Liberty and Country." In addition to the $348.50 which was sent to the National Fund for Freilichgrath in Germany, the "Thalia" sent $100.00 to G. J. Tschirnen. He had been a member of the Triumvirate during the May Revolution in Dresden, and was spending his last days in a poor home in Saxony.25

For the benefit of "the sufferers in Germany" was a "Monster Concert" given by seven singing societies in San Francisco. One hundred and fifty singers and thirty instrumentalists participated. The mass choruses sang "Der Tag des Herrn" (The Day of the Lord). This is still a favorite today. "Was ist des Deutschen Vaterland" by Reichardt, had been the main attraction of the 1867 Saengerfest in Chicago and was sung at this benefit concert with great success.26

The Cosmopolitan schools were the beneficiaries of a grand Promenade Concert given by sixteen German and Swiss societies. The attendance was tremendous, there being four thousand adults and two thousand children. The program reflects the romantic, even sentimental, taste of the times.

25San Francisco Abendpost, September 7, 1867.

26Ibid., February 6, 1868.
The mass choruses sang "Liedesfreiheit" (Song's freedom) by Marschner, "Der Wald" (The Forest) by Mangold, and an aria and chorus from "Nachtlager in Granada," (Night Encampment in Granada). These numbers were well received. A surplus of $3,000.00 was left over for the schools.27

The Camilla Urso concert in aid of the Mercantile Library of San Francisco has become legendary in the annals of the city. All superlatives seem inadequate to describe this biggest and best of all "Monster" concerts. Indeed it staggers the imagination. The "piece de resistance" was the "Anvil Chorus" from Verdi's "Il Tovatore," with a chorus of twelve hundred voices, grand orchestra of one hundred and fifty, full military band, organ, a drum corps of the city militia, fifty anvils, one hundred firemen, city fire bells, and a cannon to be fired from the stand of the leader by use of electricity! All German singing societies of California participated in this mammoth event, as did the San Francisco Handel and Hayden Society. This group counted among its members, who were mostly ladies, many Germans.28

27 San Francisco Abendpost, April 19, 1869.
28 Ibid., February 24, 1870.
The German ladies of that day must have been really quite remarkable. They formed a group which they called "Sanitaets" Verein. This was a sort of Red Cross group, dedicated to helping the sick and wounded of the Franco-Prussian War. Their fund, often referred to as "the German Ladies' Sanitary Fund," rose to a truly staggering amount—$130,253.99. This included $5,518.11 net receipts from their Peace Festival, which were sent to Germany.29

A gold brick was the colorful gift of California Germans to war sufferers in the old Fatherland:

The Germans of this city have been constantly sending home remittances to the sufferers among their countrymen by the last war. A magnificent brick of California gold is on exhibition at the office of J. Glassman, 433 Montgomery Street. The brick weighs fifty pounds and forty two ounces. It is 935 fine and is valued at $9,691.54. The brick rests in a fancy box, and is surrounded by some six hundred dollars worth of granulated silver. The brick bears an inscription stating that it is a contribution from the Germans of California to the needy of the Fatherland.

The gold was assayed by F. Reichling and Co. of the Pacific Refinery.30

Elaborate and showy gifts seemed to be the order of the day. On March 15, 1880, the San Francisco Turners presented their musical director, Franz Fischer, with a beautiful

29Daily Alta California, June 10, 1871.
30Ibid., May 27, 1871.
PLATE 13

THE MAENNERCHOR RENDRING THE NATIONAL AIRS OF AMERICA AND GERMANY.

[Drawn by an "Examiner" staff artist.]

FIRST GERMAN DAY CELEBRATION, WOODWARD GARDEN, SAN FRANCISCO, FROM SAN FRANCISCO EXAMINER, OCTOBER 5, 1891.
walking cane. This was after he had conducted them in Mendelssohn's "Turkisches Schenkenlied," which they did with "freshness and fire." The cane was made by one of the members, Turner Herbst. It had a heavy solid gold knob. The upper part of this knob could be opened and showed a niche made of highly polished California quartz, inlaid with a gold lyre, monogram, and date, a perfect masterpiece.31

At a New Year's Eve party, the Germania of San Jose honored

... their painstaking and talented leader with a beautiful baton. It is of ebony, gold mounted, and contains four diamonds. On one side are the initials of the professor, and the inscription: 'To our leader of song and music, Professor H. L. Schemmel.' At about two thirds of its length, another gold scroll winds around it, which is engraved: 'From the members of the Germania.' On the top, under the octagon point, are two smaller scrolls with the inscription: 'San Jose, December 31, 1881.'32

Great floods in Central Europe in 1888 were the occasion for another benefit performance by several singing societies of San Francisco. At this time, the societies suffered from their chronic disease--disunity and dissen{sion. The death of the German Kaiser had been the cause of

31 *San Francisco Abendpost*, March 15, 1880.
32 *San Jose Daily Mercury*, January 4, 1882.
differences of opinion. Some societies felt it would be merely customary and courteous to lower flags to half mast. Others, like the San Francisco Turn Verein with its Socialistic leanings, refused to do so. The plight of the flood victims in Germany did what the Kaiser could not do. The societies joined forces in the Mechanic's Pavilion to help in the common cause. "Die Macht des Gesanges" (power of song) once more exerted itself, and eradicated political differences. The singers' favorite "Tag des Herrn" united all in song.33

The National Teachers' Seminary shared in the proceeds from a "Volksfest" (festival of the people) given at El Campo in the East Bay. This was rated a complete success by its sponsors, who were a German American Central Committee.34

The good citizenship which characterized most Germans who had come to the west was recognized very early. They learned the new language quickly, and the laws, customs, and forms of government. They became, almost to a man, naturalized citizens as soon as possible. They took a warm

33San Francisco Abendpost, April 28, 1888.
34San Francisco Morning Call, September 11, 1893.
PLATE 14

THE VOLKSFEST AT EL CAMPO.

VOLKSFEST AT EL CAMPO (NOW BELVEDERE)
FROM SAN FRANCISCO MORNING CALL,
SEPTEMBER 11, 1893
interest in politics, and loved discussing the issues of the day. With all of this self-respecting allegiance to the land of their adoption, they never seemed to lose their interest in Germany, or in things German. This love for their "Vaterland" they displayed with gusto.35

Serenading an honored person was a custom brought over from the old country by the Germans. The Pacific Saengerbund honored United States Senator Carl Schurz on August 30, 1869.

Some one hundred singers appeared last night with torch lights, and brought the Senator a 'Standchen.' They sang 'Liedesfreiheit' by Marschner, 'Im Walde de wo Busche stehn' by Mangold, and 'Das Deutsche Vaterland.' These homelike sounds brought tears to the honored guest, and he was deeply moved.36

Participation in the gigantic Camilla Urso concert had stimulated and encouraged the united German singing societies to join with other groups in community concerts. The one hundredth anniversary of Beethoven's birthday, sponsored by the Musical Fund Society, was such an occasion, at which they sang "Abschied vom Vaterland" by Mohring.37

San Francisco in those days was not only a robust, enthusiastic, colorful city, but it was also cosmopolitan.

36San Francisco Abendpost, August 31, 1869.
37Ibid., December 17, 1870.
unusually interested in the arts, and tolerant of the national customs of its heterogeneous population. It responded with enthusiasm when the Germans celebrated the close of the Franco-Prussian War.38 When the news came, eight thousand Germans at once rushed into action and within a few hours they were clad in their gorgeous uniforms, carrying flags and fireworks, and the "grand torchlight procession" with all eight thousand in line, was on. The parade started at the Turn Verein Hall at 7:30, all societies participating. There was a "gorgeous pyrotechnical display, transparancies, and mottos" such as "In Union there is strength," and "Our Fritz, Bully Boy." Many buildings were beautifully decorated. The impromptu parade ended at the Metropolitan Theatre, where the Turners sang the then popular and stirring "Wacht am Rhein."39

The formal peace celebration came on March 22, after elaborate preparations. San Francisco closed up shop to celebrate with its fellow citizens:

It will be seen from the names that have been published in the Alta, both wholesale and retail, that there will be a general suspension of business. The

38 Walker, op. cit., p. 110.

39 Daily Alta California, January 31, 1871.
Die große Friedensfeier-Prozession am 22. März 1871.

PARADE CELEBRATING END OF FRANCO PRUSSIAN WAR, MARCH 22, 1871
GERMANS OF SAN FRANCISCO
insurance companies have also concluded to close their offices, and the courts will adjourn for the day, so that in fact, San Francisco will present the appearance of a general holiday.  

Homes, business places, show windows, saloons, awnings, and club rooms were decorated with illuminated transparencies, American and German flags, evergreens, and mottos.

The display compared favorably with a Fourth of July night, and thousands of people lined the streets and wended their way to witness the pyrotechnical display. Kearny, Montgomery, and Market streets were literally packed with people, moving slowly along. Those who were in a hurry found it a difficult matter to pass through the mass, and were compelled to take to the street. Everything passed off pleasantly, the best of feelings pervading the populace.  

The Peace Jubilee in honor of the close of the terrible seven months war between the great powers of Europe, was ushered in by the discharge of bombs and setting off of rockets. The illumination was pretty general throughout the city. The San Francisco Verein on Pine Street gave a magnificent display. The entire building was lit up by several hundred gas burners, and the elegant rooms were filled with members and their ladies in high glee. The Verein has throughout the War evinced a spirit of liberality and patriotism really commendable.  

All who came along Kearny and Montgomery Streets past Pine were attracted by the very large transparency covering the whole of the middle bay windows of the Verein. Though it looked beautiful during the day time, it was magnificent during the evening when illuminated by a hundred gas jets. The Transparency was twenty feet long and fifteen high, on which was printed a woman dressed in the national tri colors, representing Germania, standing on a rock, holding on her left arm a shield, and in the right hand an olive branch.

40Daily Alta California, March 21, 1871.
41Ibid., March 22, 1871.
42Ibid., March 22, 1871.
By various railroad lines and steamers people came from the interior to join in the celebration. About a thousand came from Sacramento, and large numbers from Stockton, Marysville, San Jose, and other inland towns. All the hotels were "crammed to capacity."43

The "Grand Procession" was, of course, the feature of the day, and was expected "to live long and fresh in the memories of the present generation." The night before, there had been another impromptu procession born out of sheer exuberance:

At eight o'clock, forty Musicians and twenty Turners assembled at Mozart Hall. Soon afterward they appeared on the street, and an impromptu procession was formed. First came eight citizens mounted, then the committee in a barouche drawn by eight grays, next followed the buglers, fifers, drummers, and musicians, followed by several hundred citizens. They marched through the principal streets playing 'tattoo,' then national airs. It was decidedly well carried out, and ended up at the City Hall by playing 'The Military Night Prayer,' and 'Retreat.'44

There was celebration in the smaller cities as well as in San Francisco. From San Jose comes this story:

Our German fellow citizens were out in force on Monday night, January 30, in honor of the last grand achievement of their armies--the humiliation of haughty Paris. With bonfires and illuminations and music and

43Daily Alta California, March 22, 1871.

waving torches and blazing rockets, they made things lively about our streets for a while. Another such a grand pageant we have not witnessed since the advent of Jack Stratman's 'Invincibles' in the political campaign of '68. Many Americans joined in the festivities, especially of the Republican portion. Others would have done so, but refrained out of regard for the feelings of their French fellow citizens, who seemed to feel pretty generally used up. 45

Two weeks later the Germans of San Jose participated with decency and good will in a French Relief Concert:

Brohaska’s Opera House was densely packed on Monday night on the occasion of the grand concert for the relief of the French sufferers of the War. There was a general and generous turn out of Germans as well as other nationalities, all lines between the friends and sympathizers of victor and vanquished being wiped out and forgotten. The music was by the best vocal talent of San Jose, including the German Glee clubs of this city and Santa Clara. As a whole it was a brilliant success, and should be repeated. 46

Though the Fatherland merited kindly remembrance, it was America which had a genuine, energetic, and earnest devotion from its German immigrants. Ten thousand German-Americans came together in October, 1891, at Woodward’s Gardens to celebrate the first German-American Day. This was in commemoration of the first settlement of Germans in America on October 4, 1683, when a Mennonite named "Pastorius"

45 San Jose Weekly Mercury, February 2, 1871.

46 Ibid., March 16, 1871.
ACTIVE TURNER DES SACRAMENTO TURN-VEREINS 1888.
from Krefeld, on the Rhine, brought twenty German families
with him to settle in Georgetown, Pennsylvania.47

Eighty societies representing San Francisco and the
Bay region took part. They sang Beethoven's "Die Ehre
Gottes," Becker's "Dedication," Marschner's chorus "As free
as the Eagle's Mighty Plumage," and at the end, the "Star
Spangled Banner." The newspaper stated that:

The singing was the grand feature of the celebration.
The hundreds of men's voices swelled on the air, as
though their owners were anxious to flood the world with
melody. No people sing with more enthusiasm than the
Germans. The crescendoes rang out, and the quieter
passages were given with a feeling seldom equalled.
When the great song of Francis Scott Key was sung, one
would have thought the Baltimorean had been a country-
man of the singers, and that the national anthem was
their national piece, instead of belonging to their
adopted country.48

Another paper reported:

Although it was attended principally by people of
German descent, it was far more American than Teutonic
in tendency, and had it not been that the songs and
speeches were delivered in the German language, American
patriotism would have overshadowed German enthusiasm.49

In an endeavor to keep the singers together, and to
prepare systematically for participation in events calling
for mass choruses, a series of "Saenger Abende" was insti-
tuted, by the various groups of singers. These "singers:

47San Francisco Examiner, October 5, 1891.
48Ibid., October 5, 1891.
49San Francisco Chronicle, October 5, 1891.
Der Deutsche Tag

Noch ist der wahrere Frühling klärt,
Der Frühling hellt das Blätterflüstern.

Der erste Tag, der erste Tag des neuen Jahres.
Der erste Tag des neuen Jahres.

Der erste Tag, der erste Tag des neuen Jahres.
Der erste Tag des neuen Jahres.

Der erste Tag, der erste Tag des neuen Jahres.
Der erste Tag des neuen Jahres.

Der erste Tag, der erste Tag des neuen Jahres.
Der erste Tag des neuen Jahres.

Der erste Tag, der erste Tag des neuen Jahres.
Der erste Tag des neuen Jahres.
evenings" were attended by one hundred fifty to two hundred men, who earnestly rehearsed the official songs—three in number—which had been chosen for preparation. One of these was Beschnitt's "Ossian." They worked doggedly away at it for a whole year, even though they could never seem to master its difficulties.50

Though the "Saenger Abende" continued, and a very successful Saengerfest was held in 1882, the singing societies kept on participating in festivals which expressed their loyalty either to the new land, or the old home. The Cannstadter Volksfest was a harvest festival tracing its beginnings to 1817 when King Wilhelm of Wurttemberg formally sanctioned the observance to help agriculture in Swabia. San Francisco "Schwaben" were responsible for a re-enactment in 1884.51 Medieval costumes representing historical groups such as peasants taking part in the "Bauern Krieg" (Peasant's Revolt), halberdiers, and medieval foot soldiers, lent color to the scene. A "Frucht Saule" (tower of fruits and flowers) delighted the thousands of visitors.

Columbus Day 1892 was a gala day for the German singing societies. It followed the day after the celebration

50San Francisco Abendpost, March 27, 1880.

51Ibid., September 19, 1884.
of German-American Day. There was an elaborate float in the form of a ship, of course, with Columbus on board. This was preceded by many historical characters, including Thuesnelda, Eureka, Germania, Washington, Roman women, warriors, sailors, and mounted "Landsknechte." There were services in the Catholic Cathedral, and in Trinity Church. The massed chorus of the Saengerbund sang several patriotic American songs, and the day ended with fireworks, performances at the German Theatre, and a Grand Ball.52

It is significant and somewhat surprising to observe that the German Theatre of this day was important enough in the cultural life of San Francisco to merit reviews in the German language.

Accounts of German Day at the Midwinter Fair also appeared in German in one large San Francisco daily. Enthusiasm reached a fever pitch in this event. The erection of a monument to Goethe and Schiller had been a cherished hope for sometime among the singing societies in San Francisco. A fund had been started for this purpose, and participation in concessions at the Fair on German Day

52 San Francisco Morning Call, October 22, 1892.
FESTIVAL COMMITTEE GERMAN DAY CELEBRATION, 1894
SAN FRANCISCO, CALIFORNIA
PLATE 19

FLOATS OF FIRST GERMAN DAY PARADE ON MARKET STREET
1894
FLOAT IN GERMAN DAY PARADE DURING MIDWINTER FAIR
SAN FRANCISCO, 1894

SECTION OF PARADE ON MARKET STREET
PLATE 21

THE CROWD ON THE GRAND COURT YESTERDAY.

GERMAN DAY CELEBRATION AT MIDWINTER FAIR
SKETCH IN SAN FRANCISCO CHRONICLE, JUNE 11, 1894
GERMAN DAY CELEBRATION AT MIDWINTER FAIR
SKETCH IN SAN FRANCISCO EXAMINER, JUNE 11, 1894
Im Deutschen Theater.

Größung-Bvorstellung der Saison.

Roderich Heller im Baldwin.

Spiel in fünf Akten von Franz Schachon.

Ein gut gefülltes, freundlich gestimmtes Haus begrüßte die erste Vorstellung der deutschen Saison. Alle waren sie erschienen die dem deutschen Wort, die dem heis...
was a golden opportunity. That they made the most of it is shown by the fact that over a million people attended on that day, and the newspapers were full of the story. The "Zapfenstreich" (Tattoo) with a torch light parade ushered in the celebration the night before. It was not a long procession but it was

... noisy and enthusiastic, and its path was a blaze of red fire and rockets. There was a band that played all the time when the chorus was silent, and the piercing shrieks of the fife were silent. And the crowd that marched along in the flare of the fire and the flame of the torches, kept up a continuous shout. Its members seemed to have friends all along the line and somebody was always proposing three cheers for somebody else, to which everybody responded. And there was not a German who has a place of business on any of the streets through which the procession passed, that did not offer some humorous greeting.

The next day another paper reported:

The click of the turnstiles at the Fair yesterday was not as melodious as a Beethoven symphony, but there was music in it, and the jingle of coin at the adjacent box office was an obbligato. The harmony produced with these simple sounds lasted longer than a Wagnerian Opera, and its significance was easily understood. It meant a multitude, and told of the successful celebration of German Day. It brought to the ear the story of the great festival, as well as an intricate composition could, though in the latter might be heard the incessant tramping of feet, the blare of bands, the movement of horses in a glorious procession, exclamations of joy at one fine sight or another, the bursting of bombs, the buzz and huzzas that greet the explosion of rockets in the sky, and the last strains of the waltz as the happy dancers get ready for home.

53 San Francisco Examiner, June 11, 1894.
54 Ibid., June 10, 1894.
55 San Francisco Chronicle, June 11, 1894.
The singing societies had their headquarters in the Heidelberger Schloss, where they engaged in competitive singing all evening. Afterwards they all streamed out to join the thousands watching the grand pyrotechnical display. Among the fantastic creations in fireworks were a copy of the proposed Goethe Schiller monument, a Turner on the double bars, the busts of Beethoven, Bach, Mozart, Gluck, Liszt, and Wagner interwoven with colorful bouquets and glowing fire balls and stars.56

It was a great day, a demonstration of which everyone was proud, manifesting the true German sentiment toward the homeland, as well as loyal and freedom-loving citizenship in the new home. It was a day for justifiable pride in a heritage of musicians like Mozart, Haydn, Bach, Beethoven, Schubert, Schumann, Brahms, and Wagner, and of poets, scientists, and philosophers like Schiller, Humboldt, and Goethe.57

Five years after the Midwinter Fair, and after much hard work and fund raising, to say nothing of the argument as to whether the Goethe Schiller monument should be a copy

56 San Francisco Examiner, June 11, 1894.
57 San Francisco Abendpost, August 12, 1901.
SACRAMENTO TURNER-HARMONIE

SACRAMENTO TURNER HARMONIE IN THE NINETIES
of an existing monument or an original creation, whether it should be by an American artist or a German one, it was finally presented to the City of San Francisco. It was a replica of the Reitschel Monument in Weimar, since this had been decided by a unanimous vote of the original committee. It stands in Golden Gate Park reminding Germans of their heritage, and of their responsibilities. Schiller's liberty-loving ballads have long been favorites with simple German people who truly believe that "Frei ist der Mensch, und waer er in Ketten geboren" (free is man, though born in chains). Reminded of Goethe's "A faithful citizen is the truest part of a state; in every form will he remain its worthiest supporter" they need only recall their record in the United States.
CHAPTER IV

THE HEIRS

The early twentieth century saw the reuniting of German choral societies into a powerful organization called the "Pacific Saengerbund." It was the purpose of this group to unite the many small societies which had gone their own independent and sometimes quarrelsome ways for some years. Differences of geographical origin and temperaments were often responsible for discord which split the singing groups into separate units. More and more societies sprang up. There were groups for the Rhinelanders and groups for the Bavarians, and groups for those from Hannover. Occasionally they joined together for mass chorus production, but there was no central union.

A sincere desire to enrich and beautify German festivals by well-organized and rehearsed mass chorus singing led to the formation of the second Saengerbund, consisting of societies in and around San Francisco on March 5, 1905. As early as 1857 there is evidence of the existence of a Pacific Saengerbund. Its meetings are recorded as late as 1870, but then it apparently dissolved, to be replaced in 1871 by the United German Singing Societies, which also disintegrated a few years later.
It was a difficult task for the new Saengerbund to keep the different societies and heads together to work for a "Grosses und Ganzes" (great and whole). It is a rather wry comment on human nature to note that a well-proven "Bindemittel" (cement) in the form of financial interests helped to keep the group together. Under the leadership of the Saengerbund officers, the Pacific Saengerbund amassed about $1500.00, which exerted a certain undeniable influence upon member groups.

The San Francisco fire dealt a hard blow to a quarter million inhabitants at this time. They saw the savings of many years vanish in an hour. The accumulation of a lifetime was swept away in one night. Treasures and keepsakes which no money could buy and no power restore, were lost forever. Yet the people of San Francisco showed no hysteria and wasted no time in useless lamentation. They simply went to work and built a beautiful new city.

However, in this great city there are empty places left by the fire. Public records which were destroyed could never be replaced. Libraries are devoid of newspaper accounts of the day. German groups also lost their records.

In spite of the fire and other difficulties, the Pacific Saengerbund continued in a healthy state. This was manifested in plans for a really grand choral festival to be
held in 1910. Invitations were issued to German choral societies in Oregon, Washington, and Idaho who comprised the North Pacific Saengerbund. Southern Californians were included in the enthusiastic participants. Even some eastern groups like the Brooklyn Arion started a "Saenger Reise" (singers' journey) with the San Francisco Saengerfest as its final destination.

On the west coast, hundreds of singers kept constantly busy with rehearsals for the Saengerfest that was to mark the beginning of an epoch in California. A costly gold cup valued at about $10,000.00 was presented by Kaiser Wilhelm II to be given as first prize to the chorus making the highest number of points in the First Class.

The Emperor Franz Joseph of Austria presented a cup (valued at about $2500.00) to be awarded to the society ranking first in Tyrolean folk singing. This was called the "Kaertner Preis" since it was to be won by proficiency in the "Kaertner Lied."

A medal made of California gold, showing a lyre with an oak wreath, was presented by the Pacific Saengerbund to be awarded for the best musical composition to the first prize poem.¹ A second medal of silver was offered as a

¹First prize for Composition, "Neue Heimat" gold medal won by A. Buechse, Philadelphia.
FIRST SAENGERFEST PACIFIC SAENGERBUNDE, SAN FRANCISCO, 1910
PAGE STREET AUDITORIUM
WANDERPREIS
1910
PERPETUAL TROPHY DONATED BY
HIS MAJESTY WILHELM II
EMPEROR OF GERMANY
No.1470. am 25. März 1911.

An den Herrn Vorstand
der Gesangsektion
des Turnvereins "Harmonie"
Turner Hall,
K Str. betw. 9th & 10th
in Sacramento.

Über Auftrag der k.u.k.
Botschaft in Washington beehre ich mich Ihnen mitzuteilen, dass Ihr Bild, welches die um den von Seiner k.u.k. Apostolischen Majestät, gele-
gentlich des deutschen Sängerfestes gespendeten, Ihnen als Wanderpreis zuerkannten Pokal, grup-
pierten Sänger darstellt, von Sr. Majestät huld-

Hochachtungsvoll

LETTER FROM FRANZ JOSEF, EMPEROR OF AUSTRIA TO
TURNER HARMONIE, SACRAMENTO, CALIFORNIA
KAERNTHNER LIED WANDERPREIS
1910
PERPETUAL TROPHY DONATED BY
HIS MAJESTY FRANX JOSEF
EMPEROR OF AUSTRIA
second prize. The choral compositions which won these medals were then to be sung after a short rehearsal by the Arion Society of San Francisco as a sort of "tour de force."

A thousand male voices filled the auditorium on Page Street on September 1, 1910. The stage had been enlarged to accommodate the grand chorus, which was arranged in tiers forming a pyramid twenty-five feet high. There can be little doubt that the singers sincerely felt that they were there to share with the audience "the most precious testament of our homeland," their choral tradition.

Skillful conductors in the persons of Arthur Claussen of New York and Joseph Rieger and Paul Steindorff of San Francisco gave leadership to the chorus. Important artists like Marie Rappold, Margaret Keyes, Daniel Beddoe, and Allen Hinkley, outstanding names on the European as well as American concert and opera stage, added glamour and interest to the programs.

Three days of huge concerts and hotly contested "Preis" singing ended on Sunday, September 4, 1910, in Piedmont Park, Berkeley, with prize singing for the coveted Kaiser Franz Joseph cup. Seventeen societies participated

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2Second Prize for Composition, "Wo das Deutsche Lied erklängt," silver medal won by Theodor Vogt, San Francisco.
in this Tyrolean folk song or "Kaerntner Lied" event. The Sacramento Turner Harmonie, of Sacramento, California, competing with only twenty-five singers, emerged with highest honors. The Pacific Coast led to the forming of

Upon arriving home they received a tremendous welcome, and in gratefulness for winning the cup, had their picture taken and presented it to His Majesty through the Minister in Washington, D. C. A letter from the Embassy acknowledging this remains a treasured momento in the archives of the Harmonie.

As a concluding event on Monday evening following the Saengerfest proper, the German department-sponsored "Deutscher Verein" of the University of California at Berkeley presented four plays in the Greek Theater on the campus. The works chosen were four "Fastnacht’s Schwaenke" (comedies) by Hans Sachs:

Das Hofgesindt Veneris und hat 13 person (1517)
Der fahrende Schuler im Paradies (1550)
Der Bauer im Fegfeur (1552)
Der Kramerskorb (1554)

Distribution of prizes to the victorious singing societies on this occasion closed a tremendously successful Saengerfest.

The "Saengergeist" (singer spirit) was vigorous and strong at this time. Choral festivals were great events to the singers and their families and friends. The Pacific
Saengerbund flourished, giving annual concerts either in San Jose, Stockton, Sacramento, or Oakland.

A desire for closer integration of all German singing societies on the Pacific Coast led to the forming of the "Gross Pacific Saengerbund" in December, 1911, in San Francisco. This over-all organization included the Southern California singers who had banded together as the South Pacific Saengerbund. It also included the singers from Oregon, Washington, and Idaho who since 1901 had zealously pursued their goal of union to cultivate the German language and song, particularly choral music, as well as instrumental music.

On July 30, 1915, the Los Angeles Times startled the population by carrying headlines in the German language reading thus: "Die Stadt erobert bei den Germanen. Vier Tausend Deutsche Sanger sersammeln sich." (Los Angeles captured by the Germans. Four thousand German singers gather.)

All this had to do with the first song festival of the Gross Pacific Saengerbund in Los Angeles July 29 to August 1, 1915. By boat and train the singers poured into

3 Los Angeles Times, July 30, 1915.
FIRST TURNER HALL IN LOS ANGELES, 1871
231 SOUTH SPRING STREET

OFFICIAL INVITATION TO FIRST BANQUET OF CROSS PACIFIC GENIUS CLUB, LOS ANGELES, 1915
OFFICIAL INVITATION TO FIRST SAENGERFEST OF GROSS PACIFIC
SAENGERBUND, LOS ANGELES, 1915
the city from the entire Pacific Coast, as well as from Philadelphia, Chicago, San Antonio, Denver, Milwaukee, St. Louis, and Cincinnati. A delegation from New York, the Beethoven Männerchor 125 strong, arrived several days too early through an error. With regret and chagrin they had to leave on the evening of the Saengerfest.

The festival chorus consisted of five hundred voices under the direction of Henry Schoenefeld and Siegfried Hagen. Soloists were Marcella Craft and George Hagen, and the great Mme. Schumann Heink assisted by her faithful Toni Hoff and the Los Angeles Symphony Orchestra under the baton of Adolf Tandler.

Massed choruses, folk song, and prize singing filled three days to be climaxed by a sacred concert given in the open air before the Court House. The Los Angeles County Band accompanied the massed male chorus, and the ten thousand persons who gathered to listen gave the police a busy time trying to keep an avenue open in the street for passing cars.

Prize singing for the two gold cups resulted in victory for the Los Angeles Germania Turn Verein, who demonstrated the excellency of their training by their superiority in intonation, precision, and harmony.

The rousing success of this Saengerfest bred hopes of a national organization. Albert Birkel (Tacoma), the new
president of the Gross Pacific Saengerbund to the people of Los Angeles:

We want to make the Saengerbund a national society, and as we have the encouragement of nearly all the big singing societies in the East, I feel we will be successful. The organization is in its infancy and much can be expected of it during the next few years. There is no nation more enthusiastic about music than the German. In any community where a score of Germans can be found there will also be a singing society. We love it and all of us want to raise the standard of the larger organization. I am sure we will do so by the time of the next meeting.4

(The "next meeting" did not take place as scheduled in 1919. America had entered the World War in 1917, and Germany was her enemy. A certain amount of hysteria and hate propaganda had its impact on the men and women who comprised the singing societies. As a result, most activities were cancelled, and there was not another Gross Pacific Saengerfest until 1927, when the worst scars of the War had had time to heal.)

The Panama Pacific International Exposition in San Francisco was the occasion of a Beethoven celebration planned by a committee headed by Dr. M. Magnus, first president of the Gross Pacific Saengerbund. Also on the committee were Alfred Hertz, R. M. Tobin, and other notable

4Los Angeles Times, August 2, 1915, Section II.
San Francisco citizens.

A "Fest-Chor" (festival chorus) of five hundred singers left Los Angeles immediately after the Saengerfest in July, 1915, to participate together with the Pacific Saengerbund (representing San Francisco and Northern California) in the performance of Beethoven's Ninth Symphony. This took place in the Civic Auditorium under the baton of Alfred Hertz, and was pronounced a remarkable success.5

The press also commended the Germans for the way the whole celebration, including the presentation of the Beethoven bust in Golden Gate Park, was conducted:

They refrained from emphasizing the factor of nationalism with a most gracious consideration of the feeling of others. There was no display of German flags or colors. The national anthem sung at the close was 'The Star Spangled Banner.' The spirit of the celebration was as far removed from Chauvinism as the most sensitive Gaul, Muscovite, or Briton could wish.6

The war and early post war years were years of decline for the singing societies. Many went out of existence, particularly in San Francisco. Fine old names like "Teutonia," "Germania Club," "Eintracht," "Hessen Gesang Verein,"

5San Francisco Chronicle, August 7, 1915.
6San Francisco Examiner, August 7, 1915.
"Walhalla," and "St. Antonius Maennerchor" were heard no more.

A period of regrouping and reorientation produced a new set of organizations around the Bay, such as the "San Francisco Maennerchor," the "Freundschaft Liederkranz," the Oakland Turn Verein singing section, the "Oakland Gemischter Chor," and the "Redwood Empire Maennerchor."

Discord and squabbles among the various groups, as well as among their directors, were the order of the day at this period. It even happened that three societies in San Francisco gave concerts on the same night, thus splitting their potential audience so badly that nobody had a good attendance.

Thanks to the sincerity and courage of a few idealistic men, these groups were finally brought together to undertake a Saengerfest in San Francisco. All singers were asked to pledge themselves to the following proposition:

"Was das deutsche Lied in Einigkeit zusammen geschweisst hat soll deutscher Zankmut nicht mehr trennen." (What German song has fused into harmony, German dissension shall not tear asunder.)

Prologue of Zweites Saengerfest Program, 1925.
August 14, 1925 marked the opening day of the Saengerfest in the Exposition Auditorium. Some eight hundred singers had gathered from many parts of the west. They sang with such earnestness and enthusiasm that the large audience was deeply moved. For the first time the fourteen male choral groups which constituted the Pacific Saengerbund were joined by several hundred ladies' voices in the Festival Mixed Chorus.

The traditional competitive singing took place before a panel of three judges, Dr. Hans Leschke, director of the San Francisco Municipal Chorus; Joseph Greven, soloist and teacher of voice; and Alfred Metzger, editor of the Pacific Musical Review. The competing societies were divided into three groups:

- **Class I** -- thirty-five or more singers
- **Class II** -- twenty-four or more singers to thirty-four
- **Class III** -- twelve or more singers to twenty-three

The strongest competition took place in Class I in which each group sang a song of its own choosing. They scored as follows:

- San Francisco Maennerchor: 94 points
- Los Angeles Germania: 92 points
- Freundschaft Liederkranz: 92 points
- Alpenrosli: 86 points
Class II, in which each participant sang the same song scored:

- Turner Harmonie Sacramento 77 points
- Oakland Turner Singers 71 points
- Petaluma Chorus 68 points

Class III also sang the same song. The Germania of San Jose scored 78 points. The Fidelity of Stockton showed no recorded points.

The Saengerfest closed with the distribution of prizes and a Grand Ball. Encouragement had been given to many choral groups. Women's choruses and mixed choral groups had been accepted into what had been exclusively male territory by tradition.

Desiring to maintain the enthusiasm engendered by the Saengerfest in San Francisco, a committee immediately planned for the next one to be held in Tacoma in 1927. A special singers' newspaper was published, and circulated up and down the Pacific Coast. Problems of how prize singing should be conducted were finally settled amicably. However, a good deal of resentment and dissension was involved over whether or not each of the individual societies should be allowed to choose any song it wished for the prize singing. The Los Angeles contingent held that the same rules which had been valid in 1910 and 1915 should continue in force.
Since the Los Angeles Germania was the holder and would be the defender of both gold cups (Kaiser Preise), they had vested interests in the status quo. They succeeded in their purpose of keeping the rules intact, but only for Class A. They conceded that it would be fair to prohibit any society from winning and holding both cups at one time.

Progress was demonstrated at Tacoma by the mere fact that the "Massen Chor" (Mass Chorus) in the Tacoma Stadium numbered one thousand voices. The enrollment for a Gross Pacific Saengerfest reached the peak figure of forty societies, representing areas from the Canadian to the Mexican border.

The Silver Jubilee of the Pacific Saengerbund was the occasion of another Gross Pacific Saengerfest in San Francisco in 1930. Stimulated by the success in Tacoma, the societies strove to do even better. The great Saengerfest in Vienna in 1928, in memory of Franz Schubert, also had an important influence. A delegation of forty active singers represented the Gross Pacific Saengerbund. In Vienna, a mass chorus of one hundred twenty thousand voices, a seven hour parade, and over four hundred thousand visitors made an overwhelming impression on this little band. They came back to San Francisco fired with enthusiasm.

At this time, the participation of the Pacific
Saengerbund in a civic concert on February 7, 1929, in San Francisco added to the general enthusiasm. Besides several folk songs they did the "Gral Scene" from Parsifal. The San Francisco Chronicle had this to say:

It was good to hear Schiller's well trained amateur singers in this music, even though Parsifal for best effects needs the attention of the ablest of professional choruses. . . .

The men of the Pacific Saengerbund gave especial pleasure to the audience in two unaccompanied German chorals, Schrader's 'Eshaben zwei Bluemlein gebluuet,' and Othegraven's 'Der Jager aus Kurpfalz.' Schiller led the finely shaped performance of both pieces, the latter of which was encored. 8

This municipal concert served as an upbeat for the coming year's Saengerfest. This took place on August 21 to 25, 1930. It included an "Empfang's Concert" (Reception Concert), two evening concerts, a two-hour parade on Friday morning, a singing competition for all groups, and the awarding of prizes at a banquet in the Civic Auditorium.

Two thousand active singers from the Pacific Coast, and delegations from New York, Maryland, Texas, Illinois, had joined for this event. It was well received, Redfern Mason commenting thus:

8San Francisco Chronicle, February 8, 1929.
Kaisers may come and Kaiser may go, but German music goes on forever. . . . The reflection which came naturally from their singing is that if every race, the French, Irish, English, Russian, Italian, Czechs, and the rest had each groups of choruses trained with German thoroughness, this San Francisco of ours would soon be the premier singing city of the United States.  

The following day the same writer commented on the spirit of the singers:

A different spirit reigned over the music meetings of these German American singers. They don't sing to make money, they sing because they love it. The consequence is a feeling of well being--do they call it 'Gemütlichkeit'?--which makes a well conducted Saengerfest a joy to listen to.  

This particular Saengerfest in San Francisco in 1930 was a real joy to the singing societies, and marked a high spot which has not been equaled since either in number of participants or enthusiasm of singers, audience, and critics.

In the period following the 1930 Saengerfest, the Pacific Saengerbund presented three concerts in the new War Memorial Opera House in San Francisco. Fifteen societies participated in these. The first program consisted of various choral works. The second concert consisted of Weber's "Der Freischutz" arranged for concert presentation. This was given on September 16, 1934. Two years later, on

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9San Francisco Examiner, August 22, 1930.
10Ibid., August 23, 1930.
September 20, 1936, the Saengerbund presented the operetta "Der Zigeunerbaron," also in concert form. The following year the Marin County Musical Chest invited the Saengerbund to give a repeat performance of "Der Freischutz" at Forest Meadows in San Rafael.

The pleasant atmosphere of appreciation and good feeling toward things German began to change at this time. Hitler had made his appearance in Germany, and was arousing growing suspicion and resentment in the United States. It was only natural that some of this feeling should affect organizations composed of many members who had been born in Germany. In addition to this, the depression caused financial difficulties. The proposed fourth Gross Pacific Saengerfest to be held in Los Angeles in 1935 was postponed to 1936, and the proposed place was changed to San Diego. All this was changed once more.

The Golden Gate International Exposition on Treasure Island in San Francisco Bay offered a time and place which would seem favorable for another Saengerfest. Accordingly, it was decided to hold the Saengerfest in San Francisco July 27 to 31, 1939.

In spite of their real devotion to choral singing, the societies proved at this time, as in the past, that they were but human. A quarrel broke out over the two gold cups,
and the upshot of this was that the powerful Germania Verein of Los Angeles refused to participate. The "Saengerfest Nachrichten" had published an open letter concerning these cups. It was stated that the Germania claimed to have won the "Kaiserpokal" (donated by Kaiser Wilhelm) in 1910, 1915, and 1930, and to be the rightful owner of this cup. The "Fest Kommittee" of the 1930 Saengerfest stated that:

1. The Germania had received both cups unlawfully in 1915.

2. The Kaiserpokal was received by the Germania in 1930 due to a mistake, since a recount of points gave the cup to the San Francisco Maennerchor.

3. Due to a unanimous decision in 1927 the Kaiser Preis was to be a perpetual 'Wanderpreis,' to be competed for at all Gross Pacific Saengerfeste. Further, the Fest Kommittee had caused the inscription of the Germania to be removed from the cup. This action had been taken because of the value and historical interest of the cup, and because it was thus rendered usable again for competition.

Dissatisfaction with this decision resulted in not a single society from Los Angeles participating in the Saengerfest.

Public feeling against the "Axis" powers had a somewhat depressing effect upon the activity of the singing societies. So did internal dissension. In contrast to 1930, in which two thousand singers participated, only about six hundred sang in the 1939 festival.

After an Empfangs Concert on Thursday, two large concerts were given in the Civic Auditorium the following
Friday and Saturday evenings. It is interesting to note that the program consisted of works by Beethoven, Brahms, Wagner, Mendelssohn, and for gaiety and extra popularity, Johann Strauss. Dusolina Giannini, soprano from the Metropolitan, and Carl Schifferer from the Chicago Opera were the soloists. The traditional prize singing took place on Sunday. As usual, the competition was keen and hot:

... for singing, according to the Germanic tradition, besides being an art and a social diversion is also in a sense a sport, competitive and highly formalized.

With the outbreak of the war in Europe in the fall of 1939, the singing societies entered upon a period of quiescence. While the second world war saw very little of the kind of hysteria which had characterized the first world war, there were none the less careful investigations into organizations of German-Americans. The word "Bund" was anathema, since the apprehension of the evil leaders of the Hitler Bund in the United States. The Pacific Saengerbund changed its name to "United German Singing Societies" while the North Pacific Saengerbund and the South Pacific Saengerbund went out of existence completely.

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11 San Francisco Chronicle, July 29, 1939.
12 San Francisco News, July 26, 1939.
PLATE 36

SACRAMENTO TURNER HARMONIE, 1952
The smaller singing societies continued undisturbed, not even losing a single member. Government investigations by oculist, courtman, or Fidel Barrault of investigation agents were silent in the intervals. An individual was charged with satisfaction in the societies as a result. The occasion turned during the cooperation of San Francisco to the question of friendship. The pacific singing tradition, as the Saengerfest, won by Sacramento Turner Harmonie, 1939.

BEETHOVEN WANDERPREIS, WON BY SACRAMENTO TURNER HARMONIE SAENGERFEST, SAN FRANCISCO, 1939

The Pacific Singing Association, as the Saengerfest called, went into the Goethe celebration with elaborate plans for a Johann Sebastian Bach celebration. This was directed by Friedrich Schiller.
The smaller singing societies continued undisturbed, not even losing a single rehearsal. Government investigations by careful, courteous, and fair Federal Bureau of Investigation agents sometimes resulted in the internment of an individual. However, the societies as organizations emerged with a clean bill of health. This proved a real satisfaction to the majority of singers, who regarded their societies as groups devoted to choral singing, non-political, and composed of good American citizens.

The Bicentennial of Goethe's birth in 1949 was the occasion for a renewal of activities which had been suspended during the war. The Pacific Coast singing societies in cooperation with the German-American societies of San Francisco took part in a two-week's observance, beginning August 28, 1949, of the birth of the great German poet and philosopher. The choruses had chosen songs written on Goethe texts.

The Sacramento Turner Harmonie presented a similar celebration in the State Capital, beginning with a concert in Crocker Art Gallery.

The Pacific Singing Societies, as the Saengerbund was now called, went from the Goethe celebration into elaborate plans for a Johann Sebastian Bach celebration. This was directed by Frederick Schiller.
A Saengerfest given by the Pacific Singing Societies in San Francisco on June 7 to 10, 1951, somehow testifies to the tenacity of a tradition. In spite of war and depleted numbers, the singers were ready once more to present a choral concert and to compete for prizes with their old zeal and enthusiasm.

About six hundred singers gathered for this occasion. They represented the Pacific Coast, Middle West, and Texas. A newly formed chorus, the "Frohsinn" came from Los Angeles. The "Concordia" from Detroit, Michigan, delighted the audience with their precision, beauty of tone, and spirit. A Jugend Chor composed of children about ten years old gave equal pleasure.

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13San Francisco Examiner, June 9, 1951.
CHAPTER V

EVALUATION

It is an everyday occurrence to the average concert-goer or broadcast listener to enjoy music by Mozart, Haydn, Schubert, Wagner, and the Strausses; but it takes a German festival of singing societies to hear music specifically written for these choral groups. Men such as Marschner, Kreutzer, Zoellner, Johann Abraham Schulz, Abt, Heger, Silcher, Wohlgemuth, Zelter, and many more wrote works to be sung by the middle class, convivial, music-loving people who composed the membership of these societies.

In other words, there is a German music that belongs primarily to the world, and a German music that belongs to the Germans themselves. This folk music is relatively simple, bringing the people together. They sing it as part of their everyday social life. They sing it in their Maennerchore, and in their Gesang Vereine. They sing it at their Saengerfests, and they sing it at their "Preis Gesang" with all the earnestness and enthusiasm of their Meistersinger ancestors.

The early German choral groups on the Pacific Coast were no exception. They sang with gusto and spirit in the Gold Rush days. They sang because they loved it. In this
sense they were true amateurs, since the word stems from "amator"—one who loves. And their love of choral singing was such that the choruses remained the most important elements of their festivals.

It was not, as too often in America today, a minor medium where the singers often form a sort of background for soloist or orchestra, the chorus thus losing its significance. Among many choral singers a soloist was a questionable attraction at a Sängerfest. To them a soloist was justified if a certain choral composition required it, but they felt the soloist should not overshadow the festival and become the main attraction. Such a song fest would lose its meaning for them, and its purpose.

The early German choral performances in the United States were of great importance, educationally and culturally, exercising a great influence on the general public. At the first recorded choral concert in San Francisco the Daily Alta California stated:

... their choruses were very good and received with much favor. Had the selections of music by the Sängerbund been better we might have been able to pronounce their success complete.1

The Sängerbund referred to consisted of about thirty men with hardly any musical training. Their interest in

1Daily Alta California, February 25, 1852.
and devotion to music, especially singing, was only
prompted by genuine love.

More than once a critic stated "had the selection
been better," by which he obviously meant the type of
selection, for such a group rarely confined itself to the
common folk song as found in most of Silcher's four-part
arrangements. For a special occasion like a concert or
benefit performance, the song had to be more elaborate,
more difficult. Usually several durchkomponierte, ballad
type compositions were the choice, and still are today.

These, of course, required much preparation and
usually a large group composed of several societies joined
together. Often the results were questionable. "Ossian"
by Beschnitt could serve as a good example. During the
seventies and eighties in San Francisco, the various
Maennerchoere had patiently studied and worked on this com-
position, but always performed it poorly.²

Another ambitious work was "Das Gebet der Erde" by
Zoellner. The newspaper account of the performance referred
to "the heavy body of sound emitted by the multitudinous
force present, but not particularly pleasing to the audience."³

²San Francisco Abendpost, January 14, 1880.
³San Francisco Herald, July 26, 1857.
Similar comments are found quite frequently when the work under discussion is of the more ambitious kind. However, accounts of renditions of folk songs are generally favorable and enthusiastic:

The applause which greeted the lighter and more pleasing songs show the way for future programming. It is hoped the director will understand this and keep it in mind for future occasions.4

In 1887, the point of view of the newspapers had apparently not changed as witnessed by the following account:

A special and wonderful effect was accomplished with the beautifully shaded performance of the folksong, 'In einem kuhlen Grunde.' With special honors we acknowledge the San Francisco Maennerchor, which lives up to its heritage of cultivating the simple folksong, understood by both the performer and the listener.5

Yet, in spite of such criticism and suggestion, it seems highly questionable and debatable if the folk song itself could fill the needs and wants of the individual amateur singer and singing group. Aside from the need of the chorus members to try something which was difficult but alluring, there was always the influence of the director. His knowledge, skill, and sometimes his ambition, served to stimulate.

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4San Francisco Abendpost, April 3, 1861.
5Ibid., February 14, 1887.
Sometimes the conductor himself would organize a group for a specific purpose. The Caecilia Verein (mixed chorus 1861) was such a group. It devoted its time seriously and attentively to learning. It undertook larger compositions which it performed with pleasure and satisfaction. Organized by Herold, excluding all but the really industrious and capable singers, it performed difficult compositions like "Das Lied von der Glocke" by Romberg. The audience was exclusive, too. Tickets were never on sale to the general public, either in advance or on the night of the concert. In setting such high standards, the conductor Rudolf Herold undoubtedly influenced San Francisco's present standard of musical excellence. 6

In 1862, the San Francisco Abendpost reports:

Music is like any other art. It is the mirror of the Zeitgeist. The arrangement of a concert and the participation of the audience show the standard of the musical taste and education of both the performer and the listener. It was a pleasure and enjoyment to hear a concert at last which showed plainly the seriousness and aims which the society was following besides just making music. The audience was quite honest in its intense attention. The concert opened with the overture 'The Merry Wives of Windsor,' and was very precise and perfect. Mr. Schraubstaetter's Aria from Rossini's 'Stabat Mater' was most of the time too weak, the orchestra was too powerful and drowned him out. Then one of the finest deeply sentimental songs by Mendelssohn followed—'Abschied vom Walde,' sung by the

chorus. The rendition of this selection was too loud and powerful for us at least, it did not arouse in us the deep sentimental feeling of melancholy which it was supposed to do. Madame Meambert's Aria, 'Komm ein Schlanker Bursch' from Weber's 'Freischuetz' was very pleasant in spite that her voice had trouble with the acoustics in the hall. The audience demanded a repetition to which Madame Meambert obliged. The climax of the evening was Beethoven's D Dur Symphony. Whoever is looking for more in musical performance than mere pleasant sounds and easy to follow melodies, should be very grateful to the Caecilia Verein and Mr. Herold, the conductor. The sometimes noisy taktieren (directing) was annoying and could have been avoided.

The second part of the program consisted of Romberg's 'Die Glocke,' also called a worldly oratorium. The Caecilia Verein earns acknowledgement for fighting the flood of empty melodies, a tide which overflowed the 'Bessere Musik' for a time. We sincerely hope that they succeed in shaping and molding the taste of 'Musik Freunde.' This is due German art.7

How far this group succeeded in shaping the taste of its audience is a matter of opinion. The fact remains that after several years of trying, the organization had to give up its ambitious programs and ceased to exist.

The old San Francisco Harmonie (male chorus) fared much better in maintaining its leading position among choral societies. Due to the enterprising spirit of their officers, the Harmonie managed to attract large audiences. Formal concerts were alternated with operatic presentations. In 1867, a comic opera by Freudenthal, "Die Barden" was presented.8 The work of the chorus received particular

7San Francisco Abendpost, May 14, 1862.
8McCabe Journal, August 24, 1867.
The most astonishing thing was the performance of the chorus. Very precise, calm and sure in its attack, it could not have been done any better by a larger company. It was the result of hard work. Any such performance would do wonders to further the musical abilities and ambitions of many singers who believe in progressiveness.9

The writer closes with the following interesting comment:

I did not participate at the following ball, as I was in no mood to have wiped out the newly gained musical expressiveness and experiences by ordinary dance music.10

The operetta type program became very popular among the German choral groups in San Francisco. This popularity has persisted among certain groups until the present day. Since about 1930 the San Francisco Freundschaft Liederkranz has chosen to present a "Singspiel" instead of a choral program at its annual concert. Among the operettas performed were:

"Winzerliesel"
"Ich hab mein Herz in Heidelberg verloren"
"Alt Wien"
"Die Goldene Ganz"
"Die Zigeunerbraut"
"Preciosa"
"Das Dreimaederlhaus"

9San Francisco Abendpost, August 26, 1867.
10Loc. cit.
While this type of program had an undoubted appeal, it proved a hindrance to the development of choral singing as such, and a great annoyance to those members and directors whose sincere purpose was to cultivate the chorus.

The "Grand Musical Festival" of Camilla Urso in 1870 furnished a real impetus to choral singing. She had called for a "Monster Chorus" of twelve hundred voices. To this call the San Francisco groups responded as follows.11

<table>
<thead>
<tr>
<th>Choral Group</th>
<th>Voices</th>
</tr>
</thead>
<tbody>
<tr>
<td>San Francisco Maennerchor</td>
<td>50</td>
</tr>
<tr>
<td>San Francisco Harmonie</td>
<td>50</td>
</tr>
<tr>
<td>San Francisco Teutonia</td>
<td>24</td>
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<tr>
<td>San Francisco Fidelia</td>
<td>50</td>
</tr>
<tr>
<td>San Francisco Turn Verein</td>
<td>31</td>
</tr>
</tbody>
</table>

This number was augmented by singers from Sacramento, Stockton, Marysville, Nevada City, Petaluma, and many others.

This comment appeared in the newspaper:

If all our local German singing societies, in which one finds wonderful voice material, would come to an agreement to merge into one unit, at least from time to time, they could keep interest in their future concerts alive.12

The attendance at the Camilla Urso concert had been ten thousand and the enthusiasm for this giant choral demonstration had been boundless. This had a tremendous

11 *San Francisco Abendpost*, February 24, 1870.

12 *Loc. cit.*
moral effect upon the individual groups. In their new enthusiasm, new plans were made for more and better concerts, but such ideals were soon forgotten.

Lack of unified leadership, and dissension among themselves were the principal causes. Some of this stemmed from traditional hostilities originating in Germany. For instance, Bavarians disliked Prussians on principle, and men from Württemberg were jocosely referred to as "dumme Schwaben."

In 1879, a new mixed chorus was organized. This was the San Francisco Liedertafel. They courageously presented larger choral works and more unified programs. Their first attempt was Eimer's "Symphonic Mass." This was an opus of "great musical significance, of truly soulful spirit, freed from the old traditional scholasticism."\(^\text{13}\)

Hoffman's cantata for chorus and orchestra, "Aschenbroedel" (Cinderella) was well done, as was Rheinberger's "Christophorus" when they were given in subsequent concerts; the last received this review:

The performance of such a difficult opus was almost perfect. The only criticism we could make was in the intricate and complicated choral passage in Part One, where the singers became confused and uncertain for a few measures. The orchestra was perfect, and the total impression of the evening was very satisfactory.\(^\text{14}\)

\(^{13}\text{San Francisco Abendpost, April 12, 1880.}\)

\(^{14}\text{Ibid., November 29, 1884.}\)
A Saengerfest with its massed choruses and competitive singing, to be held at the Midwinter Fair in 1894, now became the long-range goal of the singing societies. At this time they represented about five hundred voices in San Francisco, scattered among twenty-five groups. The concerts of such small groups had lost their popularity. So they decided to join together to hold a "Allgemeines Deutsches Saengerfest."

Many societies meant many Dirigenten (directors) and this posed a problem for a large massed chorus at the Saengerfest. Who would direct?

It was decided that the four more prominent directors within the Saengerbund should share honors and the responsibility of leading the massed choruses at the First German Day Celebration (1891). The same arrangement was used at the Midwinter Fair. In fact, it is still in effect today.15

The question of remuneration of the music directors at this festival (Midwinter Fair Saengerfest, 1894) was solved rather cunningly. Indeed, it was rather shameful. Relative to the fee of the "Dirigenten" and also of the

15San Francisco Abendpost, February 5, 1894.
musical leaders of the different societies; and what to do with an eventual financial surplus, it was resolved that 10 per cent of the surplus should stay, as a fund, in the hands of the treasurer. The delegates were then to come to a decision as to the disposition of this money.

Half of the rest of the surplus was to be given to the two main directors. The other half was to be evenly distributed among the other directors as a compensation for their efforts in practising for the Sängerfest with their own societies.

By this resolution, any set honorarium for the director was avoided. Yet a certain compensation for his work was promised, as the outlook for financial success at the Midwinter Fair was good. It was further provided that if there should be no surplus, the directors would have to be satisfied with having had the honor of officiating at such a wonderful Sängerfest.

The financial risk at this event was not very great, as the "Fest Kommittee" had made the following arrangements: the promoters of the "Wiener Prater" had agreed to furnish the "Kaiser Franz Josef" Hall, plus the orchestra under "Hofkapellmeister" Scheel, the lights without charge, and 25 per cent of the gross income.

In spite of the preparations, it turned out to be a
financial failure. Therefore, the musical leaders had to be content with the honor.

Yet once again the societies had been united to give a spirited and enthusiastic choral demonstration impressive not only to the audience, but also to the critics of the daily press. Massed chorus singing was still the grand feature of a celebration, as it had been for years. At the event just preceding the Midwinter Fair, an attempt had been made to unite all the German choral groups at the German Day Celebration in 1891. This proved highly successful in the eyes of the critics of the day:

The hundreds of men's voices swelled on the air, as though their owners were anxious to flood the world with melody. No people sing with more enthusiasm than the Germans. The crescendoes rang out and the quieter passages were given with a feeling seldom equalled. When the great song of Francis Scott Key was sung, one would have thought the Baltimorean had been a countryman of the singers, and that the anthem was their national piece, instead of belonging to their adopted country.\footnote{San Francisco Examiner, October 5, 1891.}

A formally organized Saengerbund was founded once more in 1905, in San Francisco, upon the occasion of the fortieth anniversary of the San Francisco Maennerchor. Its prime purpose was "to cultivate the German language and song."\footnote{Constitution, Pacific Saengerbund, San Francisco, 1905.}
This motive has been deep and persistent among the German American singing societies for over a hundred years in California. It is true that other motives have crept into the picture from time to time. It is equally true that some of these motives were unworthy, such as greed for financial success, jealousies, dissension, unkind rivalry, and preoccupation with the convivial pleasures such as beer drinking. Nevertheless, the basic German love of music emerges again and again.

The spirit which is evident in the expressed purposes of the Bund seems sincere and genuine:

To cultivate the German language and song; to awaken the pride to be a German American; to uphold the German choral and instrumental music; to win the respect of citizens from other countries for German nature, customs, and education; and to hold Saengerfests in the German way of life.

These purposes came to fruition in the first Saengerfest held by the newly formed Saengerbund in 1910 in San Francisco. The San Francisco Chronicle reported:

The thousand male voices filled the vast auditorium with waves of sound which promised that the performances of the last three days of the week will place San Francisco on a par with the Eastern cities in the matter of reproducing the ancient German festival.18

18San Francisco Chronicle, August 30, 1910.
It was a great accomplishment, and was to serve as a "primum mobile" for future festivals. The dynamic personality and musical skill of Arthur Claassen, choral director from New York, had created real enthusiasm among the singers. The concert was a joy to thousands of citizens of the community.

There is another way of discovering the real success of a concert than by judging the applause of the audience, the place of presentation, and the number of persons attending. A sure betrayal is facial expression as observed immediately after a concert, and be it said that if the directors of this splendid Saengerfest could have witnessed the thousands of joyous, smiling individuals that filed out of the Auditorium they would voice the same sentiment as expressed by their chairman at the reception concert.\(^\text{19}\)

Competitive singing had been an important part of this Saengerfest, as of every other one. In planning for future competitions, it was decided at this time to abandon the practice of choosing a "Preis Lied" long before the Saengerfest. It was decided instead to choose a song from the regular concert program shortly before the competition. The purpose of this was to avoid constant drilling on just one song by any society, and to provide a better opportunity for each society to demonstrate its real ability.

In the interests of thorough preparation for the concerts it was decided that the song material should be found into one book for each singer at least a year in advance of the Saengerfest.

Apparently, it was the bigness of the next Saengerfest (Los Angeles, 1915) which contributed so much to its success. This bigness consisted of the caliber of the soloists, including Mme. Schumann-Heink, as well as of the size of the huge massed chorus. In a way it was reminiscent of the "Monster Chorus" of the famed Camilla Urso Concert in the previous century.

With the strength and solidarity characteristic of the Germans as its dominating note, a huge composite triumph was reared surely and steadily out of a massive framework of tone at the Greater Pacific Saengerbund concert yesterday at the Shrine Auditorium. Artistically, the occasion is best described as imposing. Dynamically its eight was tremendous, humanly it stood alone in many respects.20

There is no denying the popular appeal of a star of the proportions of Schumann Heink. Even those whose first love is choral singing cannot deny this.

There was a bigness about both affairs yesterday which has rarely been realized here—a bigness almost as large as that great human chord which Mme. Schumann-Heink struck in her songs and which, as usual, found its

20 Los Angeles Times, July 31, 1915.
way to heart of every listener. If the sparkle of youth is growing fainter in that wonderful vocal organ of hers, she retains every vestige of the art of interpretation which she has given so freely and so convincingly these many years.

Her entrance yesterday afternoon between the rows of chorus members was like that of a conquering hero. She had achieved a victory even before she had spoken to her audience through the medium of her song. . . . 'Wiegenlied' she gave with a delicateness almost zephyrlike. Her other selections were mainly those which endeared her to the public, among them the unforgettable, 'Spinn, Spinn'; 'Der Tod und Das Maedchen'; and 'Der Erlkoenig'.

The general size and enthusiasm of this Saengerfest characterized the audience as well as the chorus and soloists:

It was a gala audience that gathered for this program. Not only have the Germans rallied heartily to the support of the affair, but the word 'Saengerfest' seems to have carried a message to many a hidden corner. Musicians of the city have not been attending in plenteous numbers, but persons from all walks of life are attracted by the novelty which is spelt in the festival.

One sentence in the foregoing excerpt points up a quality which has always been typical of this kind of German choral celebration— it has a middle-class character which stems back to the time of the Reformation. While many very fine musicians assist the choral demonstration either as composers, soloists, or directors, the participants and

21 Los Angeles Times, July 31, 1915.

22 Loc. cit.
audience are for the most part simple people without much musical education. This music is people's music as distinguished from musicians' music. It does not always have a high enough degree of technical perfection to satisfy a really critical musician. But it most certainly has a quality which compensates for this in the hearts and minds of the participants, whether they be singers or audience: "And they (the audience) secured their fill, no doubt, from the sonorous volume of choral sound that welled over the rows of crowded seats."23

The choral numbers were sung with that genuine spirit and wholeheartedness which the German always puts into his art. He sings because it comes as a natural expression of his feeling. There are perhaps not those finer shades which one finds in the work of other nations (!!!), but there is a rare sincerity which drew from the audience last night a well merited and enthusiastic reception.24

This "genuine spirit and wholeheartedness" among the German singing societies in California has had a lasting effect particularly in San Francisco.

... It was the German musical element, under the leadership of the late Dr. Max Magnus, which organized the 'Beethoven Festival' during the exposition of 1915, and brought Alfred Hertz here to conduct it--a visit which resulted in his subsequent engagement by the San Francisco Symphony. It was at this 1915 festival that

23Los Angeles Times, July 30, 1915.
24loc. cit.
Frederick Schiller first appeared as director in this city, leading the Pacific Saengerbund in the performance of the chorale finale of "Die Meistersinger"—Paul Althouse singing the Hans Sachs 'Ansprache.'

Many a community in the state is richer today because of the zeal of a German singing society which introduced and supported a fine musical director.

In spite of indifference on the part of professional musicians, the massed chorus of the Saengerbund sometimes attained a professional standard of excellence. This was true in the Saengerfest on 1925 in San Francisco:

Basic talent, priceless enthusiasm, and sheer size went into the making of this concert which was always interesting and sometimes amazingly beautiful. These people sang for the pure love of song. From all over California they came. Geography robbed them of the benefits of long practice together and careful training; yet nature blessed them with real voices and sincerity fused these voices into a stream of pure song. The program was admirably selected.

A serious difficulty referred to above, i.e. "geography robbed them of the benefits of long practice together and careful training," has not always been understood by audience and critics. However, it has been a real stumbling block more than once. Both the director and chorus are at an obvious disadvantage if they have only

26 The San Francisco Chronicle, August 16, 1925.
rehearsed together once or twice in a "Massenchor Probe."
The surprising thing is that they do so well, as the San Francisco Chronicle says:

The fact that they attain a unity and excellence above the standard of most professionals is all the more to their credit.27

In the competitive singing, the societies naturally were able to overcome the above-mentioned difficulty, and show what they could do with a familiar director and well-rehearsed material.

In 1925, one of the choral directors from Los Angeles criticized the songs selected by the executive committee as prize songs at the San Francisco Saengerfest. Others agreed with him in the contention that these songs were too simple in construction, especially for the larger societies. The suggestion was made that each director should be duty bound to study contemporary German choral literature with a view to presenting it. He should also avoid doing the same "alten Schmoeker" (old chestnuts).28

These constructive ideas were tried with little or no success as far as the individual singer was concerned. Usually he approached "modern," discordant, and inharmonious

27 The San Francisco Chronicle, August 17, 1925.

28 California Journal, September 18, 1925.
compositions with fear and distaste, amounting at times almost to a phobia. At best, he has little understanding for such works. Even today they disturb him, they do nothing for him. He looks for an escape from his daily nerve-racking surroundings, and likes to hide in the pleasant sounding and melodious folk music of the last century. It is questionable if the German-American singing societies will ever outgrow this feeling and catch up with their American brother societies in presenting contemporary music.

During the late Twenties, American Negro choruses often called "Jubilee Singers" were frequently heard in Europe. New ideas in style and rhythm were introduced. Such presentations evoked this comment from H. Stuckenschmidt in a Berlin Daily:

While in Europe male chorus singing has become almost monotonous, its stereotyped manner exerting a certain influence on muscular facial expression (Lachmuskeln); the American negro (Jubilee Singer) presents a unique, new but very artistic form of choral singing. This genre is too popular to need further comment. So far, the press in general has ignored the new techniques of such ensembles. The fact is that these Negro chorals were the discoverers of intimate dynamic choral possibilities. As for purity of intonation, even the best choral singers in Europe could learn from their dark-skinned colleagues.29

While Stuckenschmidt did not make himself very popular with the various choral groups and composers, he apparently had a certain influence. His was but one voice among many influences. After World War I, choral compositions including folk songs underwent a noticeable change. A new type of arrangement replaced the old traditional Volkslied. The simple four-part homophonic tunes of the romantic age gave way either to the neo classical or polyphonic modern contrapuntal arrangements of many old medieval lays of the sixteenth and seventeenth centuries, composed by men like Walter Rein, Erwin Lendwai, Ludwig Gaber, Otto Siegle, and Armin Knab. This contemporary music proved so far beyond the understanding and mastering of the average German choral singers in California that they chose to continue in their old and proven tradition, which they enjoyed and understood. Occasionally today, at a concert or large festival, one of the music directors may try one or two modern compositions. These have won recognition from the critics, but not from the audience as a whole.

A newspaper review of the choral performance of the Saengerbund at a San Francisco Symphony concert in 1929 makes two interesting points:
It was good to hear Schiller's well trained amateur singers in this music (the Gral Scene from 'Parsifal') even though Parsifal for best effect needs the attention of the ablest of professional choruses.

The men of the Pacific Saengerbund gave special pleasure to the audience in two unaccompanied German chorals, Schrader's 'Es haben zwei Bluemelein gebluuet,' and Othegraven's 'Der Jager aus Kurpfalz.' Schiller led the finely shaped performances of both pieces, the latter of which was encored.30

In referring to the well-trained amateur singers, it is questionable if the writer realized what difficulties are involved in training the Saengerbund chorus, or the chorus of any individual society. The singers are, for the most part, people who do not read music, and who do not know how to count out the time. Some can hardly tell one note from another. Their equipment consists of a genuine love of singing, natural voices, and an instinctive sense of rhythm. They usually learn by rote, with hard work and patience on their part and the director's. It is a wonder to some observers that the choruses perform so well, at times achieving real beauty and excellence, in spite of their handicaps.

The second point made by the Chronicle's writer emphasizes once more the popularity of folk songs, at least

30San Francisco Chronicle, February 8, 1929.
with audiences who are attracted to Saengerfests.

German thoroughness, love of singing, and the contribution made by the choruses to the cultural life of the community were lauded in the newspapers at the time of the great 1930 Saengerfest in San Francisco.

This Saengerfest marked a high point in achievement for the massed chorus:

After the orchestra, the great body of male singers burst out a cappella in 'Das Deutsche Lied' and the sheer sonority of it swept the people off their feet. The attack was clean, each part of the fourfold harmony was good, and the balance of tone was excellent.

In times past Saengerfests were supposed to be only for folk with German affiliations, but music such as this will attract Americans of every race, and please them all.

The echo effects in a Swabian dance song by Moldehauer were finely brought off, and there were beautiful pianissimi in 'Wohlgemuth.' Nothing in music perhaps is more appealing than soft music sung by a great chorus.

A little unnecessary vociferousness on the part of some of the tenors was noticeable, but generally speaking the tone was capital.31

Another critic adds his praise:

Choral work of a comparatively popular spirit, rich in tune and sentiment, were characteristic of the program. Frederick Schiller and Arthur Luis conducted the ensemble, which they made remarkably pliant. Parts were strongly balanced, and even in unaccompanied

31 Redfern Mason, San Francisco Examiner, August 23, 1930.
singing, the many voices were true to pitch.

A diction quite as excellent as in German was displayed by the singers in Foster's 'My Old Kentucky Home.'

A report of the second concert of this great Säengerfest states:

There was a considerable attendance of folk who simply went because they knew the music would be good, regardless of racial affiliation.

The two opening choral groups were characteristic of the broad outlook of these genial singers. The first was 'The Heavens are Telling' from Haydn's 'Creation,' and the second was 'Frühlingszeit' by Wilhelm.

The chorus wove its way securely through the polyphonic intricacies of the first, and under the firm beat of Schiller, came out nobly in the climaxes.

The other choral numbers were uniformly well done, and it would be less than justice not to insist on the educational value of the service rendered by this fine body of music lovers. They create beauty and are happy in the doing of it. More than that, they make others happy, too.

Joy, enthusiasm, and discipline were the keynotes for the next Säengerfest in 1939 in San Francisco. While not so large as the preceding festival, it still attained creditable results:

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32 Alexander Fried, San Francisco Chronicle, August 23, 1930.

33 Redfern Mason, San Francisco Examiner, August 24, 1930.
That massed chorus was a joy to hear. Divided, the men's and women's sections revealed a few shortcomings not noted in their joint efforts. But each section had a nice tone quality, and except for the practically inevitable tenor difficulties on top notes, the men's choral work was of professional caliber. The male section was heard to particular advantage in the unaccompanied 'Maientag' by Karl Schauss and 'Im Walde' by Schaeffer.

The women's a cappella was less secure in pitch and ensemble, due partly to the echo, no doubt, but excellent in its tonal quality. The high merit of the combined units was in evidence in two excerpts from Walter Rein's song cycle, 'In Praise of Work' (Lob der Arbeit), as well as in the Beethoven choral. Neither chorus nor orchestra did well enough by the 'Meistersinger' excerpts—the Prelude, and the choral Finale.34

The qualities which receive perennial praise from newspaper critics, and which have sustained the German-American singing societies for over a century in California appeared again in this review of the 1951 Saengerfest in San Francisco:

Six hundred singers, sometimes in mass, and sometimes in special groups of men's or women's voices, delighted their listeners with performances that were finely disciplined and full of the love of song. Schubert and Wagner were the greatest composers on the program. Flavorsome works drew upon such minor masters as Max Bruch, Marschner, Zoellner, and Abt. The singers put a special fervor besides in their performance of 'America the Beautiful'.35

One hundred years of glorious German song and tradition have passed on the Pacific Coast. From the early Gold

35Alexander Fried, San Francisco Examiner, June 10, 1951.
Rush days to the present, the German-born citizen has clung to his heritage of loving, joyous singing. He has consistently enriched the lives of his fellowmen with his choral singing while he has met the obligations of good citizenship with earnestness and integrity. Perhaps this bears out the German "Sprichwort"—"Wo mann singt, de lass Dich nieder, Boese Leute haben keine Lieder." (Where the people sing,—remain. Bad people have no songs.)

Certainly the evidence tends to show that the achievements of the choral societies were made possible by the love of music, discipline, cheerfulness, industry, and faith of the simple, ordinary members.

It is questionable if these traits of the old immigrant will show themselves among the young and new singers. Since there is almost no "Nachwuchs" (aftergrowth) in the singing societies, with no new members coming in, the average age of the individual singer has risen way over fifty. Economic limitations of new immigrants, and competitive entertainment elements like radio, television, and screen will play an important part in the future history of these choral groups.

Regardless of the future, history will surely record the honorable contribution made by these groups to their members, their country, and the "universal language" of music.
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San Jose Daily Mercury, 1881-1882.


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The San Francisco News, 1930-1939.

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C. PROGRAMS

1861 Second German Musical Jubilee, San Francisco.
1910 Erstes Saengerfest des Pacific Saengerbundes
1904 Golden Jubilee, Sacramento Gurn Verein.
1905 Schiller Memorial Celebration, San Francisco.
1905 Schiller Memorial Celebration, Sacramento.
1911 San Francisco Turn Verein.
1915 Gross Pacific Saengerfest, Los Angeles.
1915 First Gross Pacific Concert, Los Angeles.
1927 Gross Pacific Saengerfest, Tacoma.
1930 Gross-Pacific Saengerfest, San Francisco.
1939 Pacific Saengerfest, San Francisco.
1946 Turn Verein Diamond Jubilee, Los Angeles.
1947 Thirtieth Anniversary, San Francisco Maennerchor.
1953 German American League, Los Angeles.
1954 Centennial Sacramento Turn Verein.

D. PERIODICALS

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Milwaukee: Johannes Glaesser, 1916.

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Der Chordirigent Nachrichtenblatt fur Chorleiter. Mainz:
B. Schott's Sohne, 1952-1954.
**CHRONOLOGICAL LIST OF EVENTS**

<table>
<thead>
<tr>
<th>Year</th>
<th>Month</th>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1852</td>
<td>Feb.</td>
<td>24</td>
<td>First concert of Saengerbund, benefit for Grace Church, San Francisco, Director: Dr. Malech.</td>
</tr>
<tr>
<td></td>
<td>Aug.</td>
<td>14</td>
<td>Founding of the San Francisco Turn Verein.</td>
</tr>
<tr>
<td></td>
<td>Sept.</td>
<td>12</td>
<td>Concert of Saengerbund, benefit of San Francisco Turn Verein.</td>
</tr>
<tr>
<td>1853</td>
<td>Mar.</td>
<td>26</td>
<td>&quot;Orpheus,&quot; a singing society joins the San Francisco Turn Verein.</td>
</tr>
<tr>
<td></td>
<td>June</td>
<td>4</td>
<td>Opening of German Theater, San Francisco.</td>
</tr>
<tr>
<td></td>
<td>July</td>
<td>3</td>
<td>German Dramatic Co. closes its performance at Armory Hall.</td>
</tr>
<tr>
<td></td>
<td>Oct.</td>
<td>10</td>
<td>Benefit concert for F. Fischer, arranged by Miska Hauser, saloon proprietor, at corner of Stockton and Jackson Sts., San Francisco.</td>
</tr>
<tr>
<td>1854</td>
<td>May</td>
<td>18</td>
<td>Grand serenade by San Francisco Turner signers to Mme. Thillon.</td>
</tr>
<tr>
<td></td>
<td>June</td>
<td>2</td>
<td>Founding of Sacramento Turn Verein.</td>
</tr>
<tr>
<td></td>
<td>June</td>
<td>21</td>
<td>First presentation of David's Ode Symphony &quot;Le Desert&quot; by Saengerbund and Philharmonic Society, R. Harold, conducting, admission $2.00, San Francisco.</td>
</tr>
<tr>
<td></td>
<td>July</td>
<td>7</td>
<td>Benefit performance of &quot;La Desert&quot; for the German General Benevolent Society at Music Hall, San Francisco.</td>
</tr>
<tr>
<td></td>
<td>Aug.</td>
<td>24</td>
<td>Founding of San Francisco Harmonie.</td>
</tr>
<tr>
<td></td>
<td>Nov.</td>
<td>15</td>
<td>Founding of Sacramento Turner Harmonie.</td>
</tr>
<tr>
<td></td>
<td>Dec.</td>
<td>23</td>
<td>Dedication of the San Francisco Turn Verein Hall with appropriate ceremonies.</td>
</tr>
</tbody>
</table>
1855

Feb. 11  First weekly concert (instrumental) by Germania Society at Turn Verein Hall, San Francisco, admission $.50.

Apr. 29  12th and last concert of Germania Society.

June 19  First Anniversary of the Sacramento Turn Verein.

Nov. 11  First afternoon concert with theatrical performance by Germania Society, Turn Verein Hall, San Francisco.

1856  Founding of the San Francisco Eintracht, male chorus.

Feb. 14  First subscription concert of Germania Society of San Francisco at Music Hall, admission $1.50.

Nov. 30  Hegelunds Concert, Turn Verein Hall, San Francisco.

1857  Founding of Oakland's Liederkranz.

Apr. 22  German Musical Entertainment, benefit for Max Zorer, corner Kearny and Sacramento Streets, San Francisco.

May 24  First Sunday Concert Germania Philharmonic Society, San Francisco, (Gave 13 weekly concerts at Turn Verein Hall).

June 20  Third Anniversary of Sacramento Turn Verein at 2nd and O Streets, Vauxhall Gardens.

July 25-27  German Grand Musical Festival, Saengerbund concert, San Francisco. First day at the Metropolitan. Second day at Russ Gardens. Third day at Turn Verein Hall.

Oct. 10  Construction of a Turn Verein Hall in Sonora on Cannon Hill.

Dec. 18  Entertainment and Concert, Sacramento Turn Verein.
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dec. 26</td>
<td>Concert of the San Francisco Harmonie.</td>
</tr>
<tr>
<td>1858</td>
<td>Founding of a German Club in Los Angeles.</td>
</tr>
<tr>
<td>Jan. 23</td>
<td>Concert for the benefit of German hospital at corner Kearny and Sacramento Streets, San Francisco.</td>
</tr>
<tr>
<td>1859</td>
<td>Founding of Eintracht, Los Angeles, a German Benevolent Society.</td>
</tr>
<tr>
<td></td>
<td>Founding of Teutonia and Concordia Societies in Los Angeles.</td>
</tr>
<tr>
<td>Sept. 5</td>
<td>Dedication of new Turner Hall, Ninth and K Streets, Sacramento.</td>
</tr>
<tr>
<td>Sept. 18</td>
<td>German &quot;Humboldt&quot; Celebration (concert) San Francisco.</td>
</tr>
<tr>
<td>Oct. 28</td>
<td>Founding of the Cecilia Verein, mixed choral group. R. Herold, director, S.F.</td>
</tr>
<tr>
<td>Nov. 6-10</td>
<td>German &quot;Schiller&quot; Celebration (concerts and parade) San Francisco.</td>
</tr>
<tr>
<td>1860 Mar. 24</td>
<td>Founding of the San Francisco &quot;Teutonia&quot; male chorus, H. Au, director.</td>
</tr>
<tr>
<td>Aug. 29</td>
<td>Benefit choral concert for the San Francisco Turn Verein.</td>
</tr>
<tr>
<td>Dec. 31</td>
<td>New Year's Eve Concert and Dance by Teutonia, San Francisco.</td>
</tr>
<tr>
<td>1861 Feb. 9</td>
<td>First benefit concert and dance for the German School Verein, San Francisco.</td>
</tr>
<tr>
<td>Feb. 17</td>
<td>German Theater presents &quot;Die schoene Muellerin&quot; with choral songs by the San Francisco Harmonie, R. Herold, director.</td>
</tr>
<tr>
<td>Mar. 10</td>
<td>Benefit Concert (choral) for the family of the late composer Zoellner given by the Caecilia Verein, the San Francisco Harmonie, and the San Francisco Eintracht.</td>
</tr>
<tr>
<td>Mar. 20</td>
<td>Dedication of new Turner Hall, San Jose.</td>
</tr>
<tr>
<td>Year</td>
<td>Month</td>
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</tr>
<tr>
<td>1861</td>
<td>May</td>
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<td></td>
<td>Dec.</td>
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<tr>
<td>1862</td>
<td>Feb.</td>
</tr>
</tbody>
</table>
1862

Mar. 22
Second anniversary concert and Ball of the San Francisco "Teutonia" Maennerchor, assisted by an orchestra of twenty-five men, admission $2.00, San Francisco.

Mar. 29
Performance of the "Creation" by the Haydn and Handel Society, consisting of many German singers, San Francisco.

Apr. 12
Forming of a 100 per cent pure German Volunteer Corps, to participate in the Civil War.

May 4-5
Grand May Celebration by the San Francisco Turn Verein at Hayes Park.

May 13
Second Concert of the Caecilia Verein, R. Hero1d, director, San Francisco.

May 25-26
May Festival of the Sacramento Turn Verein.

May 28
May Festival of the Stockton Turn Verein.

Aug. 2-5
Third Pacific Bundes Turn Vest, San Jose, with nine German Societies participating.

Oct. 10
Benefit performance for the sick and wounded soldiers, given by the San Francisco Schuetzen-Verein in conjunction with the German Theater and San Francisco Teutonia Maennerchor.

Dec. 22

Dec. 27
Christmas Concert and Ball by the San Francisco Harmonie.

1863

Mar. 19
Concert and Ball of the Sacramento Turner Harmonie.

May 3-4
May Festival of the San Francisco Turn Verein at Hayes Park.

May 14-16
Fourth Pacific Turn Fest in Sacramento and concert (choral of combined choruses.)
1863 Aug. 29 Ninth Annual Concert and Ball of the San Francisco Harmonie.

Sept. 13 Concert and Flag dedication of the recently organized Gesang-verein "Schweizerbund" (male chorus of German Swiss).

Oct. 9 Entertainment and Dance of the Sacramento Turner Harmonie.

1864 Feb. 6 Masquerade and Show of San Francisco Harmonie and Thalia-Verein (a literary social).

Mar. 28 A Benefit Concert in aid of the Schleswig-Holstein Fund by the Sacramento Turn Verein.

Apr. 7 Merger of Teutonia and Eintracht into the "San Francisco Maennerchor," Hermann Au, director.

Apr. 15 San Francisco Choral Society organized—not German.

May 30 Benefit performance for the German regiment in the State Militia. "Die Kinder des Regiments" by Blum.


Aug. 8 Concert and Ball of the German Sacramento singers, admission $1.00.

Aug. 21-23 Fifth Pacific Bundes Turn Fest in Marysville.

Aug. 27 Tenth Anniversary concert and ball of San Francisco Harmonie.

Oct. 1 Second Annual Concert and Ball of the San Francisco Schweizerbund.
1864 Nov. Founding of the "Walhalla" (German male chorus) affiliated with the Odd Fellows, Herman Buettner, director.

Dec. 26 Tenth Annual Christmas Party of Sacramento Turn Verein, admission $2.50, including carriage charge.

1865 Jan. 11 Annual meeting of the Pacific Saengerbund.

Mar. 13 Concert and Ball by San Francisco Harmonie. Took place on a Monday night.

Mar. 25 Concert and Ball of the San Francisco Schweizerbund.

Apr. 1 Concert and Ball of the San Francisco Mäennerchor, A. Kuhne, director.

Apr. 9 Concert and Ball of the San Francisco Walhalla.

Apr. 10 New German weekly, "Montagszeitung," San Francisco.

Apr. 15 All places of amusements closed in honor of the death of Lincoln.

Aug. 26 Eleventh Annual Concert and "Fest Ball" of the San Francisco Harmonie.

Dec. 10 "Kranzchen" (choral singing and dancing) of the San Francisco Walhalla.

1866 Feb. 11 Performance of the Thalia Verein, San Francisco.

Feb. 14 Grand Masquerade of the Sacramento Turn Verein.

Mar. 4 Sacred Concert (choral) of San Francisco Turn Verein and San Francisco Harmonie, benefit San Francisco Turn Verein building fund given at the 2nd American Theater.
<table>
<thead>
<tr>
<th>Date</th>
<th>Event Description</th>
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<tbody>
<tr>
<td>1866 May 6-7</td>
<td>Sixth Pacific Bundes Turn Fest in San Francisco. Participating choruses, San Francisco Harmonie, San Francisco Maennerchor, San Francisco Schweizerbund and singing sections of Turn Vereins from Marysville, Stockton, Sacramento, and San Francisco, Hayes Park.</td>
</tr>
<tr>
<td>June 1</td>
<td>Founding of the Benevolent Society Teutonia and its singing section, H. Holzhauer, director.</td>
</tr>
<tr>
<td>Aug. 19</td>
<td>Sunday concert of the Germania Society, assisted by the San Francisco Maennerchor. Chr. Stadtfeldt, director. Admission $0.50. Combined choruses sang: &quot;Bluescher am Rhein&quot; by Reissiger, &quot;Quodlibet&quot; by Genee.</td>
</tr>
<tr>
<td>Aug. 24</td>
<td>Twelve Annual Concert and Ball of the San Francisco Harmonie, R. Herold, director.</td>
</tr>
<tr>
<td>Sept. 15</td>
<td>&quot;Kranzchen&quot; with several choral numbers of the newly founded San Francisco Teutonia.</td>
</tr>
<tr>
<td>Sept. 20</td>
<td>Volksfest of the San Francisco Turners, P. Reuter, director.</td>
</tr>
<tr>
<td>Oct. 1</td>
<td>Grand Concert of the Sacramento Turner Harmonie at the Metropolitan Theater, Ch. Winter, director.</td>
</tr>
<tr>
<td>Oct. 21</td>
<td>Sacred Concert, benefit for the first German Evangelical Lutheran Church, San Francisco.</td>
</tr>
<tr>
<td>Dec. 9</td>
<td>Mozart's Grand Requien, forty-two voices, thirty-two instruments, 2nd Metropolitan Theater.</td>
</tr>
<tr>
<td>Jan. 16</td>
<td>Annual Meeting of Pacific Saengerbund.</td>
</tr>
</tbody>
</table>
1867 Jan. Founding of the Oakland Turn Verein and singing section.

Feb. Founding of the Sacramento Gesang-Verein "Arion."

Mar. 5 Subscription Masquerade of the Sacramento Turn Verein.

Apr. 7 Third Annual Concert of San Francisco Maennerchor at the old Turner Hall, on Bush Street. Orchestra of eighteen men.
Program:
1. Overture
2. Saengermorgenfahrt by F. Abt.
   a. Guten Morgen
   b. Marschlied
   c. Morgenstaendchen
   d. Trio des Marschliedes
   e. Waldgruss
   f. Marschlied
      by S. F. Maennerchor
3. Piano Solo
   rendered by Mr. Stadtfeld, director.
4. Rheinlied by Kuecken
   by S. F. Maennerchor
5. Adagio for four Waldhopper by Heufeldt
   (Encore Wanderlied--Schubert)
   (Encore Ich Komme vom Gebirge her--Schubert)
6. Sextett from "Czar und Zimmermann" presented by members of the society in costumes.

Apr. 28 Musical and dramatic evening of the San Francisco Turn Verein, benefit for Theodor Moegling Fund, with participation of all San Francisco singing groups.

May 11 "Saengerafahrt" (boat excursion) on the "Clinton" by the San Francisco Harmonie.

May 12-14 Seventh Pacific Turn Fest with competitive singing at Stockton.
1867  June  16  Singing Festival of Sacramento Turner Harmonie at Richmond Grove in Sacramento, Prof. Wolleb, director.

Aug.  24  Opera presentation of "Die Barden" by San Francisco Harmonie at Platt's Hall.

Sept.  7  Freilichgrath's Celebration by the Thalia Verein. Admission $1.00. Surplus $348.50, to be sent to the national fund of F. Freilichgrath. Also $100.00 to be sent to J. Tschirnen, a former member of the Triumvirat during the May revolution in 1848 at Dresden, now paralyzed in a poor house in Saxony.

Sept.  8  "Concordia," a German male chorus of Camp Three Forks, becomes member of Pacific Saengerbund.

Sept. 12  Grand Fair Ball of the Sacramento Turn Verein, admission $1.50.

Nov.  1  "Kraenzchen" of the Teutonia, San Francisco.

Nov.  Third Annual Concert and Ball of the Walhalla, San Francisco.

Dec. 31  Annual Ball of Sacramento Turn Verein. (Postponement of Christmas Ball).

1868  Jan.  5  First Entertainment and Ball of the Sacramento "Arion."

Feb.  3  Annual meeting of the Pacific Saengerbund, San Francisco.

Feb. 15  Repeat performance "Die Barden" by the San Francisco Harmonie.

Feb. 25  Annual subscription Masquerade of Sacramento Turn Verein.

Apr.  3  "Monster Concert," benefit for the sufferers in Germany at Platt's Music Hall, R. Herold, director. Orchestra of thirty musicians, and San Francisco Harmonie, San Francisco Maennerchor,
Schweizerbund, Teutonia, Walhalla. San Francisco Turn Verein and Eureka Turn Verein participated. Admission $1.00.

May 3
Annual May Festival of the Sacramento Arion at Richmond Grove. Ch. Winter, Director.

May 3
Sixteenth Annual May Festival of the San Francisco Turn Verein. C. Reuter, director.

May 31
Fourteenth Annual May Festival of Sacramento Turn Verein.

June 14
Grand German picnic of Turner Harmonie, Sacramento, and the Arion at Richmond Grove.

Aug. 30-Sept. 1
Eighth Pacific Turn Fest in Sacramento, Sacramento Turner Harmonie won first prize in competitive singing.

Sept. 5
Fourteenth Anniversary of the San Francisco Harmonie, presenting operetta "Incognito" by Kipper. Jos. Schmidt, director.

Dec. 25
Christmas Ball, Sacramento Turn Verein. Christmas Ball, San Francisco Turn Verein.

1869
Jan.
Founding of new dramatic club "Frohsinn."

Jan. 30
Benefit Concert of all San Francisco singing societies for Mr. B. Liebert at San Francisco Turner Hall.

Feb. 7
Annual meeting of Pacific Saengerbund, San Francisco.

Feb. 13
Musical Evening of San Francisco Harmonie at Mozart Hall, Post Street, Jos. Schmidt, director.
Program:

2. Trio for piano, violin, and viola by L. v. Beethoven
1869

piano, a Bechstein Grand.

3. Soprano Solo.
4. Piano Solo.
5. "Die Hoehen und Waelder schon steigen" by Franz

chorus
6. Comical trio from the operetta "Incognito"

Apr. 3 Concert of San Francisco Harmonie
Choral numbers: "Hymne an die Musik" by Lachner
"Schlacht in Ruh" by Moehring
"Carneval de Venice" by Genee

Apr. 9 Grand "Promenaden Concert" benefit for the Cosmopolitan schools, with sixteen German and Swiss societies participating. Orchestral and choral program.
Mass Chorus "Liedesfreiheit" Marschner
"Der Wald" Mangold
"Aria and chorus from the "Nachtlager von Granada" Kreutzer

Attendance 4,000 adults and 2,000 children. Net surplus $3,000.00.

Apr. 11 Anniversary Concert of the San Francisco Maennerchor.

Apr. 25 Spring festival of the Sacramento Arion.

May 2 May festival of the Sacramento Turn Verein.

Aug. 22-24 Ninth Pacific Turn Fest in San Francisco.
At the competitive singing Sacramento sang "Die Goldene Lebensregel."
Marysville "Schlummerst du schon"
S. F. Verein "Ruhe, suesses Liebchen."
First prize to Sacramento.

Sept. 12 100th Birthday celebration of Humboldt by Pacific Saengerbund, San Francisco. Concert.
1869

Sept. 14 Humboldt Banquet, San Francisco.
Sept. 19 Humboldt Parade with all San Francisco Societies participating.

Sept. 14 Turner and Arion Societies of Sacramento in their respective Halls, celebrated Humboldt Centennial.

Oct. 7 Inauguration Concert and Ball (of enlarged Hall) of Sacramento Turn Verein.

Oct. 17 Concert of Schweizerbund, San Francisco.

Nov. 27 Sacred Concert of Camilla Urso at California Theater, Bush St., the fifty voices strong San Francisco Maennerchor under H. Holzhauer, participating. Chorus: "Kriegs-Marsch aus Athalia."

Dec. 5 Second Sacred Concert of Camilla Urso, the Pacific Saengerbund participating.

1870

Jan. 20 Complimentary Ball of Sacramento Turn Verein.

Jan. 23 Sacred Concert of Sacramento Turner Harmonie.

Feb. 22-24 Grand Music Festival by Camilla Urso. The Entire Pacific Saengerbund participating, R. Herold, Director. (see special events)

May 1 May festival, S. F. Turn Verein Chorus "Fruehlings-andacht"--Kreutzer

May 1 May Festival of Sacramento Turn Verein.

May 14 Benefit Concert for the Ladies Benevolent Society in San Jose, by the San Jose German Choral Society assisted by the San Francisco Maennerchor.

May 25 Founding of the Los Angeles Turn Verein.

May 28-30 Tenth Pacific Turn Fest in Marysville.
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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</thead>
<tbody>
<tr>
<td>1870</td>
<td>Benefit Bazaar at Mechanics Institute of the German women.</td>
</tr>
<tr>
<td>Dec. 17</td>
<td>Beethoven Concert by the Beethoven Choral Society and United German singers of San Francisco.</td>
</tr>
<tr>
<td>1871 Jan. 23</td>
<td>German Relief Ball and musical entertainment for the &quot;Sanitary&quot; fund, Sacramento.</td>
</tr>
<tr>
<td>Jan. 24</td>
<td>Founding of a Dramatic Society in Sacramento.</td>
</tr>
<tr>
<td>Jan. 30</td>
<td>Peace celebration and torchlight parade in San Francisco, eight thousand participants.</td>
</tr>
<tr>
<td>Jan. 30</td>
<td>Peace celebration and torchlight parade in San Jose.</td>
</tr>
<tr>
<td>Feb. 1</td>
<td>Peace celebration and torchlight parade in Sacramento.</td>
</tr>
<tr>
<td>Feb. 7</td>
<td>Forwarding of $1,027.50 to the German Central Committee in San Francisco. (Total up to date $6,027.50.)</td>
</tr>
<tr>
<td>Feb. 13</td>
<td>Entertainment for the benefit of the German Ladies Sanitary Fund at Platt's Hall. Net $2,000.00.</td>
</tr>
<tr>
<td>Feb. 16</td>
<td>San Francisco Verein Masquerade Ball.</td>
</tr>
<tr>
<td>Mar. 13</td>
<td>French Relief Concert in San Jose, with German Glee Clubs of San Jose participating.</td>
</tr>
<tr>
<td>Mar. 21</td>
<td>Official peace celebration in San Francisco.</td>
</tr>
<tr>
<td>Mar. 30</td>
<td>Official peace celebration in San Jose.</td>
</tr>
<tr>
<td>Apr. 8</td>
<td>First issue of San Jose &quot;Volksblatt&quot; German weekly paper.</td>
</tr>
<tr>
<td>April 10</td>
<td>Official peace celebration in Sacramento.</td>
</tr>
<tr>
<td>April 10</td>
<td>Anniversary concert of San Francisco Maennerchor at Woodwards Gardens,</td>
</tr>
</tbody>
</table>
admission $.25.

Program Part 1
1. Fest-Reveille Curth
2. Selection "La vie Parisiens" Offenbach
3. Das deutsche Vaterland (chorus) Reichert
4. Der Stolze Trompeter (Polka) Curth
5. Der Lethetrunck (chorus) Beschnitt
6. Potpourri "Nachtlager in Granada" Kreutzer

Part 2
7. Concert Polonaise R. Clarens
8. Die Wacht am Rhein (chorus) Wilhelm
9. Potpourri "Martha" Flotow
10. Im Walde (chorus) Abt.
11. Pastoral Songs (Walzer) Beschnitt
12. Valentine Gallop (with Chorus) M. Relle

Herm Holzhauer, director

June 10 $130,253.99 total of German Sanitary Fund remitted to Germany for relief from San Francisco

June 10 Founding of the Turn Verein Germania Los Angeles. (Merger of Los Angeles Turn Verein and Teutonia-Concordia).

July 16 Choral entertainment and Ball of the San Francisco Maennerchor.

Sept. 10-12 Twelfth Pacific Turn Fest in Oakland. San Francisco Turn Verein singers first prize in singing.

Nov. 11 Twentieth Anniversary of San Francisco Turn Verein, Concert, honoring their director Fischer.

Dec. 8 Presentation of operetta "Alarich und Melusine" by Freudentahl. Given by San Francisco Harmonie. L. Schmidt, director.

1872 Jan. 10 Reception of Governor Booth at Turn Verein Hall in Sacramento.
**1872**

<table>
<thead>
<tr>
<th>Month</th>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>Mar.</td>
<td>10</td>
<td>Presentation of &quot;Preciosa&quot; by Weber given by San Francisco Turn Verein.</td>
</tr>
<tr>
<td>Mar.</td>
<td>10</td>
<td>Apollo Verein presents: &quot;Der Proces&quot; by Benedix, one act play, San Francisco.</td>
</tr>
<tr>
<td>Mar.</td>
<td>30</td>
<td>Concert and entertainment of the San Francisco Harmonie.</td>
</tr>
<tr>
<td>Mar.</td>
<td>31</td>
<td>Benefit Concert for Wilhelm Kretschmann given by the San Francisco Maennerchor, Teutonia and Schweizerbund. Harm Holzhauer, director.</td>
</tr>
<tr>
<td>Apr.</td>
<td>1</td>
<td>Anniversary Concert (Easter Monday) of the San Francisco Maennerchor at Woodward's Gardens. Concert at 2 P.M. Ball at 6 P.M. Admission 25 cents.</td>
</tr>
<tr>
<td>Apr.</td>
<td>14</td>
<td>Entertainment and Ball by the Oakland Turn Verein.</td>
</tr>
<tr>
<td>Apr.</td>
<td>14</td>
<td>Second Anniversary Concert and Ball of the San Francisco Concordia Liedertafel.</td>
</tr>
<tr>
<td>May</td>
<td>12-13</td>
<td>Two day boat excursion to Napa by the San Francisco Maennerchor.</td>
</tr>
<tr>
<td>May</td>
<td>26</td>
<td>Sixth Annual May Festival of the Sacramento Arion Maennerchor at Richmond Grove, Sacramento.</td>
</tr>
<tr>
<td>June</td>
<td>1-3</td>
<td>Thirteenth Pacific Turn Fest in San Jose. Concert held in the opera house. First prize to Eureka Turn Verein--singers of San Francisco &quot;Sonntagslied&quot; by F. Abt--prize song.</td>
</tr>
<tr>
<td>June</td>
<td>10-11</td>
<td>Serenade-Concert of San Francisco singers in honor of the visit of German war vessel &quot;Hertha&quot; and Volksfest.</td>
</tr>
<tr>
<td>July</td>
<td>18</td>
<td>Board of Education resumes the German language in elementary and high schools in Sacramento.</td>
</tr>
<tr>
<td>Nov.</td>
<td>3</td>
<td>Amateur Dramatic Society &quot;Humor&quot; given first play in Sacramento Turner-Hall.</td>
</tr>
</tbody>
</table>
1872 Nov. 24 Concert and gymnastic exhibitions of Sacramento Turn Verein.

1873 Jan. 6 Sixth Anniversary Concert and Ball of Sacramento "Arion." Charles Winter, director.

Mar. 31 German Theater in San Francisco presents "The Merry Wives of Windsor."

Mar. 31 Schweizerbund-Maennerchor outing to Alameda.

Mar. 31 First performance of the New German Dramatic Club "Arion" in San Francisco.

Apr. 13 Tenth Anniversary Concert of San Francisco Maennerchor at City Gardens, San Francisco.

Apr. 13 German dramatic Club Apollo presents, "Die gefaehrliche Nachbarschaft" by Kotzebue.

May 4 Outing of San Francisco Teutonia to San Rafael.

May 4 Nineteenth Annual May Festival of the Sacramento Turn Verein.

May 25 Arion Maennerchor and Turner Harmonie, both of Sacramento and San Francisco Maennerchor, concert and outing in Sacramento. Director, Ch. Winter.

July 20 Concert and Entertainment of S. F. Maennerchor.

Aug. 10 Concert and Ball of San Francisco Teutonia. Director C. Engelmann.

Sept. 28 Concert and Entertainment of San Francisco Teutonia.

1874 Jan. 21 Founding of Verein Eintracht in San Francisco organized to cultivate music and dramatic arts and lighter entertainment. Also mutual assistance of the members during sickness and defraying funeral expenses. Filed for incorporation on Jan. 18, 1874, first director, van der Menden, later J. Riegger.

Feb. 17 Fifth Masquerade Ball of Sacramento Turn Verein.

Feb. 22 Concert and Ball of the San Francisco Maennerchor in the old Turner Hall on Bush St., S. F. Herman Holzhauer, Director.

Mar. 29 Outing of San Francisco Maennerchor to Alameda, (Monday).


June 2 Twentieth Anniversary of the Sacramento Turn Verein.

June 22-24 Pacific Turn Fest in Sacramento. Participants:

- Sacramento Turn Verein 130 men
- San Francisco Turn Verein 125 men
- San Francisco Eureka Turn Verein 75 men
- Marysville Turn Verein 25 men
- Stockton Turn Verein 25 men
- Napa Turn Verein 20 men
- San Francisco Maennerchor 40 men
- San Francisco Teutonia Maennerchor 25 men

Sacramento Turner Harmonie under Ch. Winter, first prize. Obligatory song "Glockentoene."
1874

Aug. 2  Concert and entertainment of San Francisco Maennerchor.

Aug. 27  Founding of the San Francisco Gruetli-Verein (Swiss Benevolent Society) and its singing section, director Dr. G. Knus.

Sept. 20  Twentieth Anniversary of San Francisco Harmonie, presenting: "Nachtlager von Granada" by Kreutzer. Director, Gustav Heinrichs.

Sept. 27  Sailing excursion of San Francisco Teutonia on schooner H. Bendel to Kashan Island, expense $1.00.

Oct. 4  Musical Evening by the San Francisco Maennerchor assisted by the San Francisco Zitterclub.

1875

Feb. 9  Annual Masquerade and show by San Francisco Teutonia, admission $3.00.

May 30  Concert and Ball by the San Francisco Eintracht Maennerchor.

June 6  Anniversary of the San Francisco Teutonia at Belmont Park.

June  Founding of San Francisco Maennerbund (male chorus) P. Friedrichs, director.

Sept. 12  Entertainment and Dance by the San Francisco Maennerchor.

1876

Jan. 9  Performance of dramatic club "Humor" and choral singing by the Sacramento Turner Harmonie at the Sacramento Turner Hall, Harmonie membership, 14.

Feb. 24  Annual subscription Masquerade and show by the Sacramento Turn Verein.

April  Concert of the singing section of the San Francisco "Eintracht," P. Friedrichs, director.
1876 Apr. 23  Benefit performance of the Sacramento "Humor" club.

Sept. 3-6  Pacific Turn Fest in Alameda, according to a new ruling, all singing sections of the "Turn Vereine" must sing the same song. "Dem Gesang ein Lied" by Otto, Sacramento Turner Harmonie took first prize.

Oct. 8  Concert and social party by the Sacramento Turner Harmonie.

1877 Jan. 28  Concert of the San Francisco Gruetli Verein assisted by the Zitterclub. "Wo moeckt ich sein" Zoellner
"Am schoensten Klingt ein frohes Lied" Abt
Louis Moeser, director.

Feb. 25  Concert and Ball by the San Francisco Schweizerbund and singing section of the Eureka Turn Verein.
Program:

1. Overture  Balfe
2. All Deutschland  Abt
   Chorus and orchestra
3. Die Thraene  Brandes
   Double quartett
4. Barcarole  Neukomm
   Duet
5. Trinklied  Otto
   Chorus
6. An die Freude  Greger
   Chorus
7. Ave Maria  Franz
   Solo
8. Kriegerchor aus "Jessonda" Spohr
   Chorus
9. Barcarole aus "Die Stumme von Portici" Auber
   Quartett
10. Wald Lied  Schultz
    Chorus
Admission $.50.

Apr. 21  Choral, dramatic, and instrument Entertainment followed by Grand Ball given by the San Francisco Eintracht.
1877 July 1  Dedication of the new building of the Eintracht on Post Street, San Francisco.

Aug. 12  Silver Jubilee of the San Francisco Turn Verein at Woodwards Gardens.
1. Turner singers open program, then
2. Orchestra plays "Jubilaeums Marsch"
3. Festrede by Lichtenstein
4. Festlied an die Kuenstler chorus—F. Mendelssohn
5. Gymnastics
6. Abschied vom Vaterland chorus
7. Grand Ball
   Franz Fischer, director

Sept. 22  Tenth Anniversary Concert and Ball of the San Francisco Eintracht. Burkhardt, director.

Sept. 30  Benefit Concert for the Sick Fund of the San Francisco Eureka Turn Verein, at Platt's Hall. Admission $1.00.
Program:
1. Overture
2. Die Deutschen am Rio de la Plata Abt Chorus
3. In der Fremde Moehring
   Baritone solo and quartett
4. O Saeh' ich auf der Heide dort Abt Chorus
   Intermission
5. Das Dichtergrab am Rhein Moehring
   Chorus (new)
6. Tableaux by Turners
7. Vineta Abt Quartett
8. Gymnastics by Turners

1878 June 12  Reorganization of the singing section of the San Francisco Germania by H. Harders, F. Fischer, director.

1879  Founding of the San Francisco Liederkrantz, (mixed chorus).
1879

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>June 1-2</td>
<td>Silver Jubilee of the Sacramento Turn Verein.</td>
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<tr>
<td>June 8-10</td>
<td>Pacific Turn Fest in Stockton. Participants at the prize singing came from Sacramento, San Jose, Oakland, San Francisco, and Stockton. Compulsory song was: &quot;Waldeinsaum Keit&quot; by Storch. First prize to the San Francisco Turn Verein. Railway round trip from San Jose $3.50; Railway round trip from Sacramento $2.00.</td>
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<tr>
<td>Oct. 26</td>
<td>Concert of the San Francisco Turn Verein. Director Fr. Fischer.</td>
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<tr>
<td>Nov. 29</td>
<td>Musical evening of the San Francisco Liederkranz.</td>
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<tr>
<td>Dec. 21</td>
<td>New Years Celebrations by San Francisco Teutonia, San Francisco Turn Verein, San Francisco Eintracht, San Francisco Liedertafel, Oakland Turn Verein, San Jose Turn Verein, Petaluma Turn Verein, San Francisco Turn Verein Vorwaerts</td>
</tr>
</tbody>
</table>
1880 Feb. Mass chorus rehearsal (8 Saengerabend) at the Eintracht, director P. Friedrich.

Mar. 14 Concert of the San Francisco Turn Verein, director, Franz Fischer.
1. Overture orchestra
2. Zecher's Wunsch Schroeder
3. Metamorphosen S. F. Liedertafel H. Kuppe
4. Auf der Wacht S. F. Teutonia
5. Taerisches Schenkenlied Mendelssohn S. F. Turn Verein
6. Overture orchestra
7. Fruehlings Andacht Mendelssohn S. F. Turn Verein
8. Steh fest, du deutscher Eichenwald Yesseramn S. F. Maennerbund
9. O Isis und Osiris Mozart --Bier Commers -- S. F. Eintracht
10. Judenstaendchen Genee S. F. Turn Verein

Mar. 28 Mass Chorus rehearsal (8 Saengerabend) at the San Francisco Maennerbund.

Apr. 10 Concert of the San Francisco Liederkranz (mixed chorus). Performance of "Symphonie Messe" by Eimers. Director, A. C. Eimers.

Apr. 16 Sixteenth Anniversary Concert of San Francisco Maennerchor.
Choral numbers:
Im Walde W. Tschirch
Wo Buesche stehn und Baume Mangold
Mein Schiffllein Beschnitt
Abschied vom Vaterland Moehring
Admission 25 cents. H. Holzhauer, director.

June 19-21 Pacific Turn Fest in San Jose.
Prize song: Hymne an Musika Lochner
Participants: Sacramento Turner Harmonie
San Jose Turner singers
San Francisco Turner singers
1880
San Francisco received the first award. Mass chorus: a. Was ist des deutschen Vaterland? b. Die Kapelle
Also San Francisco Maennerchor received the high award as a guest society.

June 30 Mass chorus rehearsal (9. Saengerabend) at the Teutonia.

July 20 Joint celebration of the San Francisco Maennerchor and San Francisco Turner singers a propes of their high awards at the last Turn Fest.

Oct. 31 First Anniversary and Grand Ball of the North Beach Liederkranz of San Francisco at Platt's Hall. Admission $.50. Director Fr. Fischer.

1881 Feb. 19 (Saturday) Masquerade and Entertainment of the Teutonia San Francisco in their own hall on Howard Street.

Feb. 21 (Monday) Masquerade and Fasching-show of the San Francisco Turn Verein in their own hall.

Feb. 22 Masquerade of the San Francisco Eintracht in the Mechanic's Pavilion on Mission St. (Expected 10,000 guests). Grand parade beginning at 9 o'clock symbolized the Father Rhine according to sketches from the "Duessaldorfer Malerkasten" with characteristic personalities like: William Tell, Gessler, Trompeter von Sackingen, the Mighty of the Nibelungen, Goethe, Guttenberg, Germania, Prinz Carneval and many more.

Feb. 20 Founding of the Alameda Maennerchor.

Mar. 1 Annual Masquerade of the Sacramento Turn Verein.

Mar. 13 Benefit Concert for Franz Fischer, director of San Francisco Turn Verein, San Francisco Maennerchor, San Francisco Liedertafel, North Beach Liederkranz.
1881

Mass chorus of 100 singers sang:
Priesterchor from the Magic Flute
Bier Commers by Braun
Falschmuenzerchor from the Opera "Der Schwur" by Kreutzer.
2nd act from the "Merry Wives of Windsor."
Held at Turner Hall on Turk St., S. F.

Apr. 8
Mass chorus rehearsal (11. Saengerabend)
at the Eintracht Hall in S. F., under the auspices of the Walhalla, with a special invitation for the Oakland and Alameda singers. Songs:
Unter allen Wipfeln ist Ruh.
Studenten-Nachtgesang.
An die Freude.

Apr. 10
17th Anniversary Concert of the San Francisco Maennerchor at the new Turner Hall on Turk St., with piano solos by Aug. Zech. Choral songs as follows:
Rheinlied by Kuecken
Falschmuenzerchor by Kreutzer
Rothtraut by Veit
An die Freude by Greger
Mass Chorus
H. Holzhauer, director.

Apr.
Excursion of the San Francisco Lyra-Gesang Verein to Sausalito. H. Buettner, director.

June 27-29
Pacific Turn Fest in Redwood City, only two groups competing in singing. San Francisco Turn Verein under Fr. Fischer, also the winner. San Jose T. V. under M. Magnus. Guest society, San Francisco Maennerchor.

July 28
Mass-chorus rehearsal (12. Saengerabend) at the San Francisco Turn Verein (200 singers attending), Fr. Fischer, director.

Sept. 10
Concert and Ball of the San Francisco Liederkranz, (Mixed chorus).
Hoffman's Cantata: Aschen broedel.
Wm. Toepke, director, admission $1.00.
Partly difficult choruses were well done.
1881 Oct.  9  Song Festival of all Bay societies at Shellmound Park, Berkeley under the auspices of the San Francisco Walhalla. (200 singers, 4,000 guests). Ch. Trautner, director.


Dec.  31 New Years Eve Celebration of the Germania Maennerchor in San Jose, with special honors for the director, Prof. H. L. Schemmel.

1882 Feb.  16 Annual Masquerade and show of the Sacramento Turn Verein. (So far the greatest and most successful one.)

Mar.   25 Choral program of the San Francisco Eintracht.

Mar.       Founding of the Singing Section of the San Francisco Schwaben Verein.

Sept.  17 First Cannstatter Volksfest by the San Francisco Schwaben-Verein. (Dramatic performances).

1883 Mar. 29 Mass chorus rehearsal under the auspices of the San Francisco Teutonia. (100 singers) (15. Saengerabend) Borchert, director. songs as follows: O Wald mit deinen duft'gen Zweigen, Wie hab ich sie geliebt. Wo Buesche stehn und Baeume, Wer hat dich du schoener Wald, Ich geh' noch abends spaet vorbel, Die 3 Glaeser.

Apr.  26 Concert of the San Francisco Arion Gesang-Verein (mixed chorus).

July  13 Reorganization of the San Francisco Harmonie, merging with the North Beach Liederkranz.
1883 Aug.  Founding of the singing section of the Order of Redman, under the name of Liederkranz, San Francisco.

Oct. 7  200th Anniversary Celebration of the landing of the first German group of emigrants, led by Pastorius. Given by the Sacramento Turn Verein.

Dec. 31  New Years Celebration and Concert of the San Francisco Maennerchor.

1884 Jan. 26  Concert of the San Francisco Liederkranz.

Mar.  Concert of the San Francisco Walhalla Maennerchor, Ch. Trautner, director.

Sept. 7  First Anniversary Concert of the singing section of the San Francisco Verein Concordia, at Platt's Hall.

Program:

- Gruess Gott- Waid'l
- S. F. Schwabenverein Waid'l
- Berglied Koecken
- S. F. Concordia Kunte
- Das einsame Roeslein Hermes
- Eureka Turn Verein Abt
- Auf den Bergen Abt
- S. F. Turn Verein Kunte
- Der dumme Hans Abt
- S. F. Liedertafel Mass Chorus
- Auf ihr Brueder Waid'l, director.

Sept. 28  Cannstatter-Volksfest at Seaside Gardens, San Francisco (5,000 people participating).

Nov. 25  Performance of Rheinberger's cantata: Christophorus by the San Francisco Liederkranz, Wm. Toepke, director.

1885 Spring  Founding of the Singing Section of the S. F. Hermann's Sons Lodge.

June 20-22  Bezirks (district) Turn Fest in Sacramento. Prize Song: Ruhe, schoenstes Glueck auf Erden, Schubert. San Francisco Turn Verein 1st in competition.
1885 Aug. 2 Saengerfest at Shellmound Park, Berkeley under the auspices of the San Francisco Saengerbund. Following societies participating:

San Francisco Maennerbund
Wetterauer Liederkranz
Mission Turn Verein
San Francisco Hermann's Söhne Maennerchor
P. Friedrichs, director.

Oct. 11 Concert and Entertainment of the San Francisco Harmonie.

1886 Jan. 31 1st Anniversary of the "Baecker Verein" (Bakers Union) assisted by the Sozialistischer Maennerchor and Wetterauer Liederkranz in San Francisco.

Feb. 21 2nd Entertainment of the San Francisco Rheinbund, assisted by the Singing Section of the San Francisco Schwaben Verein.

Apr. 25 22nd Anniversary Concert of the San Francisco Maennerchor.

Aug. 15 Cannstatter Volksfest at Woodward's Gardens, San Francisco.

Sept. 13 Comedy by the San Francisco Rheinbund. "Papa hat's erlaubt."

Oct. 30 Concert of the San Francisco Harmonie at Irving Hall, 139 Post St. Fr. Fischer, director.

Program:
1. Maurer und Schlosser, Overture Auber
2. Ruhe suess Liebchen Kuecken Chorus
3. Ballet-music Rubenstein Piano-forte Duet by the M. Espinosa and A. Zech
4. Das Tal Espingo Heineberger Chorus
   Intermission
5. Freischuetz--Overture Weber
1886
7. Air Varie  C. de. Beriot
Violin solo by H. Schmidt
8. Das Herz am Rhein  Hill
Bass Solo by H. Plagemann
9. Hymne an die Musik  Lachner
Chorus  Admission 50 cents.

1887 Feb. 13  3rd Anniversary of the San Francisco
Rheinbund, assisted by the San Francisco
Maennerchor, H. Holzhauer, director.
Apr. 24  100th birthday Anniversary of the
German Poet Ludwig Uhland given by the
San Francisco Schwaber Verein. Participant
singers of the San Francisco Turn Verein.
San Francisco Concordia
St. Paulus Verein
Sozialistischer Maennerchor
San Francisco Schillerbund
San Francisco Hermann's Söhne Maennerchor
A. Waid'l, director.
May 14  Concert of the San Francisco Liederkranz.
Nov. 13  Concert of the San Francisco Harmonie.
Fr. Fischer, director, at the old Turner
Hall on Bush St.

1888 Apr. 27  Grand German Benefit Festival and concert
for the Flood victims of Germany, held at
Mechanics Pavillon, San Francisco, with
all German societies participating.
Mass. Choruses:
Der Tag des Herrn, Fr. Fischer, director.
Mass Chorus, Das deutsche Lied, H.
Holzhauer, director.
Mass Chorus, O Wald mit deinen duft'gen
Zweigen, Ph. Friedrichs,
director.
Abschied vom Vaterland
Die Wacht am Rhein, with
Band accompaniment.
June 17  Founding of the San Francisco Freund-
schaft Saengerbund.
July 29  District Turn Fest in San Francisco.
1888 Aug. 16 Founding of the San Francisco Arion (male and women's chorus).

Aug. 26-28 2. Bundes Fest of the Eintracht Bund in Sacramento with grand choral and instrumental Concert and Ball.

Oct. 28 Concert and Ball of the San Francisco Harmonie, Irving Hall-139 Post St., San Francisco.

Program:
1. Overture
2. Die stille Wasserrose Abt Chorus
   Die stille Wasserrose Abt Chorus
3. Freischuetz Weber Terzett
   Freischuetz Weber Terzett
4. Mazurka de Concert Musin Violin solo orchestra
   Mazurka de Concert Musin Violin solo orchestra
5. Ossian Beschnitt Chorus
   Ossian Beschnitt Chorus

Intermission
1. Auf dem Rhein Kuecken Chorus
2. Capricio Mendelssohn Concerto for Piano and orchestra
3. Du bist mein All! Baritone solo
4. Quartett
5. Rheingauegruss Moehring Chorus, orchestra.

1889 Mar. 2 Dedication of the new Teutonia Hall (Howard St.)

Mar. 11 Performance of the romantic opera, "Der Hofnarr" ("The King's Fool") by A. Mueller at the Grand Opera House.

Apr. 7 Silver Jubilee Concert of the San Francisco Maennerchor. H. Holzhauer, director. San Francisco Turn Hallie.

Program:
1. Hymne an die Freude Kroeger Massenchor
2. Address by the President, Henry Planz, honoring H. Holzhauer for his long service.
3. Rheinfahrt Abt S. F. Maennerchor
Apr. 30

1889

Centennial Celebration in San Francisco of the U.S.A. Grand Parade with entire German Division. Program in all Halls. San Francisco Turn Verein Hall presents following program:

1. Overture
2. Address by the First Speaker
3. Das ist der Tag des Herrn
   F. Fischer, director

   Mass Chorus
4. Instrumental music
5. Festrede by M. Greenblatt
6. Instrumental music
7. Lied an die Freude
   H. Holzhauer, director

   S. F. Maennerchor
8. A. Poem
9. Music
10. Ossian
    S. F. Harmonie
    F. Fischer, director
11. Declamation "From The Rhine to the Hudson"
12. Quodlibet
    S.-F. Turn Verein
    F. Fischer, director
13. Tableaux
    The Monument of George Washington for the City of Philadelphia (Sculpture R. Simmering)
1889 May 5  May festivals of the various Turn Vereins

Aug. 26 Founding of the Catholic singing section of the St. Peters benevolent society in San Francisco.

Sept. 13 Death of Jacob Zech, founder of the first piano factory on the Pacific Coast prominent member of the San Francisco Maennerchor, Teutonia, and San Francisco Harmonie.

Songs at the Funeral:
"Stumm schaeft der Saenger."
"Ueber allen Wipfeln ist Ruh."

Oct. 6 Concert of the Sozialistische Maennerchor, San Francisco. At Saratoga Hall.
Program:
"Bete und arbeite"
"Der Barde"
"Normann's Sang"
"Die Drillinge," chorus and duett
A. Banz, director.

Nov. 3 Benefit Concert and Ball for Louis Gerichten, physical instructor, given by all Turner societies in San Francisco.

Dec. 15 Concert of the San Francisco Teutonia, assisted by the San Francisco Harmonie.
Th. Voigt, director.

1890 Mar. 22 Festival of the Ladies Auxiliary of the Los Angeles Germania, Turner singers participating.

Apr. 20 Benefit Concert by the Singing section of the Turn Verein Germania, Los Angeles.
Program:
1. Overture
2. a Beim Liebchen zu Haus
   b Rheinwein Lied
   Chorus
3. Le petit Bleu, Soprano Solo
4. Die Drillinge Comical Trio
5. Die Lustigen Weiber von Windsor
   Zither solo von M. Vogel.
1890

6. Behuet dich Gott es waer so schoen gewesen
   Tenor Solo

7. Mandelin-Duett

8. Soprano Solo

9. Die Freiwilligen, humoristicac scene by the singers.

Apr. 20 26. Anniversary Concert of the San Francisco Maennerchor

June 8-10 First Gau-Turn Fest on the Coast, in Oakland. With Societies from San Francisco, Oakland, Sacramento, and Los Angeles participating.

July Founding of the Singing Section of the San Francisco Krieger Verein (war veterans) 50-60 members. Fr. Fischer, director.

Aug. 17 Volksfest under the auspices of the S. F. Krieger-Verein
   Theme: "All Deutschland einig!" (Germany united)
   At Woodwards Garden, over 300 singers participating. With a Grand parade of 5 divisions.

Aug. 30 Concert of Teutonia, San Francisco.

Oct. 27 Concert of the San Francisco Arion, A. Zech, director.
   Arion consists of the Arion male chorus, Arion ladies chorus, Arion string ensemble.

Oct. 27 10 Anniversary of the Mission Turn Verein San Francisco.

Dec. 12 Founding of the Hessen Gesang Verein (Hessian chorus) at the expense of the Wetterauer Liederkranz. A. Banz, director.

1891 Mar. Concert of the Bayernbund (Bavarian singers) assisted by the Sozialistische Maennerchor, Schwaben Verein (Swabian singers) Helvetia Verein (Swiss singers)
1891

A. Banz, director of all these societies.

May 4
Elegy for Count v. Moltke at the B'nai B'rith Temple, 121 Eddy St., San Francisco, under the auspices of the San Francisco Krieger Verein.

May 31
Farewell and Benefit Concert for Prof. A. Stamm, director of the Los Angeles Turner Singers.
Program:
1. Overture, Dichter und Bauer, 4 hand piano
2. Violin Solo from Norma
3. Soprano Solo
4. Die Kapelle Kreutzer
   Turner Singers
5. Spanish Dance 4 hand piano
6. Bass Solo
7. Jaegerslust Astholz
   Turner Singers
8. Overture, Norma Piano, organ, and violin.
9. Volkslied Solo
10. Cuban Dance 4 hand piano
11. March The little Diamont 2 violins and piano
12. Saengermarsch Pruschel
    Turner Singers

June 20-23
Pacific District Turn Fest in Sacramento.

Sept. 28
Concert and Ball of the San Francisco Teutonia E. Werner, director.

Oct. 4-5
1st German American Day celebration at Woodwards Garden in San Francisco, with all societies participating.

Oct.
4th Cannstatter Volksfest in Los Angeles.

Nov. 1
Concert of the San Francisco Arion at the Odd Fellows Hall. Director Herm. Holzhauer.
1891
Using both groups (male and female and also their own orchestra) to sing Romberg's Cantata "Die Glocke."

Nov. 5 Concert of the San Francisco Teutonia. E. Werner, director.

1892 May 1 1st Anniversary Concert and Ball of the San Francisco Hessen-Verein Singers.
May 1 May Festival of the Teutonia in San Rafael.
May 1 May Festival of all San Francisco Turners at the Schuetzen park in San Rafael.
June 4 26 Anniversary of the San Francisco Teutonia.
Sept. 3-5 District Turn Fest in San Diego.
Sept. 20-26 "Bazaar und historischer Jahrmarkt" Benefit for the German Altenheim at the Mechanic's Pavillon, in San Francisco.
Oct. 9 German American Day Celebration at Woodward's Garden. Chorus of 275 voices. San Francisco.
Oct. 21 German Columbus Celebration. San Francisco.
Nov. 6 40th Anniversary of the San Francisco Turn Verein.

Feb. 22 Sale of Los Angeles Turner Hall on 231 S. Spring St. for $100,000.00.
Apr. 13 Founding of the Berkeley Harmonie. K. Heinrich, director.
1893 Apr. 13 Excursion of Los Angeles Turner singers to Anaheim. Concert and gymnastic exhibition in the Opera House.

May 7 Annual May festival of the Los Angeles Turners in Verdugo Park.

Sept. 3 German Harvest Celebration (Cannstatter Volksfest) by the Schwaben Verein at The Germania Gardens at Harbor View.

Sept. 7 Founding of a Singing Section of the Herman Sons in West Berkeley, K. Heinrich, director.

Sept. 10 Volksfest at El Campo. 43 San Francisco German Societies participating.

Oct. 5 Founding of the Singing section of the Oakland Turn Verein. Kahler, director, later Albrecht.

Oct. 22 Laying of corner stone celebration of the new Turner Hall in Los Angeles, on 321 S. Main St. A. Stamm, director of Germania singers.

Nov. 8 41. Anniversary Concert of the San Francisco Turn Verein. Fr. Fischer, director.

Nov. 26 Laying of corner stone celebration of the San Francisco Mission Turn Verein.

1894 Apr. 4 Founding of the Los Angeles "Arion" (male chorus), P. Engels, director.

Mar. 15 Dedication of the New Mission Turner Hall.

Apr. 1 German Theater at the Alcazar presents "Sodom's Ende," by Herm. Sudermann.

Apr. 2 German Operetta at the Baldwin Theater "Der Vogelhändler" by Carl Zeller.

Apr. 8 Entertainment and Ball given by the Hessen Verein.
1894 Apr. 13-15 Deutsches Saengerfest at the Midwinter Fair. (German Song Festival) (see special events.)

Apr. 15 Theater performance and Ball given by the dramatic section of the Hermann Sons Lodge. Presenting: "Die Tochter des Galeeren Straeflings" by B. Rieger.

Apr. 22 30th Anniversary Concert of the San Francisco Maennerchor. Theo. Voigt, director. Program:
1. Overture
2. Lethetrunk vom Rhein S. F. Maennerchor
3. Raus Polka S. F. Turn Verein
4. Humoristisches Potpourri S. F. Teutonia
5. Der Abend S. F. Vorwaerts-Frohsinn

Intermission
1. Overture
2. Donau Walzer S. F. Harmonie
3. Declamation by W. Boedefeld
4. Im Walde S. F. Maennerchor
5. Wohin mit der Freud! Mass chorus Fr. Fischer, directing.

June 9-10 German Day Celebration with Parade at Midwinter Fair. (see special events.)

June 10 Concert and gymnastic exhibition of the Los Angeles Turn Verein Germania in their new hall.

July 11 Due to the new hall membership of the L. A. Germania T. V. rose to 346.

Aug. 19 1st Anniversary Concert of the S. F. Columbia Zither Club. The orchestra consisted of: 30 Zithers
2 Streichzithern
6 Mandolinen
6 Guitarren
2 Violinen
1 Flote
1 Cello

Max Maler, director.
Excursion of the Los Angeles Arion to Redondo Beach with Concert at the Casino. P. Engels, director.
Program:
Margarethe am Thor. Attenhofer
Still ruht der See. Pfeil
Trinklied. P. Engels
Du bist mein Traum. Zimmermann
Huete Dich und trau ihr nicht.
all choral songs
Das ist der Tag des Herrn Kreutzer
Ich Kenn ein helle Edelstein Otto
Schoen Elslein P. Engels
Iuchheissa mei Dirndle Isenmann
All quartet numbers

25 Anniversary and dedication of the new hall of the San Francisco Eintracht.

Concert of the San Francisco Teutonia, J. Riegger, director. Program:
1. Overture
2. Der Brunnen wunderbar F. Abt Chorus
3. Deine blauen augen C. Bohm Alto solo Miss M. Reubert
4. Dornroeschen Chorus
5. Selection from "Robin Hood" de Koven Ritzau's orchestra
6. Fruehlings Erwachen Conen Bass solo Carl Dill
7. Der Lustige Jaegersmann Libreiner Quadrilbert-Chorus

Opening of the Telephone Line between San Francisco and Los Angeles. 480 miles.
Rates: 15 seconds $ .50
30 seconds 1.00
60 seconds 1.50
each additional second 5 cents.

Concert of the only mixed choral group in San Francisco, the Liederkranz.
<table>
<thead>
<tr>
<th>Year</th>
<th>Month</th>
<th>Event</th>
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<tbody>
<tr>
<td>1894 Dec. 9</td>
<td>Concert and operetta by the Los Angeles Germania Turn Verein.</td>
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<tr>
<td>Dec. 9</td>
<td>Monster Benefit Concert and Theatrical performance by the German singing societies of San Francisco for Max Cohnheim.</td>
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</tr>
<tr>
<td>1895 Jan. 13</td>
<td>Orchestral Concert with soloist given by the Los Angeles Germania Turn Verein.</td>
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<tr>
<td>Jan. 27</td>
<td>Concert of the San Francisco Eintracht. J. Riegger, director.</td>
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<tr>
<td>Mar. 24</td>
<td>Concert of the San Francisco Teutonia. J. Riegger, director assisted by the San Francisco Liederkranz.</td>
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<tr>
<td>Mar. 26</td>
<td>Damenabend (ladies night) given by the San Francisco Harmonie at the Kohler and Chase Hall.</td>
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<tr>
<td>Apr. 7</td>
<td>Concert of the San Francisco Eintracht Gesang Verein.</td>
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<tr>
<td>Sept. 14-15</td>
<td>Summer Excursion of the S. F. Harmonie to Santa Cruz, with elaborate entertainment.</td>
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</tr>
</tbody>
</table>
1895 Sept. 15  Concert and Entertainment of the San Francisco Eintracht.

Oct. 27  Concert and Entertainment of the San Francisco Eintracht. J. Riegger, director.

Oct. 27  Mass chorus rehearsal for the Goethe-Schiller Festival. Theo Voigt, director. Songs to be sung:
1. Pilgerchor from Tannhaeuser
2. An die Kuenstler Mendelssohn
3. Ossian Beschnitt
4. Am Woerthersee Koschat

Oct. 29  Mass chorus rehearsal.

Oct. 31  Mass chorus rehearsal

Nov. 3  Sunday 10 A.M. General Mass chorus rehearsal.

Nov. 3  Goethe-Schiller Celebration at the Mechanics Pavillon.

Dec. 14  12 Anniversary Concert of the San Francisco Harmonie, F. Fischer, director.

Dec. 15  Concert of the S. F. Alpenroesli.
A. Banz, director.

1896 Jan. 3  The Goethe-Schiller monument committee gives a finale report by their president, Ch. Bundschu, surplus $5,291.70.

Mar. 23  Concert of the San Francisco Teutonia, J. Riegger, director.

Sept. 14  Concert of the Hermann-Soehne Maennerbund (male chorus).

Dec. 6  Schauturnen (gymnastic performance) of the Los Angeles Germania for the benefit of the active Turners participating at the National Turn Fest at St. Louis.

1897 Sept. 21  Concert of the Los Angeles Germania in Anaheim assisted by the Anaheim Concordia.
1897
Choral numbers as follows:
Am Altare der Wahrheit      Mohr
Heidenröslein               Werner
Herzlad                     Koschat
Prize song of the Concordia
Das alte Mütterchen
Luetzows wilde Jagd.
Eine mächtige Linde.
Annie Laurie
Interspersed with violin, solo and
duet groups.

1898 Mar. 20
Benefit Concert of the S. F. Turn Verein. Herm. Holzhauer, director.
Program:
1. Overture
2. Chor der Waidgesellen          Kreutzer
   S. F. Turn Verein
3. Gnaden Arie from Robert der Teufel
   Solo
4. Original Schweizer Quartett
   Hans Graber, W. Schmalz, A. Fischer,
   G. Merkle. A. Banz, director.
5. Comedy "Alte Liebe rostet nicht."

1899 May 7
San Francisco Arion gives concert at the Altenheim Fest.

July 29-30
German Festival held by the S. F. Turn Verein, with Grand parade of seven divisions. Concert took place at the S. F. Turner Hall.
Program:
1. Overture
2. Des Saengers Wunsch-Germania Club,
   San Francisco
   P. Engels, director.
   H. Kaehler, director.
4. Ossian S. F. Harmonie, H. Genss,
   director.
5. Das Herz am Rhein solo
   by John Plagemann
   E. Wentzel, director.
7. Frühlinglust-Alpenrösli mixed
   chorus, San Francisco
   A. Banz, director.
1899

8. Overture
9. Heiterer Lebenslauf S. F. Maennerchor
10. Der junge Rhein-Alpenrosli, S. F. Male chorus, Walhalla, S. F. Schwaben Verein, Mission Turn Verein, San Francisco Turn Verein, A. Banz, director.
11. Gnadenarie from Robert der Teufel
12. a. Waldesgruss--S. F. Arion
13. a. Greeting
    b. Der Feldprediger--San Francisco Damenchor, Prof. Graeber, director.
14. Finale S. F. Turn Verein singers.

Aug. 13 Grand Celebration and welcome for the German singers of the Verein "Arion, New York.

Aug. 15 Grand benefit concert of all singing societies assisted by the New York Arion.

1900

Jan. 1 New Year Reception and concert of the San Francisco Arion.

Jan. 21 Second Concert of the season by the San Francisco Arion. Herm. Holzhauer, director.

May 6 3rd May festival of the German Altenheim, assisted by the San Francisco Arion and Teutonia. Program:
1. Overture
2. Der Tag des Herrn, Mass chorus
3. Raising of the May-wreath.
4. Orchestra
5. Address by Dr. G. Gutsch
6. Orchestra
7. "So Weit," chorus by S. F. Teutonia
8. Orchestra
10. Waldmeister-Ballad Solo
11. Honoring the Queen of May
12. Waldesgrufts Chorus by Arion
<table>
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<tr>
<th>Year</th>
<th>Month</th>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>1900</td>
<td></td>
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<td>13. <em>Die Alten Leut'</em> Austrian dialect</td>
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<td>14. <em>Orchestra</em></td>
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<td>15. <em>Mei Schatz'l</em> chorus by Teutonia</td>
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<td>16. <em>Games, etc.</em> for young and old.</td>
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<tr>
<td>1901</td>
<td>Jan.</td>
<td>29</td>
<td>Founding of the <em>Fidelia Maennerchor</em> Los Angeles, Otto Vogel, director</td>
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<td></td>
<td>Feb.</td>
<td>9</td>
<td>Family Entertainment by the San Francisco Harmonie</td>
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<td></td>
<td>Feb.</td>
<td>10</td>
<td>Entertainment and social by the San Francisco Arion</td>
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<td></td>
<td>Mar.</td>
<td>10</td>
<td>Concert and Entertainment of the San Francisco Eintracht</td>
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<td></td>
<td>Aug.</td>
<td>11</td>
<td>The Unveiling of the Goethe-Schiller Monument in Golden Gate Park followed by a literary celebration of the German societies</td>
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<tr>
<td>1903</td>
<td>May</td>
<td>8</td>
<td>Concert and Entertainment of the Hermann-Sohne Maennerbund, Hoffmann, director</td>
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<td></td>
<td>Oct.</td>
<td>9</td>
<td>German Day Celebration 1st part of program by the United German singers</td>
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<td></td>
<td>1. <em>Das deutsche Lied</em>, Kalliwoda</td>
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<td>2. <em>Wohin mit der Freud</em>, Silcher</td>
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<td></td>
<td>Mass chorus, Riegger, director</td>
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<td>2nd part of program</td>
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<td><em>Im Walde</em>, by S. F. Arion</td>
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<td><em>Fr. Zech</em>, director</td>
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<td><em>Hymne an die Musik</em>, by S. F. Harmonie</td>
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<td>J. Riegger, director</td>
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<td>1904</td>
<td>Jan.</td>
<td>27</td>
<td>Merger of the singers of the S. F. Vorwaerts with the Sozialistische Maennerchor</td>
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<td></td>
<td>June</td>
<td>4-6</td>
<td>District Turn Fest in Sacramento</td>
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<td>Sept.</td>
<td></td>
<td>Merger of the Berkeley Harmonie with the Oakland Maennerchor</td>
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<td>Year</td>
<td>Month</td>
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<tr>
<td>1904</td>
<td>Oct.</td>
<td>40th Anniversary Concert of the San Francisco Maennerchor.</td>
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<td></td>
<td>Nov.</td>
<td>Annual Concert of the S. F. Walhalla with 12 singing societies participating.</td>
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<td>1905</td>
<td>Mar.  5</td>
<td>Founding of the 2nd Pacific Saengerbund first president Lorentz.</td>
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<td>May   7</td>
<td>Schiller's 100th Memorial Celebration under the auspices of all (90) German-American societies in Golden Gate Park, San Francisco.</td>
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<td>May   14</td>
<td>Schiller's Memorial celebration in Sacramento with 12 local German-American societies participating. (Woodland-Liedertafel).</td>
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<td>Dec.  26</td>
<td>51st Annual Ball and Entertainment of the Sacramento Turn Verein.</td>
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<td>During 1905, Founding of the Alameda County Saengerbund, consisting of the Oakland Turn Verein, Oakland Eintracht, W. Berkeley Hermann Sons, Berkeley Harmonie, Alameda Germania.</td>
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<tr>
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<td>Dec.  26</td>
<td>52nd Annual Christmas Ball of the Sacramento Turn Verein, assisted by the Turner Harmonie.</td>
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<tr>
<td>1907</td>
<td></td>
<td>Founding of the Swabian Liederkranz, San Francisco. B. Fromm, director.</td>
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<td>Oct.  31</td>
<td>Big Fair of the Sacramento Turn Verein.</td>
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<td>Nov.  3</td>
<td>Incorporation of the German Home Association with a capital of $500,000.00.</td>
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<tr>
<td>1908</td>
<td>Mar.  12</td>
<td>Founding of the German mixed chorus, Concordia, S. H. Hagen, director.</td>
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</tbody>
</table>
1909 Oct. 31 Concert and Ball of the Pacific Saengerbund, at the Auditorium at Fillmore and Page Sts., San Francisco. J. B. Riegger, director. Program:
1. Overture.
2. Weihe des gesanges Baladamus
   P.S.B. chorus
3. Tenor Solo
4. a Aus der Ingendzeit R. Rodecke
   b Spinn, spinn I. Pfeil
   P.S.B. chorus
5. Soprano Solo
   Intermission
6. Overture
7. Friedrich Rothbart Th. Podbertsky
   P.S.B. chorus
8. Tenor Solo
9. Fruehling am Rhein J. Ereu
   P.S.B. chorus
10. Star Spangled Banner

1910 Feb. 17 Founding of the South Pacific Saengerbund with headquarters in Los Angeles.

Mar. 20 Concert of the San Francisco Turn Verein. G. Albrecht, director.

Mar. 27 Spring Concert of the S. F. Alpenroesli.

Mar. 28 Family Banquet of the San Francisco Harmonie at the Heidelberg-Inn.

May 3 Concert of the San Francisco Arion in Maple Hall. Fr. Zech, director.

June Concert of the Los Angeles Turn Verein Germania, (chorus of 50) L. Thomas, director. Choral numbers:
Blumenkorso auf der Alster Sylva
Gruess dich Gott, du Schoener Rhein- Lautenschlaeger
Heidenroslein Werner
Fremden legionaer Wengert
Followed by the operetta
"Flotte Burschen" by Fr. v. Suppe.

June 26 Laying of cornerstone of the new Mission Turner Hall.
1910 Sept. 1-4 First Saengerfest of the Pacific Saengerbund in San Francisco (see special events).

1911 Feb. 26 Founding of the Richmond Maennerchor.

May 21 Concert and Ball of the Pacific Saengerbund at the Auditorium-Fillmore and Page Sts. J. Riegger, director. Program:
1. Overture
2. Weihe des Liedes Baldamus
3. Tenor Solo
4. a. Soldatenbraut Speidel
   b. In der Ferne Silcher
   c. Old Kentucky Home Foster
   P.S.B. chorus
5. Soprano Solo
6. Orchestra
7. Die Jungen Musikanten Kuecken
   P.S.B. chorus
8. Soprano Solo
9. Friedrich Rotbart Th. Podbertsky

Oct. 29 Dedication of the New Turner Hall of the San Francisco Turn Verein on Sutter and Divisadero Sts.
Nov. 5

1912 Jan. 16 Founding of the Ladies Chorus "Walpurga" Los Angeles. S. H. Hagen, director.

July 13-14 Saengerfest and concert of the Pacific Saengerbund in Stockton.

1914 May 23 Grand Concert of the Pacific Saengerbund in Sacramento at the Clunie Theater. F. G. Schiller, director.

Program:
1. March from Tannhauser Wagner Orchestra
2. Address by the Fest President Dr. Wahl
3. Address by the Governor Hiram Johnson
4. Abend in Walde Abt Sacramento Turner Harmonie A. Renz, director
5. a. Weihe des gesanges Mozart
   b. Heidenroslein Werner
   P.S.B. chorus
1914

6. Solo
7. a. Er steht eine mächtige Linde  
   J. Pache
   P.S.B. chorus
   Silcher
   b. Loreley
   P.S.B. chorus
8. Baritone Solo
9. Orpheus in de Unterwelt  
   Offenbach
   Orchestra
10. Barbarossa  
    Th. Podbertsky
   P.S.B. chorus and orchestra
11. Duett
12. a. Old Kentucky Home  
    Foster
   b. Star Spangled Banner  
    Keyes

1915

July  29- August 1
First Saengerfest of the Great Pacific  
Saengerbund. (Alliance of the North,  
Central and South Pacific S.B.) in Los  
Angeles. (see special events.)

August 5
German Day at the Panama International  
Exposition in San Francisco with Concert  
of the German Singing Societies.

August 6- 8
Beethoven Festival in San Francisco.  
Unveiling of the Beethoven Monument in  
Golden Gate Park. A. Hertz-Beethoven
9th Symphony. Pacific Saengerbund  
under Schiller, and Los Angeles Festival  
chorus under Hagen participating at the  
last concert on the 8th of Aug.

September 10
Helvetia male chorus changes to a mixed  
chorus.

September 25
Concert of the Los Angeles Germania.

October 10
German Day Celebration at the Clunie  
Auditorium in Los Angeles, Program:
1. Organ Prelude
2. Address by the President, M. Socha
3. Prologue "In der Ferne."
4. a. Einzug des Baeste from Tannhauser  
    b. Erinnerung  
    c. Lindenbaum  
    R. Kramer
    F. Schubert
    Los Angeles Festchor, S. Hagen,  
    director
5. Address in English
6. Vocal Solo
7. Piano Solo
1915
8. a Der Tag des Herrn Kreutzer
b Der Wald Haeser
c. In einem Kuehlen Grunde Glueck
   by the Sued Pacific Saengerbund
   H. Schoenfeld, director

Oct. 17 Fall Performance of the Los Angeles
      Harmonie presenting: "Liebestrank" by
      Gumbert, operetta. L. Thomas, director.

Nov. 7 German Day Celebration and Turn Fest
      with Concert in San Diego, given by the
      San Diego Concordia assisted by the Los
      Angeles Germania.

Nov. 17 Los Angeles Turner Singers of the
      Germania give a German Liederabend at
      the Gamut Club.

1916 Jan. 22 Saengerabend at the Los Angeles Germania.

Jan. 27 Birthday Celebration of the German Kaiser,
      given by the German Club at the Hotel
      Clark, Los Angeles.

Jan. 28 Birthday Celebration of the German
      Kaiser by the Los Angeles singers.

Mar. 29 Benefit Concert for F. Brueschweiler,
      director, given by his societies, the
      Halvetia Verein and the Sozialistischer
      Maennerchor, Los Angeles.

Apr. 8 Gala Concert of the Turner Singers
      Germania Los Angeles. Program:
      1. Overture Suppe
         2. Pilgerchor from Tannhaeuser Wagner
            Chorus
         3. Solo
         4. Fruehlings-Hymne Uthmann
            Chorus
         5. Liebestraum
            Ensembel
         6. a Auf dem Felde der Ehre Schoenfeld
            b. Abendfriede Schoenfeld
            c. Spinn, Spinn
               Graeser
               Chorus
         7. Instrumental
1916

8. Wach Auf

Soprano solo, male chorus and orchestra
Director H. Schoenefeld
According to the German press, a well performed concert.

Apr. 9 Sacramento Turners hold a three ring circus.

Apr. 16 Spring Concert of the Sozialistischer Maennerchor, Los Angeles. H. Brueschweiler, director.

May 23 2 Annual Concert of the Los Angeles Harmonie, L. Thomas, director.

June 3 Grand Music Festival of the Pacific Saenberbund in San Jose, assisted by the Pacific Choral Society at the Auditorium.

Program:
1. March from Tannhaeuser
2. Hymnus an die Tonkunst Rheinberger
   P.S.B. chorus, Riegger, director.
3. Welcome Address by the Fest President and the Mayor of San Jose.
4. Solo
5.a Das Alte Muetterlein Spicker
   b. Die Lorelei Silcher
   P.S.B. Epping, director
6. The Heavens are telling Haydn
   Warren D. Allen, director.
7. Overture-Hungarian Lustspiel Keler-Bela
8.a Fruehlingszeit Wilhelm
   b. S. Chueyer-Meitsche Krenger
   S. F. Gruetli Verein
   John Raith, director
9.a Old Kentucky Home Foster
   b. Zapfenstreich Kraehenbuehl
   P.S.B. chorus
   J. Riegger, director
10. Solo
11. Friedrich Rotbart Podbersky
   P.S.B. chorus
   J. Riegger, director
12. Star Spangled Banner
1916 June 4
Grand Concert of the South Pacific Saengerbund.
Program:
1. Die Himmel ruhmen
   Beethoven
   Mixed chorus
2. Am Altare der Wahrheit
   Moer
   Male chorus
3. a In einen Kuechlen en grunde- Glueck
   Luetzows Wilde Jagd
   Weber
   Male chorus
b b Luetzows Wilde Jagd
   Weber
   Male chorus
4. a 0 Wald mit deinen duft'gen Zweigen
   Haeser
b Spinn, spinn
   Juengst
   Male chorus
5. a Das alte Muetterchen
   Spicker
b Das deutsche Lied
   Kalliwoda
   Male chorus
6. a Lorelei
   Silcher
b My old Kentucky Home
   Foster
   Male chorus
7. Germanenzug
   Lund
   Male chorus
8. Star Spangled Banner

June 14
At the Preparedness Parade, Germania, Los Angeles participated with 300 Turners.

Aug. 27
Concert of the "Sozialistischer Mannenchor, Los Angeles, specially mentioned on the program, "Die rote Fahne," (The red Flag).

Sept. 10
Grosses Volksfest by the Concordia, Anaheim, assisted by the Los Angeles Fidelia.

Sept. 30
Anniversary Concert of the L. A. Helvetia, Brueschweiler, director.
Program:
Wahlspruch (motto) written and composed by the Director.
1. a In der Marien Kirche
   Loewe
b Luagit vo Berg und Tal
   Huber
   Chorus
2. Instrumental Trio in G. Dur for
   Violin, violincello and piano
   Haydn
1916

Oct. 8
German Day celebration in Los Angeles, with all singing societies of the Sued-Pacific Saengerbund participating.

Oct. 18
Popular concert of the Los Angeles Festchor in the Blanchard Hall, S. Hagen, director.

Nov. 5
Grand concert and ball of the Pacific Saengerbund at the S. F. Turner Hall, J. Riegger, director.

Nov. 26
Operetta and vaudeville night of the Los Angeles Germania, H. Schoenefeld, director.

During the year, a concert by the S. F. Germania Club, purpose; a new German flag. This amount was converted to gift packages for Germany after the war in 1919.

1917

Feb. 18
Concert-Buleschweiler by the L. A. "Sozialistischer Maennerchor and Helvetia.

Feb. 20
Concert and musical entertainment by the Anaheim Concordia at the Fairy-land Theater, Oscar Rasbach, director.

Program:
1. Overture—Orpheus
   Offenbach
2. O. Wald
   C. Stoesser
   Concordia chorus
3. Violin Duo: Salut D'Amour
   Elgar
4. a Spinn, spinn
   Juengst
   Concordia chorus
5. Mein Liebster Aufenthalt
   Mangold
   Concordia chorus
Mar. 25

Grand Concert of the L. A. Germania, H. Schoenfeld, director.

Apr. 8

Grand Concert and Ball of the Pacific Saengerbund at the German Home in San Francisco.

Program:
1. Orchestra
2. Fruehlingsherold Baldamus P.S.B. chorus, Riegger, director
3. Ueber den Wellen Rosas Germania, San Jose Epping, director
4. Morgenlied Rietz Oakland Turner singers Albrecht, director
5. Soprano Solo
6. a. Sonntag ist's Breu
   b. So hab ich doch ganze Woche Birsseck
   S. F. Harmonie, Freundschaft Saengerbund, Alpenroesli and S. F. Teutonia, Riegger, director.
7. a. Morgen in Walde Hagar
   b. Wie die wilde rose im Wald Mair Deutscher Verein and S. F. Turn Verein, F. Schiller, director
8. Trio
9. Der Einsiedler an die Nacht Kern S. F. Fidelia, Raith, director
10. Wald Morgen Kollner Schwaebscher Liederkranz B. Fromm, director
11. Sonnen aufgang Hermes P.S.B. chorus and orchestra
12. Star Spangled Banner

July 29

Outing of the South Pacific Saengerbund, Los Angeles.
1917 Aug. 1
Concert of the L. A. Festchor.
Outstanding choruses:
Muehle im Schwarz wald Ellenberg
Nachtigal und Rose, waltz Lehnert
Siegesgesang der Deutschen nach de Hermanns schlacht. Abt
S. Hagen, director.

Sept. 17
Founding of the 2nd S. F. Maennerchor.

Oct. 7
German Day Celebration in Los Angeles.
South Pacific Saengerbund and L. A. Festchor participating. "Germanenlied" (see Aug 1 program) by Abt was dropped due to political pressure, but sung under a different title at the concert of the L. A. Festchor on Oct. 24.

Oct. 24
Concert of the L. A. Festchor. S. Hagen, director.
Program:
1. Sanges weihes Festenecker
Soprano solo, chorus and piano.
2. Leicht Gepaeck Heyman
Ball-solo
3. "Teutonen Lied" (see German Lied) Abt
Chorus
4. Die Nacht Schubert
L. A. Walpurgis Damenchor
5. Saengerlust Lichter
Gesangs gavotte with piano
6. Freie Kunst Stunz
L. A. Walpurgis Damenchor
7. Du bist mein Neumann
Bass solo
8. "Gebet" from the Freischuetz Weber
"Noch sing die Tage der Rosen" Baumgartner
Chorus a cappella
9. Blumen Polka "Lisetta" Ziehrer
Chorus and piano

Nov. 25
Concert of the L. A. Germania.
H. Schoenefeld, director.

1918 Feb. 11
Tyrolian Costume Festival and concert of the L. A. Festchor.
1918 Mar. 26 15th Anniversary Concert of the L. A. Fidella, assisted by the Germania. L. Thomas, director.


Nov. 1st Concert of the newly founded S. F. Maennerchor.

Nov. 36th Concert of the S. F. Harmonie.

Nov. 31st Anniversary and concert of the S. F. Freundschaft Saengerbund.

Nov. Grand Concert of the S. F. Alpenrosli.

1920 Feb. 15 Concert and Entertainment of the S. F. Redmen Liederkranz.

Mar. Concert of the Schumann-Heink Damenchor, S. F. with the male chorus of the "Deutsche Verein" of S. F., main part of program; 2nd act of the Fledermauss.

Apr. Spring Concert of the Gruetli Verein, S. F.

May 21 Concert of the "Deutsche Verein" of S. F.

May 30 Concert of the S. F. Germania Club.


Oct. 32nd Concert of the Freundschaft Saengerbund, S. F. Riegger, director.

Oct. Fall Concert of the Schumann Heink Damen-chor, S. F.
1920 Oct. 31 Presentation of the musical "New Heidelberg" by S. F. Maennerchor, Max Winne, director.

Oct. 31 Presentation of the Singspiel "Die Bergschmiede am Vierwaldstaettersee" by S. F. Alpenroesli.

Nov. 7 Concert of the Schwaebische Liederkranz. B. Fromm, director.

Nov. 14 Annual Concert of the Redmen Liederkranz, San Francisco.

Nov. 14 35 Annual Concert of the S. F. Harmonie, F. Schiller, new director.

Dec. 11 47th Annual Concert of the S. F. Germania Club, F. Schiller, new director.

Dec. 12 Concert of the S. F. Gruetli Verein, J. Raith, director.

1921 Feb. 27 Repeat performance of "Neu Heidelberg" by the S. F. Maennerchor, benefit for the hungry in Germany.

Mar. 20 Grand Concert of the Oakland Turn Verein, benefit for Europe.

Mar. 27 Spring Concert of the Schwaebische Liederkranz, S. F.

Apr. 10 Operetta "Don Caesar" by Derlinger, Schumann-Heink Damenchor, S. F. F. Schiller, director.

Apr. 17 Spring Concert of the S. F. Alpenroesli.

May 8 Vaudeville and Concert of the S. F. Germania Club.

June 10 Volksliederabend (Evening of Folksongs) by the Maennerchor of the Deutsche Verein, S. F.

July Founding of a mixed chorus of the Order of Hermann's Soehne, S. F.
<table>
<thead>
<tr>
<th>Date</th>
<th>Event Description</th>
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<tr>
<td>1921 Aug. 7</td>
<td>Peace Festival Benefit by the Germania, San Jose.</td>
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<tr>
<td>Sept. 4</td>
<td>Family Festival at Paradise Grove, (El Campo) boat excursion for all singers.</td>
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<tr>
<td>Oct. 2</td>
<td>German Day Celebration at Shellmound Park Berkeley, Max Winne, director, R. Lorentz, president of the P.S.B.</td>
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<tr>
<td>Oct. 21</td>
<td>5th Anniversary of the S. F. Deutsche Verein.</td>
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<td>Oct. 23</td>
<td>Singspiel &quot;William Tell&quot; Alpenroesli, S. F.</td>
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<tr>
<td>Oct. 30</td>
<td>German Day Celebration in Sacramento at the S. Turn Verein Hall, 1303 J. St.</td>
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<tr>
<td>Oct. 30</td>
<td>Fall Concert of the S. F. Maennerchor, (75 active singers) Max Winne, director.</td>
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<tr>
<td>Nov. 3</td>
<td>Singspiel &quot;Selene auf Erden&quot; by the Schumann Heink Damenchor, S. F.</td>
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<tr>
<td>Nov. 13</td>
<td>38th Annual Concert of the S. F. Harmonie, (75 active singers.)</td>
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<tr>
<td>Dec. 11</td>
<td>Winter Concert of the S. F. Gruetli Verein.</td>
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<td>1922 Jan. 29</td>
<td>Concert of the Oakland Turn Verein, assisted by the S. F. Maennerchor and the Oakland Liedertafel at the Shrine Auditorium.</td>
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<td>Feb. 26</td>
<td>Spring Concert of the S. F. Gruetli Verein.</td>
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<td>Mar. 5</td>
<td>Spring Concert of the S. F. Schaebische Liedertafel.</td>
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<td>Mar. 17</td>
<td>Spring Festival of the S. F. Deutsche Verein.</td>
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<td>Mar. 26</td>
<td>Spring Festival of the S. F. Gruetli Verein.</td>
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<td>April 16</td>
<td>Easter Concert of the S. F. Deutsche Verein.</td>
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<td>1922</td>
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<td>1923</td>
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</table>
1923 Mar. 24 Musical and social evening of the Sacramento Turner Harmonie.

Apr. 8 Grand Concert of the S. F. Pacific Saengerbund.
Program:
1. Overture
2. Fruehlingsherold Baldamus
   P.S.B. chorus, Schiller director
3. Soprano Solo
4. Deutsche Heimat Arnold
   Germania San Jose, Dan Kalas, director
5. Sturm beschwoerung Duerner
   S.F. Liederkranz, Fromm, director
6. Fruehlingszeit Wilhelm
   Gruetli Verein, mixed chorus,
   J. Raith, director
7. Matrosengrab Sonnet
   Sacramento Turner Harmonie
   F. Dicks, director
   Intermission
8. Overture
9. a. Magdalen Claassen
   b. Lorelei Silcher
   P.S.B. chorus, Schiller, director
10. Tenor Solo
11. Landerkennung Grieg
    S.F. Harmonie, Schiller, director
12. Schwedische Hochzeit Soedermann
    S.F. Deutscher Verein (mixed chorus)
    Schiller, director
13. Duett
14. Rheinische Brautfahrt Ullrich
    S.F. Maennerchor, Schiller, director
15. Barbarossa Podberty
    Pacific Saengerbund, Schiller, director

Apr. 15 Spring Concert of the Freundschaft Saengerbund, S. F. Singspiel "Der Schwarze Domino."
1923 Apr. 21 13 Anniversary of the Germania Verein San Jose.
Apr. 22 Spring Concert of the S. F. Alpenroesli.
May 5 Concert of the Germania, San Jose.
June 9 Concert of the "Deutsche Verein," S. F., Schiller, director.
Oct. 7 German Day Celebration at Shellmound Park, Berkeley, all mass choruses, directed by E. Fromm.
Oct. 21 Concert and theatrical performance of the S. F. Freundschaft Saengerbund.
Oct. 28 Concert of the S. F. Mennerchor.
Nov. 11 40th Anniversary Concert of the S. F. Harmonie.
Nov. 18 1st Concert of the S. F. Liederkranz.
Dec. 2 Concert and singspiel of the Sozialistischer Mennerchor and Damenchor Lyra S. F. "Im Weissen Roeso'l" (White Horse-Inn).
Dec. 12 50th Anniversary of the S. F. Germania Club. Club consists of 10 officers and 15 members.
Dec. 23 First Concert of the Oakland Damenchor. O. Maluschka, director.
1924 Jan. 27 Grand Concert of the S. F. Mennerchor. Benefit for the members who participate at the coming Chicago Saengerfest.
Feb. 21 1st Anniversary of the newly founded St. Bonifatius Mennerchor, S. F. A. Luis, director.
Mar. 22 Concert of the Oakland Turners, Albrecht, director.
1924 Mar. 23 2nd Concert of the S. F. Liederkranz singspiel "In einen kuehlen grunde," Fromm, director.

Apr. 5 Singspiel "Fruehlingsluft," S. F. Deutscher Verein.

Apr. 13 Spring Concert of the Pacific Saengerbund with the Oakland, Stockton, and San Jose societies participating. Schiller, director. Outstanding, a quartett from San Jose, Mr. Raban, Wildhagen, Wichert and Popp. San Jose Germania sang: a, "Abschied vom Walde," b, Fruehlingslied. Kolas, director.

Apr. 27 Spring Concert of the S. F. Alpenroesli. Wunderly, director.

May 25 Benefit Concert for the widows and orphans, by the S. F. Maennerchor.

Aug. 31 5th Saengerfest of the Arbeiter Saengerbund, with Los Angeles Arbeiter Maennerchor participating. Fromm, director.

Sept. 26 Entertainment of the St. Bonifatius Maennerchor, S. F.

Oct. 5 36th Anniversary Concert of the S. F. Freundschaft Saengerbund.

Oct. 11 Deutscher Verein S. F. presents: "Der Raub der Sabinerinnen."

Oct. 25-26 German Day Celebration at the California Hall, S. F., formerly the German House.

Oct. 26 Concert of the S. F. Maennerchor, Main Hall of the California Hall.

Nov. 9 41st Concert of the S. F. Harmonie.

Nov. 21 Gala Concert, debut of the "gemischte chor" of the Deutsche Verein, S. F. Schiller, director.

Nov. 23 Winter concert of the S. F. Alpenroesli. Brueschweiler, director.
1924 Nov. 30 Concert and theatrical performance of the S. F. Liederkranz.


Feb. 22 2nd Anniversary Concert of the St. Bonifatius Maennerchor, S. F.

Feb. 28 Concert and singspiel "Ein Winterabend im Gebirge," Sozialistischer Maennerchor and Lyra Frauenchor, S. F.

Mar. 22 Concert and theatrical performance of the S. F. Liederkranz.

Apr. 18 Easter Concert of the S. F. Maennerchor.
Program:
1. Heimkehr Gelbke
   Chorus
2. Contra Alto Solo
3. Abendfeier Altenhofer
   Chorus
4.a Ach Elslein Kunz
   b Wunsch Witt
   Quartett
5.a Unterm Lindenbaum Sturm
   b. Slavonisches Staendchen Juengst
   Chorus
6. Violin Solo
7. Dort liegt mir die Heimat am Rhein Altenhofer
   Chorus
8. Contra Alto Solo
9.a Dein gedenk ich, Magareta Meyer Hellmund
   b. Giltaler Jaegermarsch Chorus and orchestra
   Schiller, director.

Apr. 18 Concert of Oakland Turner Singers. Albrecht, director.

Apr. 25 Combined Concert of the two Swiss Singing Clubs, S. F. Alpenrosli and Gruetli Verein.
1925 Apr. 26 Concert and theatrical performance of the S. F. Freundschaft Saengerbund. Fromm, director.

May 10 Death of director E. Fromm, musical director of the Freundschaft Saengerbund, S. F. Liederkranz, Socialistischer Arbeitchor and Lyra.

May 19 Pacific Saengerbund participates at the International Music Festival, Schiller, director.

July 3 Merger of the Freundschaft with San Francisco Liederkranz into the Freundschaft-Liederkranz, (72 singers), A. Luis, director.

July 26 Pacific Saengerbund at the Golden Gate Park Concert.

Aug. 1 Concert of the Sacramento Turner Harmonie, Dr. A. Heft, director.

Aug. 14-17 Second Great Pacific Saengerbund Concert in San Francisco. (see special events).

Oct. 11 German Day Celebration in San Francisco. Albrecht, conducting.

Oct. 17 9th Anniversary of the Deutsche Verein, San Francisco.

Oct. 25 San Francisco Maennerchor presents for the third time, "Neu Heidelberg."

Oct. 31 Grape-Picking-Festival and Show of the Oakland Damenchor and Fruitvale Maennerchor.

Nov. 7 40th Anniversary Concert of the S. F. "Sozialistischer Maennerchor," Albrecht, director.

Nov. 8 42nd Anniversary Concert of the S. F. Harmonie.

Nov. 22 Concert of the Oakland Damenchor, A. Luis, director.
1925 Nov. 29 Fall-Festival of the new Freundschaft-Liederkranz at the Mission Turner Hall, A. Luis, director.

Nov. 29 Winter Konzert of the S. F. Alpenroesli, Brueschweiler, director.

1926 Jan. 31 Concert of the Arbeiter Saengerbund, San Francisco.

Feb. 8 Concert in the Schaferson's Highschool, by the S. F. Freundschaft-Liederkranz.

Apr. 11 Spring Concert of the S. F. Maennerchor.

Apr. 24-25 Hall Dedication and grand Ball of the Sacramento Turn Verein.

May 1 Concert in the Petaluma Highschool by the Petaluma Maennerchor, Hoffmann, director.

May 2 Dedication of new Hall of the Sacramento Turn Verein.

Aug. 15 Pacific Saengerbund Concert at the Civic Auditorium, Schiller, director.

Sept. 12 German Day Celebration in the Civic Auditorium, San Francisco.

Oct. 9 First Concert of the Oakland Gemischte Chor.

Oct. 15 Anniversary Concert of the S. F. Deutsche Verein.

Oct. 17 Concert of the Oakland Damenchor.

Oct. 24 Concert and theatrical performance of the S. F. Maennerchor, play "Hans Huckebein."

Nov. 6 Concert of the Sacramento Turner Harmonie.

Nov. 14 43rd Anniversary Concert of the S. F. Harmonie.
1926

Nov. 21  Fall Concert of the Los Angeles Germania. Fr. Mehr, director.

Nov. 27  Concert and theatrical performance of the Freundschaft-Liederkranz "Liebe und Glueck" by Mengewein.

Nov. 28  Winter concert of the Alpenroesli, presenting, "Das Gloecklein vom Steig," Schneeberger.

1927

Mar. 26  Beethoven Concert by the Sacramento Turner Harmonie, Dr. A. Heft, director.

Apr.  9   Concert of the Oakland Damenchor.

Apr. 10  Concert of the S. F. Maennerchor.

Apr. 24  Concert of the S. F. Harmonie.

May  22  Operetta performance "Die beruehmte Frau," S. F. Maennerchor.

July  1-3  6th Saengerfest of the Arbeiter Saengerbund in Los Angeles.

July 28  Second Grand Pacific and 10th North Pacific Saengerfest in Tacoma.

Aug.  1   Concert of the S. F. Harmonie.

Oct.  23  Concert of the Oakland Damenchor.

Oct.  30  Concert of the S. F. Maennerchor.

Nov. 13  Concert of the S. F. St. Bonifatius Maennerchor.

Nov. 26  Concert of the Sacramento Turner Harmonie, Olga Shaw, substitute director.

Nov. 27  Concert of the Freundschaft Liederkranz.

1928

Jan. 15  Winter Concert of the S. F. Alpenroesli.

Jan. 29  Annual Concert of the Arbeiter Saengerbund, San Francisco.
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<td>Feb. 18</td>
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<td>Mar. 10</td>
<td>Concert of the Sozialistischer Maennerchor, San Francisco, F. Zeisse, director.</td>
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<td>Mar. 18</td>
<td>Concert of the Oakland Gemischter Chor, H. Niederhofer, director.</td>
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<td>Mar. 25</td>
<td>Spring Concert of the S. F. Gruetli Verein.</td>
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<td>Mar. 31</td>
<td>Oakland Liedertafel Concert. Niederhofer, director.</td>
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<td>Apr. 8</td>
<td>Grand Concert of the S. F. Maennerchor.</td>
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<tr>
<td>Apr. 22</td>
<td>Concert and Schubert-Feier by the Freundschaft Liederkranz, S. F. Luis, director.</td>
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<td>Apr. 29</td>
<td>Concert of the Oakland Damenchor.</td>
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<td>Apr. 29</td>
<td>Concert of the St. Bonifatius Maennerchor, S. F. Luis, director.</td>
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<td>Oct. 5</td>
<td>Pacific Saengerbund at the German Day Celebration, S. F.</td>
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<td>Oct. 21</td>
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<td>Oct. 27</td>
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<td>Oct. 28</td>
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<td>Nov. 10</td>
<td>Concert of the Oakland Damenchor.</td>
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<tr>
<td>Nov. 11</td>
<td>45th Anniversary Concert of the S. F. Harmonie.</td>
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<tr>
<td>Nov. 18</td>
<td>Sueddeutsches Liederfest of the Oakland Gemischter Chor, A. Dorndorf, director.</td>
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<td>Date</td>
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<tr>
<td>1928 Nov. 25</td>
<td><strong>Concert and Singspiel &quot;Der Liederfex&quot; by the Freundschaft-Liederkranz, S. F. A. Luis, director.</strong></td>
</tr>
<tr>
<td>Dec. 1</td>
<td><strong>Concert of the St. Bonifatius Maennerchor.</strong></td>
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<td>Dec. 9</td>
<td><strong>Winter concert of the S. F. Gruetli Verein.</strong></td>
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<tr>
<td>1929 Jan. 27</td>
<td><strong>Concert of the &quot;Sozialistischer Maennerchor and Damenchor &quot;lyra.&quot; Zeisse, director.&quot;</strong></td>
</tr>
<tr>
<td>Feb. 7</td>
<td><strong>Concert of the Pacific Saengerbund and the S. F. Symphony. Main choral number: famous &quot;Gral&quot; scene from the Wagner's opera, Parsifal.</strong></td>
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<td>Feb. 8</td>
<td><strong>Founding of the Santa Rosa &quot;Harmonie.&quot;</strong></td>
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<td>Mar. 24</td>
<td><strong>Spring Concert of the S. F. Alpenroesli.</strong></td>
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<td>Apr. 14</td>
<td><strong>Spring Concert of the S. F. Maennerchor.</strong></td>
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<td>Apr. 28</td>
<td><strong>Spring Concert of the St. Bonifatius Maennerchor, San Francisco.</strong></td>
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<td>May 9</td>
<td><strong>Concert of the S. F. Deutsche Verein.</strong></td>
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<tr>
<td>May 11</td>
<td><strong>Folksong Concert of the Sacramento Turner Harmonie.</strong></td>
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<td>May 26</td>
<td><strong>Flag dedication and Concert of the S. F. Freundschaft-Liederkranz, all societies participating. A. Luis, director.</strong></td>
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**Program:**
1. Overture
2. Presentation of Flags and Saenger-Spruch--Motto.
3. Presentation of Society Flag by the President of the Great Pacific Saengerbund, Col. Th. Bier.
4a. Bannerlied
   b. Liebesklage **M. Neumann**
1929

Freundschaft-Liederkranz
Luis, director.

5. Soprano Solo
6. Abendfrieden am Rhein M. Neumann
   Freundschaft Liederkranz

7a. Frohseins Walzer
   Gumpert
   Luis, director.

b. Barcarole
   Deutscher Verein, S. F.
   Schiller, director.

8. Rheinraeuber
   Oakland Turner Singers
   Bruell
   Luis, director.

9. Soprano Solo
10a. Liedesfreilheit
    Marschner
    b. Schoen ist die Jugend Wohlgemuth
    S. F. Maennerchor
    Schiller, director.

11. Grindelwalderlied
    Alpenroesli
    Kreuger
    Luis, director

12a. Das Pfaelzerlied
    Scheller
    b. Martin Luther Altdeutsch
    S. F. Harmonie
    Schiller, director.

13. Das Grafenkind
    Hauser
    Oakland Damenchor
    Luis, director

14a. Bruder sing
    Arnold
    b. Die Muehle im Tale
    Andre
    Bonifatius Maennerchor
    Schiller, director

15. An die Heimat
    Kremer
    Richmond Maennerchor,
    Dorndorf, director.

16. Das deutsche Lied
    P.S.B. chorus
    Kalliwoda
    Schiller, director.

June 1-2  Diamond Jubilee of the Sacramento Turn Verein.

Aug. 11 First Concert of the Santa Rosa Harmonie.

Aug. 25 Volksliederabend (Evening of folksongs)
   by the S. F. Maennerchor.

Sept. 8 Fall Concert of the Bonifatius Maenner-
   chor, San Francisco.
1929 Sept. 15  

Summer Concert of the S. F. Maennerchor at the Greek theater, Berkeley, under the auspices of the University of California.
Program:
Harmonie  Altenhofer
Es steht eine mächtige Linde  Pache
Heidenroeslein  Werner
Abschied  Kirchle
Schoen ist die Jugend  Wohlgemuth
Waldmorgen  Koellner
Es haben Bluernlein jebluehet  Schrader
Der Jaeger aus Kurpfalz  Othegravlen
Die Lorelei  Silcher
Gruss an's Oberinntal  Fittig

Above songs are all folk melodies


Oct. 27  Fall Performance of the S. F. Maennerchor Singspiel "Heimats Klangen."

Nov. 3  Fall Performance of the Oakland Damenchor assisted by the S. F. Freundschaft Liederkranz. Singspiel "Winzerliesel" A. Luis, director.

Nov. 10  45th Anniversary Concert of the S. F. Harmonie.

Nov. 16-17  Diamond Jubilee Concert of the Sacramento Turner Harmonie, assisted by the Pacific Saengerbund.
Program:
1. Overture
2. Vereinsgruss  Buhr
   Sacramento Turner Harmonie  Dorndorf, director
3. Das deutsche Lied  Kalliwwoda
   Pacific Saengerbund  Schiller, director
4. a. Ewig Liebe Heimat
   b. Schatzerl Klein
S. F. Harmonie
Schiller, director
5a. Rheinzauber
b. O suesse Heimat
Oakland Turner Singers
Luis, director.

6. Matrosen Grab
Sacramento Turner Harmonie
Sonnet
7. Freundschaft Liederkranz
Luis, director

8a. Lied der Volga Schiffer
Juengst
b. Vespergesang
Juengst
Oakland mixed chorus
Dorndorf, director

9a. Waldmorgen
Koellner
b. Schoen ist die Jugend
Wohlgemuth
S. F. Maennerchor
Schiller, director

10a. Des Handwerksturschen
Abschied
b. Abendlied
Richmond Maennerchor
Dorndorf, director

11. Es Laben zwei Bluemlein geblueset
Pacific Saengerbund

Nov. 23
Fall Concert and theatrical performance
S. F. Alpenroesli.

Nov. 24
Performance of "Winzerliesel" by the S. F. Freundschaft-Liederkranz.
Luis, director.

Dec. 8
Grand Concert of the S. F. Gruetli Verein.

1930 Jan. 12
Concert of the S. F. Deutsche Verein,
Schiller, director.
Program:
Choruses from:
Der entfesselte Prometheus, Liszt
Chor der Tritonen-mixed chorus
Chor der Dryaden-Ladies chorus
Chor der Unsichtbaren-Male chorus
Quartett from: Fidelio Beethoven
"Er Sterbe
Die Allmacht
Anna Nettelmann, soloist
Russischer Vespergesang Bortniansky
1930

Feb. 23  Du Hirte Israels 
Ladies choruses
Konzerwalzer: Liebeswehen  Weinzierl
Chorus and orchestra

Mar. 1  Glag dedication and Concert of the St.
Bonifatius Maennerchor, S. F. Schiller,
director.

Mar. 23  1st Anniversary Concert of the Santa
Rosa Harmonie (31 active singers).
H. Hackfeld, director.

Mar. 23  Repeat Performance of the "Winzerliesel"
by the Freundschaft-Liederkranz.

Apr. 13  Spring Concert of the S. F. Maennerchor.

Apr. 13  Spring Concert of the S. F. Alpenroesli.

Apr. 26  Spring Concert of the Oakland Damenchor.

Apr. 27  Spring Concert of the Gruetli Verein.

May 10  2nd Performance of "Winzerliesel" by
the Oakland Damenchor.

May 11  Repeat performance of the Song Cycle
"An der Wolga" by the Oakland and
Richmond singers in San Francisco,
A. Dorndorf, director.

May 24  Gala Concert of the S. F. Deutsche
Verein. Evening of Schubert and Wagner
music.

May 25  Joint Concert of the Petaluma and Santa
Rosa Maennerchor.

May 31  Grand Concert of the Arbeiter Saenger-
bund, San Francisco.

June 22  Volkslieder-Concert (Folksongs). S. F.
Maennerchor (chorus of 150 singers).

July 26  Concert and Ball of the Sacramento
Turner Harmonie.
<table>
<thead>
<tr>
<th>Year</th>
<th>Month</th>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aug.</td>
<td>21-25</td>
<td></td>
<td>3rd Saengerfest and Silver Jubilee of the Pacific Saengerbund. (see special events).</td>
</tr>
<tr>
<td>Oct.</td>
<td>4</td>
<td></td>
<td>German Day Celebration in San Francisco.</td>
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<tr>
<td>Oct.</td>
<td>11</td>
<td></td>
<td>German Day Celebration in Sacramento.</td>
</tr>
<tr>
<td>Oct.</td>
<td>18</td>
<td></td>
<td>14th Annual Concert of the Deutsche Verein, S. F.</td>
</tr>
<tr>
<td>Oct.</td>
<td>26</td>
<td></td>
<td>Fall Performance of the S. F. Maennerchor.</td>
</tr>
<tr>
<td>Nov.</td>
<td>2</td>
<td></td>
<td>First German Day Celebration in Oakland.</td>
</tr>
<tr>
<td>Nov.</td>
<td>9</td>
<td></td>
<td>47th Anniversary Concert of the S. F. Harmonie.</td>
</tr>
<tr>
<td>Nov.</td>
<td>15</td>
<td></td>
<td>Concert and Performance &quot;Ein Abend am Rhein,&quot; by the St. Bonifatius Maennerchor.</td>
</tr>
<tr>
<td>Nov.</td>
<td>22</td>
<td></td>
<td>Concert and Ball of the Sacramento Turner Harmonie.</td>
</tr>
<tr>
<td>Nov.</td>
<td>22</td>
<td></td>
<td>Fall Concert of the S. F. Alpenroesli.</td>
</tr>
<tr>
<td>Nov.</td>
<td>23</td>
<td></td>
<td>Performance of &quot;Ich hab mein Herz in Heidelberg verloren&quot; by the S. F. Freundschaft-Liederkranz.</td>
</tr>
<tr>
<td>Nov.</td>
<td>30</td>
<td></td>
<td>Concert and Ball of the Oakland Gemischte Chor.</td>
</tr>
<tr>
<td>Dec.</td>
<td>14</td>
<td></td>
<td>Concert of the S. F. Gruetli Verein.</td>
</tr>
<tr>
<td>1931</td>
<td>Jan.</td>
<td>10</td>
<td>Repeat Performance of &quot;Ich hab mein Herz in Heidelberg verloren,&quot; singspiel, Freundschaft Liederkranz.</td>
</tr>
<tr>
<td>Jan.</td>
<td>11</td>
<td></td>
<td>Concert of the S. F. Deutsche Verein.</td>
</tr>
</tbody>
</table>
1931 Feb. 22 Benefit performance for the unemployed. Singspiel "Winzerliessel" by the S. F. Freundschaft-Liederkranz.

Mar. 8 Singspiel "Mein Heimatland," S. F. Harmonie.


Mar. 22 Grand Concert of the S. F. Freundschaft-Liederkranz.

Mar. 28 Concert of the Richmond Maennerchor, Dorndorf, director.

Apr. 5 Spring Concert of the S. F. Alpenroesli.

Apr. 11 Spring Concert of the Oakland Damenchor.

Apr. 12 Spring Concert of the S. F. Maennerchor.

Apr. Founding of the shortlived singing section of the Oakland Touristen Verein.

Apr. 26 Spring Concert of the S. F. Gruetli Verein.

May 9 Concert and Entertainment of the Sacramento Turner Harmonie.

May 10 Singspiel "Neckar, Lenz und Liebe" by the Bonifatius Maennerchor.

May 24 Singspiel "Am Woerther See" by the S. F. Deutschen Verein.

June 20-21 20th Anniversary and Flag dedication of the Richmond Maennerchor. 16 Societies participating and the Pacific Saengerbund. Program:

Sunday, June 21, 1931

9:00 a.m. -- Fruehschoppen im Saenger Hauptquartier.

10:00 a.m. -- Parade vom Saenger-Hauptquartier.

12:00 a.m. -- Festessen im Giant Park.

1:30 p.m. Fahnenweihe
1. Weihe Lied Richmond Männerchor Mozart
2. Ansprache Praesident Alfred Hugger
3. Festrede Jos. Hirth
5. Fahnenlied Richmond Männerchor
6a. Der Tag des Herrn Kreutzer
6b. Das deutsche Lied Kalliwoda
   Mass chorus Pacific Saengerbund
   Schiller, director.
7. Waldeszauber H. Schall
   Berkeley Männerchor
   F. Zeise, director
8. Jaegerwerben J. Wengert
   Freundschaft Liederkranz
   A. Luis, director.
9. Selection Germania San Jose
   S. Schuster, director
10. "Bundeslied" W. Mozart
    Napa Concordia Desang Verein
11. Selection Oakland Damen Chor
    A. Luis, director
12. Schatz mein Schatz Lang
    Oakland Gemischter Chor
    A. H. Dorndorf, director
13. Selection Oakland Turn Verein
    A. Luis, director
14. Singers Forward March--Hungarian
    (Foal dalarok indulwa)
    Oakland Hungarian mixed chorus
15. Jaegerchor Aus der Oper Chalypso
    Petaluma Männerchor
    J. Hoffman, director
16. Im Walde Schaeffer
    Sacramento Turner Harmonie
    Dorndorf, director
17. Schwarzwald Wanderlied H. Sonnet
    Stockton Männerchor
    H. E. A. Glameyer, director
18. Der Jaeger Abschied Eichendorff
    Santa Rosa Harmonie
1931

19. Hungarian Folksong
   San Francisco Magyar
   Gabes
   St. Bonifatius Maennerchor
   A. Luis, director

21. Wie Hab ich sie geliebt
    Schiller, director.

Aug. 9 Volksliederabend of the S. F. Maennerchor.

Aug. 23 Concert of the Pacific Saengerbund in the
       Civic Auditorium, San Francisco.

Sept. 13 Grand Concert of the S. F. St. Bonifatius
        Maennerchor.

Sept. 13 2nd German Day Celebration of the East
        Bay Societies at Neptune Beach, Alameda.

Oct. 4  German Day Celebration in San Francisco.

Oct. 10 15th Anniversary of the S. F. "Deutsche
         Verein."

Oct. 10 Festival Concert of the Pacific Saenger-
       bund in Sacramento at the Memorial Aud-
       itorium, chorus of 300.

Oct. 17 Oakland Damen Chor and Oakland Turner
       singers present a gala Concert, Luis,
       director.

Oct. 25 Performance of "Lumpaci Vagabundes" by
       the S. F. Maennerchor.

Nov. 1  Singspiel "Hofmusik" Oakland Gemischter
       chor, Dorndorf, director.

Nov. 7  20th Anniversary Concert of the Arbeiter
       Bildungs Verein.

Nov. 8  Concert and Performance "Vroni" by the
       S. F. Harmonie.

Nov. 14 Singspiel "Die Schmiede im Walde," S.
        F. Alpenroesli.

Nov. 21 Concert of the Richmond Maennerchor.
1931
Dec. 13 Concert of the S. F. Gruetli Verein and showing of Film: "Die Weisse Hoelle vom Piz Palu."
Dec. 27 Grand Cabaret and Ball of the Oakland "Gemischte Chor."

1932
Jan. 10 Concert of the Bonifatius Maennerchor.
Mar. 20 Goethe Celebration by the Pacific Saengerbund. 100th death Anniversary.
Mar. 27 Spring Concert of the Freundschaft-Liederkranz.
Apr. 2 Spring Concert of the S. F. Alpenroesli.
Apr. 2 Spring Concert of the Oakland "Gemischte Chor."
Apr. 10 Spring Concert of the S. F. Maennerchor.
Apr. 23 Spring Concert of the Oakland Damenchor and Oakland Turner Singers.
Apr. 24 Spring Concert of the S. F. Gruetli Verein.
May 8 Spring Concert of the Bonifatius Maennerchor.
May 14 Concert of the Sacramento Turner Harmonie.
May 31 Departure of a group of 24 singers of the S. F. Maennerchor for Germany, A. Dorndorf, director.
June 13-14 District Turn Fest in Sacramento.
June 26 Garden Concert in honor of the S. F. Maennerchor, in Breslau, Germany.
1932

July 16  Begrüssungsabend (Reception) for the S. F. singers by the Eintracht, in Stuttgart, Germany.

July 20  Konzert No. 7 by the S. F. Maennerchor in the Schubert-Saal, Frankfurt, Germany at the XI German Saengerbund-Festival.

Aug. 14  Volksliederabend of the S. F. Maennerchor.

Oct. 16  Fall Concert of the Bonifatius Maennerchor.

Oct. 23  Flag dedication and 15th Anniversary of the S. F. Maennerchor, with all societies participating.

Nov. 5   Singspiel "Wenn der Himmel roller Seigen" by the Arbeiter Bildungs Verein, S. F. -

Nov. 13  Concert and performance "Walzertraeume" by the S. F. Harmonie.

Nov. 20  Singspiel "Verliebte Heute" by the S. F. Freundschaft-Liederkranz.

Nov. 26  Winter Concert of the S. F. Alpenroesli, (now a male chorus).

Dec. 11  Singspiel "Rheinische Liebe und Rheinischer Wein" by the S. F. Greutli Verein.

1933

Mar. 12  Singspiel "Mein Heimatland" by the S. F. Harmonie.

Apr. 16  Singspiel "Das Maedel vom Neckarstrand" by the S. F. Maennerchor.

Apr. 22  2nd Concert of the S. F. Alpenroesli-male chorus.

Apr. 23  Spring Concert of the Freundschaft-Liederkranz.

Apr. 23  Concert of the S. F. Deutsche Verein.
1933 May 20 Concert in Santa Rosa, by the S. R. Harmonie, Petaluma Maennerchor, Concordia Napa and the S. F. Harmonie.

May 27 2nd performance of "Das Maedel vom Neckarstrand," S. F. Maennerchor.

Aug. 19 Concert of the S. F. Deutsche Verein.

Aug. 27 Grand Concert of the Pacific Saengerbund at the Memorial Opera House, S. F. Chorus of 400 voices and children's chorus of 70. Schiller and Luis, directors.

Program:
1. Overture--Die Zauberflote Mozart
2. Einzug der Gäste from Tannhauser Wagner
   Mixed chorus and orchestra
   Schiller, director.
3a. Freiheit K. Groos
   b. Unterm Lindenbaum W. Sturm
   Male chorus, a capella
   Luis, director
4. Walzer aus dem Ballet "Die Puppenfee" J. Bayer
   Orchestra
5a. Tanzlieder W. Bohme
   b. Der nachsame Hahn
   Altdutsche Kinderweise
   Children's chorus and orchestra
   Schiller, director
6. Abendfriede am Rhein M. Neumann
   Mixed chorus a capella
   Luis, director
   Intermission
7. Adagio Pathetique Godard
8. Du Hirte Israels Bortniansky
   Mixed chorus, a capella
   Schiller, director
9a. Ewig liebe Heimat S. Breu
   b. Studenten-Nachtgesang K.C. Fischer
   Male chorus, a capella
   Luis, director
10. Friedrich Rotbart Tn. Podbertsky
    Male chorus and orchestra
    Schiller, director
11. Unfold Ye Portals Everlasting Gounod
1933


Program:
1. Overture Wagner
2. Ansprache Praesident des Oakland Turnverein Herr H. Loeffler
3. Einzug der Gäste Wagner Mixed chorus and orchestra
4a. Das Ringlein W. Nagel
b. Die Heimat Fr. Bruckner Male chorus, a capella
5. Dich teure Halle "Tannhauser" Wagner
   Mme. Elfrieda Wrobel, soprano
6. Der Morgen F. M. Bohme Mixed chorus, a capella
7. Schlachthymne Wagner Male chorus and orchestra
8a. Elsa's Traum "Lohengrin" Wagner
b. Juliet's Song from Romeo and Juliet Gounod
   Mme. Elfrieda Wrobel, soprano
9. Die Maiennacht L. Seibert Male chorus, a capella
10. Wach' auf from Die Meistersinger Wagner
11a. Pilgerchor from Tannhauser Wagner S. F. Maennerchor and orchestra
   b. Der Mai H. Molck S. F. Maennerchor a capella Schiller, director

Oct. 15  10th Anniversary Concert of the S. F. Bonifatius Maennerchor.

Oct. 22  Grand Concert of the S. F. Maennerchor.

Oct. 29  Golden Jubilee Concert of the S. F. Harmonie with all societies participating.
<table>
<thead>
<tr>
<th>Year</th>
<th>Month</th>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1933</td>
<td>Nov.</td>
<td>5</td>
<td>Singspiel &quot;Die Goldene Gaus,&quot; Freundschaft-Liederkranz.</td>
</tr>
<tr>
<td>Dec.</td>
<td>2</td>
<td></td>
<td>Concert of the newly founded S. F. Damenchor. Schiller, director.</td>
</tr>
<tr>
<td>Dec.</td>
<td>10</td>
<td></td>
<td>Singspiel &quot;Der Wilde Stanislaus&quot; by the S. F. Gruetli Verein.</td>
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<tr>
<td>Dec.</td>
<td>14</td>
<td></td>
<td>Oakland Turner Singers assisting at Mills College with German Folksongs. Dorndorf, director.</td>
</tr>
<tr>
<td>1934</td>
<td>Apr.</td>
<td>8</td>
<td>Lieder abend of the Freundschaft-Liederkranz.</td>
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<tr>
<td>Apr.</td>
<td>15</td>
<td></td>
<td>Spring Concert of the S. F. Männerchor.</td>
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<tr>
<td>Apr.</td>
<td>21</td>
<td></td>
<td>Spring Concert of the Oakland Turner singers.</td>
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<tr>
<td>Apr.</td>
<td>28</td>
<td></td>
<td>Spring Concert of the Schweizer Männerchor Alpenroesli, S. F.</td>
</tr>
<tr>
<td>May</td>
<td>5</td>
<td></td>
<td>Revival of the annual Bock Bier Festival and program by the Sacramento Turner Harmonie.</td>
</tr>
<tr>
<td>May</td>
<td>12</td>
<td></td>
<td>Performance &quot;Haensel and Gretel&quot; by the Oakland Damenchor and Bonifatius Männerchor, A. Luis, director.</td>
</tr>
<tr>
<td>May</td>
<td>12</td>
<td></td>
<td>Spring Concert of the S. F. Gruetli Verein.</td>
</tr>
<tr>
<td>May</td>
<td>21-24</td>
<td></td>
<td>Concert of the S. F. Damenchor.</td>
</tr>
<tr>
<td>Sept.</td>
<td>16</td>
<td></td>
<td>Performance of &quot;Der Freischuetz&quot; in Concert form at the S. F. Opera-House. Schiller, director.</td>
</tr>
<tr>
<td>Oct.</td>
<td>20</td>
<td></td>
<td>Fall Concert of the Oakland Turner Singers.</td>
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<td></td>
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<td></td>
<td>Program:</td>
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<td></td>
<td></td>
<td>1.</td>
<td>&quot;Rosamunde&quot; Schubert</td>
</tr>
</tbody>
</table>
1934

a. Overture Orchestra
b. Jägerchor—Mixed chorus
c. Geisterchor—Male chorus
d. Hirtenchor—Mixed chorus
e. Ballet Suite—Orchestra

2. Die Vesper Beethoven
   Mixed chorus

3. Zigeunerleben Schumann
   Mixed chorus

4. Gesänge für Frauenstimmen Schumann
   a. Rosemarien
   b. Jäger Wohlgemuth

5. Matrosenchor Wagner
   Male chorus

6. Der Freischütz von Weber
   a. Overture Orchestra
   b. Introduction of first act.
      Mixed chorus
   c. Chorus of Peasants and Hunters
      Mixed chorus
   d. Chorus of Bridesmaids
      Female chorus
   e. Finale Mixed chorus

7a. Waldmorgen E. Zoellner
    S. F. Männerchor
    Schiller, director
    E. J. Reuter
b. Vergessen E. J. Reuter

Oct. 21 Grand Ball, no concert, of the Bonifatius Männerchor.

Oct. 27 Concert of the Richmond Männerchor.

Oct. 28 Performance "Eine Nacht im Kabarett" by the S. F. Männerchor.

Nov. 3 80th Anniversary of the Sacramento Turner Harmonie Wagner—Weber Concert at the Memorial Auditorium assisted by the Oakland Turner Singers, A. Dorndorf, director.

Program:
1. Overture—Rosamunde Schubert
2. Wach Auf Wagner
3. Steuermann Lass Die Wacht—Wagner

Oakland Turn Verein
4. Songs for Women voices Wagner
1934

a. Rosmarien
b. Jaeger Wohlgemuth
c. Chor der Spinnerinnen

5a. Einzug der Gäste
   Wagner
   Oakland Turn Verein

b. Der Freischuetz
   Von Weber
   Oakland Turn Verein and
   Sacramento Turn Verein Harmonie

6. Concert Performance
   1. Overture
   2. Opening chorus
   3. Ensemble
   4. Duet
   5. Aria, Agathe
   6. Trio
   7. Aria
   8. Chorus of Bridesmaids
   9. Chorus of the Huntsmen
   10. Finale

Nov. 4  Singspiel "Ich hab mein Herz in
         Hiedelberg. Verloren" by the Freundschaft-
         Liederkranz.

Nov. 18  Concert of the Alpenroessli, S. F.

1935

Mar. 17  Grand Concert of the Freundschaft-Liederkranz, Luis, director.

Mar. 24  Spring Concert of the S. F. Damenchor
         Schiller, director.
         Program:
         1. Marsch
         2a. Geleitspruch
         b. Psalm 23
            with Orchestra
         c. Jauchze, mein Herz
            S. F. Damenchor
         3a. Cantique D'Amour
            Fr. Liszt
            Chopin
            Lucille Ghiggia
         4a. Ave Maria
            b. Frühlingszeit
            Nessler
            Abt
         5a. Pagen Arie aus "Die Hugenotten"
            Meyerbeer
            b. Geschichten aus dem Wiener Wald
            Joh. Strauss
            Dorthea Thomas-Mach
            am Klavier, F. G. Schiller
1935

Apr. 7 Concert of the Oakland Damenchor, Luis, director.

Apr. 21 Concert of the S. F. Maennerchor, Schiller, director.

Apr. 28 Performance "Die Entfuhrung aus dem Serail" by the S. F. Deutsche Verein. Fr. Gottschalk, director.

May 4 Concert of the Alpenrosli, Luis, director.

June 15-16 District Turn Fest with competitive singing and Flag dedication of the Oakland Turn Verein.

Oct. 5-6 German Day Celebration at the California Hall, San Francisco.

Program:

1a. Friedrich Marsch Friedemann
   b. Overture "Oberon" von Weber

2. Deutscher Film
   a. Eine Bauernhochzeit in Hessen
   b. Winzerfest in der Pfalz

3. Pacific Saengerbund Damenchor
   a. Geleitspruch Schiller
   b. Frühlingszeit Abt

4. Deutsche Schule--Ansprache von Judge George J. Steiger

5. Soprano Solo

6. Lieder-Vortrage--Doppelquartett vom Pacific Saengerbund Intermission

7a. Potpourri--"Ein Walzertraum" Strauss
   b. Wie schon bis Du Nesvadba
   c. Dorfkind--"Sari" Kalman Orchestra
1935 Oct. 19

Fall Concert of the Oakland Turn Verein.
A. Dorndorf, director.

Program:

1. Overture
   - Mixed chorus
   Franz Lehár

2. Das Lied
   - Mixed chorus
   Jul. Wengert

3a. Die drei Roselein
   Silcher

3b. Lützow's wilde Jagd
   - Male chorus
   C. Kromer

4a. Am Brunnelein im Walde
   - Ladies chorus
   C. Kromer

4b. Ewig liebe Heimat
   - Male chorus
   Breu

5. California Lullaby
   - Male chorus
   Seiger

6. Soprano Solo

7a. Das Deingenmannlein
   Oscar Stapf

7b. Im Marzen der Bauer
   - Mixed chorus
   Walter Rein

8. Meditation from "Thais"
   - Violin solo with orchestra
   Massanet

9. Weihe des Gesanges
   - Male chorus
   Mozart

10. Ich liebe Dich
    - Mixed chorus
    Beethoven

11a. Letzte Rose from "Martha"
    - Soprano solo
    Flotow

11b. Ungeduld
    - Schubert

12. An der schonen blauen Donau
    - Mixed chorus and orchestra
    Strauss
1935 Oct. 27 Performance: "Der fidele Bauer" by Leo Fall. S. F. Maennerchor.

Nov. 3 Singspiel "Rothearig ist mein Schachtzelein" by the Freundschaft-Liederkranz.

Nov. 10 Grand Concert of the S. F. Harmonie.

Nov. 30 Cabaret-Night of the S. F. Damenchor.

1936 Feb. 21 Second Annual Mardi Gras and Stage show by the Sacramento Turner Harmonie.

Feb. 29 Spring Concert of the S. F. Damenchor. (70 voices). Schiller, director.

Mar. 7 Spring Performance of the Oakland Damenchor. Luis, director.

Apr. 19 Spring Concert of the S. F. Maennerchor.

Apr. 26 11th Anniversary and Concert of the Freundschaft-Liederkranz.

May 10 Songspiel "Der Jaeger aus Kurpfalz." St. Bonifatius Maennerchor.

July 19 25th Anniversary and Concert of the Richmond Maennerchor at Alvarado Park, Richmond, starting with an elaborate parade. Order of Parade:

1. Motor-cycle Police Squad
2. Mass Color
3. Private cars for Guests of Honor, Mayor Frank Tiller, H. J. Kertz, E. Petry.
4. Squad of City Police
5. Squad of City Firemen
6. City Councilmen
7. Municipal Band
8. American Turnerbund
9. San Francisco Damenchor
10. San Francisco Maennerchor
11. Freundschaft-Liederkranz
12. St. Bonifatius Maennerchor
13. Harmonie Gesangverein
15. Deutscher Verein
16. Alpenroeslein
1936

<table>
<thead>
<tr>
<th>Date</th>
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<tbody>
<tr>
<td>July 30</td>
<td>Saengerfest of the North Pacific Saengerbund at Tacoma, Washington.</td>
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<tr>
<td>Aug. 2</td>
<td>Concert and presentation of the &quot;Zigeunerbarren&quot; by the Pacific Saengerbund at the S. F. Opera House. Schiller, Luis, conductors.</td>
</tr>
<tr>
<td>Sept. 20</td>
<td>Annual Fall Concert of the Oakland Turner Singers, assisted by the Sacramento Turner Harmonie, Dorndorf, director.</td>
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<tr>
<td>Oct. 17</td>
<td>Singspiel &quot;Fruehlingsluft&quot; by the S. F. Maennerchor.</td>
</tr>
<tr>
<td>Nov. 1</td>
<td>Singspiel &quot;Waldvoegelein&quot; by the Freundschaf-Liederkranz.</td>
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<tr>
<td>Nov. 7</td>
<td>Wagner Concert by the Sacramento Turner Harmonie, assisted by the Oakland Turner Group. Dorndorf, director.</td>
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<tr>
<td>Nov. 7</td>
<td>Concert of the S. F. Harmonie.</td>
</tr>
<tr>
<td>Nov. 21</td>
<td>Concert of the S. F. Alpenroesli.</td>
</tr>
<tr>
<td>1937 Jan. 24</td>
<td>Repeat performance of the singspiel &quot;Waldvoegelein&quot; by the Freundschaf-Liederkranz.</td>
</tr>
<tr>
<td>Feb. 13</td>
<td>Spring Concert of the Oakland Damenchor.</td>
</tr>
</tbody>
</table>
1937

Mar. 14 Concert and Performance of "Im Schoenheits Salon" by the S. F. Harmonie.

Apr. 10 Liederabend (Evening of Songs) by the S. F. Damenchor.

Apr. 10 Concert of S. F. Alpenroesli

Apr. 18 Concert of the S. F. Maennerchor.

Apr. 25 Singspiel "Mailaetzchen" by the Freundschaft-Liederkranz.

May

Sperry Flower Male chorus Parade Competition. S. F. Maennerchor only German group won 3 prize out of 17 choruses and Glee Clubs.

Aug. 29 Marin Musical Chest presents the Pacific Saengerbund in the Concert performance of "Der Freischuetz." Schiller, director.

Oct. 2 German Day Celebration in San Francisco and Sacramento.

Oct. 24 20th Anniversary Concert of the S. F. Maennerchor.

Oct. 31 Concert of the S. F. Harmonie.

Nov. 7 Singspiel "Wenn der Himmel voller Geigen," by the Freundschaft-Liederkranz.

Nov. 13 Concert of the S. F. Damenchor. Also performance of "Liebesdiplomaten."

Nov. 20 Lyrischer Abend of the S. F. Deutsche Verein.

Nov. 28 Concert of the San Jose Germania. Schuster, director.

Dec. 4 Concert of the Richmond Maennerchor.

1938

Feb. Founding of a Ladies Chorus in San Jose. Schuster, director

Mar. 12 Concert of the S. F. Harmonie.
<table>
<thead>
<tr>
<th>Year</th>
<th>Month</th>
<th>Event Description</th>
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<tbody>
<tr>
<td>1938</td>
<td>Mar. 26</td>
<td>Concert of the S. F. Alpenroesli.</td>
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<tr>
<td></td>
<td>Mar. 26</td>
<td>Cabaret-Night of the S. F. Damenchor.</td>
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<td></td>
<td>Apr. 17</td>
<td>Singspiel &quot;Glueckliche Landung&quot; by the S. F. Maennerchor.</td>
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<tr>
<td></td>
<td>Apr. 24</td>
<td>Singspiel &quot;Der Wilde Horse&quot; and Concert of the Freundschaft-Liederkranz.</td>
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<td></td>
<td>May 7</td>
<td>Spring Festival of the S. F. Deutsche Verein.</td>
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<td></td>
<td>May 8</td>
<td>Spring Concert of the San Jose Germania and San Jose ladies chorus at the Municipal Auditorium.</td>
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<td>June 26</td>
<td>Outing of the Pacific Saengerbund.</td>
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<td>Aug. 7</td>
<td>27th Anniversary and Concert of the Richmond Maennerchor.</td>
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<td>Aug. 28</td>
<td>Concert of the Pacific Saengerbund in the Golden Gate Park with Municipal Band.</td>
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<td>Oct. 1-2</td>
<td>German Day Celebration.</td>
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<td>Oct. 23</td>
<td>45th Anniversary Concert of the Oakland Turner Singers.</td>
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<td>Oct. 23</td>
<td>Variety Show of the S. F. Maennerchor.</td>
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<td>Nov. 5</td>
<td>Concert of the S. F. Alpenroesli.</td>
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<td>1939</td>
<td>Mar. 11</td>
<td>&quot;DerSchauspiel Director&quot; S. F. Harmonie.</td>
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<td>Mar. 19</td>
<td>Spring Concert, Alpenroesli, San Francisco.</td>
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<td>Mar. 26</td>
<td>&quot;Die Zigeunerbraut&quot; Freundschaft Liederkranz, San Francisco.</td>
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<td>Apr. 16</td>
<td>Concert, San Francisco Maennerchor.</td>
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<td>July 27-31</td>
<td>Fourth Saengerfest of Gross Pacific Saengerbund (United Pacific Singing Societies.)</td>
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</table>
1941
Mar.  8  Cabaret Theme, "In Old San Francisco," San Francisco Damenchor, Frederick Schiller, dirigent.


Apr.  8  Spring Concert of the Damenchor Liederkranz, San Francisco.

Apr.  Operetta "Versiegelt," by Leo Blech, Oakland Damenchor.

Apr.  20 Spring Festival Concert, Los Angeles Turner Maennerchor and Ladies' chorus.


Sept. 27 Fall Festival, San Francisco Damenchor.


Oct.  27 Fall Concert of the Damenchor Liederkranz, San Francisco.

Nov.  2 Operetta "Rothaarig ist mein Schaetzellein" three act play by H. Marcellus. San Francisco Freundschaft Liederkranz.

Nov.  9 Fall Concert, Los Angeles Turner Maennerchor and Ladies' chorus, William Ulrich, director.

1942
May  3  Spring Concert of the Damenchor Liederkranz, San Francisco. A. Luis, director.

June  28  Midsummer Festival in the "Spanish Mode," San Francisco Damenchor. Frederick Schiller, director.

July  "Verlobung bei der Laterne" Operetta in one act by J. Offenbach, Oakland Damenchor. Frederick Schiller, director.
<table>
<thead>
<tr>
<th>Date</th>
<th>Event Description</th>
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<tr>
<td>1943</td>
<td><strong>Mar. 14</strong> Cabaret Night, San Francisco Damenchor. (Held at Russian Center, San Francisco.)</td>
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<tr>
<td></td>
<td><strong>Apr. 18</strong> Spring Concert Freundschaft Liederkranz. Arthur Luis, director. (Held at Russian Center.)</td>
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<td></td>
<td><strong>May 1</strong> Bock bierfest and cabaret. Sacramento Turner Harmonie.</td>
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<td><strong>May 23</strong> Spring Concert of the Damenchor Liederkranz, San Francisco.</td>
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<td><strong>Nov. 6</strong> Fall Festival of Sacramento Turner Harmonie.</td>
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<td><strong>Nov. 7</strong> Fall Festival, Freundschaft Liederkranz, San Francisco.</td>
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<tr>
<td></td>
<td><strong>Dec. 5</strong> Anniversary Concert, San Francisco Damenchor. (Held at Russian Center.)</td>
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<tr>
<td>1944</td>
<td><strong>Mar. 4</strong> Spring Festival, Sacramento Turner Harmonie.</td>
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<tr>
<td></td>
<td><strong>Apr. 23</strong> Tableau &quot;Ein Sonntag unter der Dorflinde&quot; arranged by R. Neubrand, San Francisco Freundschaft Liederkranz.</td>
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<td></td>
<td><strong>Apr. 30</strong> Spring Concert of the Damenchor Liederkranz, San Francisco. A. Luis, director.</td>
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<td><strong>May 13</strong> Bockbierfest and Show, Sacramento Turner Harmonie.</td>
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<td><strong>May 13</strong> May Festival, San Francisco Damenchor. (Held at Redmen Hall, San Francisco.)</td>
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<td></td>
<td><strong>Oct. 5</strong> Cabaret Night &quot;At the Zuider See,&quot; San Francisco Damenchor.</td>
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<td></td>
<td><strong>Nov. 5</strong> Fall Concert and one act operetta &quot;Der Wilde Horst,&quot; by Julius Jehring, Freundschaft Liederkranz, San Francisco.</td>
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<td>Year</td>
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<td>1944</td>
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<td>1946</td>
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<td>1946</td>
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<td>1947</td>
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</table>


Nov. Cabaret Merry Widow Evening, Oakland Camenchor. Frederick Schiller, director.

1948 Apr. 4 Benefit Concert for German Relief, Freundschaft Liederkranz. Arthur Luis, director. (Net, $10,000.00).

Apr. 23 Spring Concert, Oakland Turner Singers.

May Mother's Day Concert, Lutheran Church, San Francisco Damenchor.

May 9 Spring Concert, Los Angeles Turner Maennerchor.

Oct. 15 Reorganization, Oakland Maennerchor, H. Schmalfeldt, President, F. Bartholemeus, director.

Oct. Twenty-fifth Anniversary Concert, Oakland Damenchor.

Nov. 7 Fifty-fifth Anniversary Concert, Oakland Turner Singers.

Nov. 13 Concert, Frohsinn Gesang Verein, Los Angeles.

Nov. 14 "Preciosa" by Weber presented by Freundschaft Liederkranz.

Nov. 20 Concert, Sacramento Turner Harmonie.

Dec. 28 Reception and Concert for Vienna Choir Boys, Freundschaft Liederkranz, San Francisco.

1949 Jan. 16 Flag Dedication (Fahnen Weihe), San Francisco Damenchor.

Mar. 6 Joint Concert, Freundschaft Liederkranz and San Francisco Damenchor Liederkranz. Arthur Luis, director.
1949

Mar. 27  Spring Concert, Frohsinn Gesang Verein, Los Angeles.

Apr. 3  Spring Concert of the Damenchor Liederkranz, A. Luis, director.

Apr. 24  Entertainment, Oakland Turner Singers.

May 7  Spring Festival, Los Angeles Turner Maennerchor. Hermann Porner, director.

May 22  Spring Concert, Sacramento Turner Harmonie.

Aug. 28  Bicentennial Goethe Celebration, Pacific Saengerbund. Afternoon Concert, Golden Gate Park. Evening Concert at California Hall. All individual societies participating.

Oct. 2-7  Two Hundredth Birthday Celebration of Goethe Turner Harmonie, Sacramento.

Oct. 18  Cabaret Night, "In Arabia," San Francisco Damenchor.

Oct. 23  Fifty-sixth Anniversary Concert and Ball, Oakland Turner Singers.

Nov. 6  An afternoon musicale. Bel Canto Chorus, Los Angeles.


Dec. 3  Cabaret Night, "Midwinter Carnival," San Francisco Damenchor.

Dec. 10  Gold Rush Centennial, Sacramento Turner Harmonie. (Held at California Hall, San Francisco.)

Dec. 11  First Concert, Oakland Maennerchor. H. Saenger, director.
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>Mar.  26</td>
<td>Spring Concert, Los Angeles Turner Maennerchor. George Sandoz, director.</td>
</tr>
<tr>
<td>Apr.  16</td>
<td>Silver Jubilee Concert, Freundschaft Liederkranz. H. Saenger, director.</td>
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<tr>
<td>Apr.  23</td>
<td>Fifty-Seventh Anniversary, Singing Section, Oakland Turn Verein.</td>
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<tr>
<td>Apr.  23</td>
<td>Spring Concert, &quot;Frohsinn Gesang Verein.&quot;</td>
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<tr>
<td>Apr.  26</td>
<td>Founding of Redwood Empire, Maennerchor. H. Saenger, director.</td>
</tr>
<tr>
<td>May    7</td>
<td>Spring Concert of the Damenchor Liederkranz. Hermann Saenger, director.</td>
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<tr>
<td>May    13</td>
<td>Cabaret Night, &quot;Vom Rhein bis zur Donau,&quot; San Francisco Damenchor.</td>
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<tr>
<td>Oct.   22</td>
<td>Fall Concert, Oakland Turner Singers.</td>
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<tr>
<td>Oct.   29</td>
<td>Concert, Los Angeles Turner Maennerchor.</td>
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<td>Nov.   11</td>
<td>Fall Concert, Gesang Verein, &quot;Frohsinn.&quot;</td>
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<tr>
<td>Nov.   19</td>
<td>Concert, Bel Canto Chorus, Los Angeles.</td>
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<tr>
<td>Nov.   26</td>
<td>Cabaret Night, &quot;Der Zauberteppich,&quot; San Francisco Damenchor.</td>
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<td>Dec.   10</td>
<td>Concert, Oakland Maennerchor.</td>
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<td>Year</td>
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<td>1951</td>
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<td>Feb. 9</td>
<td>Spring Concert, Richmond Maennerchor. A. H. Dorndorf, director.</td>
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<tr>
<td>Feb. 24</td>
<td>Concert and Variety Show, Benefit for Bel Canto Chorus, Los Angeles.</td>
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<tr>
<td>Feb. 24</td>
<td>Eighty-Fifth Anniversary, Oakland Turn Verein.</td>
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<tr>
<td>Mar. 30</td>
<td>Joint Concert, San Francisco Liederkranz and Damenchor Liederkranz.</td>
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<td>Mar. 30</td>
<td>Spring Concert, Los Angeles Turner Maennerchor.</td>
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<td>Apr. 27</td>
<td>Spring Concert, San Francisco Maennerchor.</td>
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<tr>
<td>Apr. 27</td>
<td>Silver Jubilee Concert, Gesang Verein &quot;Frohsinn,&quot; Los Angeles.</td>
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<td>May 3</td>
<td>Concert, Germania Maennerchor, San Jose.</td>
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<td>May 9</td>
<td>Entertainment, Oakland Maennerchor.</td>
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<td>May 17</td>
<td>May Festival, San Francisco Damenchor.</td>
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<td>May 18</td>
<td>Spring Musicale, Bel Canto Chorus, Los Angeles.</td>
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<td>June 7</td>
<td>Second Anniversary Concert, Redwood Empire Maennerchor.</td>
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<tr>
<td>Aug. 24</td>
<td>Concert, Pacific Saengerbund, Golden Gate Park, San Francisco.</td>
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<td>Oct. 5</td>
<td>Fall Concert, Los Angeles Turner Maennerchor.</td>
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<td>Oct. 18</td>
<td>Entertainment, Damenchor Liederkranz, H. Saenger, director.</td>
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</table>
1952 Oct. 19 German Day Celebration, Oakland. All singing societies of Pacific Saengerbund participating.


Nov. 1 Concert, Germania Maennerchor. Henry Fischer, director.


Nov. 29 Fall Concert, Redwood Empire Maennerchor, Santa Rosa.

Nov. 30 Fall Concert, Sacramento Turner Harmonie, Crocker Art Gallery, Sacramento.

Dec. 6 Concert, Germania Damenchor.

Dec. 7 Fourth Annual Concert, Oakland Maennerchor. H. Saenger, director.

1953 Feb. 14 Forty-Second Annual Concert, Richmond Maennerchor.

Apr. 2 Spring Concert, Los Angeles Turner Maennerchor.

Apr. 12 Joint Concert, Freundschaft Liederkranz and Damenchor.

Apr. 26 Spring Concert, Gesang Verein Frohsinn. Fred Bannasch, director.

May 2 Third Anniversary Concert, Redwood Empire Maennerchor.

May 3 Sixtieth Anniversary Concert, Oakland Turner Singers. Gerhardt Globig, director.

May 8 Entertainment, Oakland Maennerchor.
<table>
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<th>Year</th>
<th>Month</th>
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<th>Event Description</th>
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<tr>
<td>1953</td>
<td>June</td>
<td>7</td>
<td>Beethoven Celebration, German Societies, Los Angeles.</td>
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<td></td>
<td>June</td>
<td>7</td>
<td>Concert, Pacific Saengerbund, Municipal Auditorium, San Jose. A. H. Dorndorf, director.</td>
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<td></td>
<td>Sept.</td>
<td>26</td>
<td>Concert, Deutsche Musik Verein, with Redwood Empire Maennerchor, Petaluma.</td>
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<td>Sept.</td>
<td>30</td>
<td>Anniversary Concert, Oakland Damenchor.</td>
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<td>Oct.</td>
<td>18</td>
<td>Fall Concert, Los Angeles Turner Maennerchor, Alfred Schoepke, director.</td>
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<td>Fall Concert, Germania Maennerchor, San Jose.</td>
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<td>Fall Concert, Gesang Verein &quot;Frohsinn,&quot; Los Angeles.</td>
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<td>Nov.</td>
<td>15</td>
<td>Grand Fall Concert, Bel Canto Chorus, Los Angeles.</td>
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<td>22</td>
<td>Anniversary Concert, San Francisco Damenchor.</td>
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<td>Annual Concert, Oakland Maennerchor.</td>
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<td>Feb.</td>
<td>6</td>
<td>Forty-Third Anniversary Concert, Richmond Maennerchor.</td>
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<td>Mar.</td>
<td>27</td>
<td>Fourth Annual Concert, Redwood Empire Maennerchor.</td>
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<td>Apr. 4</td>
<td>Spring Concert, Los Angeles Turner Maennerchor. Schoepke, director.</td>
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<td>Spring Concert, San Francisco Maennerchor. G. Globig, director.</td>
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<td>May 1</td>
<td>Concert, Germania Maennerchor, San Jose.</td>
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<tr>
<td>May 15-23</td>
<td>One Hundredth Anniversary, Sacramento Turn Verein and Turner Harmonie with all affiliated singing societies participating. A. H. Dorndorf, director.</td>
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<td>May 15</td>
<td>May Festival, San Francisco Damenchor.</td>
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<td>Fall Concert, Los Angeles Turner Maennerchor.</td>
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<td>Nov. 4</td>
<td>Haydn Concert, Sacramento Turner Harmonie, Crocker Art Gallery. A. H. Dorndorf, director.</td>
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<td>Nov. 6</td>
<td>Concert, Germania Maennerchor, San Jose. Arthur Luis, director.</td>
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<td>Nov. 13</td>
<td>Concert Gesang Verein &quot;Frohsinn&quot; Los Angeles.</td>
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<td>Nov. 28</td>
<td>Grand Fall Concert, Bel Canto Chorus.</td>
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<td>Concert, Germania Damenchor, San Jose. Arthur Luis, director.</td>
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<td>Annual Concert, Oakland Maennerchor.</td>
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<td>1955</td>
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<td>Concert, Oakland Damenchor.</td>
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<td>Concert, Richmond Maennerchor.</td>
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<td>Mar.</td>
<td>6</td>
<td>Spring Concert, Oakland Turner Singers.</td>
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<td>Mar.</td>
<td>19</td>
<td>Flag Dedication (Fahnen Weihe), Redwood Empire Maennerchor, Petaluma.</td>
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<td>Mar.</td>
<td>21</td>
<td>Spring Concert, Los Angeles Turner Maennerchor.</td>
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<td>Apr.</td>
<td>2</td>
<td>Joint Concert, San Francisco Freundschaft Liederkranz and Liederkranz Damenchor.</td>
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<td></td>
<td>Apr.</td>
<td>30</td>
<td>Joint Spring Concert, San Francisco Maennerchor and San Francisco Damenchor.</td>
</tr>
<tr>
<td></td>
<td>May</td>
<td>7</td>
<td>Spring Concert, Germania Maennerchor, San Jose.</td>
</tr>
<tr>
<td></td>
<td>May</td>
<td>22</td>
<td>Concert, Sacramento Turner Harmonie.</td>
</tr>
<tr>
<td></td>
<td>June</td>
<td>2-5</td>
<td>National Saengerfest, San Francisco.</td>
</tr>
<tr>
<td></td>
<td>June</td>
<td>4</td>
<td>Concert, Pacific Saengerbund, War Memorial Opera House. A. H. Dorndorf, director.</td>
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APPENDIX B
## TIME SCHEDULE SHOWING FOUNDING OF SAENGERBUNDE IN CALIFORNIA

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1860</td>
<td>Founding of First Pacific Saengerbund. Christian F. Fahrbach, President.</td>
</tr>
<tr>
<td>1876(circa)</td>
<td>United German Singers of San Francisco.</td>
</tr>
<tr>
<td>1901</td>
<td>Founding of the North Pacific Saengerbund, July 21, 1901, at New Watcom (now Bellingham), Washington.</td>
</tr>
<tr>
<td>1905</td>
<td>Founding of the Second Pacific Saengerbund, March 5, 1905, at San Francisco. Robert Lorentz, President.</td>
</tr>
<tr>
<td>1910</td>
<td>Founding of the South Pacific Saengerbund, February 17, 1910, at Los Angeles. Joseph Blust, President.</td>
</tr>
<tr>
<td>1911</td>
<td>Founding of Gross Pacific Saengerbund, uniting North Pacific Saengerbund, Second Pacific Saengerbund (San Francisco and surrounding area), and South Pacific Saengerbund, in December, 1911 at San Francisco. Dr. Max Magnus, President.</td>
</tr>
<tr>
<td>1941</td>
<td>North Pacific Saengerbund went out of existence. South Pacific Saengerbund went out of existence. Pacific Saengerbund (San Francisco) changed name to &quot;United Pacific Singing Societies.&quot;</td>
</tr>
<tr>
<td>1950</td>
<td>Los Angeles singing societies affiliated with the German American Union. George Maas, President.</td>
</tr>
<tr>
<td>1951</td>
<td>United Pacific Singing Societies change name back again to &quot;Pacific Saengerbund.&quot; Heinz Solbach, President.</td>
</tr>
<tr>
<td>1954</td>
<td>Reorganization of North Pacific Saengerbund. Herman P. Kuhn, President.</td>
</tr>
</tbody>
</table>
1851 "Die Saenger am Stillen Meere" (Saengerbund) 30 singers. Dr. Malech, director.

1857 San Francisco Harmonie, 45 singers. Rudolph Herold, director.

1857 San Francisco Turn Verein, 35 singers. Charles Koehler, director.

1857 San Francisco Eintracht, 44 singers. Philip Reiter, director.

1857 Oakland Liederkranz, 12 singers. Philip Reiter, director.


1857 Stockton Turn-Gesang Verein, 8 singers.

1857 Marysville Liederkranz. Friederich Grambes, director.

1857 Yreka Gesang Verein.

1857 Vallecito Gesang Verein. Albert Duenkel, director.

1857 San Jose Saengerkreis.

1857 Sonora Gesang Vereine

1861 San Francisco Caecilia Verein, 20 ladies; 26 men. Rudolph Herold, director.

1867 San Francisco Maennerchor.

1867 San Francisco Walhalla.

1867 San Francisco Turn Verein.

1867 San Francisco Harmonie.

1867 San Francisco Schweizerbund.

1867 San Francisco Teutonia.
1867 San Francisco Eureka Turn Verein.
1867 Stockton Eintracht.
1867 Stockton Turn Verein.
1867 Marysville Liederkranz.
1867 Anaheim Liederkranz.
1867 Red Bluff Liederkranz.
1867 Virginia City Germania.
1867 Los Angeles Teutonia.
1867 San Jose Maennerchor.
1867 Portland Liedertafel.
1867 Sacramento Turner Harmonie.

SOCIETIES PARTICIPATING IN CAMILLA URSO FESTIVAL

1870 San Francisco Maennerchor, 50 voices. Hermann Holzhauer, dirigent.
1870 San Francisco Harmonie, 50 voices. Louis Schmidt, dirigent.
1870 San Francisco Teutonia, 24 voices. Hermann Holzhauer, dirigent.
1870 San Francisco Schweizerbund, 20 voices. Philip Reiter, dirigent.
1870 San Francisco Fidelia, 50 voices. Philip Reiter, dirigent.
1870 San Francisco Turn Verein, 31 voices. Philip Reiter, dirigent.
1870 Sacramento Turner Harmonie. Charles Winter, dirigent.
1870 Sacramento Arion.
1870 San Jose Maennerchor.
1870 Stockton Gesang Vereine (2).
1870 Marysville Gesang Verein.
1870 Nevada City.
1870 Virginia City.
1870 Petaluma

1872 One hundred and thirty Daily Republican German newspapers in the United States.
1880 San Francisco Liedertafel newly organized mixed chorus.
1883 Concordia Gesang Verein (San Francisco).

SOCIETIES IN SAN FRANCISCO AND OAKLAND IN 1894

San Francisco Arion 34 voices.
San Francisco Harmonie 51 voices.
San Francisco Maennerbund 25 voices.
San Francisco Germania Club 22 voices.
San Francisco Schillerbund 20 voices.
San Francisco Maennerchor 19 voices.
Eintracht (Oakland) 25 voices.
Riehl's Doppel Quartett (Oakland) 8 voices.
St. Peter's Unterstutzung Verein 32 voices.
Eintracht (San Francisco)
San Francisco Alpenroesli Gesang Verein
San Francisco Turn Verein 32 voices.
San Francisco Schwaben Verein
San Francisco Wetterauer Liederkranz 21 voices.
San Francisco Hessen Gesang Verein 24 voices.
San Francisco Teutonia 51 voices.
San Francisco Vorwaerts, Frohsinn 33 voices.
San Francisco National Quartett 4 voices.
Vorwaerts (Oakland) 12 voices.
San Francisco Krieger Verein 12 voices.
Freundschaft Saengerbund 14 voices.
Socialistischer Maennerchor
Bayern Bund
San Francisco Walhalla 20 voices.
Germania (Alameda) 12 voices.

SOCIETIES IN CALIFORNIA IN 1905

Sacramento Turner Harmonie, A. Banz, dirigent.
Rothmaenner Gesang Verein (Sacramento).
Woodland Liedertafel.
Marysville Liederkranz.
Stockton Maennerchor.
Alameda Harmonie.
San Francisco Arion.
San Francisco Bayern Bund.
San Francisco Freundschaft Saengerbund.
San Francisco Germania.
San Francisco Alpenroesli.
San Francisco Harmonie.
San Francisco Gruetli Verein.
San Francisco Hermannssohne Saengerbund.
San Francisco Hessen Gesang Verein.
San Francisco Mission Turn Verein.
San Francisco Rothmaenner Liederkrantz.
San Francisco Liedertafel.
San Francisco Maennerchor.
San Francisco Schwaben Verein.
San Francisco Turn Verein.
San Francisco St. Johannesverein Gesangsektion.
San Francisco St. Peter's Verein.
San Francisco Teutonia Gesangsektion.
San Francisco Concordia.
San Francisco Eintracht.
San Francisco Walhalla.
Los Angeles Turn Verein Germania.
Los Angeles Fidelia Maennerchor.
San Jose Germania.
Los Angeles Arion.
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<tr>
<td>San Francisco Arion</td>
<td>Friederich Zech</td>
</tr>
<tr>
<td>San Francisco Bayern bund</td>
<td>Joseph Raith</td>
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<tr>
<td>San Francisco Estonia Maennerchor</td>
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<td>San Francisco Frauen Gesang Verein</td>
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<td>San Francisco Freundschaft-Saengerbund</td>
<td>Joseph Rieger</td>
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<tr>
<td>San Francisco Freundschaft Damenchor</td>
<td>Benjamin Fromm</td>
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<td>San Francisco Krieger Verein</td>
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<tr>
<td>San Francisco Germania</td>
<td>Frederick Schiller</td>
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<tr>
<td>San Francisco Gruetli Verein</td>
<td>Joseph Raith</td>
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<td>San Francisco Mission Turn Verein</td>
<td>Joseph Raith</td>
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<td>San Francisco Turn Verein</td>
<td>Gustar Albrecht</td>
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<td>San Francisco Verein Oesterreich</td>
<td>Joseph Rieger</td>
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<td>San Francisco Harmonie</td>
<td>Dietz</td>
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<td>San Francisco Hessen Gesang Verein</td>
<td>Theodor Vogt</td>
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<td>San Francisco Maennerchor</td>
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<td>San Francisco Rothmaenner Liederkranz (Rothmaenner)</td>
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<td>San Francisco St. Antonius Verein</td>
<td>Benjamin Fromm</td>
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<td>San Francisco Schumann Heink Damen Chor</td>
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<td>San Francisco Schwabischer Liederkranz</td>
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<tr>
<td>San Francisco Teutonia</td>
<td>Joseph Rieger</td>
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<td>San Francisco Vorwarts</td>
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<td>Choir Name</td>
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<tr>
<td>Anaheim Concordia</td>
<td>Friederich Reinhardt</td>
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<td>H. Lyon</td>
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<td>Fresno Deutscher Gesang Verein</td>
<td>S. Hagen (Siegfried)</td>
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<td>Los Angeles Arion Maennerchor</td>
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<td>Fred Brueschweiler</td>
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<td>Los Angeles Walpura Damenchor</td>
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<tr>
<td>Oakland Alameda County Saengerbund</td>
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<td>Oakland Eintracht Gesang Verein</td>
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<td>Oakland Soziale Liedertafel</td>
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<td>Richmond Maennerchor</td>
<td>J. Laarman</td>
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<td>Sacramento Liederkranz</td>
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<td>Sacramento Rothmaenner Gesang Verein</td>
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<td>Sacramento Turner Harmonie</td>
<td>Adolph Banz</td>
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</table>
San Jose Germania Gesang Verein
San Jose Harmonie
Santa Cruz Arion Singing Society
Thalheim Music Verein
Woodland Liederkranz
Oakland Turn Verein
San Francisco Deutscher Verein Gesangsektion
San Francisco Fidelia Gesang Verein
Stockton Turn Verein Gesangsektion
San Francisco Socialitischer Maennerchor

Dirigent
Louis Epping
Louis Epping
Gustav Albrecht
Frederick Schiller
Joseph Raith
Dietz
SOCITIES IN CALIFORNIA IN 1925

San Francisco Alpenroesli
San Francisco Harmonie
San Francisco Maennerchor des Deutechen Verein
San Francisco Maennerchor
San Francisco Gruetli Verein
San Francisco St. Bonifacius Maennerchor
Sacramento Turner Harmonie
Stockton Fidelity Gesang Verein
Oakland Frutivale Maennerchor
San Jose Germania Gesangsektion
Oakland Turn Verein
Petaluma Maennerchor
Richmond Maennerchor
Los Angeles Fidelia Maennerchor
Los Angeles Arion Maennerchor
Los Angeles Concordia Mixed Chorus
Los Angeles Walpurga Ladies Chorus
Los Angeles Turn Verein Germania

Dirigent
Arthur Luis
Frederick Schiller
Frederick Schiller
Friederich Brueschweiler
Arthur Luis
Arthur Heft
Henry Glameyer

Richard Schuster
Otto Hoffmann
Hans Niederhofer
Fred Mehr
<table>
<thead>
<tr>
<th>Choir Name</th>
<th>Dirigent</th>
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<tbody>
<tr>
<td>Anaheim Concordia Maennerchor</td>
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<td>San Diego Turn Verein</td>
<td>Edwin Thill</td>
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<td>Oakland Liedertafel</td>
<td>Fritz Zeisse</td>
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<td>Berkeley Maennerchor</td>
<td>Fritz Zeisse</td>
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SOCIETIES IN CALIFORNIA IN 1939

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<td>San Francisco St. Bonafacius Männerchor</td>
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<td>San Jose Germania Gesangsektion</td>
<td>Richard Schuster</td>
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<tr>
<td>Richmond Männerchor</td>
<td>Anton Dorndorf</td>
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<td>Henry Fischer</td>
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<td>San Francisco Damenchor Liederkranz</td>
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<td>Oakland Damenchor</td>
<td>Arthur Luis</td>
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<tr>
<td>San Diego Concordia Turner Sänger</td>
<td>Anton Dorndorf</td>
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<tr>
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<td>Anton Dorndorf</td>
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<tr>
<td>Sacramento Turner Harmonie</td>
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<tr>
<td>Oakland Turner Singers</td>
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SOCITIES IN CALIFORNIA IN 1951

San Francisco Freundschaft Liederkranz
San Francisco Maennerchor
Los Angeles Frohsinn Maennerchor
Los Angeles Damenchor
Los Angeles Germania Turn Verein
Oakland Maennerchor
San Jose Germania Maennerchor
Richmond Maennerchor
Petaluma Redwood Empire Maennerchor
San Francisco Harmonie
San Francisco Damenchor Liederkranz
San Francisco Damenchor
San Jose Damenchor
Oakland Damenchor
San Francisco Deutscher Verein
Oakland Turn Verein
San Francisco Deutsch-Amerikanischer Club
Sacramento Turner Harmonie

Dirigent
Hermann Saenger
Frederick Schiller
Fred Bannasch
Fred Bannasch
Alfred Schoepke
Hermann Saenger
F. Bartholomeus
Anton Dorndorf
Hermann Saenger
Frederick Schiller
Hermann Saenger
Frederick Schiller
Henry Fischer
Frederick Schiller
Frederick Schiller
Frederick Bartholomeus
Anton Dorndorf
### TABLE II

**AUFSTELLUNG DER PUNKTVERTEILUNG BEI DEM GRUPPEN-PREIS-SINGEN**
**AM SONNABEND, DEN 3, SEPT. 1910**

<table>
<thead>
<tr>
<th></th>
<th>Intonation</th>
<th>Prazision</th>
<th>Diktion</th>
<th>Nuancierung</th>
<th>Interpretation</th>
<th>Total</th>
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<tr>
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<td>Walhalla Gesang-</td>
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263
TABLE II (continued)

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<th>Interpretation</th>
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Preisrichter: Herman Perlett, Prof. Wolle, E. X. Rolker, Arthur Fickenscher, Theo. Voigt

AUFSTELLUNG DER PUNKT-VERTEILUNG BEI DEM KÄRNTHNER LIEDER-PREISSINGEN AM SONNTAG, DEN 4. SEPT. 1910, IM PIEDMONT PARK

<p>| 's Röserl am Wörther See | 17 | 18 | 10 | 7 | 2 | 54 |
| Der verliebte Bua | 5 | 3 | 3 | 6 | 4 | 21 |
| Derf i 's Diandel liabn | 17 | 15 | 10 | 18 | 10 | 70 |
| Der verliebte Bua | 1 | 3 | 4 | 7 | 0 | 15 |
| 's Röserl am Wörther See | 17 | 18 | 10 | 18 | 10 | 73 |
| 's Kärntner Gemüath | 17 | 16 | 15 | 12 | 8 | 68 |</p>
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<th>Diktion</th>
<th>Nuancierung</th>
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<td>19</td>
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<td>70</td>
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<td>Mei Diandle is sauber</td>
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Preisrichter: Herman Perlett, Prof. Wolle, E. X. Rolker, Arthur Fickenscher, Theo. Voigt
### TABLE III

RESULTATE DES PREISSINGENS (RESULTS OF COMPETITIVE SINGING)
SAEMGERFEST, LOS ANGELES, 1915

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<thead>
<tr>
<th>Klasse</th>
<th>Society</th>
<th>Preis</th>
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Kaiser Franz Joseph Reis (Kaerntenner Lied)

| Gemischter Chor, Philharmonic Gemischter Chor | Germania, Los Angeles, Harmonie, San Francisco, Portland | I Preis, II Preis, I Preis |
TABLE IV
RESULTATE DES PREISSINGENS (RESULTS OF COMPETITIVE SINGING)
SAENGERFEST, SAN FRANCISCO, 1925

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Preisrichter (Judges): Dr. Hans Leschke
Professor Joseph Greven
Alfred Metzger, editor, Pacific Music Review
<p>| Klasse A |            |            |            |            |            |            |            |
|----------|------------|------------|------------|------------|------------|------------|
| Germania, Los Angeles | 17 | 13 | 17 | 18 | 20 | 85 |
| San Francisco Männnerchor | 17 | 15 | 18 | 15 | 20 | 85 |
| Portland Liedertafel | 16 | 11 | 16 | 10 | 20 | 73 |
| Freundschaft-Liederkranz | 16 | 8 | 19 | 20 | 20 | 83 |
| Klasse B |            |            |            |            |            |            |            |
| San Francisco Harmonie | 10 | 10 | 16 | 10 | 19 | 65 |
| Oakland Turnverein | 17 | 14 | 17 | 16 | 19 | 83 |
| St. Bonifatius Männerchor | 16 | 16 | 13 | 15 | 20 | 85 |
| Liederkranz, Los Angeles | 17 | 12 | 16 | 8 | 19 | 72 |
| Klasse C |            |            |            |            |            |            |            |
| Sängerbund, Tacoma | 20 | 16 | 18 | 20 | 20 | 94 |
| Harmonie, Sacramento | 16 | 14 | 17 | 17 | 19 | 83 |
| Harmonie, Santa Rosa | 11 | 11 | 15 | 8 | 19 | 64 |
| Helvetia, Portland | 11 | 9 | 15 | 18 | 19 | 72 |
| Männerchor, Richmond | 15 | 11 | 17 | 15 | 19 | 77 |</p>
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**KÄRNTNER PREIS**

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**Preisrichter:** Dr. David P. Unruh, Dr. K. Riedel, Walter Lorenz.

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Dr. David P. Unruh, Dr. K. Riedel, Jos. Hornik

October, 1939.
TABLE VII
RESULTATE DES PREISSINGENS (RESULTS OF COMPETITIVE SINGING)
SAENGERFEST, SAN FRANCISCO, 1951

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Preisrichter (Judges): Dr. Hans Leschke
Kurt Adler
Professor Lawton
APPENDIX D

He was born in Germany in 1832. He received his musical education at Leipzig Conservatory with Felix Mendelssohn, who taught him piano. Felix Mendelssohn taught him theory and composition.

In San Francisco he saw a young city which offered great promise for the development and cultivation of good music, so that he remained until his death.

He soon became a prominent teacher of piano and voice. As a conductor he was closely associated with every important...
PERSONALITIES

RUDOLPH HEROLD
(1832-1889)

"So much did Herold do of pioneer work he may be said to have created much of the excellent musical tradition of this city."¹ Thus is the name of Herold respected in the modern press, along with others who were introduced as directors of German choral groups.

Herold came to San Francisco in 1852 with the charming Catherine Hayes, the singing star at whose first concert $900.00 was bid in gold dust for the first choice of seat.²

He had been born in Germany in 1832. He received his musical education at Leipzig Conservatory with Plaidy and Moscheles who taught him piano. Felix Mendelssohn taught him theory and composition.

In San Francisco he saw a young city which offered great promise for the development and cultivation of good music, so that he remained until his death.

He soon became a prominent teacher of piano and voice. As a conductor he was closely associated with every important ³

¹San Francisco News, July 26, 1939.

musical event up to the time when he became paralyzed three years before his death.

In the early fifties he organized the San Francisco Philharmonic Society, the San Francisco Harmonie (German male chorus), and the Cecilia Verein (German mixed chorus). He was organist at St. Mary's Cathedral, First Unitarian Church, and the Temple Emanuuel for over twenty-five years.

One of his earliest ventures was the first German Saengerfest in 1857, in which the "piece de resistance" was "Le Desert" by Felician David.3

Other important choral works presented from time to time were Mendelssohn's "Elijah" and "St. Paul"; Mozart's "Requiem"; and Romberg's "Glocke."4 At the second German Saengerfest in 1861 he conducted the "Tongemaelde" by Tchirsch.5

The famous "monster" musical given by Camilla Urso (1870), in which "The Anvil Chorus" was presented with one thousand voices, forty anvils, and a real cannon, was under Herold's direction.

3Fest Program, Erstes Saengerfest des Pacific Saengerbundes, 1910.

4San Francisco Herald, July 26, 1857.

5San Francisco Herald, September 19, 1859.
In 1874, he organized his own symphony orchestra and continued his concerts without financial backing up to the time of his illness.

On May 18, 1878, he conducted his last great musical festival. Here the Evening Post honors him as follows:

Slowly and quietly the old conductor, whom we all love so well, moves to his place amid demonstrations of kind and affectionate welcome. It is over a quarter of a century since he was first the brilliant leader of the Philharmonic Society of young San Francisco. Though time has not been merciful to Rudolph Herold, and an attack of paralysis has slightly affected his gait, his mind is as bright and clear as it ever was, and he sits like a father among his children, the peer today of any musical director in America.\(^6\)

\(^6\)Evening Post, May 18, 1878.
THEODOR VOIGT
(1852-circa 1919)

"Lustig Blut und leichter Sinn" (gayety and good cheer) was the nature of this artist. He was born in Hamburg in 1852. At seven he began his piano studies with Dietrich Krug and violin with Loewenberg and Maas. At the age of twelve he added organ studies with Osterholdt, the organist of the Michaelis Kirche in Hamburg, and joined the singing society "Pieberstein" as a soprano. After graduating from the "Hohere Schule" he enrolled at the royal conservatory at Stuttgart. Under Mohrstadt he studied piano, under Professor Feist organ and theory, and Ludwig Stark taught him conducting and instrumentation.

After four years of intensive study he returned to his home city, where he became a member of the "Hamburger Tonkuenstler Verein." Here he met musicians like Hans von Bulow, Meinhardus, and Max, who had an important influence upon his development. Travel through England, France, and Italy had its usual broadening influence upon him.

In 1878, he came to San Francisco where his first organ recital at the Metropolitan Temple secured him a position as organist of Notre Dame Church. After eight years in this position, he became professor of music at St. Matthews Academy in San Mateo. In 1894, he was appointed conductor
of the Philharmonic Society of San Francisco. In 1889 his opera "Furiosa" was performed at the local Tivoli. In 1905, he was commissioned to write the Festspiel "Perseus" for the Bohemian Club. The overture to this was conducted at the first Pacific Saengerbund concert. Among the German singing societies he conducted the San Francisco Maennerchor, the Arion, the Greutli Verein, and the singing section of the Mission Turn Verein.¹

¹Fest-Zeitung des Pacific Saengerbundes, July, 1910, Number 5.

¹Leitung des Pacific Saengerbundes, May, 1910, Number 5.
LUDWIG THOMAS
(1856- )

One of the first successful leaders of German choruses in Southern California was Ludwig Thomas, director of the singing section of the Germania Turn Verein. He was born on November 18, 1856 in the Rheinpfalz, where his father was a school teacher. From him he received his first instructions on the piano. Later he worked with Berger and Professor Maczewski in Kaiserslautern.

He came to the United States in 1874 where he became the first musical director at Cornell University. In 1881, he went to Arizona and in 1883 moved to Los Angeles. Here he was active as organist and choir director of the English Church. He also conducted several operas and operettas in Los Angeles. In 1904 he became the very successful director of the Germania, whose concerts and operatic performances became outstanding.¹

¹Fast Zeitung des Pacific Saegerbundes, May, 1910, Number 3.
HENRY SCHOENEFELD  
(1857-1936)  

Born on October 4, 1857, in Milwaukee, Wisconsin, he began his earliest lessons on the piano with his father, a cellist, and his brother, who was a pupil of Joachim. In 1875, he went to Leipzig for three years' study there and then had one year at Weimar under Lassen. In 1879, he went to Chicago as teacher, composer, and conductor. There he was connected with the Chicago Musical College and the Columbia Musical College. At the time he led the Germania Maennerchor and other groups. In 1886, he conducted his symphonic tone poem, "Freiheitghymne" at the North American Saengerbund Festival with great "erfolg" (success). In Chicago, the united German male choruses gave him the leadership for several of their important festivals.\(^1\)

In 1904, he went to Los Angeles and conducted the Women's Symphony Orchestra. In February, 1911, he took over the Germania male chorus and took both Emperor cups with this group at the Saengerfest in 1915 in Los Angeles.\(^2\) He died in Los Angeles in 1936.

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1Program, Pacific Saengerbund Saengerfest, Los Angeles, 1915.

2Program of the Diamond Jubilee of Los Angeles Turner Singers.
His works are mainly for orchestra and include an opera on an Indian subject, a dramatic scene, "The Three Indians" for bass, men's chorus, and orchestra. He also wrote "Springtime Symphony," as well as many others including song and choral compositions.3

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As a finished musician, he trained in Canada. In Toronto, he was an organist, director of the Toronto Mendelssohn and concert master of the Philharmonic Society.

In 1888, he became a citizen of San Francisco, where sons the German song and the name of "Mendelssohn" became synonymous. With the founding of the Pacific Sängerbund in 1888 he became its "Vorstandsmand." He held this position until the time of his death around 1920. He was the director of the Freundschaft Sängerbund for over thirty years, of the Liedertafel for over twenty years, and also the leader of the singing sections of Old Esquimalt, San Francisco Harmonie, and of the Alpenverein.1
Riegger was one of the most beloved of the German singers in San Francisco. Being a Bavarian, he never forgot the earthy humor of his countrymen, while he was a congenial friend to all singers. His musical career began in Munich, where he studied instrumental music, its theory and history, under men like Professor Zierl, Rheinberger, Dr. Riehl, and Professor Abel.

As a finished musician, he landed in Canada. In Toronto, he was an organist, director of the Toronto Liederkranz, and concert master of the Philharmonic Society.

In 1888, he became a citizen of San Francisco, where soon the German song and the name of "Altmeister" Riegger became synonymous. With the founding of the Pacific Saengerbund in 1905 he became its "Bundesdirigent." He held this position until the time of his death around 1920. He was the director of the Freundschaft Saengerbund for over thirty years, of the Teutonia for over twenty years, and also the leader of the singing sections of the Bayernbund, San Francisco Harmonie, and of the Alpenroesli.

1 Fest Zeitung des Pacific Saengerbunds, 1910, Number 2.
In the true sense of the word, Holzhauer was considered a pioneer of German choral music in California. Born in Hechingen, Hohenzollern, he entered a music school at the age of six. This was in the town of Hämmerdingen, where he played the organ at church when he was fourteen. At this time he also directed the boys' choir when the cantor was absent.

When the Prussians took over the little country of Hohenzollern, he left in disgust. He felt that to be a Hohenzollern was one thing, but to be forced to be a Prussian or even a soldier, was something else.

He came to Milwaukee, where he was active as an organist at the St. Joseph's Church. In 1858, he went to California, first to Stockton, and then in 1861 to San Francisco.

As a director, music teacher, and choral leader, he enjoyed the high esteem of the Germans. He first conducted the Schweitzerbund, then the San Francisco Maennerchor for twenty-three years. He was director of the Teutonia for seventeen years. In 1887, he founded the famous Arion (male chorus). This was, no doubt, his greatest achievement, as
under his leadership, the Arion became the outstanding choral group of that period. He was also known as a composer of German songs. When he died in 1910, his absence was felt at the 1910 Saengerfest.¹

¹Fest Zeitung des Pacific Saengerbunds, 1910, Number 3.

Bach began his music studies early, and made such good progress that his family sent him abroad. In Berlin, he became a private student of the famous Professor Fledermaus, from 1877 to 1882. In 1878, he began to teach vocal students at "Die Neue Akademie fur Konstitution.

Then he returned to San Francisco in 1882, he conducted many choral concerts. He also began publishing some of his outstanding compositions, including five symphonies, five symphonic poems, three sonatas for violin and piano, a cello concerto, piano concerto, and several minor works.

The symphonic poems were called "The Sturm," "Lanai," "The L. M., Aegaeon," and "Wreck of the Hesperus."

After some years he returned to Europe, traveling in England, France, and Italy. In 1905, he settled down again in Germany to continue his professional studies.

Upon his return to San Francisco, and the retirement of Samuel Holzhauer, he became the director of the Arion.
FREDERICK ZECH, JR.  
(1858-1926)

Zech, who was a pianist, composer, and director, was born in Philadelphia, Pennsylvania. At the tender age of two he came to San Francisco (1860), where his family began building the first pianos to be manufactured on the Pacific Coast. He began his music studies early, and made such good progress that his family sent him abroad. In Berlin, he became a private student of the famous Professor Theodor Kullak from 1877 to 1882. In 1878, he began to teach advanced students at "Die Neue Akademie der Tonkunst."

When he returned to San Francisco in 1882, he conducted several symphonic concerts. He also began publishing some of his outstanding compositions, including five symphonies, four symphonic poems, three sonatas for violin and piano, a violin concerto, cello concerto, and several minor works. Two operas, "La Paloma" and "Wa-Kinyon" were larger works. His symphonic poems were called "The Raven," "Iania," "Eve of St. Agnes," and "Wreck of the Hesperus."

After some years he returned to Europe, traveling in England, France, and Italy. In 1906, he settled down again in Germany to continue his professional studies.

Upon his return to San Francisco, and the retirement of Hermann Holzhauer, he became the director of the Arion.
Under his leadership, the group included ladies and became a mixed chorus. His pedagogic influence and thorough musicianship made their concerts outstanding events not only in San Francisco, but the whole west. At the Saengerfest in 1910 he conducted his tone poem, "Eve of St. Agnes."1

1Fest Zeitung des Pacific Saengerbundes, 1910, Number 3.
FRIEDERICHER BRUESCHWEILER
(BIRTH DATE UNKNOWN)

Brueschweiler, composer, and choral director, was a native of Switzerland. He had a colorful and exciting life as a musician. In addition to studying music in Basel and Zurich, he studied philosophy and theology in Marburg and Berlin.

His choral compositions won favorable notice and were among those chosen to be performed at the great Swiss "Bundessaengerfeste." In 1898, "Liedesfreiheit" was performed by three thousand singers in Bern. Two years later the cantata, "Hoch Empor" was performed as one of the outstanding contemporary compositions by the "Staedtevereinigung" (combined cities' chorus) with an orchestral accompaniment of one hundred and fifty musicians.

Special honors awaited him in Russia. In 1903, he was invited by the St. Petersburger Liedertafel to conduct a gala concert with special invitations for the nobility. In Moscow, he conducted the court opera orchestra of three hundred musicians in several benefit performances. His greatest achievements in this city were the monthly performances of some of the larger choral compositions of The Reformed Church, where an "elite" chorus of thirty-two trained voices was at his disposal.
As early as 1894, he was active as a choral conductor in the United States, when he lead a chorus of two hundred and seventy-five singers from Albany and Troy at a Saengerfest in New York City. In 1906, he became an organist and choir director in Milwaukee. At this time he published numerous choral compositions. From here he went to Charleston, South Carolina, and Spokane, Washington, and then on to Los Angeles. In the early twenties he came to San Francisco, where he conducted the Swiss group. At the 1925 Saengerfest he conducted "Schoen Ellen" by Bruch.\(^1\)

\(^1\)California Journal, August 14, 1925.
Lorentz was a good-natured, "gemuetlicher" Saxon. He was born in Torgan on the Elbe. Here he gave in to his father's wish that he should become a confectioner. "Lerne du ein Brod-Studium, mein Sohn," he said. "You shall make a study of bread." This the boy did. He did it so well that after a successful "Wanderschaft," he had the satisfaction of making his "Sieger Torte" (victory cake) for the Emperor Wilhelm I, who was visiting Constaz on the Bodensee.

In 1873, he decided to emigrate to America. After a short stay in Kansas City, Missouri, he came to San Francisco. Here he soon became his own master after the fashion of the new world. He opened a bakery and confectioner's shop, together with a restaurant. This was the old and justly famous Vienna Cafe on O'Farrell Street.

Since he was gifted with a wonderful second bass voice, he joined the "Eintracht" in 1874. Later he joined the "Harmonie," where he held the post of vice president for many years. He helped to found the first Pacific Saengerbund in 1905, and became its first president. He held this position until his death in 1924.¹

¹Fest Zeitung des Pacific Saengerbundes, 1910, Number 5.
The Saengerbund is indebted to him for his energy, shrewdness, untiring efforts, and unselfishness. He was only too well aware of the difficulties involved in keeping so many societies and individuals together. With his organizing ability and financial acumen, he created a treasury or war chest of $1500.00. This held the interest of the societies, and dissuaded them from dropping out easily. Thanks to Lorentz, the Pacific Saengerbund continued to grow and flourish under his guidance.²

²California Journal, March, 1924.
Erstes Grosses Bundes-Konzert

SOLISTEN
Margaret Keyes - Contralto
Daniel Beddoe - Tenor
Allan Hinckley - Bass

DIRIGENTEN
Arthur Claassen
Paul Steindorff
J. R. Riegger

SAN FRANCISCO SYMPHONY ORCHESTER

Programm

Ouverture "Der Freischütz" - Weber
Orchester

Die Weihe des Liedes - Baldamus
Massenchor des Pacific Sängerbundes und Orchester
Altsolo: Margaret Keyes

Bass Solo: Anrede des Pogner aus "Die Meistersinger" - Wagner
Allan Hinckley

Introduction "Perseus" - Theo. Vogt

Männerchöre (a capella)

a) Wenn man vom Liebsten scheiden muss - Orth
b) Mutterliebe - - Voigt

Polonaise - Massenchor des Pacific Sängerbundes

Tenor Solo: Arie aus "Der Freischütz" (Durch die Waelder) - Weber
Daniel Beddoe

Männerchöre (a capella)

a) My Old Kentucky Home - Silcher
b) Die Lorelei - - Forster-van der Stucken

Massenchor des Pacific Sängerbundes

Duett aus "Troubador" - Verdi
Margaret Keyes und Daniel Beddoe

Friedrich Rotbart - Podbertsy
Massenchor des Pacific Sängerbundes und Orchester

PROGRAM, 1910, SAN FRANCISCO
Nachmittags, 2 bis 5 Uhr.

Preissungen der Vereine
Vortrag der Preislieder durch den Gesangverein ARION.
Komposition des Herrn Buechse unter Direktion von Herrn Zech.
Komposition des Herrn Vogt unter Direktion des Komponisten.

Sonnabend, den 3. September, abends 8 Uhr

**Zweites Grosses Bundes-Konzert**

**Solisten**

Marie Rappold - Sopran
Daniel Beddoe - Tenor
Allan Hinckley - Bass

**Dirigenten**

Arthur Claassen
Paul Steindorf
J. R. Riegger

**Programm**

Vorspiel "Die Meistersinger" - Wagner
Orchester

Die Allmacht - Schubert-Zöllner
Massenchor des Pacific Sängerbundes und Orchester

Tenor Solo: Liebeslied aus "Die Walküre" - Wagner
Daniel Beddoe

Männerchöre (a capella)

a) Spinn, spinn - arr. v. Feyhl
b) Haidenröselin - Werner

Massenchor des Pacific Sängerbundes

Sopran Solo: Arie aus "Der Freischütz" (Wie nahte mir) - Weber
Marie Rappold

Ouverture "Leonore" (No. 3) - Beethoven
Orchester

Männerchöre (a capella)

a) Aus der Jugendzeit - Radecke
b) Der Lindenbaum - Schubert

Massenchor des Pacific Sängerbundes

Terzett aus "Faust" - Gounod
Marie Rappold, Daniel Beddoe, Allan Hinckley

Walzer "Wein, Weib und Gesang" - Strauss
Orchester

Star Spangled Banner - Marie Rappold, Pacific Sängerbund, Orchester

**Program, Pacific Saengerbund Concert, 1910**

**Page Street Auditorium, San Francisco**
PLATE 41

ERSTES BUNDESKONZERT DES GROSS-PACIFIC-SAENGERBUNDES

FRIDAY, JULY 30th, AT 8 P. M. SHARP

FIRST FESTIVAL CONCERT

SHRINE AUDITORIUM, 655 WEST JEFFERSON STREET

Soloists:—Ernestine Schumann-Heink, Contralto; George Hamlin, Tenor

PROGRAMM

   Los Angeles Symphonie-Orchester; Adolf Tandler, Dirigent

2. „Am Altar der Wahrheit“—“At the Altar of Truth” .......... Mohr
   Massenchor mit Orchester; S. C. Hagen, Dirigent

3. Vitellias Arie aus „Titus“—Arie of Vitellia from “Titus” ...... Mozart
   Contralto-Solo, Ernestine Schumann-Heink; Dirigent, Professor Toni Hoff von der Metropolitan Oper New York und dem Bayreuther Wagner-Theater

Orchestra directed by Professor Toni Hoff from the Bayreuth Wagner Theater and the Metropolitan Opera, New York.
Erstes Fest-Konzert  
*First Festival Concert*

**Friday, August 22**  
At 8:15 P.M.  
Civic Auditorium

Gross Pacific Singerbund Massed Chorus  
Symphony Orchestra  
Margaret Matzenauer, *Contralto*  
*Musical Directors:* Frederick Schiller, Arthur Luis

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Frederick Schiller, Conductor  
Fest-Ansprache des deutschen Generalkonsuls *Dr. W. O. von Hohenl*  |
| 2. "Das Deutsche Lied" | *Attenhofer*  
Gross Pacific Singerbund, a capella  
Frederick Schiller, Conductor  |
| 3. a) Abschied (Parting) | *Kirchhainer*  
Gross Pacific Singerbund, a capella  
Frederick Schiller, Conductor  |
| 3. b) Schwäbisches Tanzlied (Dance Song) | *Moldenhauer*  
Gross Pacific Singerbund, a capella  
Arthur Luis, Conductor  |
| 4. "Das H dred itz" (Children's Proce ssion to the Meadow) | *Moldenhauer*  
Gross Pacific Singerbund, a capella  
Frederick Schiller, Conductor  |
| 5. Aria—"Gerechter Gott" from "Rienzi" | *Wagner*  
MME. MARGARET MATZENAUER and Orchestra  
Frederick Schiller, Conductor  |
| 6. Waldnacht (Evening in the Forest) | *Wambold*  
Gross Pacific Singerbund, a capella  
Arthur Luis, Conductor  |
| 7. a) "Wie's daheim war" (As of old at home) | *Wohlgemut*  
Gross Pacific Singerbund, a capella  
Arthur Luis, Conductor  |
| 7. b) My Old Kentucky Home | *Foster*  
Gross Pacific Singerbund, a capella  
Frederick Schiller, Conductor  |
| 8. Abendfriede am Rhein | *Neumann*  
Gross Pacific Singerbund, a capella  
Arthur Luis, Conductor  |
| 9. Songs with Piano: |  |
| a) Traum durch die Dämmerung | *Strauss*  
MME. MARGARET MATZENAUER Dr. K. Eickel at the Piano  |
| b) Zueignung | *Strauss*  
MME. MARGARET MATZENAUER Dr. K. Eickel at the Piano  |
| c) On Wings of Dream | *Arnsby*  
MME. MARGARET MATZENAUER Dr. K. Eickel at the Piano  |
| d) Thy Warning is good | *Grieg*  
MME. MARGARET MATZENAUER Dr. K. Eickel at the Piano  |
| 10. a) Korsarengesang (Song of the Corsars) | *Baumann*  
Gross Pacific Singerbund, a capella  
Arthur Luis, Conductor  |
| 10. b) "Schön ist die Jugend" (Beautiful is Youth) | *Wohlgemut*  
Gross Pacific Singerbund, a capella  
Arthur Luis, Conductor  |
| 11. "An der schönen blauen Donau" (Blue Danube Waltz) | *Joh. Strauss*  
Gross Pacific Singerbund and Orchestra  
Frederick Schiller, Conductor  |
| 12. America | *Carey*  
The Steinway Grand Piano used this evening is kindly furnished by  
Sherman, Clay & Co., Kearny and Sutter Streets |

*PROGRAM, FIRST FESTIVAL CONCERT, THIRD GROSS PACIFIC SAENGERFEST, AUGUST 22, 1930, CIVIC AUDITORIUM, SAN FRANCISCO*
Zweites Fest-Konzert  
Second Festival Concert  
Saturday, August 23  
At 8:15 P.M. · Civic Auditorium  
Gross-Pacific Sängerbund Massed Mixed Chorus  
Symphony Orchestra  
Margaret Matzenauer, Contralto  
Gertrude Weidemann, Soprano  
Frederic Bittke, Tenor  
Anna Nettelmann, Soprano  
Frederick Kloepper, Baritone  
Musical Directors: Frederick Schiller, Arthur Luis

Programm

1. Overture — „Rienzi” — Wagner  
   — Frederick Schiller, Conductor

2. „Die Himmel erzählen die Ehre Gottes“  
   ("The Heavens are Telling") from "The Creation" — Haydn  
   Gross Pacific Sängerbund, trio of solists and Orchestra  
   Frederick Schiller, Conductor

3. „Frühlingszeit“ (Springtime) — Wilhelm  
   Gross Pacific Sängerbund, a capella  
   Arthur Luis, Conductor

4. Aria „Ach, mein Sohn“ ("Ah, My Son") from "The Prophet" — Meyerbeer  
   Mme. Margaret Matzenauer, and Orchestra  
   Frederick Schiller, Conductor

5. „Das Hedebitt“ (Children's Procession to the Meadow) — Moldenhauer  
   Gross Pacific Sängerbund, a capella  
   Frederick Schiller, Conductor

6. Dance of the Apprentices and Procession of  
   „Die Meistersinger” — Wagner  
   Orchestra  
   Frederick Schiller, Conductor

7. Abendlied am Rhein — Neumann  
   Gross Pacific Sängerbund, a capella  
   Arthur Luis, Conductor

8. Songs:  
   a) „Du bist die Ruh” — Schubert  
   b) „Die Forelle” — Schubert  
   c) "Before the Crucifix” — La Purgé  
   d) “Dawn in the Desert” — Ross  
   Mme. Margaret Matzenauer  
   Dr. R. Biedel at the Piano

9. „Schön Ellen” (Fair Ellen) — Bruch  
   Conducta for Soprano and Baritone Solo, Chorus, and Orchestra  
   Gertrude Weidemann, Soprano; Frederick Kloepper, Baritone  
   Frederick Schiller, Conductor

10. Star Spangled Banner — Arnold  
    The Steinway Grand Piano used this evening is kindly furnished by  
    Sherman, Clay & Co., Kearny and Sutter Streets

PROGRAM, SECOND FESTIVAL CONCERT  
THIRD GROSS PACIFIC SAENGERFEST  
AUGUST 23, 1930  
CIVIC AUDITORIUM, SAN FRANCISCO
First Festival Concert
FRIDAY, JULY 28, 1939
CIVIC AUDITORIUM
SAN FRANCISCO

Massed Chorus of the United German Singing Societies of the Pacific Coast
SYMPHONY ORCHESTRA

DUSOLINA GIANNINI—Bass, Metropolitain Opera Co.
CHARLES SCHIFFELER—Baritone, Chicago Opera Co.

FESTIVAL DIRECTOR—Arthur Luis, Anton Dornhof
ORCHESTRAL DIRECTION—Frederick G. Schiller

PROGRAM

1. Prelude to "Die Meistersinger"—FREDERICK SCHILLER, Director
2. Die Ehre Gottes aus der Natur (God in Nature)—Beethoven
   Mixed Chorus and Orchestra—ARThUR LUIS, Director
3. Maiensag (May Day)—Karl Schaus
   (A Requiem of Spring and Love)—Men’s voices, a capella—ARTHUR LUIS, Director
4. Abschied vom Walde (Farewell to the Forest)—Mendelssohn
   Women’s Voices, a capella—ARTHUR LUIS, Director
5. Aria, "Ah! Perindo"—Beethoven
   MME. DUSOLINA GIANNINI—ARThUR LUIS, Director
6. Lob der Arbeit—Walter Reim
   (a) Die Bergleute (The Miners)
   (b) Die Bauern (The Peasants)
   Two numbers from a song cycle "In Praise of Work," in which various human activities are celebrated
   Mixed Chorus, a capella—ANTON DORNDOF, Director
7. "An der schönen blauen Donau" (Blue Danube Waltz)—Joh. Strauss
   Mixed Chorus and Orchestra—ANTON DORNDOF, Director
8. Orchestra—Three Characteristic Dances.
   (a) Hungarian Dance—Brahms
   (b) Shepherd Dance from Henry VIII Suite—Edw. German
   (c) Ghost Dance of the Zuni Indians
   Transcribed by Carlos Troyer, Orchestrated by FREDERICK SCHILLER
   (In this ritual dance the Indians with incantation and mimicking voices of animals followed by ward appeals and responses, exult themselves until they fancy they see the forms of their ancestors emerging from the smoke of their bonfires.
   FREDERICK SCHILLER, Director
9. "Carry Me Back to Old Virginny"—James Bland
   MME. DUSOLINA GIANNINI and Mixed Chorus, a capella—ANTON DORNDOF, Director
10. (a) Unterm Lindenbaum (Under the Linden Tree)—Wilh. Sturm
    The baddinad Linden awakes sweet memories of our youthful lovemaking under its boughs.
    "My love is gone, only the Linden remains.
    FREDERICK SCHILLER, Director
   (b) Im Walde (Forest Song)—Heinr. Schaeffer
   Men’s Voices, a capella—ARTHUR LUIS, Director
   CHASELS SCHIFFELER, Mixed Chorus and Orchestra—ARTHUR LUIS, Director
12. The Star Spangled Banner.

PIANO BY COURTESY OF BALDWIN PIANO CO.
PLATE 45

Second Festival Concert

SATURDAY, JULY 29, 1939

AT 8:00 P.M. SHARP

CIVIC AUDITORIUM

Massed Chorus of the United German Singing Societies of the Pacific Coast

SYMPHONY ORCHESTRA

OUSOLINA GIANNINI, Soprano, Metropolitan Opera Co.
CHARLES SCHIFFELER, Baritone, Chicago Opera Co.
ANNA NETTELMAN, Soprano, LOUISE LUND, Mezzo Soprano
RICHARD MARLOWE, Tenor

Festival Director, FREDERICK G. SCHILLER

PROGRAM

1. Overture, “Euryanthe” Weber

2. Einzug der Gäste aus “Tannhäuser” (Entrance of the Guests) Wagner

3. Mein Lied (My Song) Gottfried Angerer

4. (a) Wolfram’s Address, “Blick ich umher” from “Tannhäuser” Wagner

(b) Zuwendung (Dedication) Richard Strauss

CHARLES SCHIFFELER and Orchestra

5. “Singe Nachtigall” (Sing, Nightingale) Rich. Fricke

Mixed Chorus, a capella

6. Die Allmacht (Omnipotence) Schubert

MME. OUSOLINA GIANNINI, Mixed Chorus and Orchestra

7. (a) Morning Bugle Calls from “Lohengrin” Wagner

(b) Waldmorgen (Daybreak in the Woods) E. Ksellen

Men’s Voices, a capella

(c) Der verzauberte See (The Enchanted Lake) A. Laidow

Orchestra

(d) Waldabendsein (Sunset in the Forest) J. E. Schmoelzer

Women’s Voices, a capella


(Chorus: Thou Mighty Monster) MME. OUSOLINA GIANNINI and Orchestra

9. Two Folksongs

(a) Utzbreus (The Forsaken Lover) Volkslied aus Baden

(b) Kapitän und Leutnant (Captain and Lieutenant) Volkslied

Arranged by Hans Hollembach Men’s Voices, a capella

10. — Weim, Weib und Gesang (Waltz, Wine, Women and Song) Johann Strauss

Quartet of Violins

ANNA NETTELMAN, LOUISE LUND, RAYMOND MARLOWE, CHARLES SCHIFFELER

Mixed Chorus and Orchestra

11. — The Star Spangled Banner.

PIANO BY COURTESY OF BALDWIN PIANO CO.
Festival Concert
SATURDAY, JUNE 9TH, 1951
At 8 P.M.
WAR MEMORIAL OPERA HOUSE
Orchestra of 600 Voices
Chorus of members of the San Francisco Symphony
SOLOISTS:
LUCILE AMARA, Soprano, Metropolitan Opera Company
WALTER FREDERICKS, Tenor, San Francisco and Pacific Opera Co.
DOROTHY RENZI, Soprano
VELMA LOU KING, Contralto
FREDERICK G. SCHILLER, Conductor
ANTON H. DORDNORD, Conductor
HERMANN SAENGER, Conductor
FREDERICK BARTHELMEUS, Conductor

PROGRAM

1. — Overture "Cosi Fan Tutte" — Wolfgang Amadeus Mozart
   Orchestra — Frederick G. Schiller, Conductor

2. — "Lasst Opfer flamm'en" ("Let Altar Flame") — Max Bruch
   ("Let Altar Fires Flam'm") — Frederick G. Schiller, Conductor

3. — (a) Liedestrautheit (The Freedom Of Song) — Heinrich Marschner
   (b) Die Nacht ("Beautiful Peace Of Night") — Franz Schubert
   Men's Chorus, a capella — Hermann Saenger, Conductor

4. — "In Fernem Land" (The Story Of The Grail) from the opera "Lohengrin"
   Walter Fredericks and Orchestra — Frederick G. Schiller, Conductor

5. — (a) Die Musik (Ode To Music) — Johann Wolfgang von Goethe
   (b) "Abendliedchen ruft" (The Starry Night Has Come In Its Subtude)
   Choir of Women's Voices, a capella — Frederick G. Schiller, Conductor

6. — (a) Aria "Chez un du Langgehuere" — Karl Maria von Weber
   ("Ocean, Thou Mighty Monster") — From the Opera "Oberon"
   (b) Geschichten aus dem Waisenwald (The Wanderer Abroad) — Johann Strauss
   (Tales from the Vienna Woods)
   Lucine Amara and Orchestra — Frederick G. Schiller, Conductor

7. — (a) Waldfischammlk (Forest Solitude) — Franz Abt
   (Forest Solitude) Mixed Chorus, a capella
   (b) America, The Beautiful, arr. by J. Spencer Cornwell
   Mixed Chorus and Orchestra — Anton H. Dornedot

8. — (a) "Der Mond ist aufgegangen" (Moonrise) — Johann Abraham Schilten
   (b) "Wohlauf in Gottes schöne Welt" — Folksong
   ("Come Forth Into God's Beautiful World")
   San Francisco Youth Chorus — Hermann Saenger, Conductor

— INTERMISSION —

9. — Duet from "Cavalleria Rusticana" — Pietro Mascagni
   Lucine Amara and Walter Fredericks with orchestra

10. — (a) In der Fenn (The Wanderer Abroad) — Friedrich Silcher
    (b) "Wo am Himmel Eichen ragen" (Where the Oak Tree Stands) — Hans Heinrichs
    Men's Chorus, a capella — Frederick Barthelmus, Conductor

11. — Siegfried Idyll — Richard Wagner
    Orchestra — Frederick G. Schiller, Conductor

12. — Walther Steltrings Prelud — Richard Wagner
    (The Fire Song) From the Opera "Die Meistersinger"
    Walter Fredericks and Orchestra — Frederick G. Schiller, Conductor

13. — "Wacht auf" and "Ehri Europa Deutschen Meister" — Richard Wagner
    (Apollons Of Mars Sachs) From the Opera "Die Meistersinger"
    Mixed Chorus and Orchestra — Frederick G. Schiller, Conductor

PROGRAM. PACIFIC SAENGERBUND CONCERT, JUNE 9TH, 1951,
WAR MEMORIAL OPERA HOUSE, SAN FRANCISCO.
Golden Jubilee Concert

SATURDAY, JUNE 4TH, 1955 - 8 P.M.
War Memorial Opera House

MIXED CHORUS --- 600 VOICES
SAN FRANCISCO SYMPHONY ORCHESTRA
Soloist: FLORENCE QUARTARARO, Soprano
METROPOLITAN OPERA CO.

Conductors:
A. H. DORNDORF
HERMAN SAENGER --- GERHARD GLOBIG

A GALA CONCERT
YOU SHOULD NOT MISS

ADMISSION PRICES
1.50 - 2.00 - 2.50 - 3.00 - 4.00

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SHERMAN CLAY - San Francisco
CALIFORNIA HALL, 625 Polk Street
or order by mail.

FLORENCE QUARTARARO, Soprano

THE CRITICS SAY

"Miss Quartararo's voice is perfectly attuned for bel canto and she used it with a new instinct for the molding of the musical phrase. She led at her command a finely controlled range of tone from the delicate soft to singing full. It was a performance which reminded old timers of another American girl who appeared on this stage more than 25 years ago, also with enchantment in her breath... Ross Ponnelle... and it would not be surprising if this girl were to go as far." - N.Y. Times.

"La Traviata had a new voice... fluid but delicate... a voice of sweeping charm and emotional impact, of richness and color... that is the voice of Florence Quartararo. Unlike young singers, Miss Quartararo has an awareness of dramatic potential and commands respect and admiration for her ability to act... surely a new quality in Opera." - Denver Post.

"... Florence Quartararo, the handsome girl who sang the Countess and whose 'Vesti a socio' and 'Ecco adorar' showed a claim on undisputed attention. She sang openly, with emotion and simplicity and the security that comes from having a wealth of resources in reserve. If that girl doesn't make opera sit up and take notice, I shall drown my crystal ball." - Claude Gavitt, Chicago Daily Tribune.

"Miss Quartararo has an incredibly beautiful voice... warm, pure, strong, even and delectable in quality, she has the sort of purely and interpretative sense that cannot be taught, but are the results of an inherent musical gift." - Alfred Frankenstein, San Francisco Chronicle.

"What Miss Quartararo's gift is, she was made clear in an impressive manner... they can be counted up as a splendid voice marked by individuality of natural timbre, and a temperament so artistically vibrant and deeply responsive that every little at the moment escapes her emotional and imaginative smite." - A.A., Winoosky, Canada.

"Triumph! That is the plain and simple word to describe Florence Quartararo's homecoming... her glorious voice thrilled a huge audience that watched and heard her with utter fascination. Applause finally turned into cheers... Not only is the voice itself really good, warm and beautiful, Miss Quartararo sings it with a masterly sensitive freedom and outflowing ease." - Alexander Freid, San Francisco Examiner.

"Unabashedly acclaimed 'Miss' was Florence Quartararo on her first appearance in the Italian theatre. La Traviata is gifted with an excellent vocal part, a tone ever so clearly and precisely in every passage, plus a dramatic and commanding stage personality which greatly impressed the entire audience. If the public of Paris, famed for being one of the most severe critics, remained so favorably impressed, there is no doubt that this talented artist will enjoy a most brilliant future... San Stampa, 1952.

"Florence Quartararo demonstrated to have well merited the brilliant success for few consecutive seasons with the Metropolitan. She was a 'Marguerite' who enchanted not only 'From' but the entire audience... with melody of accent and richness of voice." - Il Marinus, Naples, 1953.
PROGRAM

Prologue Choral, "Wach Auf"  .................................................. Richard Wagner
Awake Chorus from "Die Meistersinger"
Mixed Chorus, a cappella — Anton H. Dorndorf, Director
1. Overture "Die Geschöpfe des Prometheus" Op. 43  .. Ludwig van Beethoven
   "The Creatures of Prometheus"
   Anton H. Dorndorf, Director
2. "Meeresstille und Glückliche Fahrt"  ..................................... Theodor Podbertsky
   "Calm Sea and Prosperous Voyage" — Goethe Text
   Anton H. Dorndorf, Director
3. a. "Am Heimatlichen Meer" ("The Shores of Home") — Jakov Gotovac
   b. "Sturmbeschworung" ("Storm's Banishment") — Johannes Duerrner
   Male Chorus, a cappella — Gerhard Globig, Director
4. "L'altra notte in fondo al mare" (Last night in the deep, deep sea) from "Mefistofele"
   Soloist: FLORENCE QUARTARARO, Soprano
   Metropolitan Opera Co.
   Anton H. Dorndorf, Director
5. a. "Ein altes Lied" ("An Old Song") — Ludwig Gebauer
   b. "Das Wandern" ("Wandering") — Franz Schubert
   Ladies Chorus, a cappella — Hermann Saenger, Director
6. a. "In der Erde schläft das Brot" ("The Earth holds the Bread") — Kurt Lissman
   b. "Lassen Jauchzen Berg und Tal" ("Rejoice, Ye Mounds and Glens Before the Lord")
   Mixed Chorus, a cappella — Anton H. Dorndorf, Director

INTERMISSION

7. Ballet Musik aus Rosamunde  .................................................. Schubert
   Anton H. Dorndorf, Director
8. "Deutsche Tänze"  .............................................................. Franz Schubert
   "German Dances arranged for Chorus and Orchestra" by Carl Flitner
   Solo: Charles Erath, Tenor
   Ladies Chorus and Mixed Chorus — Anton H. Dorndorf, Director
9. a. "Liedesfreiheit" (Ode to Freedom of Song) — Heinrich Marschner
   b. "Das Heidenröslein" ("Little Heath Rose") — Heinrich Werner
   Male Chorus, a cappella — Gerhard Globig, Director
10. a. Waltz Song from "Die Fledermaus" — Johann Strauss
     b. "Wien, du Stadt meiner Träume" — Rudolf Sieczynski
     "Vienna, City of my Dreams"
     Soloist: FLORENCE QUARTARARO, Soprano
     Metropolitan Opera Co.
     Anton H. Dorndorf, Director
11. a. "Komm, Abendruh" ("Come, Gentle Evening") — Willy Reske
     b. "Das Geheimnis" ("The Secret") — Adolf Kirch!
     Ladies Chorus, a cappella — Hermann Saenger, Director
    Roy Ringwald Arrangement
    Solo: Charles Spear, Baritone
    Mixed Chorus and Orchestra — Anton H. Dorndorf, Director

FINALE

"THE STAR SPANGLED BANNER"

The audience is requested to join in singing the national anthem.