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GERMAN SINGING SOCIETIES IN TEXAS

DISSERTATION

Presented to the Graduate Council of the
North Texas State University in Partial
Fulfillment of the Requirements

For the Degree of

DOCTOR OF PHILOSOPHY

By

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The Germans who immigrated to Texas in the 1830s, 40s, and 50s brought with them many and varied cultural institutions which they had known and enjoyed in Europe. As soon as the initial hardships of the frontier could be overcome, they eagerly established singing societies in the Liedertafel tradition. These organizations were to have a profound impact on music in Texas from about 1850 to the time of World War I.

Because they were founded and developed without any significant association with similar groups in other parts of the United States, the German singing societies in Texas are ripe for separate consideration. The present study is based largely on the minutes of Texan singing societies, notably the New Braunfels Gesangverein Germania, the San Antonio Männergesang-Verein, and its successor, the Beethoven Männerchor. Contemporary newspaper accounts from an active German press were most helpful, as were printed programs, surviving music collections, and local histories.

Chapter I deals with German music in Texas before the Civil War, including such milestones as the import of the first piano to Texas by a German in 1834, the founding and development of the New Braunfels Germania (1850), the San Antonio Männergesang-Verein (1847), the Austin Männerchor

(1852), and several other societies. After a state Sängerfest (singers' festival) in New Braunfels , 1853, the Deutsch-Texanischer Sängerbund (German Texan Singers' League) was founded and made considerable musical progress in its annual meetings before the Civil War.

Chapter II covers the relative musical inactivity during the Civil War, the founding of the San Antonio Beethoven Männerchor (1865), Austin Sängerrunde (1879), Dallas Froh-sinn (1877), several societies in Houston and Galveston, and many in the Hill Country north of San Antonio, and the first orchestra in Texas (San Antonio, 1874). In 1881, the rural Hill Country singers founded the Westtexanischer Gebirgs-Sängerbund (West Texan Hill Country Singers' League), which, with the state league, survives to the present day.

Chapter III describes the growth of German musical influence in Texas from 1882 to 1899, especially through the work of the state Sängerbund and conductor Carl Beck of San Antonio, who brought Texas its first Wagner (1885) and first complete symphony (1887). Non-Germans now began to take in these growing music festivals.

Chapter IV brings the Liedertafel movement in Texas to its zenith before World War I. Orchestras for Sängerfests rotating among the major cities of Texas had left a nucleus for local ensembles, especially in San Antonio, Dallas, and Houston. Major soloists, both vocal and instrumental, were now imported to add glamour to state Sängerfests. The

dominant musical figure in Texas in the years just prior to the war was Arthur Claassen. His ambitious plans, as well as those of other German musical directors in the state, were cut off abruptly when the United States entered World War I and the German-American population fell from public esteem.

Since 1920, the German singing societies in Texas have been on the decline, and their days as viable musical organizations are numbered as old members die off without replacement. Nevertheless, on the Texas frontier, these organizations served their purpose well when the need was greatest.

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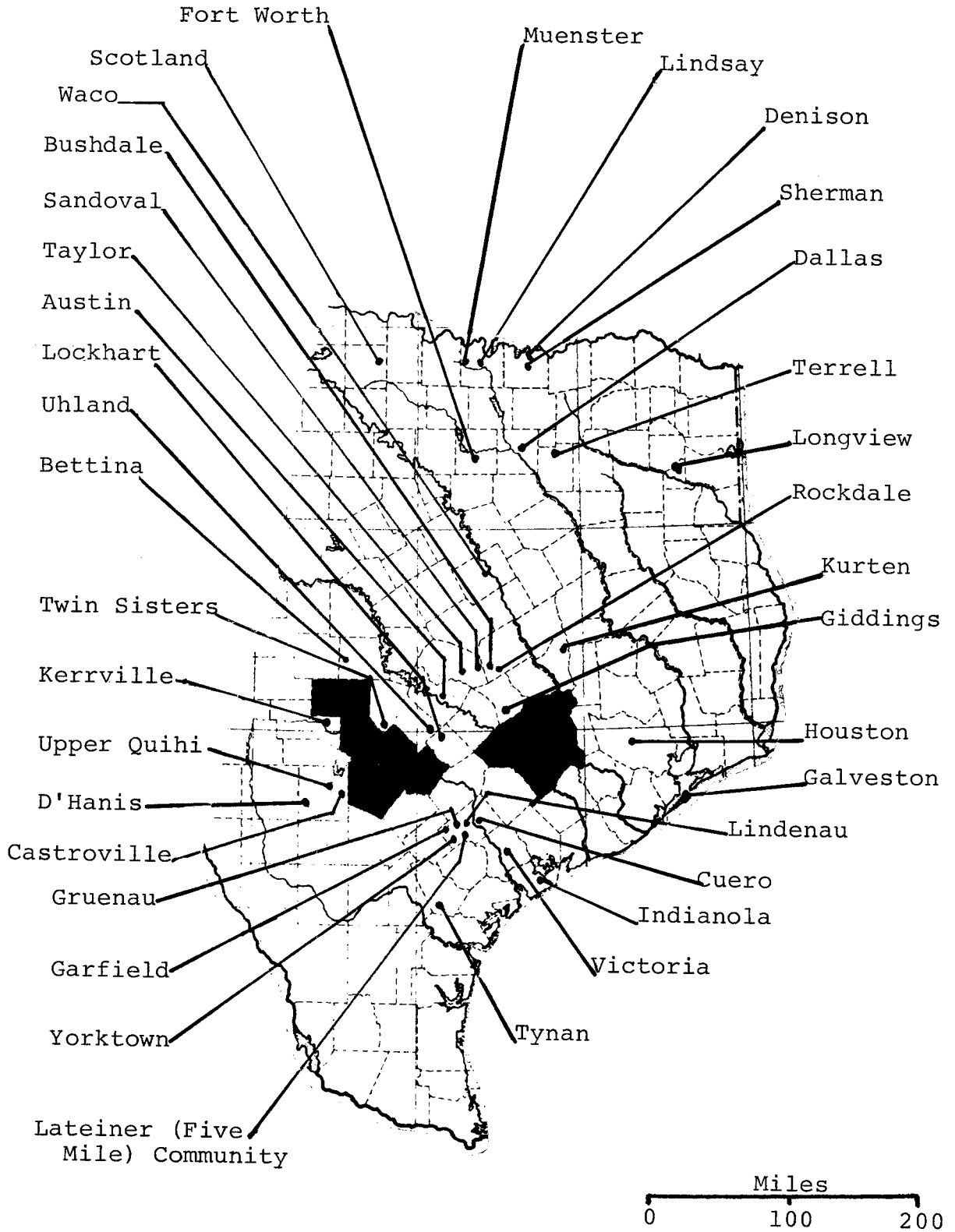
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MAP I

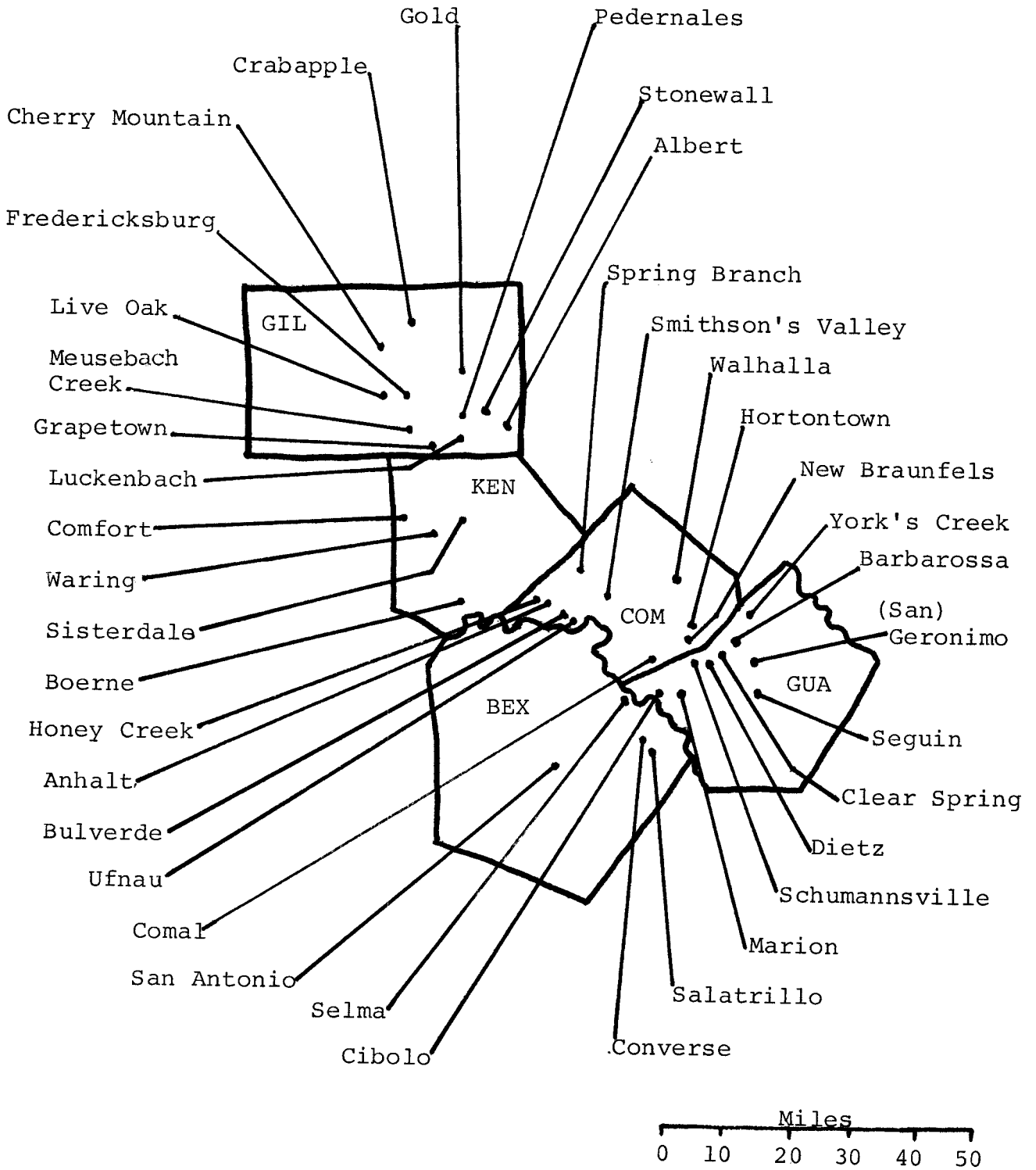
GERMAN SETTLEMENTS IN TEXAS*



*Counties shaded are treated in detail in Maps II and III.

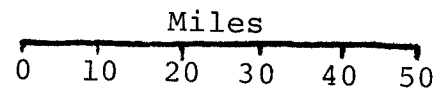
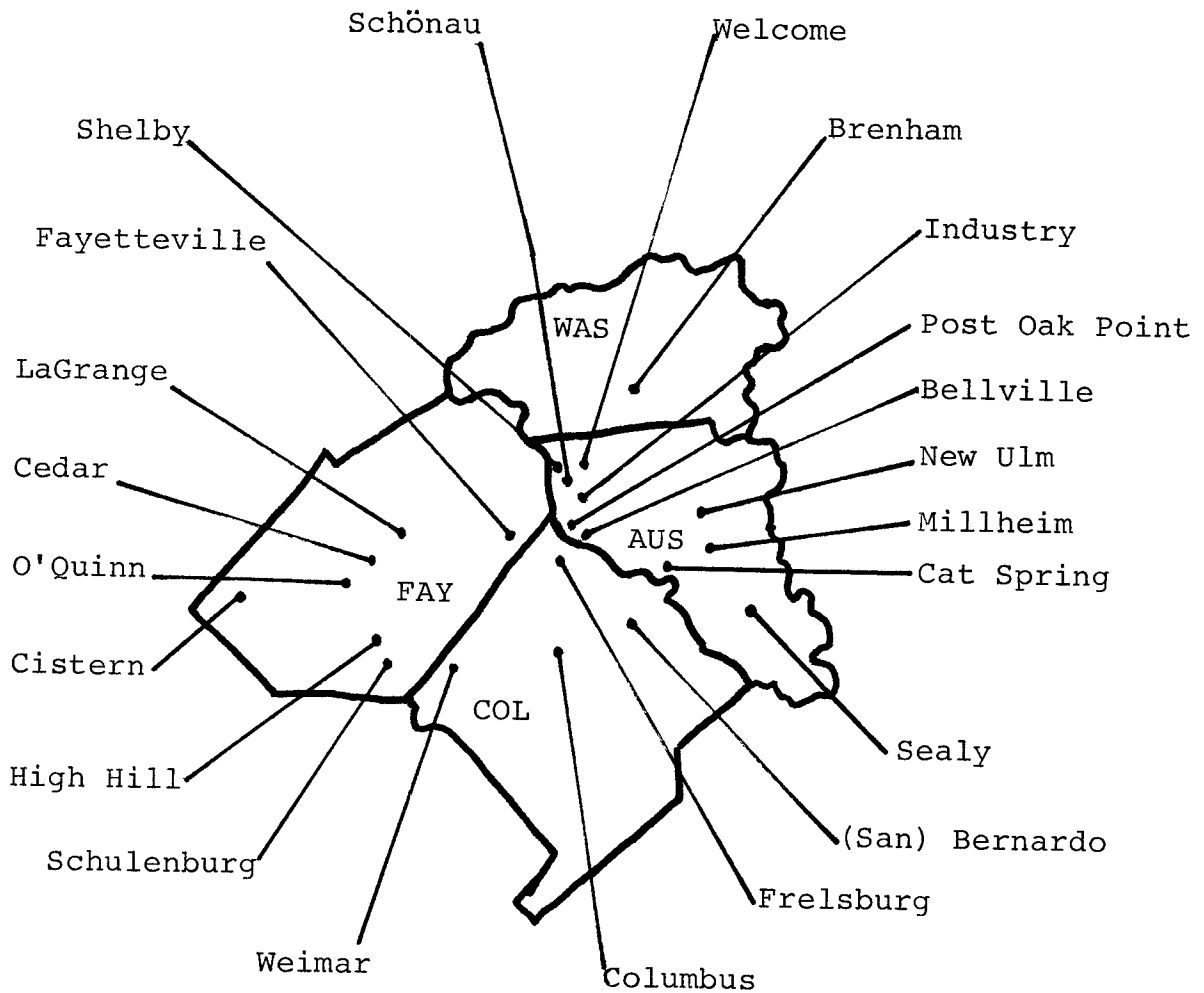
MAP II

GERMAN SETTLEMENTS IN GILLESPIE, KENDALL, COMAL,
GUADALUPE, AND BEXAR COUNTIES



MAP III

GERMAN SETTLEMENTS IN WASHINGTON, FAYETTE, AUSTIN
AND COLORADO COUNTIES



PROLOGUE:

GENESIS AND MIGRATION

The Germans who immigrated to Texas in the 1830s, 40s, and 50s brought with them many and varied cultural institutions which they had known and enjoyed in Europe. As quickly as they could overcome the hardships of the frontier, the energetic colonists attempted to duplicate, with some modification, of course, the good aspects of the life they had left behind them. They eagerly established athletic, marksmanship, political, agricultural, reading, and singing societies. The last-named activity, in the Liedertafel tradition, was to have a profound impact on music in Texas from about 1850 until the time of World War I.

Oppressed under Napoleonic rule at the beginning of the nineteenth century, the German people found several outlets, not overtly political, for fostering opposition to the invader and developing a strongly nationalistic feeling. Among these were organizations such as the Liedertafeln, the first of which was founded in Berlin in 1809 by Karl Friedrich Zelter. It was composed of two dozen patriotic and convivial male members of the Berlin Singakademie, but soon found imitation all over northern Germany. As the Liedertafel movement spread southward, the Liederkrantz movement, established along more

pedagogical and outwardly folk-like lines by Hans Georg Nägeli, reached to the north from Switzerland and southern Germany. At first the societies in local districts, and then in progressively wider German-speaking areas, held Sängerfests (singers' festivals) and formed Sängerbunds (singers' leagues). In this way male choruses, made up of middle-class amateurs often under professional leadership, contributed to German national unity. After 1871 and to the present day, these organizations have remained musical and social institutions throughout all of Germany and in many foreign lands where German immigrants have settled.¹

Teutonic singing societies existed in the United States as early as 1835, when the Philadelphia Männerchor (men's chorus) was founded. Soon there were more, in Baltimore, Cincinnati, New York, Boston, and wherever German immigrants settled. In 1849, the North American Sängerbund was organized in Cincinnati and was followed by still other leagues on the East Coast, and later in Texas and California. The Germans

¹For general information and bibliography the reader would do well to look under generic terms (Liedertafel, Männerchor, and Sängerbund) in such works as the Riemann Musiklexikon, 12th edition, ed. by Hans Heinrich Eggebrecht and Wilibald Gurlitt (Mainz, 1959-1967). The best monograph on the subject is still Otto Elben's Der volksthümliche deutsche Männergesang. . . (Tübingen, 1887), extensive in its discussion of the movement and the music connected with it. Viktor, Ritter von Schmeidel's Der deutsche Sängerbund (Graz, 1912) and Franz Josef Ewens' Deutsches Lied und deutscher Sang (Karlsruhe, 1930) bring the history up to their respective publication dates, but are progressively less scholarly and more popular in their treatment of the material. Hans Engel's fine and scholarly Musik und Gesellschaft (Berlin, 1960) carries the thread into the post-World War II era.

prospered and the singers grew in number and importance, especially in previously undeveloped areas, where they became responsible for a great portion of any given community's musical life. Their prestige collapsed abruptly with World War I. Since then, German singing societies in the United States have declined in social influence and musical quality. They are now mostly the domain of sentimental members of the older generation who still meet regularly over a glass of draft beer.²

The German singing societies in Texas are ripe for separate consideration because they were founded and developed without any significant association with similar organizations in other parts of the United States. At the time of the Alamo's fall in 1836, Texas was largely wilderness. When it became a separate nation in that year, it adopted a policy of welcoming immigrants with open arms and large grants of inexpensive land. As early as 1831, an enterprising German

²The key to many valuable materials on the German element in the United States is Henry Pochmann and Arthur Schultz, A Bibliography of German Culture in America (Madison, 1953). Albert Faust's German Element in the United States (Boston, 1909) is, despite its age, the basic monograph on the subject and the work upon which most later surveys have been based. The musical sections of Faust may be supplemented by John Tasker Howard's Our American Music (New York, 1946) and, better still, the W.P.A. American Guide Series (titles, publishers, and dates vary), written for most of the states and many cities. Scholarly material about the German singing societies is virtually non-existent.

planter, Friedrich Ernst, settled on Mill Creek near Stephen Austin's Anglo-American colony in East Texas and, shortly thereafter, founded the town of Industry. More German settlers came into Mexican Texas before the Revolution of 1836. Word soon spread throughout Germany that vast lands were waiting for cultivation in Texas; the optimism of these tales often surpassed reality. Several hundred North German farmers settled in Ernst's area from 1838 to 1842.

Early in the 1840s an organization known as the Verein zum Schutze deutscher Einwanderer in Texas (Society for the Protection of German Immigrants in Texas) looked into the possibility of planting a colony in Texas. Titled Germans from all over today's Hessen, these men located their offices in Mainz and their bank accounts in Frankfurt am Main. They hoped to realize great profit when their colonized lands appreciated in value and, at the same time, provide a safe and prosperous future for thousands of immigrants.

Under the supervision of Prince Carl of Solms-Braunfels and, later, John O. Meusebach, this Mainzer Adelsverein (Nobles' Society of Mainz) brought nearly 7,500 colonists to Texas from 1844 to 1846. Their first settlement, early in 1845, was New Braunfels, followed a year later by Fredericksburg. From the beginning, both towns, as well as the other

German communities in Texas, bore an unmistakably Teutonic touch which remains even today.³

³Rudolph L. Biesele's History of the German Settlements in Texas, 1831-1861 (Austin, 1930) remains the best single work on the subject, to be supplemented for the later periods by Gilbert Giddings Benjamin, The Germans in Texas (Philadelphia, 1909) which takes the story almost to World War I. In his German Seed in Texas Soil (Austin, 1966), Terry G. Jordan provides a summary of early colonization activities and outlines German immigration into Texas after the Civil War.

CHAPTER I

GERMAN MUSIC IN EARLY TEXAS: 1834-1860

The earliest reference to music among the German immigrants in Texas occurs in 1834. In that year, Robert Kleberg, Sr. (Plate 1) brought into the Mexican province what is reputed to be the first piano on Texas soil. The instrument did not survive for long. In the spring of 1836, it, along with Kleberg's music books and oil paintings, fell prey to the flames that consumed Harrisburg during the War of Texan Independence.¹ The Germans early made their musical presence known to the Anglo-American element, for on December 19, 1837, Mary Austin Holley, a cousin of Stephen F. Austin, wrote of a boat trip between Galveston and Houston: "There are some Germans who sing in concert after their fashion. . . . We sit long at the table in conversation and very late at night with music."²

¹Rosa Kleberg, "Some of My Early Experiences in Texas," Texas State Historical Association Quarterly, I (April, 1898), pp. 170-173; Robert Kleberg, Memoir, quoted in Paul J. Foik, Early Plans for the German Catholic Colonization in Texas, (Austin, 1934), p. 12; see also Biesele, op. cit., pp. 50, 222. Harrisburg was on the present site of Houston, Texas.

²Mattie Austin Hatcher, Letters of an Early American Traveller: Mary Austin Holley, Her Life and Her Works, 1784-1846, (Dallas, 1933), pp. 68-69.

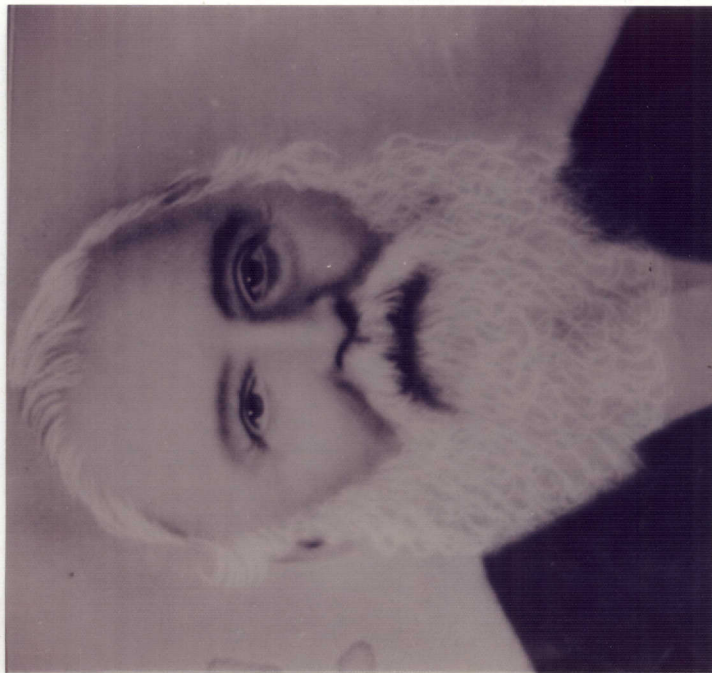


Plate 1--Robert Kleberg in old age (Institute of Texan Cultures, Texas Germans, n.p.).



Plate 2--Gustav Dresel (Dresel, Houston Journal, frontispiece).

In August, 1838, a young German adventurer, Gustav Dresel (Plate 2), arrived in Houston and described social life in the capital of the Republic: "Varied entertainment was never wanting. We had billiard rooms and also a theater; even concerts were successfully organized." Dresel spent Christmas Eve, 1838, with the German family Adler in Houston:

The young wife treated us to German pastry and sang native songs. . . . she found time to sing songs to the accompaniment of the guitar that I procured. She particularly liked to intone:

Fröhlich und wohlgenut
Wandert das junge Blut,
Über den Rhein und Belt,
Auf und ab durch die Welt.³

After almost a year's absence, Dresel returned to Houston in November, 1839.

I took up lodgings again in the City Hotel. In the evening we betook ourselves to Kessler's Arcade, where the notables of the city would take a drink and where we Germans regularly congregated. . . . Mr. Kessler often organized musical soirées of amateurs, too, which honest Planter Ernst of Mill Creek frequently attended.⁴

Dresel also spent several evenings with Major and Mrs. White, who had adopted an orphaned Swiss immigrant, Miss Carter, whose German had deteriorated noticeably.

³"Joyful and with a song/Youth gaily roams along/Over Rhein and Main/Up and down hill and plain." Gustav Dresel, Houston Journal: Adventures in North America, 1837-1841, translated and edited by Max Freund (Austin, 1954), pp. 37, 41. This writer has restored the original German of the song from Freund's English translation.

⁴Ibid., p. 89.

The Americans love German singing very much, and we were therefore frequently invited to spend an evening with the White family and to sing a song. Miss Carter had real German blood in her veins and she was passionately fond of dancing. While Theodor Miller played on the flute, we waltzed around on the gallery of the Capitol of Texas to the tunes of Strauss and country waltzes.⁵

Not long afterwards, Dresel had the opportunity to comment on the theater in Houston after the removal of the Government to Austin.

Theater in Houston was well patronized and produced quite tolerable performances with a company headed by Madame [Louise] Thieleman. She possessed a great gift for impression and a fine appearance, and she sang to the general satisfaction of the public.⁶

He also observed the musical scene.

Concerts were organized and met with much acceptance. A German called Heerbrugger . . . was a master on the violin, the cornopean, and the guitar. In common with Madame Thieleman he provided the music lovers of Houston with many an enjoyable evening. As evidence of the fact that the Americans are not so easily beguiled by foreign sounds, I may offer the assurance that a trio, sung in public by Robert Levenhagen, Theodor Miller, and me to please Madame Thieleman, created no sensation whatever.⁷

That Emil Heerbrugger was living and working in Houston was said by Dresel to be "really regrettable for his fine talent."⁸ In the Houston Morning Star of April 22, 1840, we find this advertisement, happily with program included:

Concert of Instrumental Music at the Capitol on Friday evening, April 22, 1840. Emil Heerbrugger . . . will . . . give his second Concert. . . .

⁵ Ibid.

⁶ Ibid., p. 100.

⁷ Ibid.

⁸ Ibid.

Part I

1. Overture to Tancredi, 2 violins & piano, Rosini [sic]
2. Fantasie, on the French Horn, to "What Fairy Like Music"
3. Ipsilante Waltz and Gallopade, de "la Clochette on diable page" [La Clochette ou Le Diable page, 1817], Herold
4. Solo-Piano, Introduction, Variations & Finale sur un air
5. Solo-Violin
6. Grand Finale from the Operetta "The Siren Girls in Arms"

Part II

7. Overture to Fra Diavolo, 2 violins & piano, Auber
8. Solo, French Horn with Piano accompaniment
9. New Orleans Waltz and Gallopade, 2 violins & piano
10. Solo-Guitar
11. "Oh Steal Not the Ray," 2 violins & piano, Mozart
12. Finale

Mrs. Lehman will preside at the Piano Forte. Concert to commence at 8 o'clock precisely. Tickets \$2.50.⁹

The editor of the Morning Star was enthusiastic at the prospect of hearing this concert: "Those who have attended the former concerts of this gentleman need not be reminded of their attraction."¹⁰ For some reason, the concert must have been postponed until the next week, unless the same program was repeated a week later (an unlikely circumstance), for the same advertisement, with the date changed to read "May 1, 1840" appeared

⁹Houston Morning Star, April 22, 1840, p. 3. The capitol building may be seen in Plate 3.

¹⁰Ibid., p. 2.

in the Morning Star of that date.¹¹ Again, the editor recommended the concert to his readers:

Mr. Heerbrugger holds another concert this evening. The musical accomplishments of this gentleman are of the highest order, and the performance of Mrs. Lehman at the piano would delight the nicest ear. Ladies and gentlemen can find no more agreeable resort this evening than this entertainment.¹²

We learn that Heerbrugger's musical activities may have also included conducting some "serenaders." Could this have been an early singing society? For want of further information in the following Morning Star report, we can only speculate.

SERENADE: On Tuesday night we had the happiness of listening to as sweet and delightful music as ever broke the slumber of mortals. We suspect the serenaders then engaged were some Germans under the direction of Mr. Heerbrugger, the most accomplished musician that has ever visited this country. This gentleman, we understand, will offer a concert of vocal and instrumental music to the citizens of Houston on Saturday evening, when a rare opportunity will be had to enjoy a treat.¹³

On Saturday, October 24, 1840, the editor again touted the upcoming concert, but neglected to hint at the contents of the program. Nor does an advertisement provide such information as it did for concert of May 1.¹⁴

¹¹Ibid., May 1, 1840, p. 3.

¹²Ibid., p. 2.

¹³Ibid., October 22, 1840, p. 2. The serenade must have taken place on Tuesday, October 20.

¹⁴Ibid., October 24, 1840, p. 2.

In the Fall of 1845, the Reverend Adolf Fuchs resigned as pastor of Kolzow in Mecklenburg to emigrate to Texas. Among his friends were Gustav Dresel and August Hoffmann von Fallersleben (Plate 4), the latter, the poet of "Deutschland über Alles." Fallersleben reports how, one evening, several of his songs, all of which referred to Fuchs's emigration, were sung by the departing pastor in his lovely tenor voice. On this occasion, considering the idea of emigrating to Texas himself, Fallersleben composed a fine song, "Der Stern von Texas," as a farewell tribute to Fuchs:

Hin nach Texas, hin nach Texas,
 Wo der Stern im blauen Felde
 Eine neue Welt verkündet,
 Jedes Herz für Recht und Freiheit
 Und für Wahrheit froh entzündet--
 Dahin sehnt mein Herz sich ganz.¹⁵

Fallersleben remained in correspondence with his friend, who was to become the patriarch of a large family in Texas. The result of all this preoccupation with Texas was a collection of thirty-one Texas songs of freedom, Texanische Lieder.¹⁶

¹⁵"On to Texas, on to Texas,/Where the [Lone] Star in field of blue/Proclaims a new world,/And kindles joy in every heart/That values right and truth and freedom--/Thither my whole heart is yearning." Frederic W. Kern, Hoffmann von Fallersleben and his Texas Poems, unpublished M. A. Thesis, Houston, Rice Institute, June, 1933. The entire poem is given on p. 27; a full translation in the Appendix, p. 4. It is interesting to note that Kern's advisor for this project was Max Freund. A translation of the first stanza only is found in Lota Mae Spell, Music in Texas (Austin, 1936), p. 35.

¹⁶August Hoffmann von Fallersleben, Texanische Lieder, aus mündlicher und schriftlicher Mitteilung deutscher Texaner, mit Singweisen (San Felipe de Austin, bei Adolf Fuchs & Co., [1846]). These were, in fact, published in Wandsbeck near



Plate 3--The Texas capitol in Houston served as a concert hall (Texas Legislative Council, Texas Capitol, p. 22).

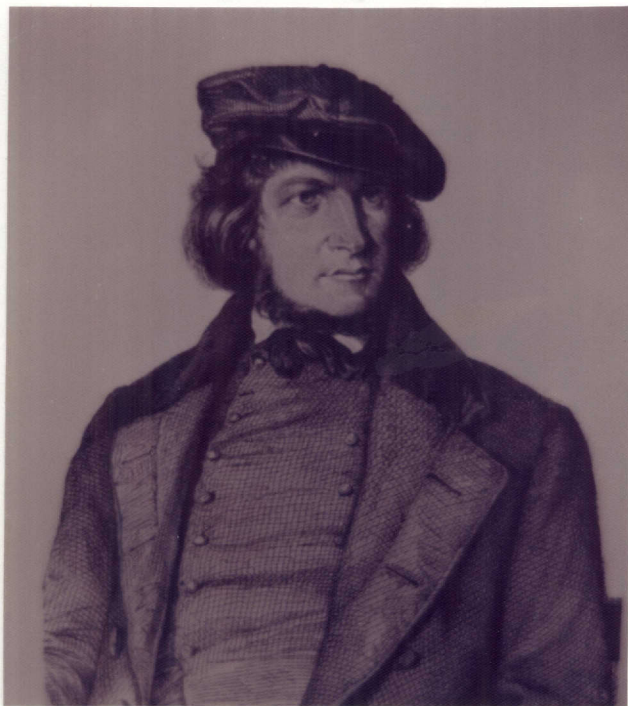


Plate 4--August Hoffmann von Fallersleben (Dresel, Houston Journal, p. 34).

A later effort of Fallersleben's was an opera libretto, In beiden Welten (In Two Worlds), written in 1852, and later printed in his autobiography. The libretto was never set to music, and Fallersleben never came to Texas.¹⁷

In Texas, Adolf Fuchs (Plate 5) adapted many of Fallersleben's Texas poems to German folk-tunes; for others he composed the music himself. After settling in the Brazos region, Fuchs taught for some years at Baylor College in Independence before moving to Blanco County.¹⁸ On the piano in his home at Cypress Mill were such compositions as Mozart's Don Giovanni and Die Zauberflöte, and Haydn's Die Schöpfung. Fuchs was reputed to be an excellent singer and, while visiting the Amthor's at Cat Spring in 1859, sang songs from Haydn's Schöpfung, and Beethoven's Adelaide, while Mrs. Amthor accompanied him on her piano.¹⁹ Although he busied himself with farming and ranching, Fuchs never lost interest in music, and continued to compose until his death in 1885. Among his descendants, the best known is Oscar Fox, who first achieved recognition for his settings of Texas cowboy songs.²⁰

Hamburg; the San Felipe imprint may have been adopted either to add authenticity or to evade the censor. We must remember that the writings of the idealistic Fallersleben were highly suspect in a Metternich-dominated Europe.

¹⁷Dresel, op. cit., xix. These items were drawn from Freund's material.

¹⁸Spell, op. cit., p. 35.

¹⁹Bieseke, op. cit., p. 222.

²⁰Spell, op. cit., pp. 35-37, 137.

In 1846, Simon Menger, who was later to found the San Antonio Männergesang-Verein, came to Texas from Germany. In 1882, he recalled:

As I arrived with my family in Galveston at the end of October and had taken apartments with Mr. Beissner at the Washington Hotel, I was pleasantly startled one bright evening to hear the heart- and soul-touching tunes of the favorite song, "Was ist des Deutschen Vaterland?"

After asking my very courteous friend from whence the song came, he told me to step in the next room, where my acquaintance was made with a number of young and merry gentlemen who were practising a quartet in a social circle.

Of these present, I only recollect Messrs. Jockusch, Hendricks, Kauffmann, and M. C. Rossy, now of San Antonio.²¹

While musicians like Menger taught private lessons, others entered the school systems. The first specific instance of music being taught as the regular part of the curriculum in a public school was at Galveston. Its date of introduction is not known, but in 1847, when a committee of citizens visited the schools, they made the following report:

Music has been taught in all the schools since their opening by Mr. Hill. . . . Among the pupils is a large number of Germans, many of whom entered the schools without knowing a word of English. These children now sing our National Airs correctly and feelingly, and are forming their ideas of patriotism and its duties in their most pleasing association.²²

The following year, Viktor Bracht, who also commented on the presence of trumpeters and drummers in the Texas State Militia,

²¹Simon Menger, Letter to the Freie Presse für Texas in 1882; quoted in Letter, signed "A Relative," San Antonio Express, May 19, 1895, p. 6.

²²Spell, op. cit., pp. 80-81.

remarked about the schools, especially in the communities inhabited by Germans:

Even in small towns there is sometimes opportunity for instruction in music, modern languages, drawing, embroidering, etc. Perhaps no other country in the world with as small a population as that of Texas can boast of so large a percentage of thoroughly, scientifically and liberally educated men of the upper and middle classes as can Texas.²³

Still another friend of Hoffmann von Fallersleben figures heavily in the colonization of West Texas, Ottfried Hans von Meusebach. Meusebach's father had been a collector of folk tales and folk songs and a close friend of the brothers Jacob and Wilhelm Grimm, frequent visitors to the Meusebach home in Baumgartenbrück. Another guest was Bettina von Arnim, a confidant of both the poet Goethe and the composer Beethoven.²⁴

There was even a short-lived colony in Texas called "Bettina." It was organized in 1846 in Darmstadt, and owed its origin to the agents of the Adelsverein. It was named in honor of the writer Bettina von Arnim, but was better known as the "Darmstädter Kolonie." By the summer of 1848, the Utopian colony had failed.

²³Viktor Bracht, Texas in 1848, translated by Charles Schmidt (San Antonio, 1931), pp. 75-77.

²⁴Irene Marschall King, John O. Meusebach, German Colonizer in Texas (Austin, 1967), p. vii, 6, 11, 14, 21, 23, 27. He called himself John O. Meusebach after he arrived in Texas as second commissioner of the Adelsverein which colonized New Braunfels and Fredericksburg.

Among the party of about forty original settlers was an instrument maker named Backofen. On the way from Fredericksburg to their prospective tract in September, 1847, the group crossed the Llano River and camped.

Feeling perfectly secure in our fortified camp, we celebrated that night until 3 o'clock. A bowl of punch was prepared, and we sang our favorite songs, while those who could performed on musical instruments, of which we had a whole chest. We gave, "Lebe Hoch, United States! Lebe Hoch, Texas!" For we were all good patriots.²⁵

For the most part, however, the German colonists in Texas prospered on the frontier. Yet often theirs was an environment with necessity and luxury curiously mixed. In 1855, Frederick Law Olmsted described what he considered to be a typical visit to a rural German home (Plate 6):

You are met by a figure in a blue flannel shirt and pendant beard, quoting Tacitus, having in one hand a long pipe, in the other a butcher's knife; Madonnas upon log walls; coffee in tin cups upon Dresden saucers; barrels for seats; to hear a Beethoven symphony on the grand piano. . . . a book case half-filled with classics, half with sweet potatoes.²⁶

We shall now examine in some detail the growth of cultural life, music, and in particular, singing societies in the

²⁵Louis Reinhardt, "The Communistic Colony of Bettina, 1846-1848," Texas State Historical Association Quarterly, III (1899-1900), pp. 33, 35, 37, 49. Perhaps Backofen was related to Johann Georg Heinrich Backofen (1768-1830), composer, virtuoso clarinetist, and instrument maker at Darmstadt, the city from which the colony was recruited.

²⁶Frederick Law Olmsted, Journey Through Texas: A Saddle-Trip on the Southwest Frontier, edited by James Howard (Austin, 1962), pp. 289-290.

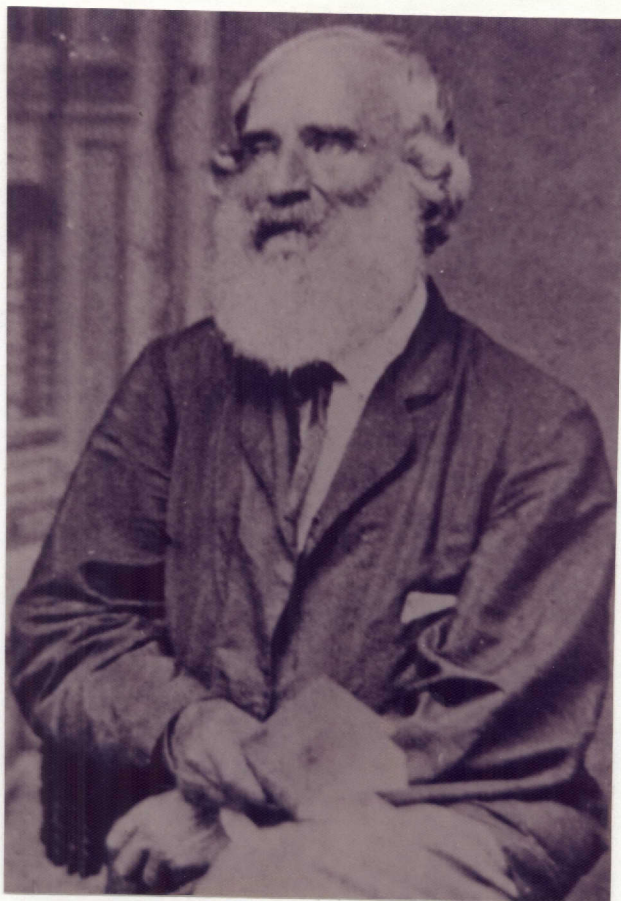


Plate 5--Adolf Fuchs (Institute of Texan Cultures, Texas Germans, n.p.).



Plate 6--Julius Meyenberg Farm in Fayette County, watercolor by Louis Hoppe, ca. 1864 (Courtesy Witte Museum, San Antonio). This scene is typical of early German pioneer farm life.

German communities of Texas, first treating New Braunfels, the Adelsverein's parent colony in the state, and then urban San Antonio, which received many of the Verein colonists who sought a larger center to live in. We will then examine the German Hill Country north of San Antonio, as far north as to Austin, before treating the German areas of East Texas. This, with the later addition of German areas in the northern part of the state and the emergence of San Antonio as the most important musical center in Texas, will be the pattern to be followed in each of the major sections of this study. Each chapter will conclude with a look at the area Sängerfests which took place within a particular span of time. In this manner, we can observe the local as well as state-wide growth and influence of German music in Texas, at least until World War I.

New Braunfels

In the Spring of 1845, New Braunfels was surveyed and laid out, and the erection of blockhouses was begun. When a rifle company, organized by the young men for the protection of the settlers, marched through the streets, lusty songs echoed into the night. A piano was installed in the town fort, the Zinckenburg, around which the young unmarried settlers often assembled in merry fellowship.²⁷

²⁷Hermann Seele, "Ein Beitrag zur Geschichte von Neu Braunfels," Schütze's Jahrbuch für Texas . . . für 1882 (Austin, 1881), p. 39.

The settlers ran a cable across the swollen Guadalupe River, and used the boat-like bed of an oxen-wagon to bring over provisions and baggage by pulling the wagon bed along the cable. A barrel of wine, which was marked for transportation, rolled down a stone embankment and sprang a leak. The men used their hats and whatever else was in reach to drink the contents. In their jubilation, they sang "Durch des Weltmeers Wogen," with words by Prince Carl of Solms-Braunfels (Plate 7) the Verein's first commissioner, set to music by Captain Alexis Bauer.

Durch des Weltmeers Wogen
 Getrennt vom Vaterland
 Von der Heimat fortgezogen
 Und manchem Liebesband,
 Auf mut'gen Rossen durchziehen
 Wir Texas' heisse Prairien
 Und kurzen den Weg mit Gesang,
 Der schallet mit lautem Klang:
 Hoch, Deutschland! Deutschland Hoch!²⁸

Hermann Seele and Dr. Wilhelm Remer were among the men who arrived in the second wagon train of settlers for New Braunfels in May, 1845. The Guadalupe was swollen, and they impatiently searched for a crossing point. Walking along the east bank, they came upon some Americans who were cutting shingles from the large cypress trees for the Adelsverein

²⁸"Over the waves of the world's seas,/Separated from the Fatherland,/Departed from home/And the many bonds of love,/On bold steeds we cross/Texas' hot prairies,/And shorten the way with song/Which rings out with loud sound:/Hurrah, Germany! Germany Hurrah!" Hermann Seele, "Die Deutsche Colonie New Braunfels im Mai, 1845," Schütze's Jahrbuch für Texas . . . für 1884 (Austin, 1884), pp. 102-104. Seele gives the entire poem; a slightly different version appears in Selma Metzenthin-Raunick, Deutsche Schriften in Texas (San Antonio, 1934), I, 6. Spell, op. cit., p. 37, says that the poem could have been set to a German folk tune.

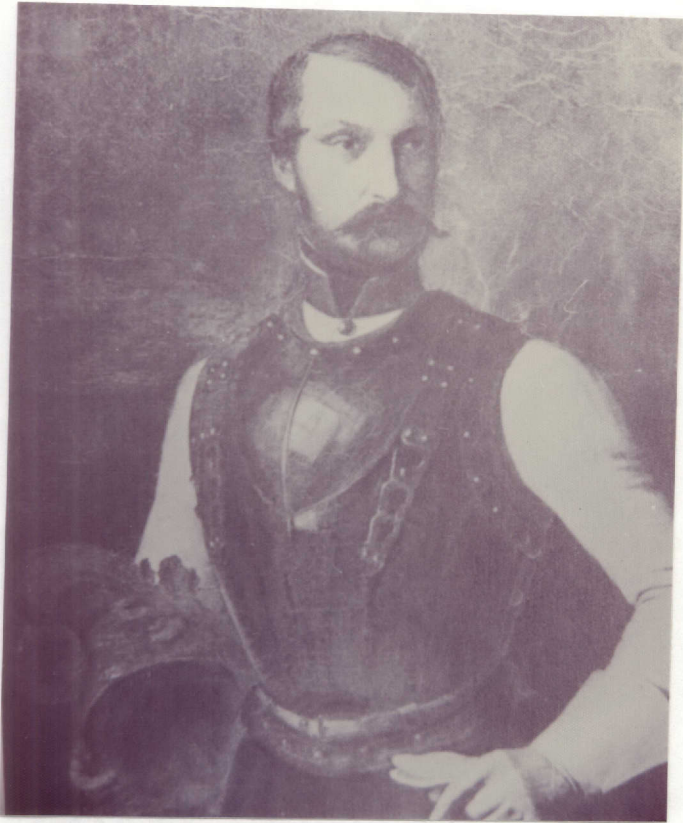


Plate 7--Prince Carl of
Solms-Braunfels (Courtesy
Sophienburg Museum, New Braun-
fels).

headquarters building. These men rowed the newcomers to the other side. That night, Seele and Remer stayed with a friend who had pitched his tent on the banks of the Guadalupe among the remains of an Indian village. At this location, the first Sängerfest was celebrated in 1853.²⁹

By fall a male quartet had been formed in New Braunfels by Wilhelm Reuter, Alexis von Bauer, Heinrich Herbst, and Julius Rennert.³⁰ They met regularly at Reuter's house on the corner of Garden and Comal Streets.³¹ After this time music must have developed rapidly in the German colony. In 1848, Viktor Bracht commented:

Operas and concerts, of course, are not staged at present in West Texas. . . . Well-managed dances and vocal and instrumental music are not unknown. New Braunfels, for instance, has a fairly good band.³²

By the mid-1850s, New Braunfels could boast a dramatic society,³³ an agricultural society, a mechanics' institute, a horticultural club, a Turnverein (athletic society), and a Gesangverein (singing society). Olmsted says that these were

²⁹ Seele, "Colonie," op. cit., p. 98.

³⁰ Seele, "Beitrag," op. cit., p. 39. The first names have been taken from Oscar Haas, History of New Braunfels and Comal County, Texas, 1844-1946 (Austin, 1968), pp. 49-51.

³¹ Oscar Haas, Chronological History of Singers of German Song in Texas (New Braunfels, 1948), p. 9.

³² Bracht, op. cit., p. 73.

³³ Seele, "Beitrag," op. cit., p. 46, says it was founded on October 21, 1854.

evidence of an active intellectual life and desire for knowledge and improvement among the masses of the people, like that which distinguishes the New Englanders, and is unknown wherever slavery degrades labor.³⁴

The first formally organized singing society in New Braunfels was the Gesangverein Germania, founded on March 2, 1850,³⁵ under the directorship of Gottfried Joseph Petmecky, a forty-year-old teacher.³⁶ When its first constitution (Plates 8 and 9) was drawn up on April 12, 1850, the Germania had forty-seven members,³⁷ of whom perhaps half were active singers. The club met every Tuesday night for "theoretical exercises" and every Saturday for "practical singing exercises"

³⁴Olmsted, op. cit., p. 98.

³⁵Seele, "Beitrag," op. cit., p. 42. This date can be confirmed through discussions in the minutes about later anniversary concerts. The Germania has long been reputed to be the first singing society in Texas, but the San Antonio Männergesang-Verein may have been founded almost three years before the Germania, not to forget Heerbrugger's unidentified "serenaders" in Houston in 1840.

³⁶Haas, New Braunfels, op. cit., p. 254, gives Petmecky's full name, birth date (1810), and occupation.

³⁷New Braunfels Gesangverein Germania, Statuten und Beschlüsse . . ., entry of April 12, 1850 (hereafter cited as Germania). The founding members were: Hermann Seele, Christian L. Mösgen, Wilhelm Naurath, W. Seekatz, Joseph Peters, Ferdinand Simon, Conrath Holzgrefe, H. Reuter, P. Linnartz, Philipp Haffelder, Friedrich Müller, Valentin Braunholz, Carl Herbst, C. L. Krüger, Johann Jacob Theis, Louis Korn, A. Sartor, Wilhelm Sattler, Friedrich Braum, Wm. Gerhard, Philipp Schaaf, Peter Pathe, J. Klein, Julius Eggeling, Gustavus Steves, Theodor Goldbeck, Theodor Wahle, W. Wetzels, Heinrich Theis, Gottfried J. Petmecky, Gustavus Dreiss, Fred W. Specht, F. H. Schlador, Jean Schneider, Joseph Landa, Friedrich Bruns, Georg Beringer, Johannes Müller, Conrad Zuschlag, Johann Peter Fein, Wilhelm Hubertus, Valentin Klein, Hermann zum Berge, Conrad Meyer, Andreas Eikel, Christian Klinger, and Caspar Friedrich Blum.



Plate 8--New Braunfels Germania,
Statuten und Beschlüsse, cover (Texas
State Library, Austin).

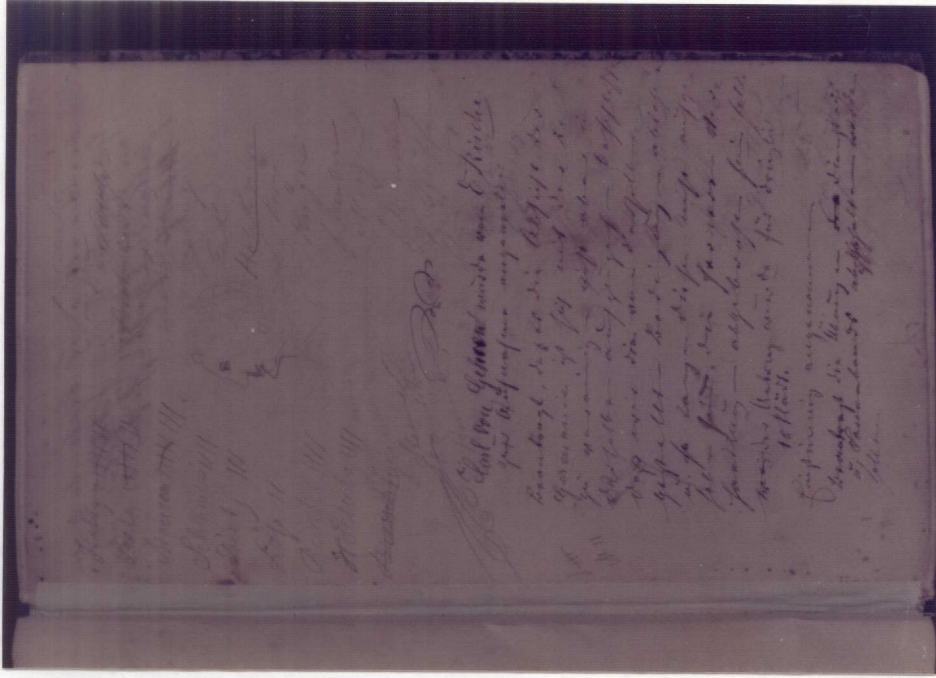


Plate 9--New Braunfels Germania,
Statuten und Beschlüsse, an entry of
early 1850 (Texas State Library,
Austin).

in Kuntz's Lokal.³⁸ The first song the Verein sang was "Eintracht und Liebe," composed in 1811 by Friedrich Ferdinand Fleming.³⁹ Whether this was sung at the Germania's appearance at the confirmation service of the First Protestant Church in April, 1850, is not known.⁴⁰ The first activity sponsored by the society was a public Fourth of July celebration on the shady banks of the Comal River. This, like all early festive occasions in New Braunfels, was officially opened by firing the two cannon that Prince Solms had brought for the protection of the settlement.⁴¹

The next year, the Germania again hosted the Independence Day festivities. The members of the Verein met at six o'clock in the morning at their Lokal, and were joined by the Schützenverein (Marksmanship Society). They marched up Seguin Street to the Plaza, where the other participants in the parade were waiting, and from there went to the target range. A dance platform had been erected at the Zinckenburg, where further

³⁸Ibid., April 19, 1850.

³⁹Ibid., February 11, 1860. This number appeared on the tenth anniversary concert "because it was the first song of the Germania." Often, full identification of a song is not given in minutes or programs; many times a piece may be more fully identified in one of the collections of choruses listed in the bibliography. This process is only of peripheral interest to the present study, and usually will not be explained in detail.

⁴⁰Oscar Haas, The First Protestant Church: Its History and Its People, 1845-1955 (New Braunfels, 1955), p. 102. The early singing societies in Texas had no official church affiliation, and this appearance must have been in the category of public service."

⁴¹Haas, Song, op. cit., p. 10.

activities began at 3 p.m. Unfortunately, the minutes of the Germania seldom divulge what music was performed at these celebrations.⁴² On October 12, 1851, the Germania sponsored an Erntefest (harvest festival), for which they purchased 200 bottles of white wine to be sold at fifty cents each. An entrance fee of fifty cents was also charged, to cover the cost of hiring a band for the dance.⁴³

Two months later, in December, 1851, Carl Rossy presented the Verein with a copy of "Orpheus in 8 Banden."⁴⁴ Whether the gift was of all eight volumes or of just the first whose title page bears this inscription is not clear. It would seem that this signified new activity in copying music for the singers, for in May, 1852, eight books of individual parts (Plate 10) and one for scores were made up, possibly by copying several numbers from the Orpheus.⁴⁵

For the Fourth of July, the Germania members met at their hall at 6:30 a.m. and marched past the market house, the place of festivities which the city council had granted them for the celebration. At Mr. Scholl's residence on Comal Street they joined the Schützenverein and marched up Seguin Street to

⁴²Ibid.; Germania, op. cit., June 27, 1851; August 24, 1851.

⁴³Ibid., October 8, 1851.

⁴⁴Ibid., December 9, 1851. This work can tentatively be identified as Orpheus, Sammlung auserlesener Gesänge für vier Männerstimmen ohne Begleitung, 8 vols. (Leipzig, 1842). Rossy's first name is given in Haas, New Braunfels, op. cit. p. 180.

⁴⁵Germania, op. cit., May 23, 1852.

the Plaza. There, the Declaration of Independence (Unabhängigkeitserklärung) was read in both English and German, after which appropriate songs were sung. From there, the parade moved to the upper part of town (presumably past the Sophienburg, Prince Solms's former headquarters), and back to Seguin Street by way of San Antonio Street. At Seguin Street, the participants moved into the Protestant Church for a festive service (Festgottesdienst) during which the Germania rendered a song (Plate 11) especially prepared for the occasion. Unfortunately, none of the sources reveals its identity. The arrangements committee reported that they had spent \$10.25 of the \$12.00 appropriated for music in the parade.⁴⁶

Later that month, the Germania lost two of its members in a cholera epidemic,⁴⁷ and in August, director Petmecky moved to Austin. He was succeeded by Caspar Friedrich Blum (Plates 12 and 13),⁴⁸ a forty-five-year-old musician from Kassel,⁴⁹ who had been a "special friend" of Carl Wilhelm, who

⁴⁶Ibid., June 27, 1852. Haas, Song, op. cit., p. 11. One of the songs was a "Festlied" (Texas hoch!) composed for the occasion by Petmecky himself. New Braunfels, Germania, Songbooks (Collection of Sophienburg Museum, New Braunfels). Spell, op. cit., p. 37, mentions the existence of the work.

⁴⁷Ibid.

⁴⁸Germania, op. cit., undated note between entries of June 27, 1852 and May 17, 1853, when no formal entry was made in the minutes.

⁴⁹Haas, New Braunfels, op. cit., p. 264.

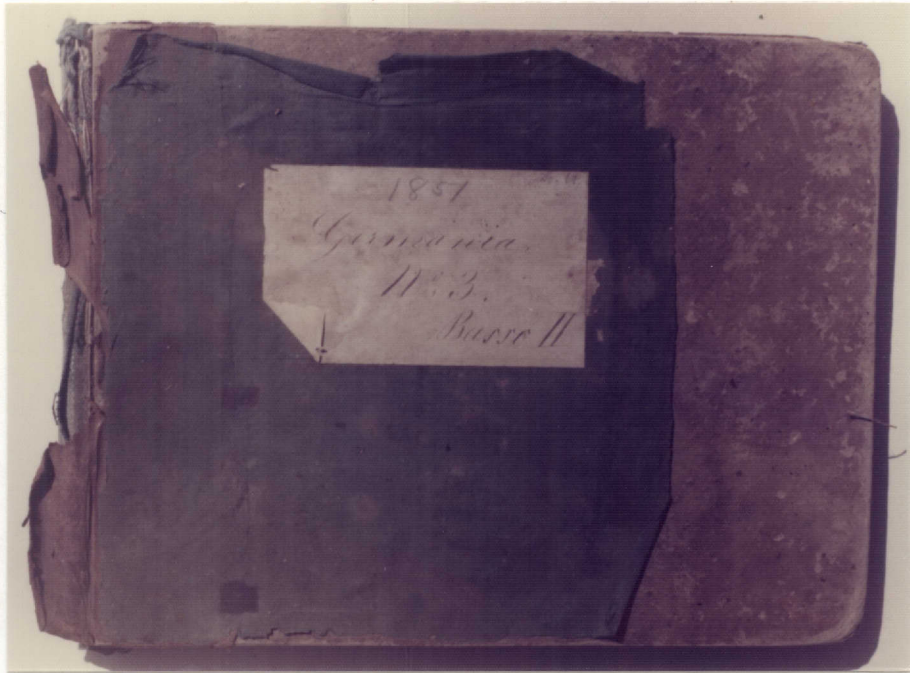


Plate 10--Cover of one of the New Braunfels Germania's Songbooks (Courtesy Sophienburg Museum, New Braunfels).

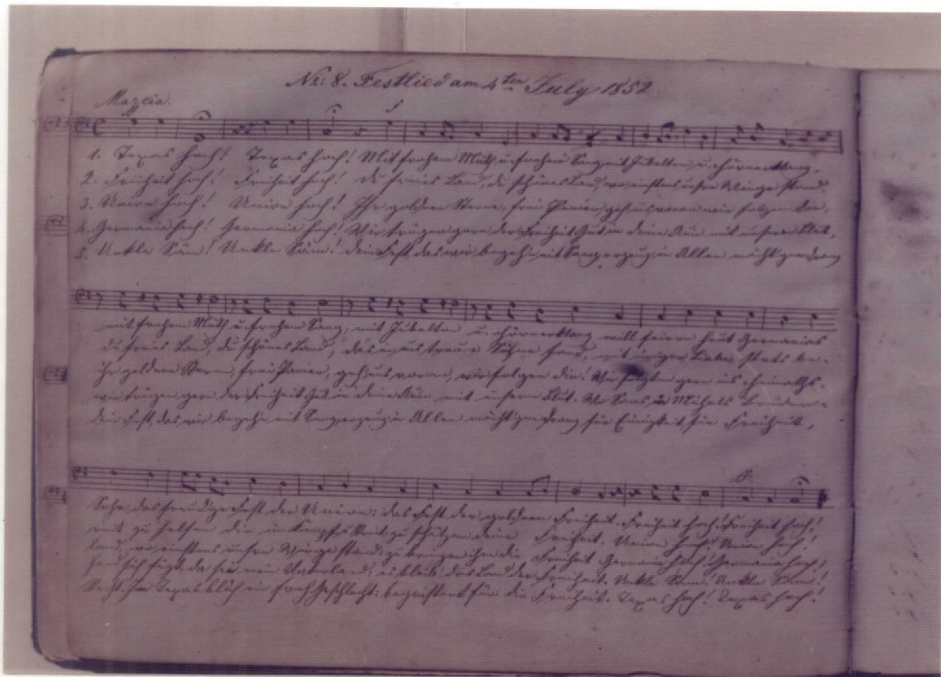


Plate 11-Gottfried J. Petmecky's "Festlied" for the Fourth of July, 1852, Germania Songbook (Courtesy Sophienburg Museum, New Braunfels).



Plate 12--Caspar Friedrich Blum, conductor of the New Braunfels Germania, 1852, 1853, in old age (Courtesy Sophienburg Museum, New Braunfels).



Plate 13--Music stand, reputed to have been made by Caspar Friedrich Blum (Courtesy Sophienburg Museum, New Braunfels).

editor, Mr. Lindheimer, assumed the rest of the debt on the printing press.⁵³

Disillusioned with music in New Braunfels and the prospects of making a living there, Douai moved to San Antonio in January, 1853, where he became conductor of the San Antonio Männergesang-Verein and editor of the abolitionistic San Antonio Zeitung.⁵⁴ Hermann Seele relates that after the Stiftungsfest of 1853, no regular rehearsals were held until May 17, when Caspar Friedrich Blum was again elected as conductor.⁵⁵ In its renewed activity, the Verein resolved to meet every Tuesday and Friday evening and to pay the director a monthly salary of three dollars. Further, the director was to receive one dollar for every song he copied into the song-books and scores.⁵⁶

On June 17, 1853, the Germania chose the committee to arrange the annual Fourth of July celebration: Julius Eggeling, Valentin Pfeuffer, Franz Moureau, Friedrich Müller, and Hermann Seele.⁵⁷ Assisted by other members, they cleared a round space

⁵³Adolf Douai, Autobiography, 1884, translated by Richard H. Douai Boerker (unpublished typescript), pp. 105-106. Perhaps Douai composed his "Männergesang," preserved in the Germania Songbooks, op. cit., for this occasion (Plate 14). Spell, op. cit., p. 37, mentions the existence of the work.

⁵⁴San Antonio, Männergesang-Verein, Protocoll Buch, 1850-1855, January 26, 1853 (hereafter cited as SAMGV).

⁵⁵Seele, "Beitrag," op. cit., p. 44. Confirmed by Germania, op. cit., May 17, 1853.

⁵⁶Ibid., June 17, 1853.

⁵⁷Ibid.

composed the patriotic "Die Wacht am Rhein."⁵⁰ Before the end of the year Blum relinquished the baton to Dr. Adolf Douai, a refugee from the European upheavals of 1848 who had lately opened a private school in New Braunfels.⁵¹ Probably in September or October, the Germania participated in a concert to raise funds to purchase a printing press. This was the beginning of the Neu-Braunfelser Zeitung, which first appeared on November 12, 1852, under the editorship of Ferdinand Jacob Lindheimer, a native of Frankfurt am Main.⁵² Douai was apparently not yet director of the Germania when the concert took place, but left us this account of his activities on its behalf:

[The second of three installments on the printing press] was to have been raised by a concert. There was a male singing society in town, which, however, accomplished but little, even during an entire evening. Since I had brought a piano with me, people knew that I was musical. We also had a violinist in town in the person of the bankrupt Listich who took it upon himself to furnish dance music, and a violoncellist Herr von Scheliche from Berlin, a financially embarrassed officer. Both played well, but lacked a sense of time and pitch and I had to practise with them several concert pieces with a great deal of patience. My good wife was prevailed upon to render an aria accompanied by the piano. So the concert was performed before a large audience, and with the concert also originated the German newspaper, whose

⁵⁰Seele, "Beitrag," op. cit., p. 44. Actually, "Die Wacht am Rhein" was not composed until 1854, but Seele was writing his report thirty years later, after the song became well-known.

⁵¹Ibid.

⁵²Ibid., pp. 42-43; Haas, Song, op. cit., p. 11.

at Seele's farm "Elisenruhe" about a mile east of town, on the shady banks of the Guadalupe. They pounded the clay soil, and roofed it over with wagon tarpaulins lent by several teamsters. Cedar posts formed the columns for this open pavilion. Next to it they erected a roof of tree branches, under which they arranged crudely-made tables and benches.⁵⁸ In the next Friday issue of the Neu-Braunfelser Zeitung, the Germania placed an advertisement cordially inviting "everyone far and near" to take part in the festivities,⁵⁹ and at their rehearsal that evening they continued the preparation of five songs, including Mendelssohn's "Der Jäger Abschied," for the performance on the Fourth.⁶⁰

The activities began early on Independence Day. With the rousing sounds of martial music, the parade through New Braunfels began at 7 a.m. From the Lokal of the Germania the procession moved down Seguin Street, by way of the market, and along San Antonio Street to the foot of the hill overlooking the town. Here the Declaration of Independence was read, and a festival oration delivered. The band and members

⁵⁸Hermann Seele, Die Cypresse und Gesammelte Schriften (New Braunfels, 1936), p. 159.

⁵⁹Neu-Braunfelser Zeitung, July 1, 1853, p. 3.

⁶⁰Germania, op. cit., June 17, 1853. "The songs to be rehearsed are: Nos. 3, 30/15, 39, 28, and if possible 'Wer hat dich, du schöner Wald?'" The numbers referred to songs in the books of copied parts. No. 3 is Mozart's "Bundeslied;" 30/15 refers to 15 in the Germania Songbooks, identified as "An die Freundschaft, No. 30" (30 being a reference to older songbooks, perhaps); 39 was Zöllner's "Das Gebet der Erde;" 28, Julius Otto's "Feierabend." Wer hat dich is the first line of Mendelssohn's "Der Jäger Abschied."

of the Germania provided appropriate music. Food and drink, of course, were available,⁶¹ and festivities continued here throughout the morning.

The ball at Seele's farm, for which the band provided music, began at four in the afternoon. Tickets for gentlemen sold at 50 cents.⁶² Through a single narrow sliding window in a nearby log building, the Germania sold "good French wine" at three bottles for a dollar. Mrs. Krentz served coffee in small, eggshell-like cups, and Louis Korn sold a variety of pastries. Illumination "as bright as day" was provided by the moon and by the Verein's small oil lamps made for them by L. Henne. Vocal music was supplied by members of the Germania. J. J. Gross scraped away on the violin, accompanied by L. C. Ervendberg on the guitar. Doubtless the beer flowed as freely as the wine, and the merriment lasted through the night. With the coming of morning, Gross still drew tones from the fiddle's last remaining string, on which he played the final dance.⁶³ So successful was the Fourth of July that the Germania determined to hold a Nachfeier (subsequent celebration) on August 21.⁶⁴ On this occasion several singers suggested

⁶¹Neu-Braunfelser Zeitung, July 1, 1853, p. 3.

⁶²Ibid.

⁶³Seele, Cypresse, op. cit., p. 159.

⁶⁴Germania, op. cit., undated entry, probably made in October, 1853.

holding a general Sängerfest (singers' festival), to which all of the German singing societies in Texas would be invited.⁶⁵ The Nachfeier and Sängerfest will be discussed in the latter part of this chapter.

On September 2, 1853, director Blum submitted a statement that he had copied nine songs for the Verein to sing. For each of the following, he had copied sixteen parts and a conductor's score: "Das Ständchen" by Eisenhofer (poet?), "Der Jäger Abschied" by Mendelssohn, "Lorelei" by Friedrich Silcher, "Die Freude" by Friedrich Schneider, "Die Lieb," "Der Tanz" by Julius Otto, "Schlosserlied" by Julius Otto, "Das treue deutsche Herz" by Julius Otto, and "Das Gebet, 'Leise, leise'" from Der Freischütz by Carl Maria von Weber. For this last-named song, he only copied eight parts. Further, Blum transferred from the "old books" to the "new" the following songs, eight parts, without score: "Das Ständchen" (author not noted) and "[An] die Freundschaft" by August Heinrich Neithardt. From the "new books" to the "old" he transferred "Nachtgesang" and "Mahnung" (no composer given for either).⁶⁶ For this, he must have claimed a fee of at least

⁶⁵Seele, "Beitrag, op. cit., p. 44.

⁶⁶Caspar Friedrich Blum, MS Report, September 2, 1853; photocopy included in photostat of Germania Statuten in San Antonio Public Library, labeled as "loose sheet," not in original at Archives of Texas State Library, Austin.

nine dollars. About this time Heinrich Günther took over, for he conducted the Germania at the Sängerfest.⁶⁷

In November, 1853, the Germania named four musicians in other Texas towns as Ehrenmitglieder (honorary members): Joseph (i.e. Gottfried J.) Petmecky of Austin, F. W. Grassmeyer of La Grange, and Adolf Douai and Simon Menger, both of San Antonio.⁶⁸ All of these had presumably attended the Sängerfest on October 16. As a result of his nomination, Simon Menger composed a chorus "Deutscher Sang," after a prize poem by Schnauffer, and sent it to the Germania with his dedication in late January, 1854.⁶⁹ On about January 20 of that year, Frederick Law Olmsted, visiting in New Braunfels, spent the evening with some newly-made German friends. He writes of hearing what was doubtless the Germania:

As I was returning to the inn about ten o'clock, I stopped for a few moments at the gate of the little cottages to listen to some of the best singing I have heard for a long time, several parts being

⁶⁷San Antonio Zeitung, October 22, 1853, p. 2. Günther was born in Zeitz, Germany on March 9, 1821, and came to Texas with the Adelsverein. He taught in the city school until 1858, and was active in the Politischer Verein, expressing strong anti-slavery sentiments in the 1850's. In 1862, he was commissioned a captain in the Confederate Army, and led a company composed of New Braunfels men. Haas, New Braunfels, op. cit., p. 158; see also Rudolph Leopold Biesele, "Heinrich Guenther," in Walter Prescott Webb, editor, Handbook of Texas, 2 vols. (Austin, 1952), I, p. 744.

⁶⁸Germania, op. cit., November 28, 1853.

⁶⁹Ibid., February 3, 1854.

sustained by very sweet and well-trained voices.⁷⁰

On March 4, the Germania celebrated its fourth anniversary with a family get-together at Louis Korn's business establishment.⁷¹ Shortly thereafter, thirty members indicated that they intended to attend the second state Sängerfest, to be held in San Antonio in May.⁷² After volunteering to host the third Sängerfest in New Braunfels in May, 1855, the Germania decided to build a new Sängerhalle (Plates 15 and 16) to replace the Festhalle which had been erected for the 1853 event. They also resolved to invite all the organizations in town to participate in the Fourth of July celebration.⁷³ The Schützenverein and Politischer Verein (Political Society) attended, but the Handwerker Bund (Workmen's Union) declined the invitation. For the activities, a dance platform was erected in a shady spot on the "hill."⁷⁴

On August 5, 1854, the Germania gave a concert and ball at Joseph Landa's house for the benefit of the city school. The occasion yielded \$81.40 for this cause, which was to become a pet project of the Verein.⁷⁵ At the meeting of

⁷⁰Olmsted, op. cit., p. 76.

⁷¹Germania, op. cit., February 6, 1854. The minutes say "March 4 instead of March 2," confirming March 2 as founding date.

⁷²Ibid., March 10, 1854.

⁷³Ibid., May 26, 1854.

⁷⁴Ibid., June 6, 1854.

⁷⁵Ibid., July 21, 1854; August 8, 1854.

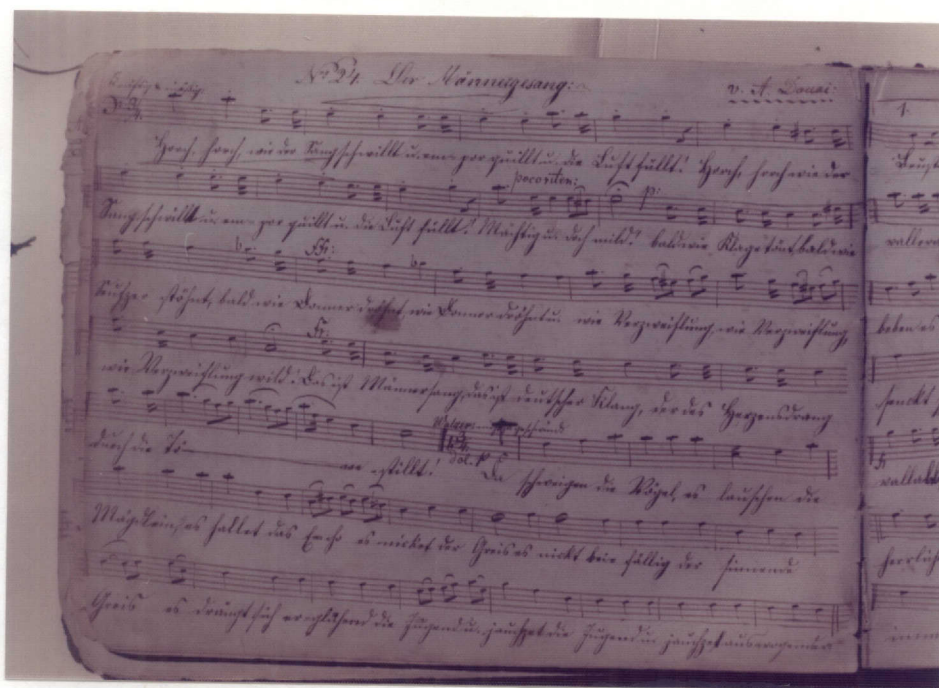


Plate 14--Adolf Douai's "Männergesang,"
Germania Songbook (Courtesy Sophienburg Museum,
 New Braunfels).



Plate 15--Sängerhalle, New Braunfels; painting
 attributed to Julius Plötze, 1862 (Courtesy
 Sophienburg Museum, New Braunfels).



Plate 16--Sängerhalle, New Braunfels, detail. At left is presumably the log building through whose window the Germania sold wine on July 4, 1853. The fine log structure in the center is Hermann Seele's home. The Sängerhalle itself, erected in 1855, appears at right (Courtesy Sophienburg Museum, New Braunfels).

August 25, Ernst Altgelt, who was in the process of founding Comfort, Texas, requested that the Germania loan him four copies ("4 Hefte") of the Orpheus, for the Comforter Liedertafel. What he may have been asking for were hand-written part books. The Germania complied with his request, allowing him the use of the music for four weeks, thereby effecting an "inter-library loan" of sorts.⁷⁶ In September, the Verein resolved to have the score and parts of "Der Sturm auf dem Meere" made and to enter "Der Landsknecht" in the Vereins-Hefte (song books).⁷⁷ The distinction made here may be that "Der Landsknecht" had already been copied and was ready for distribution in the individual folders, while "Der Sturm" had not been approved for copying. Perhaps the board of directors was still hesitant about approving mass copying of music, after having to pay Blum's statement for nine songs copied. An undated entry directly after September 6, 1854, advises that the Gesellenfahrten⁷⁸ by Julius Otto should be rehearsed for a concert on November 25. The name of no individual song from the cycle of men's choruses is given; perhaps the Germania owned a copy of the score to the whole, published in 1848.⁷⁹

⁷⁶Ibid., August 25, 1854.

⁷⁷Ibid., September 6, 1854.

⁷⁸Julius Otto, Gesellenfahrten (Schleusingen, 1848).

⁷⁹Germania, op. cit., undated entry between September 6 and November 13, 1854.

In preparation for the Sängerfest of 1855, a new Sängerhalle at Seele's was erected in the Spring of that year, a building that could serve for concerts and general social functions. It was eighty feet long and thirty feet wide, with a ten-foot porch that ran the entire length of the building. The contract specified "a stage for the singers and a stage for the band," and the cost of three hundred dollars.⁸⁰ At the Sängerfest, the Germania put an estimated thirty to forty singers on stage.⁸¹

In the Summer of 1855, the Germania suffered a split in its membership. For several reasons, one of which may have been political, Günther resigned as director in August,⁸² and formed a second singing society, the Liedertafel. Within a week, the Germania named Adolph Schlameus as its new director.⁸³ On Sunday, November 25, the Germania (Plates 17 and 18) went across the river to artist Carl von Iwonski's home in Hortontown for a general rehearsal; they invited the Hortontown Gesangverein to join them.⁸⁴ By the anniversary

⁸⁰Ibid., February 27, 1855. This specification of what seems to be two stages, possibly one at either end of the building, is confusing.

⁸¹San Antonio Zeitung, June 2, 1855, p. 3.

⁸²Germania, op. cit., August 17, 1855.

⁸³Ibid., August 21, 1855. Joachim Christoph Adolph Schlameus was a thirty-two year-old teacher from Prussia; Haas, New Braunfels, op. cit., pp. 46, 284.

⁸⁴Germania, op. cit., November 16, 1855.



Plate 17--New Braunfels Germania in 1857; drawing by Carl von Iwonski. Clockwise around the table, from foreground center, are: Aug. Bechstedt, A. Bayer, Ed. Rische, F. Moureau, H. Conring, C. Holtz, Jul. Bremer, H. Seele, E. vom Stein, G. Eisenlohr (standing), A. Schlameus (director, seated with pipe), J. Rennert, A. Hartmann (standing), and H. Schimmelpfennig. Note presence of Songbooks and plentiful drink (Courtesy Beethoven Männerchor, San Antonio).



Plate 18--New Braunfels in 1855, by Carl von Iwonski. Looking north, the Sophienburg is on the hill, right (Courtesy Sophienburg Museum, New Braunfels).

concert of 1856, the Germania proposed some kind of reconciliation with the Liedertafel,⁸⁵ but it had not taken place by October of that year when the Liedertafel alone hosted the state Sängerfest.⁸⁶ At Easter, the two clubs did manage to mend their differences long enough to present a joint concert, under conductor Heinrich Günther, for the benefit of the school.⁸⁷ Iwonski had the Germania and the Hortontown Gesangverein to his "place" for another social get-together on Sunday April 27,⁸⁸ although there is no indication in any of the accounts that Iwonski himself was musically inclined. In July, Schlameus was succeeded by H. Schimmelpfennig as director.⁸⁹

This was the beginning of several drought years, and the Germania's activities were not as frequent as before.⁹⁰ They held their annual anniversary concerts, continued to give Easter concerts in conjunction with the Liedertafel, and participated at the Sängerfests of 1858, 1859, and 1860. On November 10, 1859, they observed a Schillerfest, to commemorate the centenary of the poet's birth, in the Sängerhalle.

⁸⁵Ibid., February 26, 1856.

⁸⁶Neu-Braunfelser Zeitung, October 17, 1856, p. 3.

⁸⁷Germania, op. cit., February 29, 1856.

⁸⁸Ibid., April 22, 1856.

⁸⁹Ibid., July 18, 1856.

⁹⁰Haas, Song, op. cit., p. 15.

In conjunction with the Liedertafel, they sang "An die Freude," "Das Reiterlied," and "Das Lied an die Künstler" (composers unidentified).⁹¹ On their tenth Stiftungsfest in 1860, they sang "Eintracht and Liebe" by Fleming, "Die jungen Musikanten" by Friedrich Wilhelm Kücken, "Leise, leise" from Weber's Der Freischütz, "Wacht auf ihr Lieder," "Schafers Sonntagslied" by Kreutzer, and "In jener Heimath."⁹² The minutes contain little of musical interest and were seldom written, except for noting addition and deletion of members, or preparations of a non-musical nature for a Sängerfest. Not a single entry was made after the Sängerfest of May, 1860, and the hardships of the Civil War struck the final blow at the demoralized Verein.⁹³ In any case, the Germania had ceased to be a vital, forward-looking musical institution by mid-1856, and is best remembered as the pioneering sponsor of the 1853 Sängerfest, the first in a series of festivals that, until 1916, was destined to bring many musical "firsts" to Texas.

Of the activities of the Liedertafel, little remains to be said. It was formed by Heinrich Günther in September, 1855. When the Germania, because of financial setbacks and lack of support from its members, decided to cancel the 1856 Sängerfest, the Liedertafel took charge of the project and

⁹¹Germania, op. cit., November, 1859.

⁹²Ibid., February 11, 1860.

⁹³Ibid., August 19, 1856 to May 15, 1860, passim.

carried it through to completion. Unfortunately, neither Verein separately was able to make the progressive strides that the Germania did in its earlier years. The Liedertafel was also an enthusiastic supporter of the school system and, shortly after the Schiller Festival in 1859, made a donation to the New Braunfels Academy.⁹⁴ The Verein's activities were heavily curtailed during the War, and on September 20, 1862, Hermann Seele and Heinrich Günther made efforts to form a new society. This was officially noted, on October 4, as being called the New Braunfels Gesangverein.⁹⁵ There is also a post-war reference to the Liedertafel's singing for the dedication of the new organ at the First Protestant Church on June 27, 1868.⁹⁶ Shortly afterwards, its members must have combined with those who remained from the Germania to form the New Braunfels Männerchor.

One chorus seems to have been founded the year before the Civil War broke out, perhaps created especially for the May, 1860 Sängerfest, held in New Braunfels. This was the Gemischter Chor "Concordia" of that town. We know nothing

⁹⁴Neu-Braunfelser Zeitung, October 17, 1856, p. 3; December 17, 1859, p. 2. New Braunfels, Liedertafel, Protocoll, September 24, 1855-July 29, 1867 (Photocopy in Archives, Texas State Library, Austin). Very few entries were made from 1861 to 1863, and only two after April, 1863.

⁹⁵Liedertafel, op. cit., September 20, October 4, 1862. The minutes of the Gesangverein simply continue those of the older Liedertafel.

⁹⁶Haas, Church, op. cit., pp. 95, 102.

about them except that they sang an excerpt from Haydn's Die Schöpfung (and even that is unidentified) at the state meeting.⁹⁷ This was probably the first mixed chorus ever organized by the Germans in Texas.

San Antonio

In the 1850s San Antonio, which is not today considered as a stronghold of Germandom, began to emerge as a city of European sophistication and culture. Much of this was due to the great influx of German immigrants to the town from the nearby Adelsverein and Castro colonies. By 1850, 412 Germans lived there and accounted for 12.6 per cent of the total free population, and in 1860, there were 1,477 German immigrants who made up 19.3 per cent of the population.⁹⁸ By 1876, San Antonio had grown to a city of 15,066 people, of whom, 5,630 were Germans.⁹⁹

These Germans lost no time in establishing their social and cultural institutions in the Alamo City.¹⁰⁰ Adolf Douai

⁹⁷Neu-Braunfelser Zeitung, June 1, 1860, p. 2. Seele, "Beitrag," op. cit., p. 50, calls it the "Concordia;" the newspaper account simply calls it the New Braunfels "Gemischter Chor."

⁹⁸Ralph A. Wooster, "Foreigners in the Principal Towns of Ante-Bellum Texas," Southwestern Historical Quarterly, LXVI (1962-63), 209-210.

⁹⁹Henry Riemer, "The Beethoven Maennerchor," Beethoven Maennerchor Centennial, 1867-1967 (San Antonio, 1967), p. 7.

¹⁰⁰For a good summary of their activities, see Kent Keeth, "Sankt Antonius: Germans in the Alamo City in the 1850's," Southwestern Historical Quarterly, LXXVI (1972-73),

published the San Antonio Zeitung, "a Social-Democratic Sheet for the Germans in West Texas," for the first time on July 5, 1853.¹⁰¹ On October 2, 1853, a Turnverein was formed,¹⁰² and the next year saw the organization of the Casino Gesellschaft, a social club which also fostered theatrical and musical events. Jacob Waelder was its first president.¹⁰³ In January 1858, the Casino opened a 400-seat hall on Market Street, which was the city's best auditorium for many years. On its west side was a bar with skat tables and reading room, in the center a ballroom which could be converted into a theater with stage and balcony, and on the east side a saloon and lounge.¹⁰⁴

183-202, and Charles Ramsdell, San Antonio: A Historical and Pictorial Guide (Austin, 1959), pp. 147-161. Although neither account is very scholarly or entirely accurate, both are well written for entertaining reading, and contain much valuable pictorial material.

¹⁰¹San Antonio Zeitung, July 5, 1853, p. 1.

¹⁰²Ibid., September 17, 1853, p. 3; October 8, 1853, p. 3. At their first meeting at Vauxhall Garden, they resolved to set up an athletic field as soon as possible. Among the founding members were J. M. Riedner, F. Huck, Fr. Osswald, J. Martin, G. Freisleben and Adolf Douai, the last named being one of the organization's strongest advocates.

¹⁰³"Jacob Waelder," Webb, op. cit., II, 849-850. Waelder, 1820-1887, was a prominent attorney and legislator.

¹⁰⁴Ramsdell, op. cit., pp. 158-161; Minnie B. Cameron, "Casino Club," Webb, op. cit., I, 306; William Corner, San Antonio de Bexar, A Guide and History (San Antonio, 1890), p. 136.

In June, 1854, stationer Julius Berends had a lending library,¹⁰⁵ and in early October, the Alamo Star reported on one of the German social events:

On Friday evening, the Vauxhall Garden, an old rendezvous of the pleasure-seeking Germans, was enlivened by a scene not uncommon. Our Teutonic friends had a private ball where, from the illuminations and splendid music, it must have been a joyous affair.¹⁰⁶

The next year, William Menger established a brewery with Charles Degen as brewmaster (socially inclined Germans cannot remain too long away from a source of beer), and in 1859, opened the Menger Hotel.¹⁰⁷

The German element in San Antonio took care to educate their children in the most progressive ways, and in 1858 founded the German-English School. They erected their first building in 1859 on South Alamo Street.¹⁰⁸ But many German teachers, especially musicians, had been active in the city's schools throughout the decade. Franz Xavier Heilig came to San Antonio in 1850, and contracted to teach music in the public schools in 1853:

It is hereby agreed between Francis Heilig and the city of San Antonio through their school committee that said Heilig agrees to teach vocal

¹⁰⁵San Antonio Zeitung, June 10, 1854, p. 3.

¹⁰⁶Alamo Star, October 9, 1854, p. 2. The editor sounds a little hurt that he was not invited. Such clannishness among the Germans, or any other ethnic group for that matter, has seldom endeared them to their neighbors.

¹⁰⁷Edward Heusinger, A Chronology of Events in San Antonio (San Antonio, 1951), pp. 26-27.

¹⁰⁸Ibid., p. 27.

music to the scholars of "The People's Schools" of San Antonio, by giving said scholars four lessons per week to be given at such hours as the teachers of the different schools may decide. For such service, the city agrees to pay the said Heilig Ten Dollars per month, at the end of each month.

J. M. West
F. Heilig
J. Ulrich,
Chairman of the School Committee¹⁰⁹

Two other early music teachers were Christoph Plagge¹¹⁰ and Henry Grossmann. The latter was engaged to teach music at a Female College, operated in 1860 by Rev. J. Cross and his wife,¹¹¹ and both were to conduct German singing societies in San Antonio in later years.

Perhaps the earliest German cultural institution in San Antonio was the Männergesang-Verein founded in July, 1847, by Simon Menger (Plate 19).¹¹² Notwithstanding the New Braunfels

¹⁰⁹Quoted in Spell, op. cit., p. 81. Born in Maeskirch, Bavaria, and educated at Heidelberg, Heilig landed in New York in 1849. He joined the Army as a band musician and after serving at various Texas posts, came to San Antonio in 1850 under bandmaster Quintana; Frederick C. Chabot, With the Makers of San Antonio (San Antonio, 1937), p. 405.

¹¹⁰Spell, op. cit., p. 63.

¹¹¹San Antonio Ledger and Texan, August 18, 1860, p. 2.

¹¹²Johann Nicholas Simon Menger was born in Schwarzburg, Stadtilm, Rudolstadt, Thuringia, on June 6, 1807. He was a teacher in Germany for many years before coming to Texas as one of Castro's colonists in 1846. He and his family arrived in Galveston in October, 1846, and stayed there a short while. He then went to Indianola and through Victoria, to New Braunfels, and on January 1, 1847, bought fifty acres in Hortontown. He farmed until June, when he moved to San Antonio to teach music. In 1850, he opened a soap factory which became his principal source of income. As his business prospered, Menger's public musical activities became fewer, and he restricted himself to teaching piano, especially to family members, after his resignation as conductor of the

Germania's claim, it may very well have been the first formally organized German singing society in Texas. In 1882, Menger wrote to the Freie Presse für Texas:

In June [1847], I came [to San Antonio from Hortontown] at the request of Mrs. Riddle . . . to give instructions in music, especially piano.

In July, 1847, a Deutscher Männergesangverein was inaugurated among the few Germans then living in San Antonio, the statutes of which I had planned myself and had the honor to be musical director for many years.

Even last summer [1881], I found part of these statutes, which were signed by Simon Menger, John Fries, the brothers Rippstein, A. Moye, Hans von Werder and several others in their own handwriting, and have sent this manuscript among several other old documents to the Alamo Loan Exhibition.

I claim to have founded in the year, 1847, the first four-voiced Männergesangverein in West Texas.¹¹³

Männergesang-Verein in March, 1853. He died in San Antonio on May 1, 1892. See Louis B. Engelke, "San Antonio's First Music Teacher," San Antonio Express Magazine, March 26, 1950, p. 14.

We have already noted that he composed a "Deutscher Sang" (now presumed lost) for the New Braunfels Germania after the 1853 Sängerfest. Several holograph compositions, all for piano, survive in the possession of his great granddaughter, Mrs. Roland Klar of San Antonio: Grand Waltz, dated August 30, 1847; Mis Paschal Polka, dated September 3, 1847; Lectionen fuer Ida, dated September, 1867; and Ida's Reward Waltz, dated September 29, 1867. Ida was his youngest daughter, born in 1855.

¹¹³Simon Menger, Letter to Freie Presse, 1882, quoted in Letter, signed by "A Relative," San Antonio Express, May 19, 1895, p. 6. The Loan Exhibition was a display of miscellaneous items of curiosity or historical interest organized in an upstairs wing of Grenet's store, in the Alamo barracks. It probably opened in late October, 1881. San Antonio Evening Light, November 1, 1881, p. 1.

In a later letter, Menger states that the statutes were dated August 12, 1847.¹¹⁴ It is quite reasonable to assume that a Verein founded in July would not have its constitution drawn up before mid-August. Beyond this, we have no information on this society until 1851; no documents from the Verein have survived, nor was there a German newspaper in town to cover their activities until 1853. There is a copy of Carl Maria von Weber's chorus, "Lützows wilde verwegene Jagd," in Menger's hand (Plate 20), but it is undated and written on paper different from that upon which he composed in 1847.¹¹⁵ However, since Menger claimed that he led the chorus "for many years," we may assume more-or-less regular activity through 1850.

Documentary evidence of the San Antonio Männergesang-Verein starts in 1851. A membership list (Plate 21) in the back of its Protocoll Buch (minutes book) indicates that five men--J. T. W. Siméon, Friederich [sic] Brill, J. B. Conrad, Christian Schleyer, and Albert Köchlin--founded the Verein on March 2 of that year.¹¹⁶ No new members are

¹¹⁴Simon Menger, Letter, Freie Presse für Texas, April 12, 1887, p. 1. He did get the documents back from the exhibition, for he states that he has them in his possession at this time. Since then, however, they have become lost.

¹¹⁵In the possession of Mrs. Roland Klar, San Antonio.

¹¹⁶San Antonio, Männergesang-Verein, Protocoll Buch, 1851-1855 (in possession of Beethoven Männerchor, San Antonio); hereafter cited as SAMGV.



Plate 19---Simon Menger, conductor of San Antonio Männergesang-Verein, 1847-1853; photo taken in 1857 (Courtesy Mrs. Roland Klar, San Antonio).

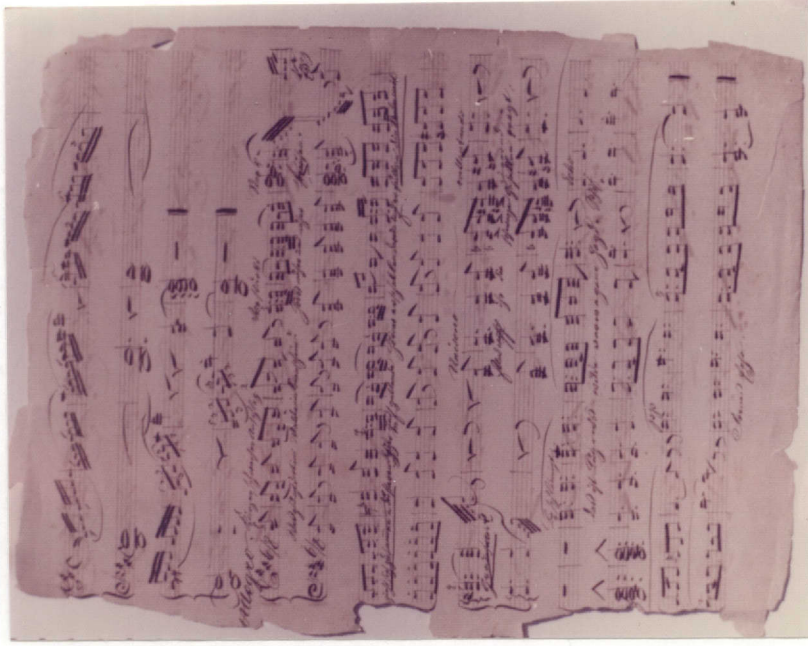


Plate 20--Music in Menger's hand; Weber's "Lützows wilde verwegene Jagd" starts on the third line, at "Allegro" (Courtesy Mrs. Roland Klar, San Antonio).

indicated before July 1, when eight men joined. On July 6, three candidates were admitted to the society, among them Simon Menger.¹¹⁷ What little chronology exists for the first six months is confused because no formal entries in the minutes seem to have been made before September. In a marginal note, we are told that five officers were named to serve from June [or July] 14 until August [or September] 14. Nor are these dates consistent with those in the membership list.¹¹⁸

By the end of September, 1851, the Verein was meeting regularly at the Lokal of H. Meyer, which they had rented for \$20 per month,¹¹⁹ and Simon Menger was evidently the conductor.

¹¹⁷Ibid. The additional members before September 1, 1851, were: Friedrich Eberhardt, Gustav Hörner, Carl Kreische, Albert Moyé, William Schmidt, G. W. Volk, Carl Wesenberg, Herman Wille, S. Menger, C. N. Riotte, F. Schmidt, Eduard Eule, John Friess, G. Schleicher, A. Staacke, W. Abels, F. Groos, Ch. L. Leege, A. Sator, Eduard Braden, E. Jones, Herman Kampman, J. Leyer, E. Giddings, C. Perner, E. Schneider, F. Meyer, B. Rippstein, W. Laue, H. F. Oswald. Spelling of names is often inconsistent in the minutes.

¹¹⁸If the chronology of the Summer of 1851 is compared with Menger's claims of 1847, it is found to be remarkably similar. It seems doubtful, however, that Menger, despite his advanced age in 1882 and 1887, could have confused the events of the two years, especially since he moved to San Antonio only a month before he claims to have founded his society, and since he had the statutes dated August 12, 1847 before him when he wrote in 1887. Of those six members specifically mentioned as having signed his statutes, Hans von Werder and one of the Rippstein brothers were never members of the Verein founded in 1851. There is, therefore, no reason to disbelieve Menger's claim and every reason to believe that the 1851 Verein was founded only after Menger's group had become inactive.

¹¹⁹Ibid., September 13, September 24, 1851.

In early October, they decided to give a public performance in the form of a "Gesang-fest" to be held on Saturday, October 25, presumably at San Pedro Springs. Menger declared that he was willing to come to rehearsals a half or even a whole hour early to help those members who needed more training in singing. Possibly the program included an easily-performed chorus from Méhul's opera, Joseph:

Gott, Herr der Welt, dem sich Alles beuget,
Segne das Land, das wir bebauen,¹²⁰
Gieb unserm Bunde dein Gedeih'n.

The following men were designated to prepare the song books for the occasion: first tenors, Albert Moyé and Christian Schleyer; second tenors, C. N. Riotte; first basses, J. T. W. Siméon; and second basses, Herman Wille.¹²¹

¹²⁰"God, Lord of the world,/Before whom all bow,/Consecrate the land upon which we build,/Give our union thy blessing." Menger quotes the text in his 1887 Freie Presse letter. He says that his Verein (making no distinction between the Verein founded in 1847 and that active later) held its first Gesangfest in October, 1853, at San Pedro Springs. A typesetter, saturated with stories about the first state Sängerfest in New Braunfels in October, 1853, may have misread the date. The Verein had no activities at the Springs in October, 1853. The minutes do not identify the location of the October, 1851, concert, but since J. J. Dürler, the proprietor of San Pedro Springs, applied for membership between October 21 and November 2, 1851, we may assume that the two events had some connection. The chorus, "Dieu d'Israël" in the original French and sung here in German of course, is entirely too simple to have been a challenge in October, 1853. Besides, Menger resigned as director in March, 1853. It is therefore logical to assume that the first Gesang-fest at San Pedro Springs, mentioned by Menger, took place in October, 1851, when the Méhul piece would have been a challenge to the still untrained chorus. SAMGV, October 8, October 21, November 2, 1851.

¹²¹Ibid., October 8, 1851.

In November, 1851, a second weekly rehearsal, to be held on Fridays, was initiated in time to prepare the chorus for its New Year's Eve Concert. The program chosen was:

1. Freiheit
2. Die Lorelei [by Friedrich Silcher]
3. Die Kapelle [by Conradin Kreutzer]
4. Das Gebet [by F. Kündig]
5. Der Jäger Abschied [by Felix Mendelssohn]
6. Jägerlied [by Christoph August Pohlenz]
7. Marsch [by F. Becker]¹²²

The officers decided that they should hold a Generalprobe (in this case, something of a "dress rehearsal") before the concert, to insure the chorus's readiness. Lorenz Rehner was commissioned to make sure that all the song books were in good order and was subsequently paid 10 dollars for copying music. It seems, however, that the tight-fisted officers parted with the money only begrudgingly, and Rehner resigned a week later "without giving a reason."¹²³

At the end of 1851, the Verein's property included a music stand, donated by Gustav Hörner, twenty-two song books (Notenhefte), and miscellaneous furnishings for the club room. The roll listed forty-seven active singers and twelve passive members. One new member, Mr. Nikals, was granted the

¹²²Ibid., November 19, November 23, 1851. The composers may be ascertained from the program of March 7, 1852.

¹²³Ibid., November 23, December 2, December 14, December 24, 1851.

use of the Lokal several times per week, between December 14 and January 1, for guitar instruction.¹²⁴

The first anniversary (Stiftungsfest) of the Verein was celebrated by a concert held on Sunday afternoon, March 7, 1852, at Dürler's Lokal at San Pedro Springs. The program follows:

1. Das Gebet by F. Kündig
2. Liederfreiheit by Heinrich Marschner
3. Die Kapelle by Conradin Kreutzer
4. Der Jäger Abschied by Felix Mendelssohn
5. Jägerlied by Christoph August Pohlenz

Intermission

6. Jubelchor by Julius Otto
7. Marsch by F. Becker
8. Blauer Montag by Friedrich Wilhelm Kücken

After the Marschner chorus, Simon Menger spoke of the influence that singing had had through the centuries on education, taste, and refinement, especially as applied to the German people. He expressed the hope that, with diligent work, the San Antonio Männergesang-Verein would take its place in this musical heritage.¹²⁵ The hiring of the band that played for

¹²⁴Ibid., December 14, December 21, 1851. It is not clear whether Nikals wanted to teach or to learn the guitar.

¹²⁵Ibid., March 7, 1852. The setting of "Die Kapelle" was probably that which begins: "Was schimmert dort."

the ball which followed cost the Verein eighteen dollars.¹²⁶

On March 10, 1852, the Verein was visited by H. Löffler of the Houston Männer-Gesangverein, who hoped to start an exchange of music (Austausch der Musikalien) between the two societies. He reported on the current conditions with the German singing societies in Austin, Columbus, and other places that he had had opportunity to visit, and expressed the expectation that the time would soon be at hand when all of them could cooperate in celebrating a general Sängerfest.¹²⁷ This is ironic, since Houston was not destined to participate in a state meeting until 1881, nearly thirty years after the first Sängerfest in New Braunfels.

Later that month, a newly constituted Instrumental-Verein applied for association with the singing society, requesting free use of the Lokal, with the conditions that it be able to act independently and choose its own director and music. In return, its members proposed to provide instrumental music whenever the Gesangverein held a concert or Abendunterhaltung (evening of entertainment). Menger believed that the Instrumental-Verein should be made up only

¹²⁶Ibid., February 22, March 17, 1852. The New Braunfels Germania had been invited, but did not come. This was during a period when relatively few entries are found in the Germania minutes. Julius Eggeling sent the San Antonians a letter, dated March 6, in which he said that the Germania could find no driver who was willing to risk the weather to transport its members to San Antonio.

¹²⁷Ibid., March 10, 1852.

of members of the Gesangverein and said it would benefit no one if the Vereins were not united. A meeting to discuss these conditions was set up, but the representatives of the Instrumental-Verein failed to appear. Disgusted, Menger declared that he could not waste any more time on another meeting. A general meeting of the Gesangverein was scheduled for April 7, but there is no written record of any transactions on that date, nor is the Instrumental-Verein mentioned in any later entries in the minutes. We may assume that the matter was dropped.¹²⁸

Whether it has anything to do with the ill-fated Instrumental-Verein proposal is unclear, but some time in March, Mr. Scheliche sent a note to the Gesangverein offering his services in any concerts the Verein might project, and on May 5, sent the Verein ten free tickets to a concert he was holding on the next Saturday.¹²⁹ Scheliche is probably the cellist with whom Adolf Douai worked that fall in New Braunfels. Another name that appears mysteriously in the minutes of May, 1852, is W. Thielepape, a major figure in San Antonio music in later years. He was recommended as a member on May 9, and accepted on May 23. Thereafter he is not mentioned again until he rejoined on April 23, 1854, when it is known he moved to San Antonio. Perhaps he joined the first time while on an "exploratory" visit from Indianola to

¹²⁸Ibid., March 24, March 31, April 4, 1852.

¹²⁹Ibid., March [no day], 1852; May 5, 1852.

see if he wanted to relocate in the Alamo City. That seems to be the only logical explanation.¹³⁰

After a picnic at Carl N. Riotte's farm on Pfingsten (Whitsuntide), the Verein adjourned for the summer. Even after regular rehearsals resumed on the last Wednesday of September, 1852, the minutes indicate that nothing of musical significance took place within the Verein during the rest of the year.¹³¹

Now, however, Adolf Douai enters onto the San Antonio scene. He reports:

[In New Braunfels] I tried to make a living with music. I helped to make dance music, gave concerts, tuned and repaired pianos and gave singing lessons, but it was an art without bread. Our trio, Scheliche ['cello], Listich [violin] and I had a number of tragi-comic experiences, but in New Braunfels and vicinity, we had only a limited use for our talents since there did not seem to be any appreciation for music. In San Antonio, a commercial city as it was called, there was a desire and taste for music. So the three of us rode over together. It was a cold December day [in 1852] with a strong north wind. . . . I suffered a painfully wrenched back when my horse stepped into a hole on the way. . . .

We had to give a concert the next day. . . . the hall was ordered and paid for; the advertising had been printed, and the session in the auditorium promised to bring a large audience of friends for only one day. Dr. Schloymann promised to make me well again through his companion, apothecary Nette. That succeeded. . . . Next evening I really played in the concert, even better than I knew how, even though Scheliche made a mistake which I had to cover up. For the first and only time, we had a

¹³⁰ Ibid., May 9, May 23, 1852.

¹³¹ Ibid., May 9, May 23, August 29, November 3 through December 15, 1852.

comparatively good income. . . . This successful appearance influenced the three of us to move to San Antonio.¹³²

In the elections of January 26, 1853, Simon Menger was again chosen as conductor of the San Antonio Männergesang-Verein. This time, however, Menger recommended that a substitute director (Ersatzmann) be named: Dr. Adolf Douai (Plate 22).¹³³ At the same meeting, Douai, Listich, and Scheliche were accepted as honorary members of the Verein.¹³⁴ While the count of members in January, 1853, would seem to be only twenty-seven, we can assume that that figure indicates just the active, singing members, with probably an equal number of

¹³²Douai, op. cit., pp. 107-108.

¹³³Carl Daniel Adolf Douai (1819-1888), was born in Altenburg and studied at the University of Leipzig from 1838 to 1841. He was sentenced to several terms in prison because of his revolutionary writings, and left Germany in 1852, arriving in the United States the same year, and settling in New Braunfels, Texas, as a teacher. From July, 1853, he was the editor of the San Antonio Zeitung, in which he advocated the abolition of slavery. In 1856, after being threatened with a coat of tar and feathers, he went to Boston. There he founded a school and kindergarten, which were wrecked after an allegedly atheistic speech. In 1860, he went to New York as editor of the New York Demokrat. A versatile writer, unafraid of offending his readers' opinions, Douai has been called the first popularizer of Marxian ideas in the United States. A. E. Zucker, The Forty-Eighters (New York, 1950), pp. 288-289.

¹³⁴SAMGV, op. cit., January 26, 1853. In this entry, Douai's name is spelled "Due," an indication that it was pronounced "Doo-ay," and that the secretary did not know how to spell it. This pronunciation is confirmed in the minutes of the New Braunfels Germania, where the guests at the first Sängerfest in October, 1853, are listed. Here Douai appears as "Doue'."

Verzeichnis der Mitglieder, 1851.

Zinnhorn				Trompete			
Name	Nummer	Adressen	Abg.	Name	Nummer	Adressen	Abg.
Jensen	J. F. B.	2. 10. 7.	Alt.	Kremer	1.	1. 10. 7.	Alt.
Wendt	J. B.	2. 10. 7.	Alt.	Kremer	2.	1. 10. 7.	Alt.
Conrad	J. B.	2. 10. 7.	Alt.	Kremer	3.	1. 10. 7.	Alt.
Schlegel	J. B.	2. 10. 7.	Alt.	Kremer	4.	1. 10. 7.	Alt.
Schlegel	J. B.	2. 10. 7.	Alt.	Kremer	5.	1. 10. 7.	Alt.
Schlegel	J. B.	2. 10. 7.	Alt.	Kremer	6.	1. 10. 7.	Alt.
Schlegel	J. B.	2. 10. 7.	Alt.	Kremer	7.	1. 10. 7.	Alt.
Schlegel	J. B.	2. 10. 7.	Alt.	Kremer	8.	1. 10. 7.	Alt.
Schlegel	J. B.	2. 10. 7.	Alt.	Kremer	9.	1. 10. 7.	Alt.
Schlegel	J. B.	2. 10. 7.	Alt.	Kremer	10.	1. 10. 7.	Alt.
Schlegel	J. B.	2. 10. 7.	Alt.	Kremer	11.	1. 10. 7.	Alt.
Schlegel	J. B.	2. 10. 7.	Alt.	Kremer	12.	1. 10. 7.	Alt.
Schlegel	J. B.	2. 10. 7.	Alt.	Kremer	13.	1. 10. 7.	Alt.
Schlegel	J. B.	2. 10. 7.	Alt.	Kremer	14.	1. 10. 7.	Alt.
Schlegel	J. B.	2. 10. 7.	Alt.	Kremer	15.	1. 10. 7.	Alt.
Schlegel	J. B.	2. 10. 7.	Alt.	Kremer	16.	1. 10. 7.	Alt.
Schlegel	J. B.	2. 10. 7.	Alt.	Kremer	17.	1. 10. 7.	Alt.
Schlegel	J. B.	2. 10. 7.	Alt.	Kremer	18.	1. 10. 7.	Alt.
Schlegel	J. B.	2. 10. 7.	Alt.	Kremer	19.	1. 10. 7.	Alt.
Schlegel	J. B.	2. 10. 7.	Alt.	Kremer	20.	1. 10. 7.	Alt.
Schlegel	J. B.	2. 10. 7.	Alt.	Kremer	21.	1. 10. 7.	Alt.
Schlegel	J. B.	2. 10. 7.	Alt.	Kremer	22.	1. 10. 7.	Alt.
Schlegel	J. B.	2. 10. 7.	Alt.	Kremer	23.	1. 10. 7.	Alt.
Schlegel	J. B.	2. 10. 7.	Alt.	Kremer	24.	1. 10. 7.	Alt.
Schlegel	J. B.	2. 10. 7.	Alt.	Kremer	25.	1. 10. 7.	Alt.
Schlegel	J. B.	2. 10. 7.	Alt.	Kremer	26.	1. 10. 7.	Alt.
Schlegel	J. B.	2. 10. 7.	Alt.	Kremer	27.	1. 10. 7.	Alt.
Schlegel	J. B.	2. 10. 7.	Alt.	Kremer	28.	1. 10. 7.	Alt.
Schlegel	J. B.	2. 10. 7.	Alt.	Kremer	29.	1. 10. 7.	Alt.
Schlegel	J. B.	2. 10. 7.	Alt.	Kremer	30.	1. 10. 7.	Alt.
Schlegel	J. B.	2. 10. 7.	Alt.	Kremer	31.	1. 10. 7.	Alt.
Schlegel	J. B.	2. 10. 7.	Alt.	Kremer	32.	1. 10. 7.	Alt.
Schlegel	J. B.	2. 10. 7.	Alt.	Kremer	33.	1. 10. 7.	Alt.
Schlegel	J. B.	2. 10. 7.	Alt.	Kremer	34.	1. 10. 7.	Alt.
Schlegel	J. B.	2. 10. 7.	Alt.	Kremer	35.	1. 10. 7.	Alt.
Schlegel	J. B.	2. 10. 7.	Alt.	Kremer	36.	1. 10. 7.	Alt.
Schlegel	J. B.	2. 10. 7.	Alt.	Kremer	37.	1. 10. 7.	Alt.
Schlegel	J. B.	2. 10. 7.	Alt.	Kremer	38.	1. 10. 7.	Alt.
Schlegel	J. B.	2. 10. 7.	Alt.	Kremer	39.	1. 10. 7.	Alt.
Schlegel	J. B.	2. 10. 7.	Alt.	Kremer	40.	1. 10. 7.	Alt.
Schlegel	J. B.	2. 10. 7.	Alt.	Kremer	41.	1. 10. 7.	Alt.
Schlegel	J. B.	2. 10. 7.	Alt.	Kremer	42.	1. 10. 7.	Alt.
Schlegel	J. B.	2. 10. 7.	Alt.	Kremer	43.	1. 10. 7.	Alt.
Schlegel	J. B.	2. 10. 7.	Alt.	Kremer	44.	1. 10. 7.	Alt.
Schlegel	J. B.	2. 10. 7.	Alt.	Kremer	45.	1. 10. 7.	Alt.
Schlegel	J. B.	2. 10. 7.	Alt.	Kremer	46.	1. 10. 7.	Alt.
Schlegel	J. B.	2. 10. 7.	Alt.	Kremer	47.	1. 10. 7.	Alt.
Schlegel	J. B.	2. 10. 7.	Alt.	Kremer	48.	1. 10. 7.	Alt.
Schlegel	J. B.	2. 10. 7.	Alt.	Kremer	49.	1. 10. 7.	Alt.
Schlegel	J. B.	2. 10. 7.	Alt.	Kremer	50.	1. 10. 7.	Alt.

Plate 21--Membership list, 1851, of the San Antonio Männergesang-Verein, in the rear of the Protocoll-Buch (Courtesy Beethoven Männerchor, San Antonio).

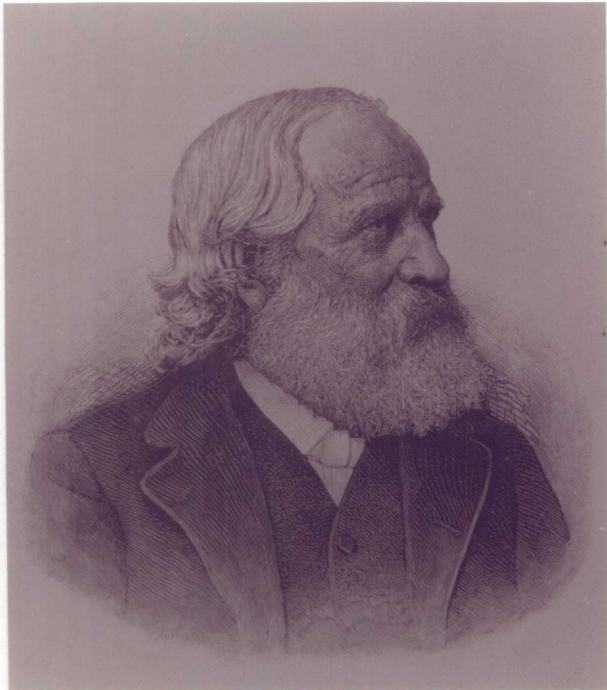


Plate 22--Adolf Douai, conductor of New Braunfels Germania, 1852, and San Antonio Männergesang-Verein, 1853-1855, in old age (Courtesy Sophienburg Museum, New Braunfels).

passive members. To the club's property was added a specially-built Schrank (cabinet) for storing music.¹³⁵

The Stiftungsfest was celebrated at San Pedro Springs on Sunday, March 6, at three in the afternoon. The New Braunfels and Guadalupe Gesangvereins were invited, but evidently did not attend. Within a week, Simon Menger resigned as conductor. This may have been his intention when he nominated Douai as his replacement in January, as his soap business was evidently demanding more of his time.¹³⁶ Of his newly-gained post as conductor, Douai commented:

I was elected director of the singing society, and that income, together with writing music for the society, covered a part of my living expenses; dance music and music lessons furnished the rest.¹³⁷

To boost the morale of the Verein, the members decided to have a banner made. It was four by six feet, and on one side had a simple laurel wreath, in the middle of which was a lyre. Above it was Texas' Lone Star. The inscription read: "Deutscher Männergesang Verein zu San Antonio."¹³⁸

That summer the Männergesang-Verein sponsored a Fourth of July celebration at San Pedro Springs and made a point of

¹³⁵ Ibid., January 30, 1853.

¹³⁶ Ibid., February 16, March 13, 1853. There is no clue as to the identity of the "Guadalupe Gesangverein."

¹³⁷ Douai, op. cit., p. 108.

¹³⁸ SAMGV, op. cit., April 27, May 18, 1853.

inviting the general public. After a volley from two howitzers lent by the government, C. N. Riotte read the Declaration of Independence. Thirteen cannon shots followed, one for each of the original states. The Gesangverein sang three numbers, some with piano accompaniment: "Hail Columbia" by Philip Pfeil, "Freiheit, Freiheit uber Alles," with melody by Haydn (obviously a variant of Fallersleben's "Deutschland über Alles"), and "Der Jäger Ausmarsch" by Nikolaus Becker. Adolf Douai then delivered an oration in which he said that the Germans had always been a freedom-loving people. After a salvo of twenty-one shots, the Verein sang three more choruses: "Was ist des Deutschen Vaterland" by Zöllner [really by Reichardt?], "Freiheit die ich meine" by Karl Groos, and "Blücher am Rhein" by Carl Gottlieb Reissiger. The notice in the Zeitung mentions instrumental performances, but the story afterwards fails to specify what was played or when. At the meal, which cost one dollar, toasts were given in both German and English. A dance concluded the festivities.¹³⁹

In July, 1853, the Verein changed meeting places, and now rehearsed in Carl Kreische's hall above the German printing office, each Wednesday and Sunday night. They

¹³⁹ San Antonio Zeitung, July 5, 1853, p. 1; July 9, 1853, p. 3.

initiated a continuing advertisement to this effect in the San Antonio Zeitung (Plate 23).¹⁴⁰ That October, the society journeyed to New Braunfels for the first Sängerfest and, while there, offered to hold a second in San Antonio the following year. During 1853, the San Antonio singers serenaded several personages who were visiting their city. In late July, they sang at night outside the hotel window of Governor P. Hansborough Bell, and on September 11, the Hungarian Forty-Eighter, General Lázsló Ujházy, who had recently arrived from New Buda, Iowa.¹⁴¹ During his visit to San Antonio in the fall of 1853, General Thomas Jefferson Rusk, the Texas freedom fighter, at first refused to be serenaded. The Verein was insulted and evidently told him so without mincing words. In the end the General consented and was duly honored by the German singers at 10 o'clock on Friday, November 18. By torchlight, they sang "Hail Columbia," "Was ist des Deutschen Vaterland," and "Der Tambour."¹⁴² On New Year's Eve, the Verein closed out 1853 with a Sylvester Ball at

¹⁴⁰Ibid., July 23, 1853, p. 6. SAMGV, op. cit., July 10, July 17, 1853.

¹⁴¹Ibid., July 27, September 11, 1853. For more on Ujhazy, see Works Progress Administration, Federal Writers' Project, Iowa, American Guide Series (New York, 1941, p. 392, Margaret L. Posten, This is the Place--Iowa (Ames, 1965), pp. 266-267, and especially Emil Langyel, Americans from Hungary (Philadelphia, 1948), pp. 47-51.

¹⁴²San Antonio Zeitung, November 19, 1853, p. 3. SAMGV, op. cit., November 14, November 16, November 17, 1853.

which they sang "Der Feierabend," "Die Bundesstaaten," "Das Tirolerlied," and "Der Walzer."¹⁴³

In connection with preparations to host the 1854 Sängerfest, the Verein proposed to acquire a city lot and build a hall seventy by thirty-five feet to accommodate themselves, the Turnverein, the Leseverein (reading or literary society), the newspaper and other cultural activities. Such a hall would cost \$1500.¹⁴⁴ When this discussion reached a stalemate, Adolf Douai recommended holding the Sängerfest concert in the Alamo chapel, where the acoustics would be more suitable for musical production than the canvas-covered building some members were pushing as a compromise.¹⁴⁵ Vauxhall Garden was finally chosen, probably to no one's complete satisfaction.

On March 15, 1854, Listich put music teacher Heilig's name up for membership, and two weeks later, he was accepted. A month later, on April 26, Wilhelm C. A. Thielepape renewed his association with the Männergesang-Verein, and was immediately named as honorary member and Co-director (Mitdirektor) on the recommendation of Douai.¹⁴⁶ Thielepape relates:

¹⁴³Ibid., December 18, 1853. None of the composers are identified.

¹⁴⁴Ibid., February 1, 1854. San Antonio Zeitung, February 4, 1854, p. 2.

¹⁴⁵SAMGV, op. cit., February 22, 1854.

¹⁴⁶Ibid., March 15, March 29, April 26, 1854. Born in Wabern, Hesse on July 10, 1814, architect and surveyer Wilhelm

I joined the society as active singer and, besides, participated [at the Sängerfest] with a single quartette consisting of myself (first tenor), Gustav Schleicher (second tenor), Friedrich Osswald (first bass), and A. Eule (second bass). We had a great success with our song and [after the Sängerfest] continued to practise together until Mr. Osswald got sick and died.¹⁴⁷

Indeed the San Antonio Männergesang-Verein was in trouble. The resolutions passed by the "German Convention" held after the Sängerfest in mid-May calling, among other things, for the abolition of slavery, got the German element into trouble with its native American neighbors. Meanwhile, the more moderate Germans tried to disassociate themselves from the liberals who drew up the resolutions. And two of the loudest speakers in the liberal Convention must have been Adolf Douai and Wilhelm Thielepape.

In addition to the quartet of which Thielepape was a part, the Verein must have put almost two dozen singers on the stage of the 1854 Sängerfest, for it had had a total

Carl August Thielepape came to Texas in 1850 as a refugee from the 1848 revolutions, settling first in Indianola, and moving to San Antonio in Spring of 1854. In 1859, he moved to New Braunfels and designed the Comal County courthouse, but returned to San Antonio in the Spring of 1861, after the outbreak of the Civil War. At the news of Lee's surrender, Thielepape hoisted the Stars and Stripes on top of the Alamo and, on November 8, 1867, was appointed as Unionist mayor of the city, a position he held until March 12, 1872. Two years later, Thielepape moved to Chicago, where he died on August 7, 1904. W. C. A. Thielepape, Letter, San Antonio Express, May 15, 1895, p. 5; History of the George Thielepape Family (offset printing [Austin, ?] 1965), n.p.; Haas, New Braunfels, op. cit., pp. 100, 184, 288; Heusinger, op. cit., pp. 32, 80.

¹⁴⁷Thielepape, Letter. San Antonio Zeitung, May 20, 1854, p. 1.

membership of fifty active and passive members only a few months before.¹⁴⁸ But in June, 1854, only five or six singers appeared for the three rehearsals, which were then dismissed. On July 16, enough members were present to sing a few songs and then adjourn until October 1.¹⁴⁹

Even when the Verein reconvened in October, the degeneration continued. Friedrich Osswald opened the meeting on October 16, but had to be excused in the middle of it. This is the last reference to him in the minutes; he may already have been ill, for Thielepape was elected president in his place later in the same meeting.¹⁵⁰ In order to help the Verein's financial distress Douai wanted to sub-let Kreische's hall during the day when the society did not use it.¹⁵¹ At the beginning of the year 1855, the Verein had a total of twenty-four members, and \$2.90 in the treasury. Against this, they owed landlord Kreische nine dollars in back rent.¹⁵²

The Stiftungsfest was set for February 24, 1855, in conjunction with the "Orchestra." To raise money for the treasury, one dollar was charged for admission to the concert, and fifty cents for tickets to the ball alone. The concert

¹⁴⁸SAMGV, op. cit., October 26, 1853.

¹⁴⁹Ibid., June 14, June 18, June 21, July 16, 1854.

¹⁵⁰Ibid., October 16, 1854.

¹⁵¹Ibid., December 3, 1854.

¹⁵²Ibid., January 14, 1855.

was held at Nette's new hall. One hundred tickets, fifty programs, and twenty-five posters were printed. At the rehearsal before the concert, only eight singers were present, of whom two were presumably the "conductors" Douai and Thielepape. The program included Adolf Eduard Marschner's "Vaterlandslied" and an unidentified "Das Ständchen," possibly the one by Julius Rietz which the quartet sang at the 1854 Sängerfest.¹⁵³

In March, the Verein received a request for a music loan. Several men in Castroville, twenty miles southwest of San Antonio, hoped to form a Gesangverein but had no music. Douai prepared six scores, and these were dispatched by the end of the month.¹⁵⁴ On April 1, the Verein had to give up its Lokal at Kreische's, and the Turnverein offered them a place to meet. The final regular entry in the Protocoll is dated April 29,¹⁵⁵ and the Verein's advertisement in the Zeitung disappeared after May 12, 1855.¹⁵⁶ Thielepape says the Verein ceased "for want of interest."¹⁵⁷

Thielepape re-established his single quartet, with Adolf Douai (second tenor), Carl N. Riotte (first bass), and A.

¹⁵³Ibid., February 11, February 14, February 18, February 21, 1855. San Antonio Zeitung, February 24, 1855, p. 3.

¹⁵⁴SAMGV, op. cit., March 4, March 25, 1855.

¹⁵⁵Ibid., April 1, April 29, 1855.

¹⁵⁶San Antonio Zeitung, May 12, 1855, p. 4.

¹⁵⁷Thielepape, Letter.

Eule (second bass), and with this ensemble, went to the Sängerfest in New Braunfels at the end of May.¹⁵⁸ For some reason, Simon Menger went along with them. This seems odd, for he had been relatively inactive (as far as the Gesangverein was concerned) for more than two years. At the festival they sang "Ständchen" by Marschner and "Jagdlust" by Julius Rietz.¹⁵⁹

In mid-June, 1855, a new advertisement for the Turnverein appeared in the Zeitung, and indicated that they sponsored a singing rehearsal every Sunday evening (Plate 24).¹⁶⁰ In his newspaper on July 7, Douai editorially lamented that the Fourth of July "was not celebrated exactly as in previous years," when Germans and Americans got together for a friendly festivity. He said that the Germans of late had withdrawn more and more from public life, and that the concept of the Volksfest (people's festival) was impossible to realize in 1855.¹⁶¹

¹⁵⁸Ibid.

¹⁵⁹Germania, op. cit., May 28, 1855, indicates Menger's presence. The programmed music is found in Neu-Braunfelser Zeitung, June 1, 1855, p. 3.

¹⁶⁰San Antonio Zeitung, June 16, 1855, p. 4. Julius Schütze, a member of the Männgergesang-Verein, conducted the Turn-Gesangverein in 1855 and perhaps in early 1856. On less than friendly terms, he had ceased his association with the Turners by March, 1856. Julius Schütze, Diary, 1852-1864; translated by Albert Schütze (unpublished typescript, collection of Institute of Texan Cultures, San Antonio); entry of March 18, 1856.

¹⁶¹Ibid., July 7, 1855, p. 3.

Ein Stück Land von ca. 250 Acres an der San Antonio und Neu-Braunfelscher Route und am Cibolo gelegen billig zu verkaufen. Näheres bei

Gustav Theisen
San Antonio.

Der Deutsche Männergesang-Verein
zu San Antonio

hält seine regelmäßigen Versammlungen jeden Mittwoch und Sonnabend Abends nach 8 Uhr in dem neuen Hause des Herrn Kreische über der deutschen Druckerei ab. [4-52]

B ä d e r.
Hall's Badehaus,
gerade unterhalb der Mühle,
ist jetzt offen für die Aufnahme von Besuchern.

Plate 23--Advertisement for rehearsals of the Deutscher Männergesang-Verein (San Antonio Zeitung, July 23, 1853, p. 6).

des Samens wird verbürgt.

Peter Marx.

Turnverein zu San Antonio.

Praktische körperliche Übungen auf dem Turnplatze jeden Dienstag und Freitag Abends nach 8 Uhr, u. Sonnt. Vorm. 9 Uhr Geistige Übungen jeden Montag Abends 8½ Uhr im Lokale. Jeden ersten Montag im Monat Abends 8 Uhr Generalversammlung. Gesangübung jeden Sonntag Abend 8 Uhr. Eltern werden aufmerksam gemacht, daß eine Turnschule für Knaben, zweimal wöchentlich, eingerichtet ist, wozu Anmeldungen bei den Herren H. Schüppe u. Stewin in H. Meyers Store geschehen können.

Der Vorstand.

Plate 24--Advertisement showing rehearsals at the Turnverein (San Antonio Zeitung, June 16, 1855, p. 4).

On August 12, the San Antonio Männergesang-Verein held its last formal meeting, this time in the old Lokal. The members cleared up some unfinished business, and planned a get-together at San Pedro Springs the following Sunday.¹⁶² On September 9, C. N. Riotte called a meeting for that evening,¹⁶³ but after August 12, 1855, the Protocoll Buch is blank.

Thielepape says he maintained his quartet up to 1858. Some of his singers attended the Sängerfest in October, 1856, and he sang a solo there. But Douai had evidently been run out of town by this time, encouraged to do so by both American and German elements. No representatives went to the 1858 Sängerfest, but four singers from San Antonio--Schütz, Wälder, Donop, and Eule--did go in 1859 to sing an ambiguous "Quartett" and "Ständchen." This is the last evidence of German choral music in San Antonio until 1865.¹⁶⁴

The Hill Country and Austin

The Hill Country of Texas lies along and to the west of the Balcones Fault line, north of San Antonio. Since the

¹⁶²Ibid., August 12, 1855, p. 3. SAMGV, op. cit., August 12, 1855.

¹⁶³San Antonio Zeitung, September 9, 1855, p. 3.

¹⁶⁴Thielepape, Letter. Neu-Braunfelser Zeitung, October 17, 1856, p. 3; June 3, 1859, p. 2. Thielepape presented a concert in the San Antonio Casino, evidently to benefit the German-English School, on January 29, 1859, but the nature of the music is not specified. San Antonio, Texas Staats-Zeitung, January 29, 1859, p. 3.

late 1840s, it has been one of the most heavily Teutonic areas in the United States. Most of its inhabitants are related to those settlers brought to Texas by the Adelsverein. They established their German customs upon arrival in a country inhabited at the time only by Indians and have retained them virtually unchanged to the present day. Their musical conservatism became very apparent by the 1880's, as we shall see later.

Fredericksburg (originally Friedrichsburg) was the second colony established by the Adelsverein, and was founded on May 8, 1846, when John O. Meusebach brought 120 settlers from New Braunfels. It was on the Indian frontier, but the Meusebach-Commanche Treaty, made in the Spring of 1847, established a lasting peace. By the middle of 1847, Fredericksburg had eighteen stores and the Nimitz Hotel.¹⁶⁵

In about 1849 or 1850, Pastor Gottlieb Burchard Dangers (Plate 25) and his family brought a piano from Germany and played four-hand arrangements on it. Dangers also played the flute and zither and taught his children to play. In addition, he composed music which remained in his possession unpublished. Soon after he arrived in Fredericksburg, Dangers organized a male quartet with Hopf, Julius Splittgerber, and the druggist Krieger.¹⁶⁶ Splittgerber places this activity

¹⁶⁵"Fredericksburg, Texas," Webb, op. cit., I, p. 643.

¹⁶⁶Gillespie County Historical Society, compilers, Pioneers in God's Hills, A History of Fredericksburg and Gillespie County (Austin, 1960), p. 28.

in 1850. Among its later members were Frank van der Stucken, Sr. and Dr. August Siemering. In the early 1850s members of the various societies in Fredericksburg formed a dramatic club under whose auspices Schiller's Wallenstein's Lager and an unidentified Tannhäuser were produced. If the latter was the work of Richard Wagner, certainly it must have been done as a play rather than with the operatic score.¹⁶⁷ In such a case, however, the male quartet (which probably grew as the 1850s progressed) could possibly have sung the "Pilgrims' chorus." In 1858 a singing society from Fredericksburg travelled to the Sängerfest in New Braunfels and in May, 1859, hosted the state Sängerfest themselves.¹⁶⁹ Hermann Seele recalled that the chorus from Fredericksburg attended the 1860 Sängerfest, but a contemporary copy of the Neu-Braunfelser Zeitung does not list them as singing in the concert.¹⁷⁰

The town of Boerne grew out of a settlement called Tusculum, laid out in 1849 about two miles from its present site by five members of the defunct communistic colony of

¹⁶⁷Julius Splittgerber, "Der zweite Zug nach Friedrichsburg und die Entwicklung der Kolonie," in Robert Penniger, Fest-Ausgabe zum 50 jährigen Jubiläum der Gründung der Stadt Friedrichsburg (Fredericksburg, 1896), pp. 77-78. Indeed, Splittberger reports: "In Tannhäuser, where Mr. Frank van der Stucken played the Landgräfin [countess], we almost died laughing."

¹⁶⁸Neu-Braunfelser Zeitung, October 22, 1858, p. 3.

¹⁶⁹Ibid., June 3, 1859, p. 2.

¹⁷⁰Ibid., June 1, 1860, p. 2; Seele, "Beitrag," op. cit., p. 50.



Plate 25--Pastor Gottlieb B. Dangers of Fredericksburg (Gillespie County, Historical Society, Pioneers in God's Hills, p. 28).



Plate 26--Boerne Gesangverein in 1860; Carl Dienger, the conductor, at left (Gebirgs-Sängerbund, Program, 1960, p. 3).

Bettina. Tusculum was abandoned about 1851, and a new townsite was planned by Gustav Theissen and John James. It was named for Ludwig Börne, a Frankfurt-born poet, historian, and philosopher.¹⁷¹ A Jew, Börne died in exile in Paris in 1837. In the spring of 1860, the Boerne Gesangverein (Plate 26) was founded by Carl Dienger with thirteen singers.¹⁷² Edward Schmidt described the organization as "an excellently-trained Männerchor" and Dienger as "thoroughly educated in music."¹⁷³ Herman Dietel commented: "Until Dienger's death [in 1899] Boerne had the most accomplished chorus in the Hill Country."¹⁷⁴

Sisterdale, about fifteen miles north of Boerne, had its beginning in 1847, when Nicolas Zink built a log cabin in the valley of Sister Creek, which was formed by two brooks called "the Sisters." In 1848 and 1849, a number of educated Germans settled in the valley. Copies of the classics were

¹⁷¹E. R. Dabney, "Boerne, Texas," Webb, op. cit., I, 181.

¹⁷²Gebirgs-Sängerbund, Program, October 8-9, 1960, pp. 2, 3, 23. The program prints a photograph identified as the Boerne Gesangverein in 1860, showing thirteen figures. The accompanying list gives fourteen names: Carl Dienger, director; H. Klaus; Gottlieb Stephan; Henry Wendler; Ferdinand Lohmann; Herman Toepperwein; Max Falkenstein; Anton Bergmann; Albert Schluter; R. Brotze; Wm. Vogt; Guenther Froebel; William Dietert and Henry Dietert.

¹⁷³Edward Schmidt, Eine kleine Geschichte des Gesanges in Westtexas und des Gebirgs-Sängerbundes (Fredericksburg, 1906), p. 9.

¹⁷⁴Herman Dietel, Geschichte des west-texanischen Gebirgs Saengerbundes, 1881-1938 (Fredericksburg, 1938), p. 5.

found in every "Lateiner" home, and weekly meetings were held at the schoolhouse to discuss current literary productions. The settlers were not particularly successful financially, but they were said to have the best school in the state.¹⁷⁵ Eventually many of these intellectuals found their way to the cities of Texas.

In 1852, a male quartet was organized and met in the home of Hermann Runge.¹⁷⁶ In October of the next year, Ottomar Behr (Plates 27 and 28), Hugo Klocke, Ludwig Donop, and August Siemering attended the Sängerfest at New Braunfels.¹⁷⁷ Edward Schmidt lists these singers, active in Sisterdale: Ottomar von Behr, Edward Degener, Prof. Ernst Kapp, Julius Dresel, Dr. Runge, August Siemering, and Rhodius. Schmidt also says that the Vereins from Fredericksburg, New Braunfels, and San Antonio assembled at Sisterdale on October 1, 1854, for an informal singing get-together,¹⁷⁸ but no contemporary accounts confirm this.

¹⁷⁵E. R. Dabney, "Sisterdale, Texas," Webb, op. cit., II, p. 616.

¹⁷⁶San Antonio Express, March 4, 1934, clipping in Clyde H. Porter, "The Dresel Family," (unpublished typescript, 1952, in collection of San Antonio Public Library), entry of December 11, 1952.

¹⁷⁷Germania, op. cit., undated entry of October, 1853. Behr and Donop originally had von's in their names, but were not so listed on this occasion. Moritz Tiling, History of the German Element in Texas from 1820-1850, and . . . the German Texas Singers' League . . . (Houston, 1913), p. 138, omits Klocke's name, replacing it with W. Rhodius.

¹⁷⁸Schmidt, op. cit., pp. 10-11.



Plate 27--Ottomar von Behr's farm in Sisterdale (Porter, *The Dresel Family*, typescript).



Plate 28--Ottomar von Behr (Porter, *The Dresel Family*, typescript).

In late January or early February, 1854, Frederick Law Olmsted visited Sisterdale, and recounts:

After supper . . . we passed a merry and most interesting evening. There was waltzing to the tones of a fine piano and music of the highest sort, classic and patriotic. The principal concerted pieces of Don Giovanni were given and all parts were sustained. After the ladies retired, the men had over the whole stock of student songs until all were young again.¹⁷⁹

In May, 1855, the Sisterdale Quartet sang in conjunction with the Comfort Liedertafel, making a double quartet, at the Sängerfest in New Braunfels.¹⁸⁰ Shortly thereafter, they must have ceased activity, for they never appeared at another state Sängerfest before the War.

Comfort was founded in the Summer of 1854 by Ernst Altgelt (Plate 29). In the first three weeks of August, eight log cabins had been built by the first settlers who came from New Braunfels. On August 25, as we have seen earlier, Altgelt applied to the New Braunfels Germania for a loan of four copies of the Orpheus, their song book, for the Comforter Liedertafel. He was granted the loan for four weeks.¹⁸¹ Ferdinand Lohmann said that Hermann Schimmelpfennig, himself an excellent musician, organized a quartet in which Ernst

¹⁷⁹Olmsted, op. cit., pp. 111-112.

¹⁸⁰San Antonio Zeitung, June 2, 1855, p. 3.

¹⁸¹Germania, op. cit., August 25, 1854. The reference to the Liedertafel was made by name!

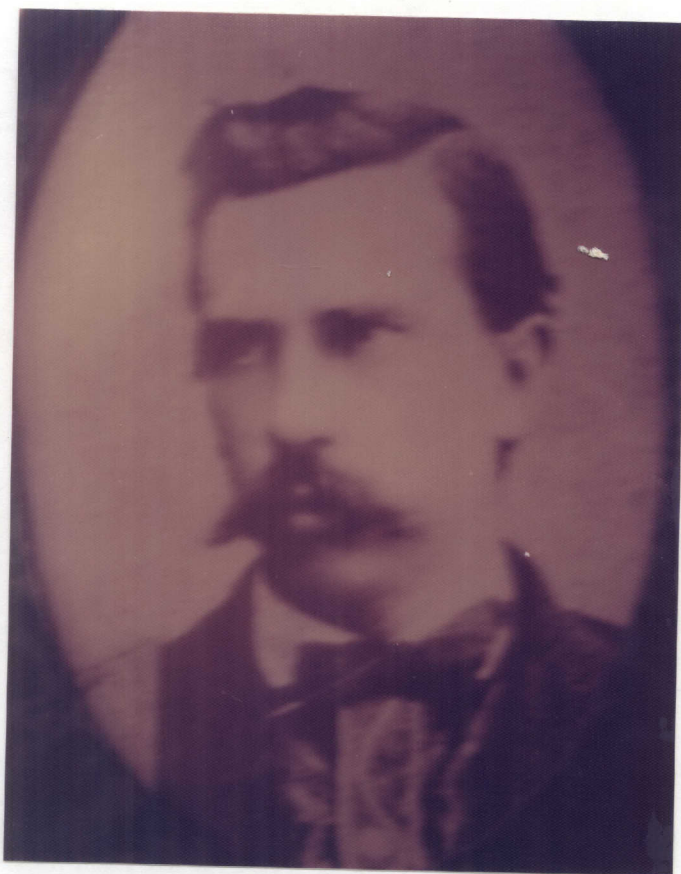


Plate 29--Ernst Algelt, founder
of Comforter Liedertafel, 1854
(Courtesy Sophienburg Museum, New
Braunfels).

Altgelt sang first tenor, Fritz Goldbeck, second tenor, C. W. Boerner, first bass, and Friedrich (Fritz) Holekamp, second bass.¹⁸²

Entertainment in early Comfort was a community affair. There were Sunday gatherings with card games of pinochle and skat, other games, foot races, horse races, horseshoe pitching, singing, dancing, and an occasional wedding festival. Hermann Schimmelpfennig played clarinet and violin. He also played the piano, the only one of which was in the Holekamp home. Other music consisted of blowing on a comb or the ringing of bells or glasses. Dances were held in larger rooms of private homes in the winter and outside under the oak trees in the summer. A paddle was placed on a low limb and Schimmelpfenning was hoisted to this "seat" to play. In 1954, the tree was still called "Schimmelpfenning Eiche."¹⁸³

The Comforter Liedertafel met at the "correction house," since second bass Fritz Holekamp was justice of the peace at that time. After the dissolution of the original quartet, a regular society was established, and maintained under the direction of Holekamp until the Civil War.¹⁸⁴

¹⁸²Ferdinand H. Lohmann, Comfort: Ein kurzer Überblick über das Leben und Treiben der Bewohner von der Gründungszeit bis zur Gegenwart (Comfort, 1904), pp. 26-27. Lohmann gives the date as 1856, but he must have been mistaken.

¹⁸³Guido Ernst Ransleben, A Hundred Years of Comfort in Texas: A Centennial History (San Antonio, 1954), p. 137.

¹⁸⁴Albert Schütze, Diamond Jubilee: Souvenir Book of Comfort, Texas, August 18, 1929 (San Antonio, 1929), pp. 11-12.

Two other singing societies existed in the German Hill Country before 1861, those of Grape Creek and Pedernales, both in Gillespie County. Beyond the fact that they attended the Sängerfest in Fredericksburg in 1859, no information about them has survived.¹⁸⁵

Austin, the state capital, received many German immigrants, with the number rising from 60 in 1850 to 255 in 1860.¹⁸⁶ The origins of German music in Austin are unclear, but it would seem that there was some choral activity, if only the same kind of male quartet that characterized early efforts elsewhere, by early March, 1852.¹⁸⁷ If there was no formally organized singing society when Gottfried Joseph Petmecky moved to Austin from New Braunfels in August, 1852, he must have founded one shortly thereafter.¹⁸⁸ Julius Schütze said that the Männerchor was formed in 1853.¹⁸⁹

After an eventful journey, sixteen members of the Austin Gesangverein under director Petmecky reached New Braunfels in

¹⁸⁵Neu-Braunfelser Zeitung, June 3, 1859, p. 2.

¹⁸⁶Wooster, op. cit., pp. 209-210.

¹⁸⁷SAMGV, op. cit., March 10, 1852.

¹⁸⁸Germania, op. cit., undated entry between June 27, 1852 and May 17, 1853.

¹⁸⁹Julius Schütze, Letter to Gilbert Giddings Benjamin, February 12, 1904, quoted in Benjamin, op. cit., p. 117.

October, 1853.¹⁹⁰ They did not attempt the trip to San Antonio in 1854, but sent a double quartet to New Braunfels for the 1855 Sängerfest, and returned there again in 1856. There is not mention of Austin singers at the 1858 Sängerfest, but they were present at the meeting in Fredericksburg in 1859. The Neu-Braunfelser Zeitung complimented their performance and said that the Austin Männerchor "took the prize."¹⁹¹ They were again referred to as the Männerchor when they sang at the 1860 Sängerfest where they offered to hold the 1861 meeting in Austin.¹⁹² On December 11, 1860, the Houston Telegraph reported that it was the custom of the "Austin

¹⁹⁰ Compare lists of attendees from Germania, op. cit., undated entry of October, 1853, and Tiling, op. cit., p. 138.

<u>Germania</u>	<u>Tiling</u>
Petmecky, G.	Petmesky, G.
Zuschlag, Conrad	Zuschlag, Conrad
Pressler] Brothers	Pressler] Brothers
Pressler] Brothers	Pressler] Brothers
Bengener	Brognaar, H.
Riedel	Rindel
Neumann, Aug.	Neumann, Aug.
Wilhelm	
Schultz	Schultz, Wilhelm
Oblat	Oppelt
Kleber, Peter	Klebar, Peter
Tomsky	Domsky
Schmidt, Peter	Schmidt. P.
Kuhfuss, Wm.	Kuhfuss, Wm.
Schmidtz, Wm.	Schmitz, W.
Hornberger	
Anschütz	

¹⁹¹ See the section on Sängerfests from 1853 to 1860. Neu-Braunfelser Zeitung, June 3, 1859, p. 2.

¹⁹² Ibid., June 1, 1860, p. 2.

Singing Society" to travel to Galveston during the Christmas season to give concerts.¹⁹³

East Texas

The area between San Antonio and Houston could claim many German singing societies before the Civil War. Many Germans had lived in this area before 1845, and even more settled there rather than to travel to the Adelsverein colonies further inland. Indianola which was called Karlshafen by the new immigrants was the colonizers' port on Matagorda Bay. Olmsted, in the mid-1850s, reported Indianola's population to be half German, while Peter August Moelling, in 1858, counted 415 Germans in a total population of 1,200.¹⁹⁴ Indianola had a singing society in the 1850s, and in 1855 it attended the Sangerfest in New Braunfels.¹⁹⁵ The site was abandoned in 1886, after two hurricanes severely battered the once-thriving town.

In LaGrange, a band of German musicians provided music for public occasions as early as 1848. During the day, the members followed the plow, and at night rode between fifteen and twenty miles to band rehearsal. When they played for

¹⁹³Earl Wesley Fornell, The Galveston Era (Austin, 1961), p. 110.

¹⁹⁴S. G. Reed, "Indianola, Texas," Webb, op. cit., I, 883. Terry G. Jordan, German Seed in Texas Soil; Immigrant Farmers in Nineteenth-Century Texas (Austin, 1966), p. 54.

¹⁹⁵San Antonio Zeitung, June 2, 1855, p. 3. The members attending were: Radeleff, Kimbel, Gosifert, Wassermann, Johannis, and Dr. Reis. Germania, op. cit., May 23, 1855.

dances, the hours were from sunset to sunrise. During a Fest, they would play from 10 a.m. on one day until sunrise the next morning. The Christian Schuman Band provided music throughout civilized Texas in the 1850s, 60s, and 70s. It consisted of eight members of the Schuman family: Christian, director, Frederick, Senior and Junior, Emil, Gus, Adolph, Carl, and Paul.¹⁹⁶

A Lateiner settlement was established on Buckner Creek, four or five miles west of LaGrange. At the George Willrich home, traveling groups gave entertainment. Here, one could find music, dancing, card playing and good conversation.¹⁹⁷ While the singing society from La Grange did not attend the 1853 Sängerfest, Mr. Grassmeyer did go, and acted as one of the song judges.¹⁹⁸ In May, 1854, Mr. Schulz of La Grange sang as part of an ensemble of singers from Coletto and Victoria at the Sängerfest in San Antonio. Professor C. Wilke, also of LaGrange, arranged and conducted the piece.¹⁹⁹

¹⁹⁶Interview with Emil Schuman, last surviving member of the band, in Leonie Rummel Weyand and Houston Wade, An Early History of Fayette County (La Grange, 1936), pp. 238-239.

¹⁹⁷Ibid., p. 235.

¹⁹⁸San Antonio Zeitung, October 22, 1853, p. 2.

¹⁹⁹Ibid., May 20, 1854, p. 1. "There is an Alamo Hymn by Wilke, the words of which have been published," Spell, op. cit., p. 37. Four compositions by Wilke were copied into the New Braunfels Germania Songbooks, op. cit.: "Alamo Hymne," which begins "Hoch, Texas hoch und seine Heldenschaar!;" a "Trinklied," which begins "Füllt wieder die Becher;" "Der Kuss," which begins "Herbei ihr schönen Mädchen," and finally "Heimkehr," which begins "Deutsche Worte." Perhaps the "Alamo Hymne" (Plate 30) was performed in San Antonio in 1854; such a title would have been appropriate for the occasion.

The next year, only Wilke and the Locks (Senior and Junior) attended,²⁰⁰ but in 1856 enough went to render a song alone.²⁰¹ The opening massed chorus at the 1858 Sängerfest was "Heimkehr" (Plate 31) by Professor Wilke, although the singers from LaGrange sang no individual number on the program.²⁰²

Victoria absorbed many stragglers from the Adelsverein who never made it as far as New Braunfels, although Peter August Moelling's 1858 estimate of 800 Germans in a total population of 1,500²⁰³ might be a little optimistic. In 1854, the Teutonic element erected a Casino Hall on the corner of Liberty and River Streets,²⁰⁴ and in that same year three of four singers from Victoria attended the Sängerfest in San Antonio.²⁰⁵ One of those was Mr. Reutlinger.²⁰⁶

In DeWitt County, there was a settlement called Lateiner or Five-Mile Community. It also seems to have been known as Five-Mile Coletto, although it cannot be identified as the town of Coletoville, and was located five miles from the Clinton courthouse. The Lateiner farmers there organized

²⁰⁰Germania, op. cit., May 28, 1855.

²⁰¹Neu-Braunfelser Zeitung, October 17, 1856, p. 3.

²⁰²Ibid., October 22, 1858, p. 3.

²⁰³Jordan, op. cit., p. 54.

²⁰⁴Leopold Morris, Pictorial History of Victoria and Victoria County (San Antonio, 1953), n.p.

²⁰⁵Neu-Braunfelser Zeitung, May 26, 1854, p. 3.

²⁰⁶San Antonio Zeitung, May 20, 1854, p. 1.

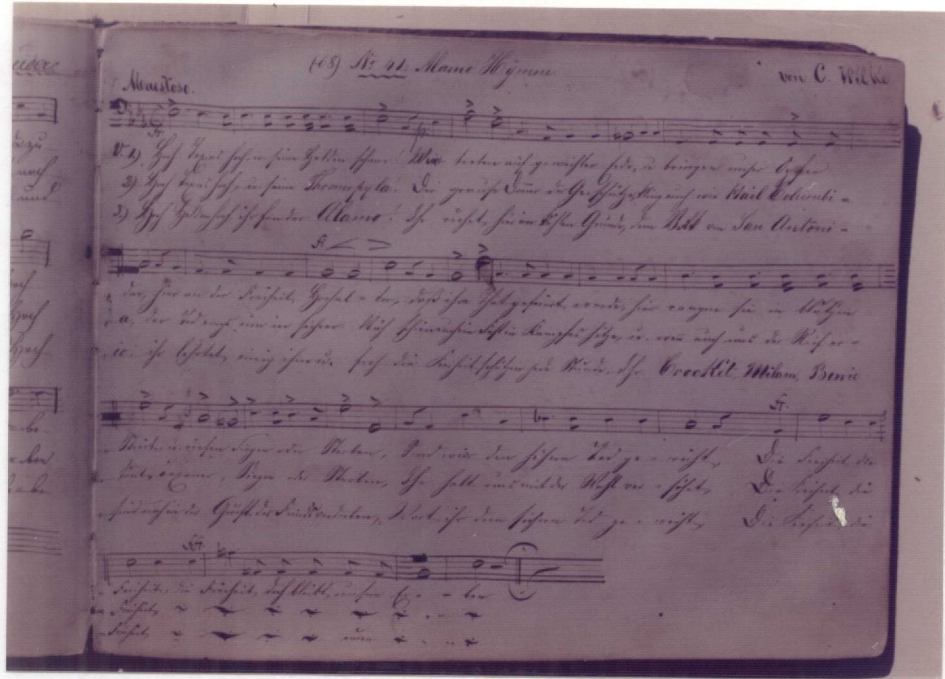


Plate 30--C. Wilke's "Alamo Hymne," Germania Songbook (Courtesy Sophienburg Museum, New Braunfels).

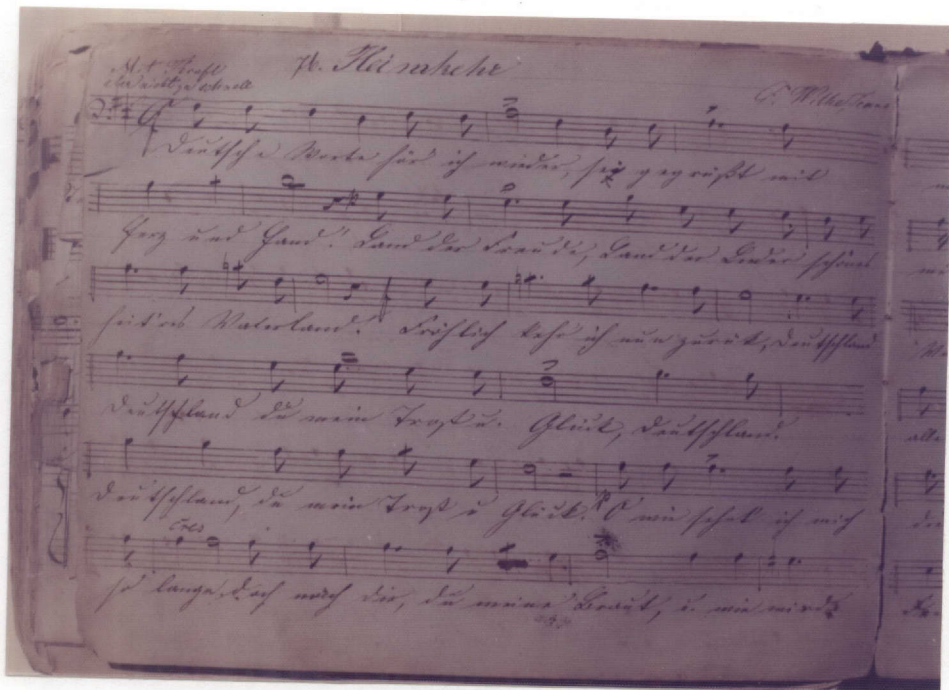


Plate 31--C. Wilke's "Heimkehr," Germania Songbook (Courtesy Sophienburg Museum, New Braunfels).

Sunday afternoon socials, a whist club, and a singing society, probably before the Civil War.²⁰⁷

Gohmert's Theater was built in Yorktown in 1856. It had a large dancing hall, as well as a "regular stage with curtain and scenery." The latter was painted by Mr. Freye, "who could transform a white canvas into an enchanting landscape with marvelous rapidity."

Yorktown's first Gesangverein and Theatergesellschaft were established in 1857. The amateur theater was under the control of August Greisen, while [Christian] Heuchling directed the singers. The first members of the [theater] club were Messrs. Heisig, Lenz, Kraege, and Greisen, together with Mrs. Greisen and her sister. Their first performance was a presentation of Einer muss heirathen. The Civil War broke up the clubs and, on March 23, 1863, Gohmert's Theater was destroyed by a tornado.²⁰⁸ We can probably assume that many of the male members of the theatrical troupe also sang in the Gesangverein.

²⁰⁷Nellie Murphree, A History of DeWitt County, ed. by Robert W. Shook (Victoria, 1962), p. 43; "Coletto Creek," Webb, op. cit., I, p. 374.

²⁰⁸Rudolph Kleberg, Jr., "History of Yorktown," dated August 6, 1898 (typescript in possession of Paul A. Schmidt, Yorktown, pp. 16-17); same material in a different format, with same author and title, included in Louis Lenz, compiler, "DeWitt County Reminiscences" (unpublished typescript, in collection of the Library of the Daughters of the Republic of Texas, the Alamo, San Antonio), n.p.

In Bellville, a singing society was organized on May 26, 1860 under the name "Piney Concordia,"²⁰⁹ and at Rödersmühle (Shelby), C. Doss, who had been a Kammersänger to Friedrich Wilhelm IV, founded a Gesangverein in 1858.²¹⁰ On April 7, 1854, the Coletto (also Coletoville, Colette, etc.) Gesangverein was established. Its ten members were conducted by the nineteen-year-old Julius Schütze.²¹¹ The next month four of its singers attended the Sängerfest in San Antonio and, in conjunction with one singer each from LaGrange and Victoria, sang "Auf Bergen wohnt die Freiheit" by Friedrich Schneider.²¹²

In eastern Austin County, Millheim (originally Mühlheim) was established on Mill Creek around 1845, but was not named until the early 1850s, about the time that E. G. Maetze opened the first school.²¹³ Franz von Wammel, a school and music teacher, had come to the area in 1845, but took up farming. Ferdinand Friedrich Engelking, a lawyer educated at the University of Heidelberg, helped to found the first school. Literary clubs, music clubs, and theatrical groups met in his home.²¹⁴ By 1856, Millheim had a singing

²⁰⁹Bellville Concordia Gesangverein, 100th Anniversary of the Bellville Concordia Gesangverein, May 29, 1960, n.p.

²¹⁰W. A. Trenckmann, Austin County (Bellville, 1899), p. 25.

²¹¹Rudolph Leopold Biesele, The History of the German Settlements in Texas, 1831-1861 (Austin, 1930), pp. 58-59.

²¹²San Antonio Zeitung, May 20, 1854, p. 1.

²¹³"Millheim, Texas," Webb, op. cit., II, p. 198.

²¹⁴Cat Spring Agricultural Society, The Cat Spring Story (San Antonio, 1956), pp. 32-33, 88.

society,²¹⁵ of which Rudolph Goebel from Döllstadt was a charter member.²¹⁶

Welcome had a Gesangverein in the mid to late 1850s, founded by Johann Friedrich Schmidt, the Oldenburg school teacher who gave the town its name.²¹⁷ Columbus evidently had some sort of singing society by March of 1852,²¹⁸ and in 1855, sent three members--Messrs. Steiffelmann, Röver, and Harte--to the Sängerfest in New Braunfels.²¹⁹ Near Industry, Friedrich Ernst's first settlement, Dr. Adolph Ludwig Wilhelm Reibenstein, a physician, settled with his family in 1859. A performing musician, Reibenstein set poems to music as well.²²⁰

Germans had begun to settle in Houston in the late 1830s, and by 1840 there were some seventy-five German families and single men in the city.²²¹ In 1850, Houston had 425 Germans,

²¹⁵Adalbert Regenbrecht, "The German Settlers of Millheim Before the Civil War," Southwestern Historical Quarterly, XX (July, 1916), p. 30.

²¹⁶Cat Spring Agricultural Society, op. cit., p. 40.

²¹⁷Trenckmann, op. cit., p. 28.

²¹⁸SAMGV, op. cit., March 10, 1852.

²¹⁹Germania, op. cit., May 26, 1855. The San Antonio Zeitung, June 2, 1855, p. 3, reports a quartet from Columbus, but gives no names. In any case, they did not sing a separate number on the concert.

²²⁰Cat Spring Agricultural Society, op. cit., p. 69.

²²¹Tiling, op. cit., pp. 48-49.

and the figure grew to 816 in 1860, when the town had a total population of about 6,000.²²² We have already discussed the earliest musical efforts of the Teutonic element in Houston. We know that the city had a Männer-Gesangverein early in 1852, for one of its members, H. Löffler, traveled through Columbus, Austin, and San Antonio.²²³ This Verein may have been a continuation of Emil Heerbrugger's "serenaders" of 1840, or it could have been an entirely new organization.

In January, 1854, ten Germans gathered in the Peter Gabel home on Preston Avenue, between San Jacinto and Caroline Streets, to form a Turnverein and, later that year, a volunteer fire fighting corps. Their first hall, acquired in 1856, was a frame building on Caroline Street, between Prairie and Texas Avenues. Three years later they organized the Turner Rifles, a quasi military drill team that was often called upon to defend the jail against mobs. In 1860, the club purchased the property adjoining its first building and dedicated a new Turner Hall on February 5, 1861.²²⁴ We may assume that the fortunes of the Männer-Gesangverein largely paralleled those of the Turners before the Civil War.

Galveston, too, had many Germans: 1,088 in 1850, and 1,613 in 1860.²²⁵ Simon Menger left his account of a group

²²²Wooster, op. cit., pp. 209-210.

²²³SAMGV, op. cit., March 10, 1852.

²²⁴Work Projects Administration, Houston: A History and Guide (Houston, 1942), pp. 305-306.

²²⁵Wooster, op. cit., pp. 209-210.

of German singers in 1846. If this was not a formally-organized society, and it seems not to have been, then a Gesangverein must have been founded shortly thereafter, perhaps ante-dating San Antonio's. In the 1850s, theater and concert life in Galveston had reached a point to justify the erection of the Tremont Music Hall, owned and operated by August Sachtleben.²²⁶ In 1856, the German opera company from St. Louis visited Galveston's Lone Star Hall and presented acts from several operas. "This was the first true opera company to play on Texas soil."²²⁷ Among the city's early music teachers was Gustav Fitze, who had compositions published by Oliver Ditson and Co. Among these were "I Know Not Why I Love Thee," and the schottisches, "Waverly" and "Starlight." Fitze taught at Galveston, at Waverly in Walker County, and at the Richmond Academy in Fort Bend County.²²⁸

The State Sängerbund

We will now turn our attention, in retrospect, to the celebration of the state Sängerfests in Texas and to the formation of the Deutsch-Texanischer Sängerbund (German-Texan Singers' League). The musical progress that the Germans brought to Texas can be seen in virtually every successive

²²⁶Spell, op. cit., p. 71. Spell says the organization of several singing societies, as well as the Turnverein, had taken place much earlier.

²²⁷Ibid., p. 101.

²²⁸Ibid., p. 41.

Sängerfest from 1853 until the last before World War I, celebrated in 1916.

The Fourth of July festivities in 1853, sponsored by the New Braunfels Germania, were so successful that the Verein decided to hold a Nachfeier on August 21. Again Hermann Seele hosted the ball which began at five o'clock on Sunday afternoon.²²⁹ The Germania had sent invitations to Austin and San Antonio, and individual singers from both towns responded enthusiastically.²³⁰ To open the event, the New Braunfels Verein sang and then turned the stage over to the band. A hearty supper and choice wines were served. The band rested between nine and ten in the evening, and the Germania took this opportunity to display their vocal prowess once more.²³¹ During the course of the evening, several participants thought that these joys of Germandom should be shared in a Sängerfest to which all of the singing societies in the state would be invited.²³²

Acting upon this suggestion, the Germania appointed a festival committee, consisting of Reverend Gustav Eisenlohr, Franz Moreau, Hermann Seele, Julius Eggeling, and Friedrich Müller.²³³ Preparations were set into motion with the event

²²⁹Neu-Braunfelser Zeitung, August 19, 1853, p. 3.

²³⁰Seele, "Beitrag," op. cit., p. 44.

²³¹Neu-Braunfelser Zeitung, August 19, 1853, p. 3.

²³²Seele, "Beitrag," op. cit., p. 44.

²³³Programm, Deutsch-Texanisches Sängerfest, New Braunfels, October 15 and 16, 1853.

being projected for October 15 and 16.²³⁴ Uncertain if all these towns had yet formed a singing society, the Verein sent invitations to Austin, San Antonio, Coletto, Indianola, Galveston, and Houston.²³⁵ Suitable quarters for such a festival were lacking in New Braunfels; none of the existing social gathering places was large enough to accommodate the crowds that were expected. Hermann Seele offered to have a Festhalle (festival hall) built on his farm, at the site of the earlier dances. The Germania accepted and started to erect a structure seventy feet in length.²³⁶ One visitor described it as being "built with considerable expense and decorated suitably, spaciouly, and tastefully."²³⁷

Replies began to arrive from San Antonio, Sisterdale, and other towns.²³⁸ In an advertisement in the Neu-Braunfelser Zeitung of September 23 (Plate 32), the Germania invited all to whom they had sent no special invitations earlier.²³⁹ As instructed, the San Antonio Zeitung copied the announcement in its next issue on October 1, thereby giving the Sängerfest even wider publicity.²⁴⁰ Progress was being made with the

²³⁴Neu-Braunfelser Zeitung, September 23, 1853, p. 2.

²³⁵Germania, op. cit., undated entry of September, 1853.

²³⁶Neu-Braunfelser Zeitung, September 23, 1853, p. 2.

²³⁷San Antonio Zeitung, October 22, 1853, p. 2. The observer, of course, is Adolf Douai.

²³⁸Neu-Braunfelser Zeitung, September 23, 1853, p. 2.

²³⁹Ibid., p. 3.

²⁴⁰San Antonio Zeitung, October 1, 1853, p. 3.

preparations at the Festplatz; a band, consisting of violin, clarinet, cornet, trombone, and contrabass,²⁴¹ was practicing for the instrumental portions of the celebration;²⁴² and a poem, "Sängergruss . . .," appeared in the Neu-Braunfelser Zeitung to welcome the arriving singers:

Welcome, ye singers from afar,
 Who unite here song and joyful pleasantness!
 Welcome under Texas fair Lone Star
 Which shines its tenderness and blessing down on us!²⁴³

What did in fact descend from the heavens during the week before the Sängerfest was considered by no one to be either blessed or tender. On October 12, the pleasant weather changed suddenly, and rains began, slowly at first, but soon becoming heavy downpours whipped by a northeast wind. The New Braunfels Verein rightly doubted whether any of the visitors could cross over several rivers which were reported as flooding their banks with swift currents.²⁴⁴ In the

²⁴¹Sophie Koester, "First German Saengerfest in Texas," as told to George Sandell, editor, Saenger-Zeitung (Dallas, May, 1914), n.p. Mrs. Koester was the wife of Dr. Theodor Koester, member of the Germania in 1853. Haas, Song, op. cit., p. 35, says Ernst Blum was the contrabass player in 1853, and that the band consisted of two violins, a clarinet, and a contrabass.

²⁴²Neu-Braunfelser Zeitung, September 23, 1853, p. 2.

²⁴³Ibid., October 13, 1853, p. 3. The fourteen-line poem is unsigned; its first four lines read: Willkommen Euch, den Sängern aus der Ferne,/Die hier das Lied und frohe Lust vereint!/Willkommen unter Texas schönem Sterne,/Der mild und segnend auf uns niederscheint!

²⁴⁴Neu-Braunfelser Zeitung, October 21, 1853, p. 2.

Deutsch-Terantisches Sängerefest

Neu-Braunfels

Das Besondere in diesem Sängerefest ist die Teilnahme von 15 Terantis-Sängerefesten, die sich am 15. und 16. Oktober in Neu-Braunfels abspielen werden. Die Teilnahme ist für jeden Sängerefest zu erlauben. Wir bitten Sie, sich an alle Nachbarn, Verwandten, Bekannten und Freunde zu wenden, um sie zu diesem Sängerefest zu ermahnen. Wir bitten Sie, sich an alle Nachbarn, Verwandten, Bekannten und Freunde zu wenden, um sie zu diesem Sängerefest zu ermahnen.

Eintrittskarten:
 Für Herren zum Ball in \$1.00
 Für Damen zum Ball in \$1.00
 Für Kinder unter 10 Jahren in \$0.50
 Für Kinder über 10 Jahren in \$1.00
 Für Fremde in \$1.00
 Für Mitglieder in \$0.50
 Für Familien in \$1.00
 Für Gruppen in \$1.00
 Für Schulen in \$1.00
 Für Kirchen in \$1.00
 Für Vereine in \$1.00
 Für Clubs in \$1.00
 Für Organisationen in \$1.00
 Für Einzelpersonen in \$1.00

Eintrittskarten:
 Für Herren zum Ball in \$1.00
 Für Damen zum Ball in \$1.00
 Für Kinder unter 10 Jahren in \$0.50
 Für Kinder über 10 Jahren in \$1.00
 Für Fremde in \$1.00
 Für Mitglieder in \$0.50
 Für Familien in \$1.00
 Für Gruppen in \$1.00
 Für Schulen in \$1.00
 Für Kirchen in \$1.00
 Für Vereine in \$1.00
 Für Clubs in \$1.00
 Für Organisationen in \$1.00
 Für Einzelpersonen in \$1.00

Eintrittskarten:
 Für Herren zum Ball in \$1.00
 Für Damen zum Ball in \$1.00
 Für Kinder unter 10 Jahren in \$0.50
 Für Kinder über 10 Jahren in \$1.00
 Für Fremde in \$1.00
 Für Mitglieder in \$0.50
 Für Familien in \$1.00
 Für Gruppen in \$1.00
 Für Schulen in \$1.00
 Für Kirchen in \$1.00
 Für Vereine in \$1.00
 Für Clubs in \$1.00
 Für Organisationen in \$1.00
 Für Einzelpersonen in \$1.00

Plate 32--Advertisement for 1853 Sängerefest (Neu-Braunfels Zeitung, September 23, 1853, p. 2).

Anzeigen

Wir bedauern in Folge des eingetreten schlechten Wetters unser Sängerefest verschieben zu müssen, jedoch das

Concert am Sonntag den 17. Oktober

und der

Festball am 18. Oktober

stattfinden werden. Wir benachrichtigen hiervon sämtliche Sängerevereine, die uns durch ihre Teilnahme am Feste unterstützen wollen, sowie alle Freunde des Gesanges und der geselligen Freude, die uns ihren Besuch zugesagt haben, indem wir sie zum 16. und 17. Oktober freundlichst einladen.

Neu-Braunfels, 13. Oktob. 1853.

Das Fest-Comite.

Plate 33--Postponement of 1853 Sängerefest (Neu-Braunfels Zeitung, October 13 [14], 1853, p. 3).

Zeitung of October 14, the Germania apologetically announced that the Sängerfest would be postponed by one day, allowing the visitors extra time to make the trip (Plate 33).²⁴⁵

The Austin Gesangverein, with sixteen members under Gottfried J. Petmecky, was underway for two days. They had to cross over several swollen creeks, and in swimming the Onion Creek, lost their whole supply of music. Arriving at the flooded Blanco River, they enlisted the aid of Senator Claiborne Kyle who lived nearby. After putting them up for the night (Plate 34), he gave them the necessary advice on how to negotiate the difficult crossing. The Sisterdale Gesangverein, no more than a male quartet, had almost the same distance to travel under similar hardships.²⁴⁶ The San Antonio Männergesang-Verein, under Dr. Adolf Douai, came with twenty-two singers,²⁴⁷ after managing the Salado and Cibolo Creeks.²⁴⁸ All of the visiting Vereins were met by deputations from the Germania on Saturday, October 15, but only San Antonio's was so favored by a temporary break in the weather that they could make a ceremonious entry with

²⁴⁵Ibid., October 13, 1853, p. 3. Masthead reads "Friday, 13 October 1853" in German. That Friday was, in fact, the fourteenth.

²⁴⁶San Antonio Zeitung, October 22, 1853, p. 2.

²⁴⁷Germania, op. cit., undated entry of October, 1853.

²⁴⁸Tiling, op. cit., p. 138.



Plate 34--Claiborne Kyle's log cabin. This is probably where the Austin singers spent the night on the way to the 1853 Sängerfest in New Braunfels. Built about 1845, the structure is located near a bluff on the north side of the Blanco River, not far from the old San Antonio-Austin stagecoach road. An unusually large structure, the four-room house consists of two double-pen cabins on either side of the "dog trot" (breeze way). Except for a fallen east chimney the building is remarkably well preserved. The location of the property, now owned by Tom Arch Allen of Kyle, is about three miles southwest of Kyle.

their banner flying.²⁴⁹ That evening, the banners of all three visiting singing societies adorned the meeting place of the Germania,²⁵⁰ where the guests were entertained hospitably.²⁵¹ Here many new acquaintances could be made and the fullest joy prevailed.²⁵² Afterwards, the individual singers retired to the private residences where they were to spend the night.²⁵³

Sunday morning, the sixteenth, the singers congregated at the Festhalle for the general rehearsal.²⁵⁴ Later, Dr. Douai recalled that there was too little time for an adequate practice session, and felt that the concert that evening suffered

²⁴⁹San Antonio Zeitung, October 22, 1853, p. 2. Sixty-one years later, Sophie Koester, then eighty-eight years old, recalled: "Although coming from different points of the compass, some in wagons, some on horseback, others afoot or even via ox-team, it was pre-arranged that all should arrive at the same time. To accomplish this, scouts were stationed on the various roads, whose duty it was to receive the guests and direct them to a common meeting place. The firing of a cannon gave the signal to start and, when the outskirts of the town were reached, the band greeted them." Koester, op. cit., n.p.

²⁵⁰Neu-Braunfelser Zeitung, October 21, 1853, p. 2.

²⁵¹"Such ordinary meats as venison and bear, varied with the delicacies of veal, mutton, and chicken, and an ample supply of home-raised vegetables were on the menu." Koester, op. cit., n.p.

²⁵²San Antonio Zeitung, October 22, 1853, p. 2.

²⁵³The surnames of all the visitors and the families with whom they lodged are fortunately preserved in the minutes of the Germania, Germania, op. cit., undated entry of October, 1853; Mrs. Koester recalled, "Some guests housed with friends, but the majority found quarters in the open with the branches of the trees as the roof." Koester, op. cit., n.p.

²⁵⁴San Antonio Zeitung, October 22, 1853, p. 2.

because of it.²⁵⁵ The menacing clouds gathered again at mid-day, and the rains poured down most of the afternoon. The singers waited patiently in the Germania's headquarters until the showers eventually subsided. A great deal of water was left standing on the way from town out to the Festhalle at Seele's farm. Suddenly, a cannon shot rang out: the signal to begin the Sängerfest. A sufficient number of wagons were commandeered to cross over the mud and water that led to the Festhalle. Banners waved proudly in the midst of the stately mounted parade which extended through the streets of the city.²⁵⁶

At 5:30, the doors of the Festhalle were opened, with tickets being sold for fifty cents per person. The performance was scheduled to start at six o'clock.²⁵⁷ Considering the poor weather, the audience for the concert was quite large. Ironically, while many listeners and participants had arrived from considerably further distances, the visitors from Horton-town and Neighborville, not a mile away, but across the Guadalupe River, found, after the most recent rains, that they could no longer cross the swollen stream. Adolf Douai commented: "They had to be satisfied with the distant tones which the wind carried over the [river]."²⁵⁸

²⁵⁵Ibid., May 20, 1854, p. 1.

²⁵⁶Neu-Braunfelser Zeitung, October 21, 1853, p. 2.

²⁵⁷Programm, op. cit.

²⁵⁸San Antonio Zeitung, October 22, 1853, p. 2.

To open the concert, all of the singers, about fifty voices under Heinrich Günther, gathered on stage to sing the "Vaterlandslied" by Adolf Eduard Marschner. The full program (Plate 35) follows:

First Part

1. Vaterlandslied Adolf Eduard Marschner
Massed Choruses
2. Liebesscherz Folk Song
Austin Gesangverein
3. Minnelied, Quintet Julius Otto
New Braunfels Germania
4. Der Tanz, Waltz Julius Otto
San Antonio Männergesang-Verein
5. Das treue deutsche Herz Julius Otto
New Braunfels Germania
6. Trinklied Conradin Kreutzer
Sisterdale Gesangverein

Second Part

1. An die Freundschaft August Neithardt
Massed Choruses
2. Lebewohl Friedrich Silcher
Austin Gesangverein
3. Gesang der Geister über den Wassern
text by Goethe [Bernhard Klein]
Sisterdale Gesangverein
4. Schlosserlied Julius Otto
New Braunfels Germania
5. Was ist des Deutschen Vaterland
. Gustav Reichardt
San Antonio Männergesang-Verein

Fest-Programm

Aelter des ersten deutsch-germanischen Sängersfestes

New-Braunfels am 15. und 16. October 1853.

Samstag den 15. October:

Abend 7 Uhr: Concert der deutschen Sänger nach Termination der Contri.
 Donnerstag 11 Uhr: Vertikation-Gesellschaft Sänger am 10. Festen zur
 1000. Zeit.

Abend 8 Uhr: Concert der Sänger von Berlin, welche aus nach dem Festzuge
 am 10. Festen.

Concert.

Erste Abtheilung:

1. <i>Die Schöne Müllerin</i> , op. 33, No. 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.	1. <i>Die Schöne Müllerin</i> , op. 33, No. 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
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Zweite Abtheilung:

1. <i>Die Schöne Müllerin</i> , op. 33, No. 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.	1. <i>Die Schöne Müllerin</i> , op. 33, No. 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
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Abend 8 Uhr: Concert der Sänger von Berlin, welche aus nach dem Festzuge
 am 10. Festen.

Sonntag den 16. October:

Abend 7 Uhr: Concert der deutschen Sänger nach Termination der Contri.
 Donnerstag 11 Uhr: Vertikation-Gesellschaft Sänger am 10. Festen zur
 1000. Zeit.

Fest Ball.

Concert von 100 bis 110 Uhr.

Abend 8 Uhr: Concert der Sänger von Berlin, welche aus nach dem Festzuge
 am 10. Festen.

6. <i>Grünecke.</i>	Rechnung.
7. <i>Wagner.</i>	
8. <i>Zeile.</i>	
9. <i>Gegging.</i>	
10. <i>Wüller.</i>	

Plate 35--Program of the 1853 Sängersfest in New Braunfels (Courtesy Beethoven Männerchor, San Antonio).

6. Der Jäger Abschied Felix Mendelssohn
 Massed Choruses²⁵⁹

During the intermission, Hermann Seele delivered an oration praising German song. He was followed by Adolf Douai and August Siemering, the latter from Sisterdale, who spoke emotionally of the universal liberty of mankind and of the unlimited prospects enjoyed by the pioneers in the young state of Texas.²⁶⁰

The musical performances themselves seem to have made a generally good impression. The Neu-Braunfelser Zeitung remarked that the individual choruses "far exceeded expectation" and, expressing local pride, felt that the New Braunfels chorus was the strongest. Complimenting director Heinrich Günther on his endeavors, the Zeitung wrote that the massed choruses were rendered "with great precision."²⁶¹ In their letter of thanks to the Germania, the San Antonio Männergesang-Verein

²⁵⁹Programm, op. cit. As presented here, the program has been altered to supply full names of composers. In the first half, No. 1 was written only four years before this Sängerfest; No. 5 uses a text by Uhland, probably "Wir sind nicht mehr am ersten Glas;" No. 2 possibly began "Wo a klein's Hüttle steht;" the Otto songs in both parts were from the collection Gesellenfahrten, published in 1848. In the second half, the text of No. 2 is taken from Des Knaben Wunderhorn, and begins "Morgen muss ich weg von hier;" no contemporary account supplies a composer for No. 3, but we can be sure the setting was not Schubert's, which still remained in manuscript; it is most likely by the Berlin choral director Bernhard Klein; No. 6, based on an Eichendorff text, is Mendelssohn's Op. 50, no. 2.

²⁶⁰Tiling, op. cit., p. 139.

²⁶¹Neu-Braunfelser Zeitung, October 21, 1853, p. 2.

mentioned Günther's "excellent handling of the massed choruses."²⁶² The quartet from Sisterdale was said to have "demonstrated how to perform with the smallest of forces," while the larger choruses from San Antonio and Austin won great applause for their humorous songs.²⁶³ Adolf Douai admitted that "the voices, especially the high tenors, had suffered from the weather; also here and there minor deficiencies were discernable to the attentive." He hastened to add, however, that "the total impression was satisfactory" in each instance, and "the usual merits in which four-voiced male singing excels all other choral song--courage and force, combined with moving tenderness and smoothness--were not lacking here." Having attended many song festivals in Germany which were laid out on a larger scale, Douai confessed that this one "touched him deeply."²⁶⁴ Almost thirty years later, Hermann Seele remembered "especially the joint performance of the 'Vaterlandslied' which opened the program. Tears flowed down many cheeks which were browned from work in the sun during the long, troublesome years elapsed since the day of their arrival in the new homeland."²⁶⁵

A gilded lyre, made and donated by the mechanic Ernst of New Braunfels, was the competition prize. The directors of

²⁶²San Antonio Zeitung, October 22, 1853, p. 2.

²⁶³Neu-Braunfelser Zeitung, October 21, 1853, p. 2.

²⁶⁴San Antonio Zeitung, October 22, 1853, p. 2.

²⁶⁵Seele, "Beitrag," op. cit., p. 44.

the four attending Vereins had chosen Mr. Grassmeyer of LaGrange, Dr. Gilmet of San Antonio, and Mr. Arnold from near New Braunfels to be the judges. They awarded the lyre to the New Braunfels Germania, remarking that the decision had caused them great difficulty because the Vereins had so ably contested with each other.²⁶⁶

At the concert's close, the out-of-town singers met on stage and publicly expressed their thanks to the Germania for its hospitality. They led cheers for "Wine, women, and song," "German Gemütlichkeit," the "American empire," and others.²⁶⁷ Toasts to each Verein were proposed and drunk,²⁶⁸ after which the dance began, with "excellent instrumental music."²⁶⁹ During the remainder of the evening many more "happy" songs were sung, in the hall and out under the now-clear sky.²⁷⁰

In the morning and early afternoon of the next day, Monday, October 17, 1853, the participants of the Sängerfest met in the hall of Nauendorf and Dosch to hold a general "German Meeting." The assembly recommended that the singing and other German societies in Texas remain in a standing association, chiefly for the purpose of educating the people. They resolved:

²⁶⁶San Antonio Zeitung, October 22, 1853, p. 2.

²⁶⁷Ibid.

²⁶⁸Neu-Braunfelser Zeitung, October 21, 1853, p. 2.

²⁶⁹San Antonio Zeitung, October 22, 1853, p. 2.

²⁷⁰Neu-Braunfelser Zeitung, October 21, 1853, p. 2.

1. To form Vereins which came together in alliance with each other, be they singing, athletic, reading or discussion Vereins, or Vereins for learned, popular lectures.

2. That Vereins already formed report their existence, purpose, number of members, and by-laws to the correspondence committee, who will communicate this report regularly to the German newspapers in Texas.

3. That the Representatives be called upon to obstruct the passage of any law in the Legislature which might prohibit the teaching of the German language in the public schools.

4. To seek, through the trustees, to obtain from the Legislature a charter to found in West Texas a German-English secondary (vocational) or higher school, and to recommend that all Germans in Texas participate actively in its establishment.

5. That the Vereins support the founding of primary or elementary schools, where German instruction will also be given.

6. That the Vereins seek to establish Sunday or evening schhols for the continuing education of adults.

The following shall constitute the correspondence committee: C. W. Pressler, Austin; C. N. Riotte, San Antonio; C. H. Günther, New Braunfels; and O. Behr, Sisterdale.

The follow shall be trustees in obtaining a charter: C. N. Riotte; C. H. Günther; O. Behr; [as well as] A. Douai; H. Fr. Osswald, San Antonio; and G. Theisen, Sisterdale.

All communications should be directed to the San Antonio Turnverein, Letterbox 71, Adolf Douai, secretary.

In addition, a second Sängerfest was projected, to be held in San Antonio in the middle of the next year.²⁷¹

On Monday evening, a well-attended ball brought this first German Sängerfest in Texas to a close, although many of the singers had found it necessary to leave earlier in the day.²⁷² The band played a concert at the Festhalle at three

²⁷¹San Antonio Zeitung, October 22, 1853, p. 2.

²⁷²Ibid.

o'clock in the afternoon.²⁷³ The dance started an hour later, with tickets selling for the exorbitantly high price of one dollar for gentlemen.²⁷⁴ Having appeared coatless for the concert the day before, the men did not feel obliged to wear coats for the dance.²⁷⁵

Commenting on the reception of the Fest as a whole, Adolf Douai remarked that it was gratifying "to notice the favorable impression that the celebration and the fine social activities of so many pleasant people made on the Americans present, and also to notice how the German element cared for their own praise-worthy heritage in Texas: love of higher pleasures, of tasteful entertainment, and their sense of art and perseverance."²⁷⁶

The second Sängerfest was celebrated in San Antonio on May 13, 14, 15, and 16, 1854. The San Antonio Männergesang-Verein was gratified by the weather, which had been threatening for a few days before the Fest, but on the thirteenth, the sky cleared, producing a fine spring day. On the twelfth, Professor Wilke and L. Schulz from LaGrange, Kimbel from Indianola, Reutlinger from Victoria, the Schütze Brothers, Holzapfel, and Frohbese from Coletto arrived. On the morning

²⁷³Programm, op. cit.

²⁷⁴Neu-Braunfelser Zeitung, September 23, 1853, p. 3.

²⁷⁵Koester, op. cit., n.p. Mrs. Koester said that a coat was a scarce item and not all the men owned one.

²⁷⁶San Antonio Zeitung, October 22, 1853, p. 2.

of the thirteenth, a number of guests came from Fredericksburg and its environs. In the afternoon, the Vereins from Sisterdale and New Braunfels, with banners waving in the breeze, were met by delegates from the festival committee, and taken to Vauxhall Garden where refreshments were waiting (Plate 36). The singers hardly had time to rest before the general rehearsal started at eight o'clock.

On the morning of Sunday, May 14, a number of local Turners, joined by many from out of town, met at the Turnverein. Their number, however, was too few to warrant the athletic exhibition that was expected.

The parade before the concert gathered at the Männergesang-Verein's Lokal at four o'clock and, led by mounted marshalls and banner-bearers, as well as a spirited band, the singers marched down the lower half of Main Street, over the Alamo Bridge, and along Alameda Street to the Festhalle, which was built near the powder tower, and provided a good view of the city.²⁷⁷ The concert began at 5:30 p.m. and, with intermissions, lasted until nine o'clock.²⁷⁸ The program follows:

Part I

1. Hoch und Heer Franz Otto
Massed Choruses
2. Die Sängerfahrt Friedrich Schneider
New Braunfels Germania

²⁷⁷Ibid., May 20, 1854, p. 1. "The concert was held at Müller's Place on Powderhouse Hill, East Commerce Street, west of the church cemeteries," Freie Presse, May 8, 1916, p. 6.

²⁷⁸San Antonio Zeitung, May 20, 1854, p. 1.



Plate 36--Sängerefahrt nach San Antonio (Singers' Journey to San Antonio), artist unknown. The four men are singing "In der Heimath ist es schön." This drawing could have been made at the time of the 1854 Sängerefest in San Antonio; the next time the Alamo City hosted such a function was the Sängerefest of 1870 (Courtesy Beethoven Männerchor, San Antonio).

3. Im Wein ist Wahrheit Julius Otto
San Antonio Männergesang-Verein
4. Hymne auf die Freiheit
. Sigismund, Ritter von Neukomm
Sisterdale Gesangverein
5. Hail Columbia Philip Pfeil
Massed Choruses

Part II

1. Wohl schuf des Lieben Julius Otto
Massed Choruses
2. Eintracht Georg Nägeli
Sisterdale Gesangverein
3. Das Gebet der Erde . . Karl Friedrich Zöllner
New Braunfels Germania
4. Ständchen, "Nächtliche Wanderung" . . Franz Abt
San Antonio Männergesang-Verein
5. Aufruf zur Freude Friedrich Schneider
Massed Choruses²⁷⁹

In addition, "Auf Bergen wohnt die Freiheit" by Friedrich Schneider was rendered by the recently-founded Coletto Verein, in conjunction L. Schulz of LaGrange and Mr. Reutlinger of Victoria. Schulz and Reutlinger were joined later in a trio (unidentified but possibly Wilke's "Alamo Hymne") by Professor Wilke, who both arranged the music and organized the ensemble. The "Ständchen," a quartet by Julius Rietz, was sung by a group from San Antonio: Wilhelm Thielepape, Gustav Schleicher, Friedrich Osswald, and A. Eule.²⁸⁰ Adolf Douai comments on the performances:

²⁷⁹Neu-Braunfelser Zeitung, May 26, 1854, p. 2. Again, all Julius Otto selections were from the collection, Gesellenfahrten, 1848.

²⁸⁰San Antonio Zeitung, May 20, 1854, p. 1.

Not only the collective impression was highly satisfactory, but every individual song also appealed unmistakably. Especially considering the acoustical difficulties and the manifold hindrances which in this land stand in the way of a truly artistic performance, this is greatly appreciated.

If the impression at the first Sängerfest was unexpectedly satisfying, the second was of an even higher calibre, because this time the choruses had longer to rehearse, and more diligently. Moreover, this year, there was the presence of Herr Thielepape, a first tenor with whom no critic could have any quarrel, and who gave all solo performances in a truly most artistic manner.²⁸¹

Following the concert was the Tafelrunde, which should have been a banquet, but at which, Douai carps, only "very frugal, cold cake" was served, and "it did not last long." Either because the singers were disgusted with the bill of fare or because they were tired from the day's activities (Douai says it was the latter), there were few toasts while the singers sat at the tables; the only ones proposed came from the head table. An attempt to have competitive singing of drinking songs among the Vereins failed to spark any enthusiasm, and the participants soon retired to their lodgings.²⁸²

On Monday, May 15, a "German Convention" opened at nine in the morning at Vauxhall Garden. The Political Vereins who sponsored it planned to take advantage of the presence in San Antonio of so many Germans for the Sängerfest, and for this

²⁸¹Ibid. As we have seen earlier, director Douai thought that the Alamo chapel would have been more acoustically suited to a concert than an open pavilion. When his plan was not adopted, Douai resigned from the festival committee and later voiced his opinion in the Zeitung.

²⁸²Ibid.

reason the convention received an initial attendance of 200. The activities of this meeting have been more thoroughly discussed elsewhere,²⁸³ and we need only summarize a few of the resolutions that were passed at its conclusion. Preceding the main part of the platform the statement was made that it was not the intention to create a German party and that the main reason for this organization of Germans was a linguistic one. Under the head of political reforms the platform advocated the popular election of the President, United States senators, judges, and postal, revenue, and administrative officers, the upholding of the Monroe Doctrine, a graduated income tax, and a graduated inheritance tax. Under the head of social reforms, to which the most space was given, the platform declared:

Slavery is an evil, the removal of which is absolutely necessary according to the principles of democracy. Since slavery concerns only the states, we demand that the federal government refrain from all interference in matters pertaining to slavery. However, if a state determines on the removal of this evil, it may call on the federal government for aid in the execution of its decision.²⁸⁴

While the resolutions on education in 1853 did not attract much attention outside the German community, this platform,

²⁸³*Ibid.*, p. 2; see also Biesele, *op. cit.*, pp. 196-203; and Rudolf Leopold Beisele, "The Texas State Convention of Germans in 1854," *Southwestern Historical Quarterly*, XXXIII (April, 1930), 247-261.

²⁸⁴*Ibid.* Many prominent singers were active participants at the convention: Heinrich Günther, Friedrich Osswald, August Siemering, Louis Schütze, Edward Degener, C. N. Riotte, W. C. A. Thielepape and, of course, Adolf Douai.

passed as it was in a slave state, was certain to arouse the anger of the Anglo-American element.

On Tuesday evening, May 16, the singers went to San Pedro Spring for an informal exchange of songs and a friendly close to the Sängerfest. In the pauses, they expressed a desire to unite in a Sängerbund (singers' league). Without actually forming a Bund, they drew up the following paragraphs, recommended for entry in the minutes of each Verein. They recommended:

1. That membership in one Verein constitutes membership in all.

2. That in order to celebrate Sängerfests in towns where only a weak Verein exists, and in order to alleviate the financial burdern to the host Verein, the costs should be borne by all Vereins, and for this purpose each Verein should quarterly submit a quarter of its income to the Verein chosen for the next Fest.

3. That a music exchange take place to the greatest possible extent, and for this purpose, each Verein should annually submit a catalogue of its music to each other Verein.

4. That these resolutions are recommended to each Verein for adoption, and that the results of the adoption procedures be sent to the New Braunsfels Verein who will hold the third German-Texan Sängerfest.²⁸⁵

Adolf Douai summed up the Sängerfest in this way:

The concert indicated that there is enough musical strength in West Texas to compete with that of the eastern states and their Sängerfests, and demonstrates to the Americans a source of pride, success, and joy.

²⁸⁵San Antonio Zeitung, May 20, 1854, p. 1. Paragraph 3 advocates the creation of what modern librarians term a "union catalog," a revolutionary step forward, even in the proposal stage. The Germania discussed these resolutions, postponed a vote on Paragraphs 1 and 2, and adopted Paragraphs 3 and 4. Germania, op. cit., June 2, 1854.

We can already see some of the beneficial results of this Fest; some remain for the future. We ought to concede that our American citizens took a lively interest in [the Fest] and celebrated with [us].²⁸⁶

The political convention associated with the Sängerfest most assuredly occupied the interest of the Americans, and not only in San Antonio. Controversy raged; the Texas State Gazette, published at Austin, referred to an article which had appeared in the Victoria Advocate on the political activity of the Germans and said:

If they are engaged in forming secret societies, in league with similar associations among the fanatics of the North, to undermine and uproot our institutions and laws, it is time the people of the state should know about it. We hope the charges are unfounded. . . .

Among other citizens of New Braunfels, Alexander Rossy penned a letter to the Gazette on June 18:

The Victoria Advocate has been misled as to the object of these German singing societies, I think. The "Sing Verein" of this place, for example, is of the most innocent character, and the members thereof are even prevented by their own regulations from discussing political questions in their meetings. These societies have apparently been brought into a false position by a few designing men. They are accustomed to assemble in popular celebrations and feasts, the first of which was held in this place last year. A few men thought that these meetings could be used to advantage to make political capital, and when the second annual meeting was announced for San Antonio they called for a political German convention to be held at the same time, knowing that they could get no showing at any other. Most of the members of these societies attended this political meeting, but that does not say that they subscribe to the resolutions passed there. I am told by most respectable men that the number present when the final vote was taken did not amount to 30.

²⁸⁶San Antonio Zeitung, May 20, 1854, p. 1.

As soon as the resolutions were known at this place a protest was entered against the pretensions of these would-be reformers. . . .

Do you really think the mass of Germans capable of hiding under the cloak of singing societies to defend their political opinions? In this country with her freedom of thought and speech only cowards could act thus.²⁸⁷

Repercussions of the resolutions were felt at the Fourth of July celebration that year in New Braunfels, but the participants let off steam only in the form of words and counter-resolutions, and exercised significant sway in the next election.²⁸⁸

It was claimed that the Germans, during an election in the fifties, held at one of the interior towns in Texas, marched in a body to the polls. They paraded their own flag, and marched through the streets singing German national airs.

Gilbert Giddings Benjamin in 1909 dismissed the above as "probably simply a patriotic movement."²⁸⁹ But the claim may have a basis in fact. In the final entry (August 12, 1855) of the San Antonio Männergesang-Verein minutes, it was noted that on the most recent election day, someone had taken the two Verein banners from the Lokal, and when they were returned, the staff of one was broken, and the banner itself torn. Presumably the culprits got into a scuffle with some American adversaries, resulting in the damage to the banner.²⁹⁰

²⁸⁷Texas State Gazette, June 17, 1854, p. 2; June 24, 1854, p. 2; quoted in Biesele, "Convention," op. cit., pp. 258-261.

²⁸⁸Seele, "Beitrag," op. cit., p. 46.

²⁸⁹Benjamin, op. cit., p. 89.

²⁹⁰SAMGV, op. cit., August 12, 1855.

In the Texas State Times of June 16, 1855, only two weeks after the third Sängerfest, a Seguin correspondent who signed himself "Curtius" wrote:

The German annual singing societies, as they are termed, call them together from every part of the state annually. There, hidden from the eyes of the native citizens, they resolve to abolish the Presidency, the Sabbath, Grand Juries, and conspire to do other things, which we never know except by accident, that are commensurately abominable to native Americans.²⁹¹

The Southerner thought that every meeting of the Germans was a move against his cherished "institution" of slavery. Their singing societies and their Turnvereins appeared to him to be secret societies aimed at the destruction of American government and institutions. Some of the papers recognized the fact that the Germans were peaceable and law abiding. As time went on, the average German saw that it was in his own interest to do nothing reflecting in any way on slavery.²⁹²

For the remaining Sängerfests before the Civil War, we will not indulge in such great detail in the social activities surrounding the musical portion as we have for the first two, although they will be mentioned in the overall plan. Suffice it to say that, with the exception of theatrical performances, there were few if any extensive non-musical activities held in conjunction with the Sängerfests; and certainly no more "German Conventions!"

²⁹¹Austin Texas State Times, June 16, 1855, p. 2.

²⁹²Benjamin, op. cit., p. 89.

The third state Sängerfest was held on May 28, 29 and 30, 1855 in New Braunfels. The singers were welcomed to town on Sunday, May 27, and the rehearsal for the massed choruses was held the next morning. In addition to the Germania, numbering about thirty singers, were six from Indianola, three from Columbus, three from LaGrange, eight from Austin, nine from Sisterdale and Comfort combined, and five from San Antonio.²⁹³ The concert began at 6:30 on the evening of Monday, May 28. The program follows:

Part I

1. Sängerlust Friedrich Schneider
Massed Choruses
2. Waldlied Franz Abt
Indianola Gesangverein
3. Sängerpass Franz Abt
Austin Gesangverein
4. Der jüngste Tag
. Daniel Friedrich Eduard Wilsing
Sisterdale Gesangverein
5. Wanderlied Karl Friedrich Zöllner
New Braunfels Germania
6. Ständchen [Heinrich] Marschner
San Antonio Männergesang-Verein
7. Im Wald Felix Mendelssohn
Massed Choruses

Part II

1. Abendchor from Das Nachtlager von
Granada Conradin Kreutzer
Massed Choruses
2. Mailied Julius Rietz
Sisterdale Gesangverein

²⁹³Germania, op. cit., May 15 through May 28, 1855.

3. Fahnenlied Franz Abt
Indianola Gesangverein
4. Jagdlust Julius Rietz
San Antonio Männergesang-Verein
5. Sonntags Franz Abt
New Braunfels Germania
6. Der Speisezettel Karl Friedrich Zöllner
Austin Gesangverein
7. Das deutsche Lied Johann Wenzel Kalliwoda
Massed Choruses²⁹⁴

Adolf Douai commented on the performances:

The concert was not inferior to those of earlier Sängerfests. Unfortunately, the massed choruses did not turn out as well as they could have, because the music, which the New Braunfels Verein had ordered from the North much earlier, had not arrived. Therefore the massed choruses suffered in comparison to the competition of the individual Vereins.²⁹⁵

Douai remarked that there were many people in the audience, if not in the great numbers as on previous occasions. He said that few neighboring farmers attended, and that the number of American visitors did not amount to a dozen. He hoped that this was not because of any continuing hard feeling against the Germans.²⁹⁶

On the morning of Tuesday, May 19, the singers gathered in the Lokal of Messrs. Günther and März, and formed into an impromptu chorus, and sang several pieces for their own

²⁹⁴Neu-Braunfelser Zeitung, June 1, 1855, p. 3.

²⁹⁵San Antonio Zeitung, June 2, 1855, p. 3.

²⁹⁶Ibid.

enjoyment.²⁹⁷ That night was the ball, beginning at seven o'clock. The Sängerfest closed on the evening of May 30, with a performance by the local Theater Verein of the plays, Die deutsche Gesellschaft and Köck und Juste, as well as another dance afterwards.²⁹⁸

Austin had been chosen to host the fourth Sängerfest, but 1856 was the first of a series of drought years, which caused financial crises among the Germans.²⁹⁹ Finally the Austin singers declined to host the Fest, and the New Braunfels Germania accepted the burden. They, too, admitted that they could not muster enough strength to sponsor the festival, and cancelled it. The newly-formed Liedertafel under Heinrich Günther, however, revived the plans and pressed on with preparations. The Germania refused to participate at all.³⁰⁰

The general rehearsal began at ten o'clock on the morning of Sunday, October 12, 1856. The concert followed at 1:30 p.m. The first half of the program was devoted to massed choruses and individual numbers sung by Vereins or ensembles from San Antonio, Austin, and LaGrange, as well as the New Braunfels Liedertafel. It is possible that Wilhelm C. A. Thielepape may have rendered a tenor solo, presumably with piano accompaniment, on this part of the program. Before the intermission,

²⁹⁷ Ibid.

²⁹⁸ Germania, op. cit., May 15, 1855, confirmed in Neu-Braunfelser Zeitung, June 1, 1855, p. 3.

²⁹⁹ Haas, Song, op. cit., p. 15.

³⁰⁰ Tiling, op. cit., pp. 141-142.

Herr Stedmann played two fantasies on the piano, and was heartily greeted by applause.

The second part of the concert was devoted entirely to Eine Nacht auf dem Meere, a "prize composition" for chorus and orchestra by Friedrich Wilhelm Tschirch, based on a poem by Stiller. The accompaniment, originally for orchestra, was rendered on the piano by Mrs. Grünwald. The solo parts were sung by Messrs. Thielepape of San Antonio, Oppelt of Austin, and Schulz of New Braunfels, with Heinrich Günther conducting. Printed texts were available for ten cents. This was a notable occasion: the first time in the Sängerfest series that a major work with any type of instrumental accompaniment had been featured. Soloists, too, had begun to receive more attention than before.

Individual get-togethers during the Sängerfest had piano, violin, or flute playing in addition to the convivial social songs. To close the Fest, on October 14, the amateur theater group performed Rosenmüller und Finke, the proceeds from which were donated to the school.³⁰¹

The fifth Sängerfest was held in New Braunfels, and hosted by the Liedertafel, on October 17 and 18, 1858. On a smaller scale than its predecessors, this Fest was evidently

³⁰¹Neu-Braunfelser Zeitung, October 10, 1856, p. 3; October 17, 1856, p. 3. No other music is identified in these accounts. Douai had ceased publication of the San Antonio Zeitung several months before, so we are denied his accounts of the Fest, nor has this writer seen a printed program for the occasion.

attended by only the two Vereins from New Braunfels and that from Fredericksburg. The concerts took place in merchant Valentin Sippel's new Lokal, with "something more than fifty singers" participating. Heinrich Günther was Fest-Dirigent (festival conductor) and led the massed choruses. The program follows:

Part I

1. Heimkehr Professor Wilke, LaGrange
Massed Choruses
2. Wanderlied Becker
Fredericksburg Gesangverein
3. Der achte Psalm . . [Joseph Ignaz?] Schnabel
New Braunfels Germania
4. Jubal [Jubel?] Carl Gottlieb Reissiger
New Braunfels Liedertafel
5. Ständchen Friedrich Schneider
Massed Choruses

Part II

1. Studentenmarsch Conrad
Massed Choruses
2. Ein Trinklied
Fredericksburg Gesangverein
3. Türkisches Schenkenlied . . Felix Mendelssohn
New Braunfels Germania
4. Abendlied Julius Otto
New Braunfels Liedertafel
5. Die schönsten Töne Conradin Kreutzer
Massed Choruses

The singers from Fredericksburg, who were pronounced as "very successful" in their "Trinklief" rendition, offered to host the Sängerfest of 1859, and the offer was accepted.³⁰²

The sixth Sängerfest, celebrated in Fredericksburg on May 29, 30, and 31, 1859, was, as we shall see, the first and last state Sängerfest to be held in the Hill Country of Texas. Six Gesangvereins were present: those of Fredericksburg, Grape Creek, Pedernales, Austin, and the New Braunfels Liedertafel and Germania. San Antonio was represented by a simple quartet, Messrs. Schütz, Eule, Wälder, and Donop. The program follows:

Part I

1. Der deutsche Mann Carl Ferdinand Adam
Massed Choruses
2. Das geliebte Land Conradin Kreuzer
Pedernales Verein
3. Vocale August Heinrich Neithardt
Austin Männerchor
4. Der rechte Mann Karl Friedrich Zöllner
Fredericksburg Gesangverein
5. Ruhe Franz Abt
New Braunfels Liedertafel
6. A Quartet
San Antonio Sänger
7. Zu Ehren der Frauen
Grapedale Concordia
8. Tyroler Heimweh Krug
New Braunfels Germania

³⁰²Ibid., October 22, 1858, p. 3.

9. Das 23. Psalm [Op. 23, no. 4]
 Bernhard Klein
 Massed Choruses

Part II

1. Normanns Sang . . . Friedrich Wilhelm Kücken
 Massed Choruses
2. Schwermuth Friedrich Schneider
 Pedernales Verein
3. Cantate
 Austin Männerchor
4. Chorus and solo from Die Zauberflöte
 Wolfgang Amadeus Mozart
 Fredericksburg Gesangverein
5. Ständchen
 San Antonio Sängers
6. Bauernregel Conradin Kreutzer
 New Braunfels Liedertafel
7. Der schüchtn Joseph Schäffer
 New Braunfels Germania
8. Märznacht Conradin Kreutzer
 Massed Choruses

The Neu-Braunfelser Zeitung commented that the Austin Männerchor "took the Prize."³⁰³

The seventh Sängerfest held in New Braunfels was an optimistic occasion. It spanned three full days and parts of the two on either side of them, with welcomes being held at Seele's Sängerhalle on the evening of Saturday, May 26, 1860, and farewells being said the morning of Wednesday, May 30. On the morning of the twenty-seventh, the general rehearsal took place. That afternoon at five o'clock, the parade started,

³⁰³Ibid., June 3, 1859, p. 2.

and led to the Sängerhalle, where the concert started at seven. About eighty or ninety singers participated, from the Austin Männerchor, and the Liedertafel, the Germania, and the Concordia mixed chorus, all from New Braunfels.³⁰⁴ Hermann Seele recalled that the Fredericksburg Gesangverein was also present.³⁰⁵ The program follows:

Part I

1. Te Deum Johann Gottfried Schicht
Massed Choruses
2. Marschlied Mücke
Austin Männerchor
3. Die Welt ist so schön Fischer
New Braunfels Liedertafel
4. In der Ferne Conradin Kreutzer
New Braunfels Germania
5. [Selection] from Die Schöpfung
. Franz Joseph Haydn
New Braunfels Gemischter Chor
6. An das Vaterland Conradin Kreutzer
Massed Choruses

Part II

1. Das Kirchlein Becker
Massed Choruses
2. Halt [text by] Claudius
New Braunfels Liedertafel
3. Abendlied Franz Abt
Austin Männerchor
4. Auf den Bergen Franz Abt
New Braunfels Germania

³⁰⁵ Seele, "Beitrag," op. cit., p. 50.

5. Champagnerlied Schäfer
 Massed Choruses

A Kommers (banquet) followed the concert. The Sängerbund's business meeting was held the next morning, at which the delegates resolved to hold the next Sängerfest in Austin and, if possible, in conjunction with an "instrumental concert." Now that they had a mixed chorus in their midst, the singers could add an orchestra to perform large-scale works from the serious literature. The Haydn excerpts on the previous day had proven that, and they were full of hope for what 1861 might bring. That afternoon there was a picnic, and in the evening, a ball. The participants spent the next day at the Schützenverein's target grounds and the evening at a theatrical performance followed by a dance.³⁰⁶

In little more than a decade since the first German singing societies in Texas were founded, music among the immigrants had made tremendous strides. Local Gesangvereins had organized into a state Sängerbund, and musical refinements were added at virtually every festival between 1854 and 1860: vocal solos, piano used for both accompaniment and solo works, more ambitious compositions for male chorus, music by Texas composers and, finally, a mixed chorus. Projections for the Sängerfest of 1861 called for a more elaborate instrumental ensemble than the bands that had played for the parades and

³⁰⁶Neu-Braunfelser Zeitung, June 1, 1860, p. 2; Haas, Song, op. cit., p. 15.

dances in earlier years. Virtually all musical progress among the Germans in Texas, however, came to an abrupt halt with the outbreak of the Civil War.

CHAPTER II

CONFLICT AND POST-WAR EXPANSION: 1861-1881

The Civil War

The Germans heavily curtailed their musical activities during the Civil War Years, 1861-1865. The entire population Texas had fewer organized pleasures during these years, to be sure, but for the Germans, many of whom had supported abolition in the 1850s, any large gathering might be misinterpreted by their Anglo-American neighbors as being "unpatriotic." While those singing societies that survived into the War Years quickly succumbed, there were other, isolated musical activities among the Germans, enough to keep their spirits up.

In New Braunfels, Heinrich Günther, who had been active in the 1854 German Convention as well as choral director of the Germania and Liedertafel, was commissioned a Captain in the Confederate Army early in 1862, and led a company of Comal County Militia.¹ In the last week of March, a farewell dance was given at the Sängerhalle for the Captain Theodore Podewils Cavalry Company. When the unit departed

¹Haas, New Braunfels, op. cit., p. 158.

from the courthouse, Hermann Seele, by then mayor of the town, bade them farewell and presented the members with a flag.² The Captain Julius Bose Comal County Volunteer Infantry Company was sworn into the Confederate Army on April 1, 1862. That night a farewell ball was given in their honor at the Sängerhalle. The next morning at the courthouse, Captain Bose himself delivered the farewell message as Hermann Seele presented a military drum to the company on behalf of the city militia. On May 3, Bose wrote from Camp Terry, eight miles south of Austin: "Brigadier General F. N. Waul, passing through Austin, visited us last night. We formed a double quartet and serenaded him."³

"In San Antonio," Wilhelm Thielepape commented, "during the War there was neither time nor joy for singing among the Germans,"⁴ while in Austin, the last reference we hear to the Männerchor is that the Austin String Band and "the German Choir" gave a summer concert at the capitol, for which Judge E. D. Townes was the speaker.⁵ In Comfort, possibly the most

²Neu-Braunfelser Zeitung, April 4, 1862; quoted in Haas, New Braunfels, op. cit., p. 162.

³Neu-Braunfelser Zeitung, April 4, 1862; May 9, 1862; quoted in Haas, New Braunfels, op. cit., pp. 164-165. In the 1870s, Bose directed a chorus in Walhalla, not the final resting place for Confederate heroes, but rather a small community in northeast Comal County.

⁴Wilhelm C. A. Thielepape, Letter, San Antonio Express, May 15, 1895, p. 5. (Hereafter cited as Thielepape, Letter.)

⁵Austin State Gazette, July 13, 1861; quoted in Mary Starr Barkley, History of Travis County and Austin, 1839-1899 (Waco, 1963), pp. 86-87.

overtly pro-union German settlement in Texas (possibly because of its isolation from the American element), the War, and especially the Battle of the Nueces, thinned out the ranks of the early singing society, including its director Fritz Holekamp.⁶ From Houston, the Turnverein sent the Confederacy a company of volunteers under Captain E. B. H. Schneider,⁷ while the establishment of a musical academy there during the Fall of 1863 suggests that musical education was still being earnestly promoted.⁸

August Sachtleben's Emporium of Music in Galveston stocked all kinds of musical instruments and a varied supply of sheet music. Sachtleben published "The Southern Pleiades," a march and quickstep by Edward C. Wharton in 1861, and also reprinted foreign songs such as Mengis' "Switzer's Farewell" and Abt's "When the Swallows Homeward Fly." Much Confederate music was either imported into Galveston or printed there. A serenading band was organized by Charles Hoffmann, evidently with the expectation of a quick end to the War.⁹

By 1864, music in Texas was at a low ebb. A concert by Madame Rheinhardt, a student of Mendelssohn, and benefit

⁶Ransleben, op. cit., p. 136.

⁷W.P.A., Houston, op. cit., pp. 305-306.

⁸Spell, op. cit., p. 62.

⁹Ibid., pp. 41, 62, 72. "The loss of the files of the Galveston News during the period of Federal occupation has robbed the historian of much valuable material concerning the earlier two decades."

concerts, especially for the destitute soldiers and their families, were the only items of interest. In New Braunfels, five of these followed each other in rapid succession.¹⁰ When news of Lee's surrender to Grant in April, 1865, reached San Antonio, Wilhelm Thielepape was so overjoyed that he took out a Union flag, and hoisted it atop the Alamo.¹¹

Benjamin C. Truman, who made a special inspection trip through Texas for the New York Times and for President Andrew Johnson immediately after the close of the Civil War, wrote that the German's love for music and his persistent effort to sustain this aspect of his culture despite the cruel persecution which he suffered for his Union sympathies during the War years enabled him to endure his existence among those native Texans who looked upon him with suspicion. According to Truman, two talents enabled the German to maintain his social position in Texas despite his Union sympathies: his skill as an artisan and his musicianship. "With the latter he often warmed the hearts of native Texans during the long, frugal war years."¹²

Lota Mae Spell, the Texas musical historian, provides this account of the status of music in the state in 1865:

¹⁰Ibid., p. 63.

¹¹History of the George Thielepape Family, op. cit., n.p.

¹²Martha and Earl Fornell, "A Century of German Song in Texas," German-American Review, XXIV (October-November, 1957), 29.

Musical development following the Civil War varied with the different social classes. In general, there were five classes of people: 1) the well-to-do whites who, having depended entirely upon slaves for labor, were accustomed to leisure which was devoted either to recreation or the cultivation of the arts; 2) the poor whites, who earned only a pittance by manual labor, were socially almost on a par with the negroes, and who knew no music except the songs they had heard in the regions from which they had come; 3) the foreigners, of whom the Germans were the most numerous, who, having always done their own work, were entirely unaffected by the freeing of the slaves; 4) the Mexicans, mainly in San Antonio and the border regions, music-loving but not active or enterprising promoters; and 5) the negroes, instinctively music lovers, but now faced for the first time with the problem of self-support.

Staggered by the outcome of the war, the members of the ex-slave-holding class were far more than a decade in becoming adjusted to the changed conditions; the poor whites, like the negroes, were just beginning to emerge from a state of bondage. Under such conditions the development of music fell mainly to the foreign population, and it was only in the centers that boasted a substantial German population that any noteworthy musical progress was made.¹³

San Antonio

The San Antonio Liedertafel was probably the most publicly active singing society in the Alamo City during the years immediately following the War. Its members included Schurich, Karber, Heye, Harnisch, and Dreiss among others, with Professor Christoph Plagge as director.

In December, 1866, Edward Schmidt, newly-arrived in San Antonio, heard the Liedertafel:

One evening I was walking down the main street of the old picturesque city . . . when, from a hall, a powerful choral song swept over the street. I stood

¹³Spell, op. cit., p. 69.

motionless and listened to the beautiful tones, reminiscent of home. The singers continued, and soon the well-known melody of the "Wacht am Rhein" filled the wondrous stillness of the night. I cannot describe the feelings which in this moment touched me with the bitterest homesickness. Tears came to my eyes; the longing of the music shook my entire being with the ardent desire to participate in such song.¹⁴

A few days later, while seeking an English teacher, Schmidt was referred to Professor Plagge, and soon joined the Liedertafel. Schmidt does not relate exactly how long he was in San Antonio as a soldier before being transferred to Camp Verde, but when he returned to the city in January, 1869, he found that some of the members had joined the Beethoven-Verein, which held its meetings in the Casino under Wilhelm Thielepape. The Liedertafel, still under Plagge, met in the school of the Arbeiterverein (Working Men's Society).¹⁵

After this, the Liedertafel began to lose influence, and gradually died away. We hear of them as late as the state Sängerfest of 1874, held in San Antonio, where they

¹⁴Edward Schmidt, op. cit., pp. 5-10. Schmidt refers to Plagge as the "first director of the San Antonio Liedertafel," an indication that the chorus may have been of recent origin when he first sang with them. Plagge's first name is confirmed in San Antonio Express, April 1, 1895, p. 8.

¹⁵Schmidt, op. cit., p. 9. Heusinger, op. cit., p. 31, relates that the Arbeiterverein was organized in December, 1865, and in 1866 built a hall at the southeast corner of the Alameda (later East Commerce Street) and Bonham Street. In several early accounts, a "Gesang Verein of the Arbeiterverein" is mentioned, which is probably another designation for the Liedertafel. San Antonio Freie Presse für Texas, April 16, 1868, p. 3. (Hereafter this newspaper, which started publication on July 15, 1865, will be cited as Freie Presse.)

sang "Die Beichte" by Kalliwoda and "Beim Gelage" by Stunz.¹⁶ By 1876, the members had all transferred their allegiance to the Beethoven Männerchor.¹⁷

Shortly after the Civil War ended, Wilhelm Thielepape formed the Beethoven Gesangverein, which met regularly once each week at his home (Plates 37, 38, and 39). All offices, especially that of musical director, were united in Thielepape himself, and there were no written statutes by which the new "society" was governed. The music from which they sang was Thielepape's own. Although he collected no dues, Thielepape asked each member for twenty-five cents per meeting, to cover the expense of the wine they drank, which he purchased himself.¹⁸

During the first few months of their association, Thielepape and his singers rehearsed for their own "enjoyment and satisfaction, with no ambition to parade in concerts." The new Verein was persuaded, however, to render two songs on a concert to benefit the German-English School, held at the Casino Hall (Plates 40, 41, and 42) on October 14, 1865.

¹⁶Freie Presse, October 15, 1874, p. 2. The Sängerfest series was interrupted by War, but resumed again in 1870.

¹⁷Ibid., October 3, 1892, p. 4.

¹⁸Thielepape, Letter, lists the following original members: first tenor--Hermann Lungkwitz, Fahrenberg, W. C. A. Thielepape; second tenor--Carl Hornsen, Wm. Schunke, H. Grossmann; first bass--Artz, H. Klocke; second bass--Loessberg, Bosshardt. Thielepape's house, behind the Alamo, was demolished in 1936, and the Beethoven Männerchor sang a "farewell concert" for the building. San Antonio Express, July 19, 1936, section C.

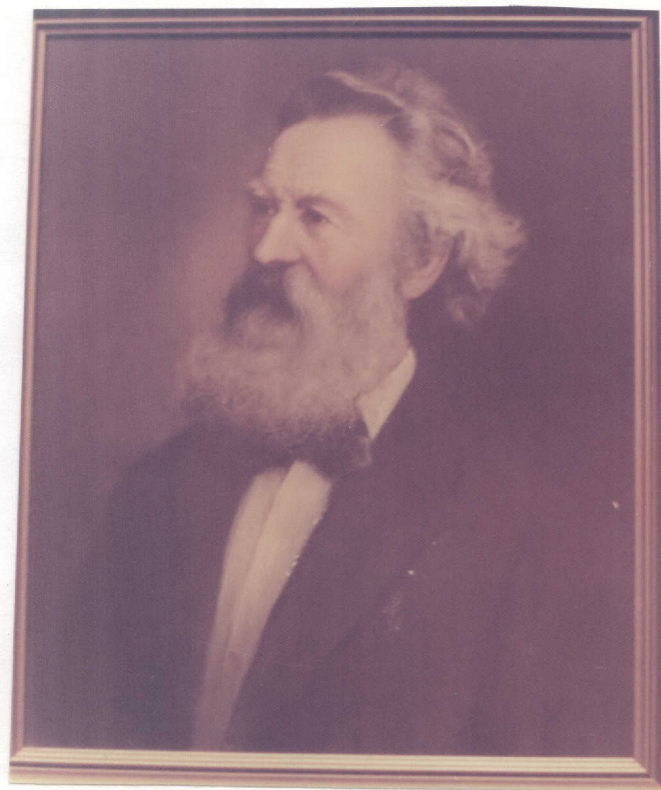


Plate 37--Wilhelm C. A. Thielepape,
founder and conductor, Beethoven Männer-
chor, 1865-1874 (Courtesy Beethoven
Männerchor, San Antonio).



Plate 38--San Antonio de Bexar by Hermann Lungkwitz, 1857. The Casino which opened in January, 1858, already can be seen at distant left. The Menger Hotel, built later in 1858 and which would loom large in the left foreground, was not yet erected at the time of this lithograph. The Alamo is at far right, seen from behind. Thielepape's house (with a bearded figure reputed to be Thielepape himself in the doorway) is at right of center (Courtesy Beethoven Männerchor, San Antonio).



Plate 39--Thielepape's house; detail of painting by Lungkwitz from which the above lithograph was made. Here the Beethoven Gesangverein, as Thielepape called it, was founded in 1865. Note that the figure wears no beard here (Courtesy Witte Museum, San Antonio).



Plate 40--The Casino, San Antonio about 1872. Designed by W. C. A. Thielepape, it opened in January, 1858, and later served as the Beethoven's meeting place (Ramsdell, San Antonio, p. 161).

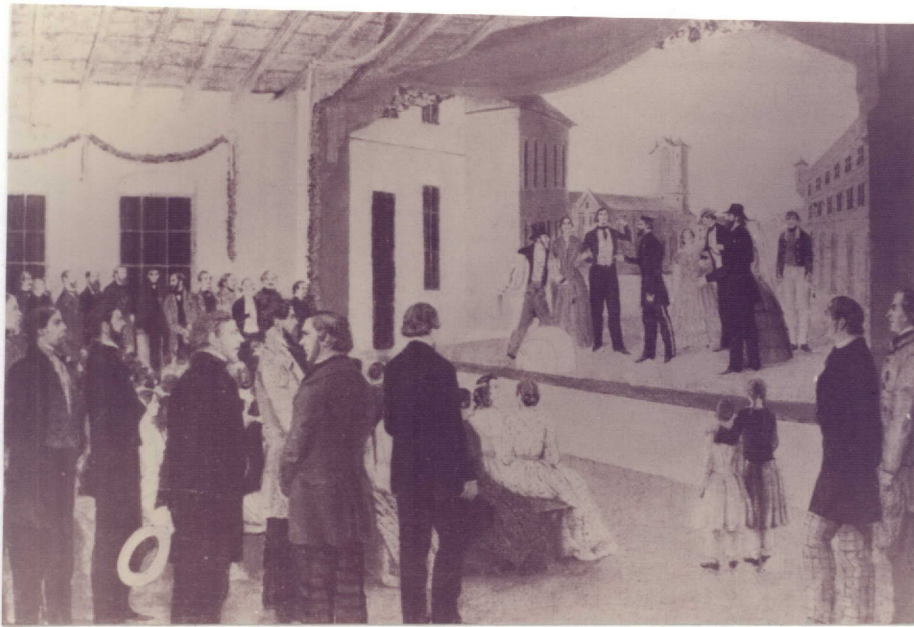


Plate 41--A theatrical performance in the Casino; painting by Carl von Iwonski (Pinckney, Painting in Texas, p. 123).

This was the Beethoven's first public appearance. At another Casino concert, in February, 1866, they sang a single chorus, while they performed two numbers on a concert for the benefit of the School of the Arbeiterverein, on September 8, 1866.¹⁹

On February 23, 1867, the Casino sponsored an Abend-Unterhaltung (evening of entertainment) which Thielepape does not mention, but at which we may assume the Beethoven performed, since, over the years, this date has been given as that of the Verein's founding.²⁰ On June 23, 1867, the

¹⁹Thielepape, Letter, asserts that his new club never gave a concert for its own benefit. The concert dates given by Thielepape were taken from printed programs still in his possession in 1895, and can therefore be considered accurate evidence of the Beethoven's activities. This writer has confirmed all dates given by Thielepape except those of 1865 and 1866, for which he has found no contemporary copies of the San Antonio Express or Freie Presse. It may be assumed, however, that Thielepape was as reliable for these dates as he was for those of 1867-1870.

²⁰Freie Presse, February 21, 1867, p. 3. See also Freie Presse, October 3, 1892, p. 4 for a historical sketch written as part of the account of the Verein's Twenty-Fifth Anniversary celebration. A similar story appeared in the San Antonio Express, April 1, 1895, p. 8, on the occasion of the cornerstone laying for Beethoven Hall. It was this story that Thielepape, then living in Berlin, read, and which prompted him to write his letter, dated April 22, 1895, which appeared in the Express on May 15. Despite Thielepape's statements, all later historians of the Beethoven Männerchor have slavishly repeated the story given by secretary Wilhelm Schuwirth to the press for the above occasions. The "traditional" account states that attorney Jacob Waelder asked Thielepape to organize a singing society to sing at a charity concert early in 1867; that the singers were so successful that they resolved to remain together and held their first regular meeting on February 23, 1867. Thielepape hotly contested this version with an argument that makes both musical and historical sense: "It appears . . . as if it did not require long practice before amateur singers who had never sung together were able to render several songs at a

Casino hosted a concert whose proceeds were designated for the Freiligrath Fund. The first half of the program was a concert on which the Beethoven and, presumably, the Lieder-tafel performed. The Freie Presse expressed its "satisfaction with the selection of musical pieces," and commented that "in their performances, the Gesangvereins surpassed all expectations, and it gives us great contentment to note in this respect a marked progress over earlier years."²¹

The Beethoven Gesangverein "supported by the Arbeiter Gesangverein and several other amateurs" gave a concert (Plate 43) in the Casino on April 22, 1868, for the benefit of the School of the Arbeiterverein. Admission was fifty cents for adults, twenty-five cents for children, and the seats in the front of the auditorium were reserved for the ladies. The Freie Presse termed the concert a brilliant "success" (using the English word in an otherwise German-language report), and

concert. . . . Jacob Waelder (who was my bitter enemy, for we hated each other during and after the war) . . . had never shown any interest in the culture of fine arts and science . . . and I have shown in my statements, backed by data in my possession, that my . . . Beethoven Gesangverein had given concerts for benevolent purposes since the year 1865." Nowhere in his data, however, does Thielepape mention the Verein's actually participating on a program on February 23, 1867, nor does the Freie Presse give any specifics about the nature of the Abend-Unterhaltung on that date.

²¹Thielepape, Letter, states that the Beethoven sang three choruses on the concert. See also Freie Presse, June 22, 1867, p. 2; June 25, 1867, p. 2.



Plate 42--Theatrical group of the Casino, ca. 1868. Thielepape sits second from right. The artist Iwonski, responsible for Plates 17, 18, and 41, stands at far left. Standing third from left is the musician Listich; artist Hermann Lungwitz, responsible for Plates 38 and 39, wore his hat for this photograph. (Ramsdell, "Glamorous Casino," p. 9).

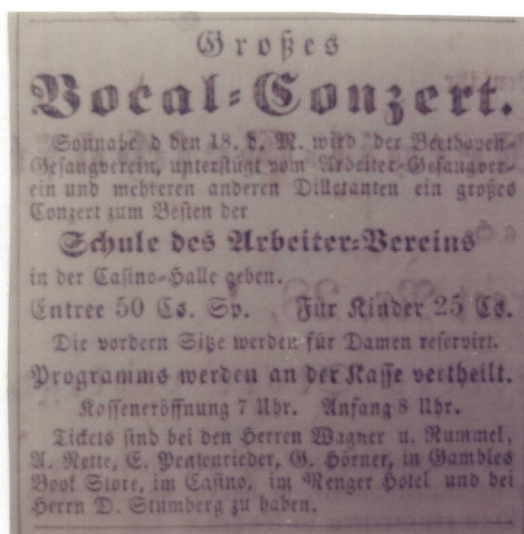


Plate 43--Advertisement for the concert of the Beethoven and Arbeiter Gesangvereins. The event was postponed until April 22 (Freie Presse, April 16, 1868, p. 3).

happily noticed a growing interest among the native Americans for such tasteful musical entertainment.²²

Indeed the Beethoven was taking the lead in San Antonio's growing musical life, in which concerts and other events were being planned as part of a seasonal or annual schedule. At a Maifest (May Festival) held on the banks of the San Antonio River near Guenther's Mill on May 10, 1868, the two singing societies sang on a program to benefit the Arbeiterverein School. The children got into the act by performing several German folk songs. Spring Festivals, Maifests, Fourth of July celebrations and other outdoor occasions sponsored by one element or another of the German community always called for music by the Beethoven Gesangverein and the Lieder-tafel.²³ In a musical and dramatic entertainment at the Casino on November 22, 1868, the Beethoven sang two choruses.²⁴ In September, 1869, the German-English School sponsored an extensive celebration of the hundredth anniversary of the birth of the geographer, Alexander von Humboldt. At a musical-dramatic performance at the Casino on September 14, the singing societies, including the Beethoven, sang "Dir,

²²Thielepape, Letter; also Freie Presse, April 16, 1868, p. 3; April 21, 1868, p. 3; April 23, 1868, p. 2.

²³Jessie Micklejohn, Interview with Guido E. Ransleben, ca. 1936 (typescript in collection of San Antonio Public Library). Ransleben quotes names and dates from early issues of the Freie Presse.

²⁴Thielepape, Letter; also Freie Presse, November 21, 1868, p. 3.

grosser Meister, dir," adapted to the music of "Schäfers Sonntaglied" by Conradin Kreutzer as a bust of Humboldt created by Carl von Iwonski was unveiled and, after the oration, concluded with Reichardt's "Was ist des Deutschen Vaterland." The Festival Parade on September 26 led from Alamo Plaza to San Pedro Springs where a Volksfest was held. The local band (Musikchor) and singing societies performed an accompanied chorus, "Heil sei Dir, Geistesheld," whose melody was taken from "Heil dir im Siegerkranz" (better known today as "America"), after the Festival Oration by Dr. Hertzberg.²⁵ At still another concert at the Casino, this time to benefit the Sisters' Hospital, the Beethoven sang four numbers on February 2, 1870.²⁶

In the five years since its founding, the Beethoven had lost several of its first members, but had gained even more who remained for varying lengths of time. Membership now numbered about twenty.²⁷ After they became "performance

²⁵Thielepape, Letter; also Freie Presse, September 11, 1869, p. 3; September 16, 1869, p. 2; September 20, 1869, p. 2. At the Volksfest, which had been postponed from September 19 because of rain, the singing societies also performed Mendelssohn's "Der Jäger Abschied" and "Freude schallt und Jubelklang," adapted to the melody "Gaudeamus igitur." The text was by Beethoven conductor Thielepape.

²⁶Thielepape, Letter.

²⁷Ibid. gives the following list of members who had joined in these years: Scheidemantel, Karber, Harnisch, Klockenmeyer, Hermann, Frischmeyer, Piper, Huppertz, Kempf, Schuwirth, Heye, Dreiss, Wild, Baer, Müller, Greisen, and Gresser. In Thielepape's latter years with the Beethoven, Ferdinand Herff, and August Siemering also joined the Verein.

oriented," the Beethoven moved to the Casino, where they were allowed to rehearse in the room used by the Gesellschaft's orchestra. Several years later, they moved to a room over Karber's saloon on Alamo Plaza, in the Menger block, near the corner of Crockett Street.²⁸

Statewide activities were again beginning to be possible, as the Civil War grew further into the past. As early as June, 1867, after the Freiligrath Concert, the writer for the Freie Presse suggested that musical conditions were such that a Sängerfest could be held in the foreseeable future.²⁹ On August 22 and 23, 1869, the San Antonio Beethoven Männerchor and Liedertafel went to New Braunfels, there to join with the singers from Boerne, Austin, and New Braunfels to re-form the old state Sängerbund.³⁰ At the first Sängerfest after the Civil War, held in San Antonio from September 9 to 11, 1870, the Beethoven Männerchor sang Schubert's difficult "Nachthelle," and won special praise in the Freie Presse.³¹ We can only speculate whether Thielepape sang the high tenor solo himself or assigned it to a gifted member of his chorus. Shortly after the Sängerfest of 1873, the Beethoven initiated a singing school, to teach German folk and art songs to the

²⁸Thielepape, Letter; also San Antonio Express, April 1, 1895, p. 8.

²⁹Freie Presse, June 25, 1867, p. 2.

³⁰Seele, "Beitrag," op. cit., p. 52.

³¹Freie Presse, September 13, 1870, p. 2.

children from six to fifteen years old. Thielepape often had thirty voices in this junior chorus.³²

In January and February, 1873, the Beethoven had an honored guest in the person of the poet and musician Sidney Lanier (Plate 44), who was spending the winter in San Antonio for his health. Fortunately, he wrote to his wife of his experiences, and we thus have a fine description of a Beethoven Männerchor rehearsal in the early years:

Last night [January 29, 1873] at eight o'clock came Mr. Scheidemantel, a genuine lover of music and a fine pianist, to take me to the Maenner-chor, which meets every Wednesday night for practice. Quickly we came to a hall, one end of which was occupied by a minute stage, with appurtenances and a piano; in the middle thereof, a long table at which each singer sat down as he came in. Presently seventeen Germans were singing at the singing-table, long-necked bottles of Rhine Wine were opened and tasted, great pipes and segars were all a-fire. The leader, Herr Thielepape (pron. nearly Teely-papper)--an old man with a long white beard and moustache, formerly mayor of the city--rapped his tuning fork vigorously, gave the chords by rapid arpeggios of his voice (a wonderful, wild high tenor . . .) and off they were all swung into . . . a noble, noble old German full-voiced lied. . . . And so . . . we drove through the evening until twelve o'clock, absorbing enormous quantities of Rhine Wine and beer, whereof I imbibed my full share. After the second song, I was called upon to play--and lifted my poor old flute in the air. . . . When I had finished, among a storm of applause, Herr Thielepape arose . . . and grasped my hand and declared that he hat never heert de flude accompany itself pefore! [sic]

³²Ibid., October 15, 1874, p. 2. At the Sängerfest held in New Braunfels on May 10-13, 1873, the Beethoven sang "Ich liebe Dich" by Isenmann and "Frühlingslied" by Franz Abt. Musical criticism was developing beyond the mere complimentary nod, as the Freie Presse delivered a scathing review of the Festival Concert. Freie Presse, May 14, 1873, p. 2.



Plate 44--Sidney Lanier in 1870,
three years before he visited the
Beethoven (Lanier, Works, VIII,
frontispiece).

I played once more during the evening; and ended with even more rapturous bravos than before, Mr. Scheidemantel grasping my hand this time and thanking me very earnestly.

Three weeks later, Lanier again attended a Beethoven session:

Last night [February 19, 1873] came Mr. Scheidemantel, and we went to the Maenner Chor together. The music was noble. After the music was over, I fell into a prodigious discussion with a fine scholarly German on Shakespeare's sonnets (he was a Shakespeare-worshipper as most modern Germans are), wherein we did continue with frequent excursions off into German literature, for long hours, consuming marvellous quantities of Hallgartner, and parting reluctantly. I did not carry my flute.³³

On May 3, 1873, the Beethoven Männerchor sang on the program of the Bezirks-Turnfest (District Turners' Festival), held at the Turnhalle. One of the speakers on that occasion was director W. C. A. Thielepape.³⁴ In mid-April, 1874, Thielepape and his family (Plate 45) left San Antonio for Chicago,³⁵ and Andreas Scheidemantel (Plate 46), who had introduced Sidney Lanier to the Beethoven, assumed the duties of choral director,³⁶ although he did not immediately continue the singing school for children.³⁷ In the Fall of 1873,

³³Sidney Lanier, Works, edited by Charles R. Anderson, 10 vols., VIII (Baltimore, 1945), 320-321, 331.

³⁴Freie Presse, May 6, 1873, p. 2.

³⁵San Antonio Express, April 16, 1874, p. 2. In an advertisement in this issue, Thielepape bade his San Antonio friends farewell.

³⁶Scheidemantel was born in 1843 in Königsberg, Coburg-Gotha, and came to the United States and San Antonio in 1866, where he married and opened a music store. Freie Presse, July 14, 1876, p. 5.

³⁷Ibid., October 15, 1874, p. 2.

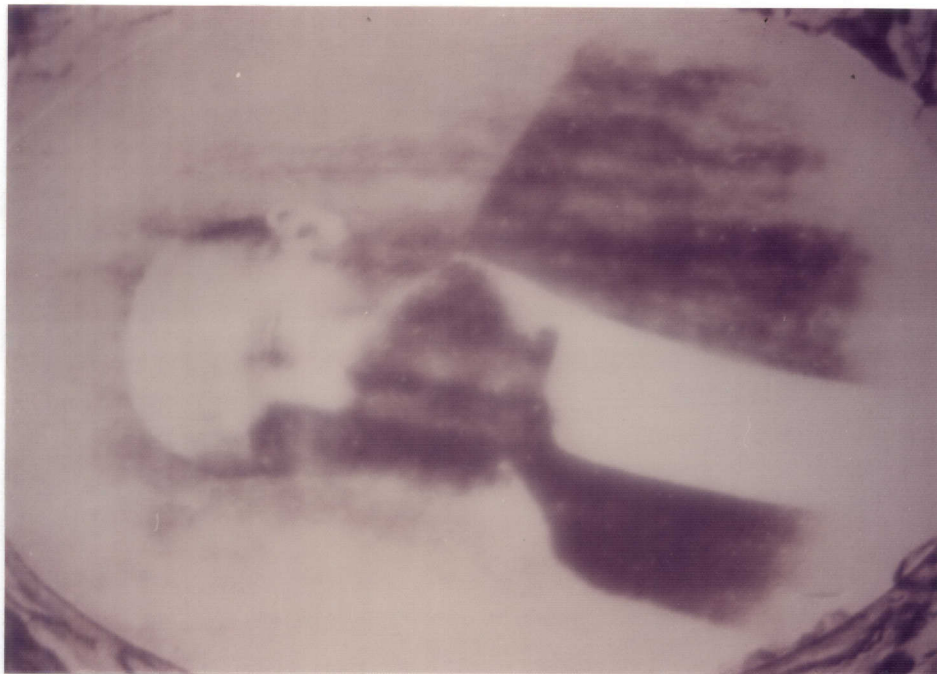


Plate 46--Andreas Scheidemantel,
conductor of the Beethoven, 1874-76
(Courtesy Beethoven Männerchor, San
Antonio).



Plate 45--Thielepape with his
wife, ca. 1870 (Courtesy James P.
McGuire, San Antonio).

the Beethoven had journeyed to Boerne to join with the Boerne Gesangverein, Comfort Liedertafel, and a few singers from New Braunfels in a day's festivities. This was only one of several informal Sängerfahrten (singers' journeys) into the Hill Country: in October, 1875, Scheidemantel took the chorus to sing in Comfort, where a photograph was made of the visiting singers (Plate 47).³⁸

The San Antonians hosted the next Sängerfest from October 9 to 11, 1874, and here was the first evidence of marked progress of musical activity since the War. Bands had been present to one degree or another at each Sängerfest in Texas since the first one in 1853, to play for the parades and dances. But in 1874, an orchestra of "strings and winds" was added to the musical program. The ensemble, under Professor Müller, played the Overtures to Norma by Bellini and Tancredi by Rossini. The occasion also marked the first post-War appearance of a mixed chorus, the Mendelssohn Gemischter-Chor, which was to be associated with the Beethoven for many years. They sang a chorus from Haydn's Die Schöpfung as well as Felix Mendelssohn's "Jägerlied." The Männerchor's major piece was "Festgesang an die Künstler" by Mendelssohn, requiring a solo and piano accompaniment. They also sang "Das deutsche Lied" by L. Schneider. One of

³⁸Schmidt, op. cit., p. 14. A copy of this photograph, showing twenty-four singers and conductor Scheidemantel hangs in the Beethoven Home, San Antonio. Schmidt says September, but the inscription on the picture indicates October.

the massed choruses, appropriately enough, was by the composer Beethoven: "Die Ehre Gottes aus der Natur."³⁹

On the afternoon of Wednesday, July 12, 1876, the Beethoven lost their second conductor when Andreas Scheidemantel, for no apparent motive, shot himself to death with a Winchester rifle in his music shop. He had conducted the chorus only the evening before.⁴⁰ At the next Beethoven rehearsal, Henry Grossmann (Plate 48) assumed directorship of the Verein.⁴¹ It would seem, from all later accounts, that until this time, the Beethoven Männerchor had kept no written record of its activities, and Scheidemantel's death probably provided the impetus to organize more formally under an elected set of officers. On September 12, 1876, forty-three members signed the club's first constitution. Grossmann remained as director until June, 1877, when, because of ill-health, he resigned and moved to Boerne. He was succeeded by Emil Ludwig Zawadil, who conducted the Verein's activities until March 12, 1878.⁴²

³⁹Freie Presse, October 15, 1874, p. 2. The work by Beethoven was a choral arrangement of one of his Gellert Lieder, Op. 48.

⁴⁰Ibid., July 14, 1876, p. 5.

⁴¹San Antonio, Beethoven Männerchor, Mitglied Buch, 1876-1890 (collection of Beethoven Männerchor), p. 2; see also Manuscript Population Schedules, U.S. Census of 1870. Grossmann was a forty-six-year-old music teacher who had been born in Prussia. He had lived and taught in San Antonio at least since 1860. In 1877, he moved to Boerne where he died two years later.

⁴²San Antonio, Beethoven Männerchor, Protokoll Buch, September 12, 1876-February 5, 1896 (collection of Beethoven



Plate 47--Composite photograph of the Beethoven Männerchor made during a Sängerfahrt to Comfort in October, 1875 (Courtesy Beethoven Männerchor, San Antonio).



Plate 48--Henry Grossmann, conductor of the Beethoven, 1876-77 (Courtesy Beethoven Männerchor, San Antonio).

The Beethoven Männerchor hosted the state Sängerfest on October 12-14, 1877.⁴³ At the Commers, they sang "In's Pfefferland" and then, accompanied by the orchestra, rendered the "Froschcantate."⁴⁴ Director Zawadil had prepared an orchestra of nearly forty musicians for the concerts. Accompanied by the orchestra, the Beethoven sang "Meeresstille und glückliche Fahrt" by Fischer.⁴⁵

With perhaps the exception of the period of World War I, the next six years were the most turbulent in the history of the Verein. When Zawadil resigned as director in March,

Männerchor), entries of September 12, 1876; June 19, 1877; March 12, 1878 (hereafter cited as Beethoven Protokoll). On August 8, 1876, Ritter Bukowitz was elected as director (perhaps while Grossmann was away on vacation). Freie Presse, August 9, 1876, p. 3. In any case, Grossmann seems to have been director when the September 12, 1876 articles were drawn up, for his name appears among the signatures with no mention of Bukowitz. In 1892, club secretary Wilhelm Schuwirth claimed that the Verein had no name until 1876, but Thielepape had named the club early in its existence; indeed the name "Beethoven Gesangverein" appears as early as April 16, 1868 in the Freie Presse. Perhaps the present form of the name, "Beethoven Männerchor," was not formally adopted until 1876, although it was called such as early as the trip to Comfort (see photo) in October, 1875. Freie Presse, October 3, 1892, p. 4.

⁴³The wives of the Verein members provided the singers with a new banner in time to have it flown at the 1877 Sängerfest. The front was white silk, with the inscription, "Beethoven Männerchor, San Antonio, 1877;" the reverse was of blue silk and bore the Texas star. Freie Presse, September 24, 1877, p. 4.

⁴⁴In conjunction with the New Braunfels singers, the Beethoven had sung Abt's "Pfefferland" as an encore at the 1873 Sängerfest. Freie Presse, May 14, 1873, p. 2.

⁴⁵Freie Presse, September 11, 1877, p. 4; September 17, 1877, p. 4; October 15, 1877, p. 4.

1878, Christoph Plagge, formerly conductor of the Lieder-tafel and now music superintendant in the public schools, was named as his successor. Possibly because of a heavy workload Plagge submitted his resignation in September, 1879, and the post was taken in October by Joseph Kreutner. When he, in turn, resigned in July, 1880, a number of members suggested Gabriel Katzenberger as director. After some hesitation the board of directors reappointed Christoph Plagge in September, 1880, and many of the members who had favored Katzenberger dropped out of the Beethoven and founded the Arion Gesangverein under the latter's direction. In October, 1881, William Barbeck was elected as conductor of the Beethoven and, by January, 1882, reconciliation had been effected with the dissenting singers. When Barbeck left the post in October, 1882, it was given for three months to Stephan Hälbig. He, however, moved back to New Braunfels in January of 1883, and the Beethoven appointed Plagge as its conductor for a third time. Various pressures were mounting and in June, Plagge expressed his wish to resign once and for all from the Beethoven. After some talk about hiring Hans Balatka, the well-known Chicago conductor, the Beethoven finally in December, 1883, settled on Gabriel Katzenberger for its director. His term was destined to be brief, for he was succeeded in May, 1884, by Carl Beck who, over the next

twenty years, was to promote serious music as never before in San Antonio or in Texas.⁴⁶

Musically, the Beethoven was making progress, even if purely local events did not bring out the extraordinary musical forces to be found at a state Sängerfest. At their Christmas performance in 1877, the Beethoven sang "Ich liebe Dich" by Isenmann, "Die Mainacht" by Franz Abt, and "Die Poeten auf der Alm" by Engelsberg. Alternating with the choral numbers were C. H. Müller, who rendered a baritone solo, Mrs. Zuleima Herff, singing "Una voce poco fa," a soprano aria from Rossini's Barber of Seville. The second and third parts of the evening's entertainment were devoted to two one-act operettas by D. Kalisch, Ein gebildeter Hausknecht and its sequel Gräfin Guste. Each of the three parts was opened by an "overture" on the piano.⁴⁷ The conductor was Zawadil. At the 1879 Sängerfest in Austin, Plagge conducted the Beethoven in "Muttersprache" by

⁴⁶Beethoven Protokoll, September 12, 1879; October 7, 1879; July 6, 1880; July 20, 1880; October 20, 1880; February 3, 1881; October 4, 1881; November 29, 1881; January 10, 1882; October 3, 1882; January 9, 1883; June 12, 1883; October 23, 1883; December 11, 1883; May 6, 1884; May 7, 1884. Stephan Hälbig was born in about 1827 for, late in 1916, he returned to San Antonio and, at age eighty-nine, was named honorary member of the Beethoven. Ibid., December 5, 1916.

⁴⁷Beethoven Männerchor, Programm, Musikalisch-dramatische Unterhaltung . . . im Casino, December 16, 1877.

C. Kuntze and at the state meeting in Galveston in April, 1881, they sang Franz Abt's "Vineta."⁴⁸

In the 1870s San Antonio had two mixed choruses. The first was the Mendelssohn Gemischter Chor, which existed as early as October, 1874, when they sang excerpts from Haydn's Die Schöpfung at the Sängerfest. For the meeting in 1877, they prepared "a part" of the Stabat Mater by Rossini.⁴⁹ The members were drawn primarily from the Beethoven Männerchor and the wives and daughters of its members. A later mixed chorus was the Teutonia which, in 1877, was referred to as "a young Verein." Beethoven member John Conrad Beckmann was its treasurer.⁵⁰

New Braunfels, the Hill Country, and Austin

In New Braunfels in the late 1860s, efforts were made to revive the old Liedertafel (or Gesangverein, as it was called after 1862), but the New Braunfels Männerchor, while existing side-by-side with the Liedertafel for a few years, eventually united all of the town's singers into a single singing society. On June 27, 1868, both took part in the ceremony

⁴⁸Tiling, op. cit., p. 149; Galveston Daily News, April 19, 1881, p. 4; April 20, 1881, p. 4.

⁴⁹Freie Presse, October 15, 1874, p. 2; October 15, 1877, p. 4. In 1881, twelve men and twenty-two women, under H. Karber, went to the Galveston Sängerfest. Galveston Daily News, April 19, 1881, p. 4. The newspaper lists all of their names.

⁵⁰Ibid., October 15, 1877, p. 4; Chabot, op. cit., p. 375.

to dedicate the new organ in the First Protestant Church,⁵¹ and in August, 1869, hosted the revival meeting of the state Sängerbund.⁵² Exactly when one Verein died out and the other was established is unclear; the formal minutes of the Männerchor do not start until March 8, 1876.⁵³ An otherwise unidentified "Verein" from New Braunfels took part in the Sängerfests of 1870 and 1874.⁵⁴ In 1873, the Freie Presse referred to the New Braunfels ensemble as the "Gesangverein," and so did Hermann Seele when discussing a District Turnfest which it co-sponsored in May, 1874.⁵⁵ Whatever its name, the singing society from New Braunfels offered to host the 1876 state Sängerfest, but as preliminary preparations were made, they realized that they were no longer able to raise the funds to sponsor such a meeting. Humiliated, they turned the responsibility over to the San Antonio Beethoven Männerchor, who postponed the festival until 1877.⁵⁶

⁵¹Haas, Church, op. cit. pp. 95, 102.

⁵²Seele, "Beitrag," op. cit., p. 52.

⁵³New Braunfels, Männerchor, Protocoll, March 8, 1876-September 2, 1898 (original in Archives, Texas State Library, Austin); Haas, New Braunfels, op. cit., p. 104, however, says they participated in the Fourth of July activities sponsored by the two New Braunfels Turnvereins in 1871.

⁵⁴Freie Presse, September 10, 1870, p. 3; October 13, 1874, p. 2; October 15, 1874, p. 2.

⁵⁵Ibid., May 14, 1873, p. 2; Seele, "Beitrag," op. cit., p. 53; these references were probably to the Liedertafel's successor.

⁵⁶Tiling, op. cit., p. 144.

In April, 1876, the New Braunfels Männerchor (by name) held a picnic at Stein's Watering Place, to which they invited the Hortontown Germania, and in turn were invited to the Fourth of July celebration of the Clear Spring Singing Society. The Männerchor also attended a festival that year hosted by the Smithson's Valley Echo.⁵⁷ On September 27, 1879, they participated in a journey to San Marcos, sponsored by the Austin singers.⁵⁸ The Männerchor appeared on the programs of the state Sängerfests in 1877, 1879, and 1881. In this last, they only took part in the massed choruses; they could not muster a large enough group willing to travel all the way to Galveston for the event, and therefore could not appear with a choral work of their own. At about the same time, director C. Wenzel had to give up his post because of an accident.⁵⁹

New Braunfels had a mixed chorus in these years, the Gemischter Chor "Liederkranz," organized on February 16, 1880, under the direction of Stephan Hälbig. Within its first year it gave several popular concerts, some in connection with other musicians, especially Mr. Schimmelpfennig.⁶⁰

⁵⁷Haas, Song, op. cit. pp. 20, 65. There is indication that the Männerchor did not accept Clear Springs' invitation, for they participated in local activities on July 4, 1876.

⁵⁸Seele, "Beitrag," op. cit., p. 57.

⁵⁹Ibid., p. 60. In 1877, the Männerchor sent twenty-eight singers to San Antonio's Sängerfest. Freie Presse, October 15, 1877, p. 4.

⁶⁰Seele, "Beitrag," op. cit., p. 58.

We have already noted that Hälbig spent some time in the next two years directing the Beethoven Männerchor in San Antonio, and so the successes of this chorus may have been short-lived.

Honey Creek, on a stream of the same name in Comal County, twenty-five miles northwest of New Braunfels, was first settled in the late 1840s. It was first known as Kunz Settlement for George F. Kunz who erected a log chapel and later a stone church for the many Catholic settlers.⁶¹ Karl Kastner was the village teacher in the latter half of the 1870s and, in about 1876, founded the Honey Creek Liederkrantz.⁶² In 1881, Kastner and his Verein joined the newly-founded Gebirgs-Sängerbund at its first Sängerfest.⁶³

Ufnau, a Comal County farming community on Cibolo Creek, twenty miles west of New Braunfels, was settled as early as 1858. In 1872, Ludwig Moegelin gave four acres of land to the Ufnau School Community of twelve families.⁶⁴ A singing society from Ufnau, under John P. Stroeck, joined the Gebirgs-Sängerbund in 1881.⁶⁵

⁶¹Oscar Haas, "Honey Creek, Texas," Webb, op. cit., I, 831.

⁶²Schmidt, op. cit., p. 15. Haas, Song, op. cit., says the society was founded in 1880.

⁶³Dietel, op. cit., p. 4. The founding of this Sängerbund will be treated in full later in this chapter.

⁶⁴Oscar Haas, "Ufnau, Texas," Webb, op. cit., II, 816.

⁶⁵Dietel, op. cit., p. 4.

Sattler, in eastern Comal County, was also known as Mountain Valley and Walhalla.⁶⁶ In 1876 or 1877, Julius Bose taught at Walhalla and formed a chorus there. Bose attended the formative meetings of the Gebirgs-Sängerbund and took his chorus (Plate 49) to the 1881 Sängerfest.⁶⁷

There is evidence of choral activity at Smithson's Valley, about twenty-five miles west of New Braunfels, as early as 1873. In that year a chorus, variously referred to as "Echo aus dem Gebirge"⁶⁸ and "Echo, Gebirgsverein,"⁶⁹ sang at the state Sängerfest in San Antonio. In 1876, the Echo (Plate 50) hosted a festival, to which they invited the New Braunfels Männerchor,⁷⁰ and the next year the Smithson's Valley Echo (listed by name) was present at the state Sängerfest.⁷¹ Evidently the club ceased its activities until "revived" by Herman Dietel. This could have taken place any time between 1878 and early 1881.⁷² Karl Ohlrich

⁶⁷Schmidt, op. cit., pp. 15-16; Dietel, op. cit., p. 4. Born in Merseburg, Germany, in 1819 or 1820, Bose had been a captain in the Confederate Army. For many years he was a public official, school teacher, and surveyor in Comal County. Bose died in San Antonio at age eighty-five on April 28, 1905. Haas, New Braunfels, op. cit., p. 169.

⁶⁸Seele, "Beitrag," op. cit., p. 53.

⁶⁹Freie Presse, May 17, 1873, p. 2.

⁷⁰Haas, Song, op. cit., p. 20.

⁷¹Freie Presse, October 13, 1877, p. 4.

⁷²Haas, Song, op. cit., pp. 20, 22. Born in Germany in 1857, Dietel came to the United States in 1874 and to Texas in 1878. He was teacher at the Smithson's Valley School in



Plate 50--Smithson's Valley Echo; conductor Julius Bose, third row center (Courtesy Sophienburg Museum, New Braunfels).



Plate 49--The Walhalla society's banner of 1884 (Courtesy Sophienburg Museum, New Braunfels).

represented the Verein at the Gebirgs-Sängerbund formation meeting in April, 1881, and Dietel led the chorus at the Bund's festival that October.⁷³

Anhalt, twenty-seven miles west of New Braunfels, was settled in 1859 and was first known as Krause Settlement. The pioneers united for protection against marauding Indians and, with that menace removed, continued the organization for discussion of improved agricultural methods as well as for social purposes. Thousands came to Anhalt for the annual May Festivals and Harvest Festivals. By 1875, the settlers had chartered themselves as the Germania Farmers Association and added a benevolence feature. In 1887, the club built a hall on land leased from George Krause.⁷⁴ In the late 1870s, John Stroeck, who also taught at Ufnau, was the teacher at Anhalt and formed the settlement's young men into a chorus⁷⁵ which some reporters called the Echo.⁷⁶ Karl Koch represented

1881, and accepted directorship of the New Braunfels Männerchor in 1885. He taught in the Schumannsville School from 1886 to 1926, and had choruses there as well. He was the founding conductor of the New Braunfels Echo in 1896 and led the chorus until 1936. He led mixed choruses in New Braunfels and Schumannsville, and in 1926 took over the New Braunfels Concordia. In 1938, he wrote a history of the Gebirgs-Sängerbund and continuation of Schmidt's 1906 work. Dietel died in New Braunfels in 1941. Dietel, op. cit., p. 25.

⁷³Schmidt, op. cit., p. 16; Dietel, op. cit., p. 4.

⁷⁴Oscar Haas, "Anhalt, Texas," Webb, op. cit., I, 51.

⁷⁵Schmidt, op. cit., p. 15.

⁷⁶Der deutsche Pionier, XIII, No. 9, 368; quoted in Benjamin, op. cit., p. 118.

Anhalt at the formative meeting of the Gebirgs-Sängerbund in April, 1881,⁷⁷ but it is not certain whether the entire Verein attended the Sängerfest in October.⁷⁸

As mentioned earlier, Hortontown, across the Guadalupe River from New Braunfels, had a Gesangverein as early as 1855.⁷⁹ In May, 1873, the Hortontown Germania sang at the state Sängerfest in New Braunfels⁸⁰ and, in April, 1876, attended a picnic hosted by the New Braunfels Männerchor at Stein's Watering Place.⁸¹ On September 27, 1879, the club participated in a journey to San Marcos for a two-day festivity sponsored by the Austin singers.⁸² Six singers from Hortontown under Julius Beusch went to Galveston in 1881 for the state Sängerfest.⁸³

The Boerne Gesangverein reorganized in 1868, still under Karl Dienger,⁸⁴ and participated actively in every

⁷⁷Schmidt, op. cit., p. 16.

⁷⁸Neither Schmidt nor Dietel mentions their presence, but the Deutscher Pionier article cited in Benjamin, op. cit., p. 118, says they were there. Since Stroeck's Ufnau chorus attended, there is no reason to believe that his Anhalt group did not.

⁷⁹Germania, op. cit., November 16, 1855.

⁸⁰Freie Presse, May 17, 1873, p. 2.

⁸¹Haas, Song, op. cit., p. 20.

⁸²Seele, "Beitrag," op. cit., pp. 57-58.

⁸³Galveston Daily News, April 19, 1881, p. 4.

⁸⁴Schmidt, op. cit., p. 9.

statewide singers' meeting from 1869 to 1877. The Freie Presse commented that the Boerne Gesangverein and San Antonio's Beethoven were the two best choruses at the state Sängerfest of 1870.⁸⁵ In the Fall of 1873, the Beethoven Männerchor went to Boerne, to join with the Comfort Lieder-tafel, the local Verein, and a few singers from New Braunfels in what may have been a harvest festival.⁸⁶ Karl Dienger and L. Vogt represented Boerne at the formative meeting of the Gebirgs-Sängerbund in Comfort on April 18, 1881. Because its Verein was the oldest in the Hill Country, the delegates gave Boerne the honor of hosting the new Bund's first festival on October 9, 10, and 11, 1881.⁸⁷

A loosely-organized group of singers met in Comfort in 1869. Their number included Karl Roemer, F. Hamer, Karl Roggenbucke, Hermann Ochse, Henry P. Schwethelm, and Henry Boerner, under the direction of Otto Brinkmann.⁸⁸ When he arrived in Comfort early in 1870, Edward Schmidt found "no established Verein, but a well-educated and joyous group, with a preference for student songs."⁸⁹ He therefore

⁸⁵Freie Presse, May 17, 1873, p. 2.

⁸⁶Schmidt, op. cit., p. 14.

⁸⁷Ibid., p. 16.

⁸⁸Schütze, op. cit., pp. 11-12.

⁸⁹Schmidt, op. cit., pp. 5-10. Born in the Thuringian forest in 1848, Schmidt immigrated to the United States in 1866. He enlisted in the Army and, in December, 1866, was transferred to San Antonio. Later, Schmidt was sent to Camp

established the second Comfort Liedertafel (Plate 51) with seventeen members on January 30, 1870.⁹⁰ Although Comfort's 1854 singing society had also been called Liedertafel, Schmidt says that he named his new group for the San Antonio Liedertafel of which he had been a member for a short while three years earlier.⁹¹

The Comfort Liedertafel's public debut was not until May, 1871, when they sang Carl Wilhelm's "Die Wacht am Rhein" at Fredericksburg's Silver Anniversary celebration.⁹² The Verein promised to attend the 1873 Sängerfest at New Braunsfels, but did not. The Freie Presse indignantly commented, ". . . nor did they send a single excuse."⁹³ The Liedertafel finally participated in the festivals of 1874 and 1877, both held in San Antonio.

Verde in the Hill Country and became acquainted with the German singers there. After his discharge in December, 1869, Schmidt settled in Comfort where he was active as a teacher and choral director until his death in 1915.

⁹⁰Schütze, op. cit., p. 12. Ransleben, op. cit., p. 156, gives the date as January 20. The founding members were: Emil Karger, Karl Karger, Henry Schwethelm, Edward Schmidt, Karl Roggenbucke, Adolph Rosenthal, Thomas Ingenhütt, Peter Ingenhütt, Martin Ingenhütt, Theodor Wiedenfeld, Richard Doebbler, Louis Strohacker, H. H. Heinen, P. Heinen, M. Spennrath, W. Börner, and Caspar Real. Schmidt, op. cit., p. 12.

⁹¹Schmidt, op. cit., p. 12.

⁹²Ibid.

⁹³Freie Presse, May 14, 1873, p. 2

The constant threat of Indian attack caused the singers to form a mounted company for the protection of the northwestern German settlements. Once each month they scouted the hills and, on the night of August 10, 1875, the thirteenth anniversary of the Battle of the Nueces,⁹⁴ camped on the battle site. Some of the singers had had brothers who were killed there; others had participated in the conflict themselves. In memory of the fallen, the chorus sang Friedrich Silcher's "Bardenchor" and Friedrich Burchard Beneken's "Der Gottesacker, 'Wie sie so sanft ruhn.'"⁹⁵ In September, 1875, the Beethoven Männerchor and Edward Schmidt's second chorus, the Kerrville Concordia, joined the Liedertafel in a day of festivities. Photographs were taken of those present and distributed to the Vereins.⁹⁶

The Liedertafel celebrated its tenth anniversary on October 10, 1880, with a festival that included the Boerne Gesangverein and a quartet from Fredericksburg. At the Kommers Mr. Buchen of the Fredericksburg Wochenblatt called for the formation of a Sängerbund made up of the small Vereins of the Hill Country. Edward Schmidt, Theodor Wiedenfeld, and Thomas and Peter Ingenhütt represented Comfort at the

⁹⁵Schmidt, op. cit., pp. 12-13.

⁹⁶Ibid., p. 14. The photograph, however, is labeled, "October, 1875."

foundation meeting the following April.⁹⁷ The entire Verein sang at the first Gebirgs-Sängerfest in October, 1881.⁹⁸

While stationed at Camp Verde in Kerr County in 1868, Edward Schmidt had often visited the home of Caspar Real on Turtle Creek, where several Germans congregated to make music.⁹⁹ In 1874 or 1875, Real encouraged him to form a men's chorus in Kerrville. F. J. Hamer, whom Schmidt had also known from his Army days, offered his home as the meeting place. Every Saturday, Schmidt rode twenty miles to the Real farm, where he instructed the children in music and song. Then, towards evening, Schmidt, accompanied by Real and his oldest sons, rode seven more miles to Kerrville, where the Concordia rehearsed. The music from which they sang was hand-copied by Schmidt into individual books. As already stated, the Verein traveled to Comfort for a festival in September, 1875,¹⁰⁰ and was a founding member of the Gebirgs-Sängerbund in 1881.¹⁰¹

Fredericksburg celebrated its Silver Jubilee on May 8, 9, and 10, 1871. The German victory in the Franco-Prussian War was the cause for even greater jubilation among the participants. It was on this occasion that the Comfort Liedertafel

⁹⁷Ibid., p. 16.

⁹⁸Dietel, op. cit., p. 4.

⁹⁹Schmidt, op. cit., p. 9.

¹⁰⁰Ibid., pp. 14-15.

¹⁰¹Ibid., p. 16.

first performed publicly.¹⁰² A singing society from Fredericksburg was active throughout most of the 1870s for it attended the 1870 and 1874 Sängerfests. Mr. Radleff was director in the latter part of the decade.¹⁰³ The Fredericksburg Concordia was founded on November 30, 1880 with thirteen members¹⁰⁴ probably directed by Professor Julius Hansen (Plate 52).¹⁰⁵ Its first president was Edward Maier (1831-1884) who had married Frank van der Stucken's sister in 1860.¹⁰⁶ Felix van der Stucken, Adolf Lungwitz, Harry Schultz, and Edward Maier represented the Concordia at the founding of the Gebirgs-Sängerbund,¹⁰⁷ and by October, the chorus was being conducted by Fritz C. Hartmann.¹⁰⁸

¹⁰²Ibid., p. 12.

¹⁰³Ibid., p. 15.

¹⁰⁴Robert Penniger, Fredericksburg, Texas: The First Fifty Years, translated by Charles L. Wisseman (Fredericksburg, 1971), p. 66.

¹⁰⁵Frank Lotto, Fayette County: Her History and Her People (Schulenburg, 1902), pp. 253-254. Hansen taught German at Fredericksburg College from 1879 to 1881. He then moved to Comfort.

¹⁰⁶Gillespie County Historical Society, op. cit., p. 118.

¹⁰⁷Schmidt, op. cit., p. 16.

¹⁰⁸Dietel, p. 4. Hartmann still directed in 1896; Penniger-Wisseman, op. cit., p. 66. Schmidt, op. cit., p. 15, places Hansen's arrival in Fredericksburg after Hartmann's activities and mentions another director, August Paul. Lotto, op. cit., pp. 253-254, says Julius Hansen also conducted a mixed chorus in Fredericksburg.



Plate 51--Comfort Liedertafel in 1870; conductor Edward Schmidt is in top row, center (Ransleben, Hundred Years of Comfort, 164).



Plate 52--Julius Hansen, conductor in Fredericksburg, Comfort, Cedar, and Fayetteville (Lotto, Fayette County, p. 253).

In 1853, when the first settlers moved into Blanco County, Joel Terry built a house seven miles south of Blanco on the Little Blanco River. When he was joined by a number of German families, the first post office in Blanco County was established. Its name, Twin Sisters, derived from two single peaks in a chain of hills nearby.¹⁰⁹ In the late 1870s, Karl Kastner taught here in addition to his post in Honey Creek, and formed the Twin Sisters Gesangverein, which joined the Gebirgs-Sängerbund in 1881. By 1895, the society had dissolved.¹¹⁰

York Creek, a community in Guadalupe County near the Hays County line, centered around a school built by German immigrants in 1854.¹¹¹ The York Creek Männerchor was founded in 1873.¹¹² In 1878, the York Creek singing society and band went to San Marcos for a two-day get-together with the singers from New Braunfels, Hortontown, and Austin.¹¹³

In Austin soon after the Civil War, Henry A. Klotz directed a city "string band" of eight musicians. George

¹⁰⁹Bessie Brigham, "Twin Sisters, Texas," Webb, op. cit., II, p. 813.

¹¹⁰Schmidt, op. cit., p. 15; Dietel, op. cit., pp. 4-5.

¹¹¹Willie Mae Weinert, "York Creek, Texas," Webb, op. cit., II, p. 947.

¹¹²Haas, Song, op. cit., p. 31. That it celebrated its Silver Jubilee on May 12, 1898 would indicate that the society was founded in May, 1873.

¹¹³Ibid., p. 21.

Herzog organized a brass band among the Germans, and the two united their forces in 1870 for a concert to benefit the widows and orphans of the Franco-Prussian War.

The center of musical life in Austin for more than twenty years was Turner Hall which faced on Colorado Street. Its cornerstone was dedicated in April, 1872 with audience space of forty-five by sixty-five feet and a stage whose dimensions were thirty-five by forty-five feet, it was claimed to be the finest hall in the state. The Turnverein organized a singing society which, in the 1870s, was under the direction of L. Klappenbach.¹¹⁴

Several German music teachers were active in the state capital during this decade: Udo Rhodius, pianist and composer; J. Messmer, who had played in concert with Paganini in London and Paris; H. F. Gruendler, who taught at the German-English Academy and whose wife taught at the Stewart Female Seminary; and William Besserer, who taught in virtually every school in the city at one time or another.¹¹⁵

One of the Germans' favorite social gathering places was Pressler's Garden. Here, families could sit around tables in oak-canopied gardens near the Colorado River. The old bandstand in the middle often featured visiting bands and touring

¹¹⁴Spell, op. cit., pp. 75-76. Barkley, op. cit., pp. 319, 322. Barkley gives the location as the corner of Lavaca and 18th Streets. The building was 120 feet long and cost about \$35,000. Its seating capacity was 400 in the hall and 4,000 in the adjoining garden. William Besserer's band played regularly there.

¹¹⁵Ibid., p. 77.

groups. The children spent much time listening to the crank-wound music box, but especially enjoyed the alligator tank Paul Pressler had. While parents danced the Schottisch, courting couples could steal away to the boathouse and take a moonlight ride. The men also enjoyed the target range in the most distant parts of the Garden.¹¹⁶

Into this picture of Teutonic life in Austin fit several singing societies. The Männerchor seems to have been revived after the War, and a Harmonie male chorus existed by 1873.¹¹⁷ The Austin Sängerrunde was founded on February 9, 1879, with William Besserer as its first conductor.¹¹⁸ Almost from the beginning, the organization had a ladies section as well as the conventional men's chorus,¹¹⁹ and in 1881, took twenty

¹¹⁶Barkley, op. cit., p. 324.

¹¹⁷Seele, "Beitrag," op. cit., pp. 52-53.

¹¹⁸Besserer was born in Austin in 1850 and died there in 1931. He was educated in Germany but returned to Austin in the 1870s as a musician and music teacher. He also directed dramatic productions among the younger generation of Germans. In 1875, they celebrated Schiller's birthday with staged scenes and incidental music; in 1876, the group presented Prince Wolfgang of Anhalt. Ten years later Flotow's Stradella and Mendelssohn's Lorelei were performed by Besserer and his musicians. Among Besserer's scores were: Olivette, Nanon, Chimes of Normandy, Maid Marion, The Pretty Chanticleer, Love's Vow, Robin Hood by Reginald de Koven, Czar und Zimmermann by Albert Lortzing, La Sonnambula by Bellini, Das Nachtlager von Granada by Conradin Kreutzer, Stradella, and Martha, both by Flotow, Il Trovatore by Verdi, Faust by Gounod, and H.M.S. Pinafore, The Mikado, and Princess Ida, all by Gilbert and Sullivan. Spell, op. cit., pp. 76, 105.

¹¹⁹Tiling, op. cit., p. 148.

male and eleven female singers to the Sängerfest in Galveston.¹²⁰ On September 27 and 28, 1879, the Austin chorus arranged a festival held at the springs at San Marcos. They invited the New Braunfels Mannerchor, the Hortontown Germania, and the singers and band from York Creek. Hermann Seele reported that the occasion "was enjoyed with serene cheerfulness."¹²¹ Two other singing societies active at about this time were the Austin Germania, with thirteen members under Julius Schütze,¹²² and the Männerchor, with eighteen men under Walter Tips.¹²³

¹²⁰Galveston Daily News, April 19, 1881, p. 4. This was in addition to eighteen men and eight women who were non-singing members.

¹²¹Seele, "Beitrag," op. cit., pp. 57-58.

¹²²Julius Schütze, the son of Heinrich Schütze, was born in Dessau, Anhalt, on March 29, 1853. He arrived in Texas with his family in November, 1852. After conducting the Coleto Gesangverein, Schütze taught speech and music in San Antonio and Austin. He served as tutor to the families of Governors Sam Houston and Pendleton Murrah. In 1863, he taught at Orgain Academy in Bastrop and in 1869, was judge of Bastrop County. From 1870 to 1873 and again in 1883, Schütze and O. H. Dietzel published the Texas Vorwärts, a German-language newspaper. While in Austin Schütze conducted performances of the first scene of Mozart's Don Giovanni and the first act of Weber's Der Freischütz with orchestra and chorus. He died in Austin on April 23, 1904. "Julius Schuetze," Webb, op. cit., II, 580; Spell, op. cit., p. 104.

¹²³Galveston Daily News, April 19, 1881, p. 4. It is not clear whether this was a continuation of the old Männerchor or a new group. Both the Germania and Männerchor attended the 1881 Sängerfest with the above-specified conductors and membership.

In Upper Quihi and New Fountain, two small communities in Medina County between Castroville and Hondo, a singing society had been loosely organized in 1859 by Johann Oefinger. Although it originally was independent of any church, the society, which was made up of five couples, primarily sang religious songs. Its early activities in Upper Quihi were transferred to New Fountain on February 25, 1872, when Oefinger and Friede Bohmfalke formally founded the Neu Fountain Christlicher Gesang Verein. About five years later Oefinger's eldest son, Christian J. Oefinger, took over direction of the chorus. It remained an independent singing society until 1887, when it was incorporated into the New Fountain German Methodist Episcopal Church, South, as the church choir.¹²⁴

East Texas and Dallas

In the area east of San Antonio, the LaGrange Quartette sent eight men under O. L. Praetorius to the 1881 state Sängerfest.¹²⁵ High Hill, three miles northwest of Schulenburg, was settled by Germans in the years immediately before 1850. Blum Hill, west of Foerster's Creek and one of the

¹²⁴Mimke H. Muennink, "Der Neu Fountain Christliche Gesang Verein (The New Fountain Christian Singing Society)," M. A. Thesis (San Marcos, Southwest Texas State Teachers College, May, 1940), pp. 7, 8, 10, 13, 14, 38. By 1940, the Gesang Verein had merged with the Epworth League of the church, although it still functioned as the church choir.

¹²⁵Galveston Daily News, April 19, 1881, p. 4. Tiling, op. cit., pp. 143, 145, and 148, says that a singing society from LaGrange attended the Sängerfests in 1870 and 1877, and sent two delegates to the 1879 meeting.

original settlements later combined into High Hill, was established in about 1847. On the west side of the road through Blum Hill were Professor Henry Heyer's private school, music teacher Ernst Goeth's home, and John Schilhab's dance platform. On the east side were Alexander von Arnim's hotel and store, Matthias Schubert's blacksmith shop, and Professor Paul Stuercke's private school. In December, 1873, the High Hill Brass Band played when the first passenger train arrived in the newly-founded town of Schulenburg,¹²⁶ and in April, 1881, High Hill's Gesangverein attended the state Sängerfest in Galveston.

Yorktown's singing and theatrical societies reorganized in 1866 and, in 1868, merged into the Fortschritt Verein, which became the Casino Gesellschaft in 1871.¹²⁸ At one time the Casino had more than 100 members, some of whom were members of the Gesangverein. The Verein was led by Dr. H. Schulz and later by Mr. Heuchling.¹²⁹ Both societies met at

¹²⁶Jane Knapik, Schulenburg: 100 Years on the Road, 1873-1973 (Quanah, 1973), pp. 9, 10, 20.

¹²⁷Galveston Daily News, April 19, 1881, p. 4.

¹²⁸Rudolph Kleberg, Jr., op. cit., pp. 16-17.

¹²⁹Carl Herman Waltersdorf, Die Gründung von DeWitt County (Hallettsville, 1900), p. 13. Among the singers were Berthold Gohmert, Robert Eckhardt, Rudolph Gohmert, Robert Gohmert, Julius Reuser, Louis Lenz, Dr. Schulz, Heuchling, Nau, Riedel, Trenck, and Rudolph Kleberg. Each part [i.e. TTBB] was covered by from three to six singers. Tiling, op. cit., pp. 143 and 145, says they attended the state Sänger-fests in 1870 and 1877.

Lenz's Hall, built about 1866, in which balls, musicals, and amateur theatrical productions were given.¹³⁰ By 1884, however, Wilhelm Eichholz commented:

It its social life, Yorktown no longer offers what it did soon after the Civil War. The Gesangverein now vegetates, but singing instruction is given in all the school classes, so there is hope at hand that the Verein might rise up again.¹³¹

The Rödgersmühle (Shelby) Gesangverein sponsored a local "Sängerfest" in 1867 to aid the soldiers wounded in the Prussian-Austrian War. Mr. Trenckmann of Millheim delivered the oration and the festival yielded a net profit of \$120.¹³² In Cat Spring, southwest of Bellville, Egmont Bretschneider, a teacher from Altenburg, arrived with his family in 1867. His brother Carl came later at the age of seventeen to escape compulsory military training. Together they organized a community Gesangverein.¹³³

On December 4, 1870, the Germania Verein of Brenham was founded, eventually numbering 225 members. The club had two sections, a Gesangverein and a Turnverein, and maintained a park on the corner of Market and Germania Streets. In the

¹³⁰Rudolph Kleberg, Jr., op. cit., p. 17. Louis Lenz built a complex consisting of a bar, hotel, and a combination of dance hall and opera house. Letter from Paul A. Schmidt, Yorktown, March 20, 1972.

¹³¹Wilhelm T. Eichholz, "Die deutschen Ansiedlungen am Colletto," Schütze's Jahrbuch für 1884, op. cit., p. 85.

¹³²Trenckmann, op. cit., p. 25.

¹³³Cat Spring Agricultural Society, op. cit., p. 26.

center of the park was a bandstand and on its north side was Germania Hall, where "singing contests" were held. The Germania, in association with the Harugari Lodge, sponsored the town's first Volksfest in 1874 (Plate 53), and continued the annual celebrations until 1880.¹³⁴ The singing society attended the 1877, 1879 and 1881 Sängerfests. At the last, fifteen men appeared under the directorship of E. A. Weissenborn.¹³⁵

Volksfests were popular in Houston, too, where the first one was sponsored by the Turnverein in 1869. Held in late spring, they attracted thousands of visitors from south Texas. A parade headed by King Gambrinus usually led the way to the fairgrounds where there would be speeches, gymnastic exhibitions, dancing, baseball contests, and singing by groups from Houston and Galveston. The programs included works by Beethoven and Schubert. Two bands under the direction of Schmidt and Stadtler gave public concerts and participated in all civic celebrations.¹³⁶ At the Volksfest

¹³⁴Robert A. Hasskarl, Jr., Brenham, Texas, 1844-1958 (Brenham, 1958), pp. 70, 72.

¹³⁵Charles F. Schmidt, History of Washington County, Texas (San Antonio, 1949), p. 103. Galveston Daily News, April 19, 1881, p. 4. Tiling, op. cit., p. 148, says they came "by special train car" to the 1879 meeting in Austin.

¹³⁶W.P.A., Houston, op. cit., pp. 305-306; Spell, op. cit., pp. 70-71. Houston Daily Telegraph, June 30, 1872; quoted in David G. McComb, Houston, the Bayou City (Austin, 1969), p. 61.



Plate 53--Volksfest in Brenham, 1874, on the south side of the court house square (Alamo Street). Note the blurred German flag (Hasskarl, Brenham, Texas, p. 71).

of 1874, a group in armor and helmets, and equipped with swords, presented a sham battle after which the band played "See the Conquering Hero Comes" from Handel's Judas Maccabaeus.¹³⁷ At a "Liederkranz" in that year, Aurelia H. Mohl "enjoyed the solos and impromptu Volkslieder presented by the male singers for the entertainment of friends and guests."¹³⁸

Soon after the Civil War, the German singing society was reorganized. Under the leadership of Professor Miller, assisted by Professor Eckhardt and C. G. Heine, they gave a series of vocal and instrumental concerts, some of which were for charitable purposes, such as the support of the Bayland Orphan Home or "to assist worthy negroes." When news of the Franco-Prussian War arrived, benefit concerts for the German widows and orphans were given.¹³⁹

The Houston Liederkranz was organized in 1875 and, two years later, listed its meetings as being held in Turner Hall every Tuesday and Thursday evenings.¹⁴⁰ Somewhat later, the singers purchased an old schoolhouse on LaBranch Street and

¹³⁷Houston Daily Telegraph, May 6, 1874; quoted in McComb, op. cit., p. 61.

¹³⁸Ibid., p. 54.

¹³⁹Spell, op. cit., p. 70. The Turnverein is mentioned in the Houston city directories for 1865 and 1867-1868, but there is no listing this early for any German musical organizations.

¹⁴⁰Mooney and Morrison's Directory of the City of Houston for 1877-1878 (Houston, 1877), p. 45. The president was Louis Harde; the secretary, L. Lemmle.

gave concerts there.¹⁴¹ The Liederkranz is not listed in the 1879-1880 city directory, but the Arion Quartett is, having been organized in 1876. In 1879, Alfred Baldry sang first tenor; H. Racke, second tenor; Renzo Gr̄unewald, first bass; and H. Schierfer, second bass. The leader was Professor Gustave Duvernoy.¹⁴² While one of the singing societies in Houston sent two delegates to the state Sangerfest of 1879,¹⁴³ the Houston Mannerchor, whose date of founding is unknown, was the first Houston Verein to sing at a state meeting. It took twelve men conducted by Gustav Duvernoy to Galveston in 1881.¹⁴⁴

Houston also possessed a mixed chorus in the 1870s. This was the Philharmonic Society of thirty to forty voices, established in 1872 by Lucy Gr̄unewald. While it sang mostly German music, the chorus did have Anglo-Americans among its membership. Mrs. Gr̄unewald and her music store proprietor

¹⁴¹W.P.A., Houston, op. cit., p. 196.

¹⁴²C. D. Morrison & Co.'s General Directory of the City of Houston for 1879-1880, (Houston, 1879), p. 36.

¹⁴³Tiling, op. cit., p. 148.

¹⁴⁴Ibid., pp. 151-152; list below confirmed in Galveston Daily News, April 19, 1881, p. 4. First tenor: Otto F. Kuhne, A. Boccius, A. Baldry; second tenor: Ernst F. Schmidt, Jacob Binz, E. Raphael; first bass: Louis Harde, E. Blaffer, Louis Peine; second bass: John Reichmann, Gus Tips, Jacob Voorsaenger. Note that Louis Harde had been president of the Liederkranz in 1877 and that Alfred Baldry had also sung with the Arion.

husband were the grandparents of Lucy Hickenlooper, who was later known as Olga Samaroff and married Leopold Stokowski.¹⁴⁵

In Galveston the music house of Thomas Goggan was established just after the Civil War and published many works by Texans. Musical organizations multiplied after the hostilities ended; there were the St. Cecilia Brass Band, the Lone Star Brass Band, a colored brass band, the Mozartina and the Island City Glee Clubs, the Harmonic Society, the Lieder-tafel, and the Liederkranz. In 1869 and 1870, the German singing societies went to Houston for the Volksfests there.¹⁴⁶ Seven years later the Sängerbund of Galveston attended the Sängerfest in San Antonio, the first singing society from an east Texas city to do so.¹⁴⁷ The Galveston Salamander chartered a special train car when they went to the Austin Sängerfest in 1879.¹⁴⁸ In 1881, when they hosted the state meeting themselves, the Salamander numbered twenty-six voices

¹⁴⁵Spell, op. cit., p. 98.

¹⁴⁶Ibid., pp. 70-72.

¹⁴⁷Freie Presse, October 15, 1877, p. 4. Sängerbund, in this case, refers to the name of an individual society (which may or may not have been made up of several earlier Vereins), rather than the state league.

¹⁴⁸Tiling, op. cit., p. 148. A Salamander was a formal and often quite complicated toast dating from the days of the Burschenschaften (student societies) prior to 1848. The "rubbing of the Salamander" is fully described in John Frederick Nau, The German People of New Orleans, 1850-1900 (Leiden, 1958), p. 120.

under Oscar Gareissen.¹⁴⁹ The Galveston Mendelssohn Mixed Chorus, composed of thirty-six men and thirty-two women also participated on that occasion; Gareissen was their conductor as well.¹⁵⁰

In the introduction of "serious" European music to Dallas, the Germans must defer to the French. Among the settlers of Victor Considerant's utopian colony of LaReunion, founded in 1855, were Abel Daelly, a flutist, and Charles Capys, the leader of a singing society.¹⁵¹

The Germans began to arrive in Dallas in increasing numbers after the Civil War and brought German music with them. In 1868, Professor Haas organized the local musicians into a temporary opera company and presented Flotow's Martha, with Mrs. Ward in the title role. The funds raised were used to buy instruments for a brass band that was organized by Professor Judson H. Steffee later in the year.¹⁵²

In about 1870, the Swiss came to Dallas in large numbers. One of their first priorities was to establish the Free Swiss Glee Club (Gruetli Verein). In June, 1870, music

¹⁴⁹Galveston Daily News, April 19, 1881, p. 4.

¹⁵⁰Ibid.

¹⁵¹Spell, op. cit., p. 77. This may be the sole example of an Orpheon in Texas.

¹⁵²Lilla Jean Brown, "Music in the History of Dallas, Texas, 1841-1900," unpublished master's thesis, University of Texas, Austin, 1947, p. 21. Brown uses many contemporary newspaper accounts and personal letters, but these are seldom footnoted.

sung by the chorus formed the entire musical part of the St. John's Day Masonic celebration. They sang (in Swiss German) "Switzerland," "Prayer in the Alps," and "Spring Song." At the Fourth of July picnic, the Gruetli followed each of the guest speakers with a German chorus. On another St. John's Day program in the Cumberland Presbyterian Church, they sang "Evening Ball" and "Wailing Notes." Each of these was followed by a number played by the Dallas Brass Band. During the Christmas season of 1871, the Swiss singers and the brass band took part in a "Grand Concert and Tableaux," sponsored by the Episcopal Church, and directed by Professor Siebeck and Mrs. Robinson.¹⁵³ In February, 1872, the Gruetli Verein participated in a program sponsored by the Dallas Library Association. As announced, the program consisted of "tableaux, charades, and music" and was held in a temporary courtroom. A similar concert, given in March for the benefit of the Episcopal Church, was so successful that it was repeated the following night.¹⁵⁴

A "German Harmonic Society" (proper name: Harmonie-Verein?) was begun early in 1872. In March they serenaded the publisher of the Herald who proclaimed their "excellent

¹⁵³Ibid., pp. 36, 40, 42. Leopold Siebeck came from New Orleans in 1871 to teach instrumental and vocal music at the First Class Female School. The fee for lessons was \$22.50 per semester. He was succeeded in 1872 by I. E. Whitney. Privately, Siebeck taught all music, including composition. His rates were \$6.00 per month for three lessons per week. In a class of ten, however, his vocal students were charged only \$2.50 each.

¹⁵⁴Ibid., pp. 31-32.

rendition of a choice selection" and announced that they were "becoming very proficient." The March 23 issue told that the society was planning a formal concert with unnamed instrumentalists as accompanists, to be held in "the new W. A. Jones building on the square."¹⁵⁵

In the early 1870s the Turnverein had a singing society directed by Professor Theodor Bauer.¹⁵⁶ On Valentine's Day, 1874, they gave a concert with "music of a superior order" in I.O.O.F. Hall for the benefit of Professor Beckmann. In the same week they sang several numbers at a birthday party for Bernhard Luckmann at the William Tell House.¹⁵⁷ One of Bauer's compositions, a Christmas anthem, was performed at the Episcopal Church in 1875, when "almost all the good voices in the city" participated under his direction.¹⁵⁸ The following is the program of a Turner concert led by Professor Bauer in 1875:

Overture to Tancredi [Rossini]
Orchestra

Aria from Der Freischütz [Weber]
Tenor Solo

"Selection" from Egmont [Beethoven]
Orchestra

¹⁵⁵Ibid., pp. 30-31.

¹⁵⁶Spell, op. cit., p. 78.

¹⁵⁷Brown, op. cit., p. 31.

¹⁵⁸Spell, op. cit., p. 78.

Duett from <u>Martha</u>	[Flotow]
Das Bild der Rose	Reichardt
	Chorus and Tenor Solo
Wiengalopp	Kuntze
	Chorus ¹⁵⁹

We cannot be certain whether the "orchestra" designated here included strings or whether the ensemble was more like a "concert band." It may well have included at least a few strings for, on February 12, 1875, Dallas heard its first opera with orchestra when Professor Otten directed Flotow's Martha at Field's Opera House.¹⁶⁰

In 1875, Dallas had two brass bands. For the Firemen's Christmas Parade that year, the Germania Brass Band led the procession. This ensemble, which numbered about fifteen experienced players, was always available for parades, picnics or political gatherings.¹⁶¹ There had been talk in Dallas of ignoring the nation's centennial, since the wounds of the Civil War had not completely healed, but the festival was held in spite of old hard feelings. Four of the ten units in the parade reflected some sort of Germanic origin:

1. Lang's ten-piece Band
2. Royal Order of Hibernians
3. French citizens
4. Members of the Turnverein
5. Dallas Baseball Club
6. Swiss Gruetli Verein
7. Tribe of Choctaw Indians, in traditional garb
8. City Officials

¹⁵⁹Ibid., p. 79.

¹⁶⁰Ibid., p. 104.

¹⁶¹Brown, op. cit., pp. 26-27.

9. Firemen
10. Parker's Germania Band¹⁶²

That year the German String Band entertained at the graduation services of the Male and Female Academy: Professor Parker, who also led the Germania Band, conducted selections from Ernani by Verdi and Lucia di Lammermoor by Donizetti.¹⁶³

During the decade, the colony of German and Swiss settlers located their residences along Swiss Avenue and Germania Street.¹⁶⁴ For the Maifest of 1877, the Swiss and Germans united their forces. On the first day of the celebration (of course!), the Germans took charge with the "Sängerbund" providing all the vocal music. The second day belonged to the Swiss, with both programs being followed by a dance.¹⁶⁵

The Dallas Frohsinn was founded on March 25, 1877, and performed publicly for the first time at the Turnverein's Maifest, held at Turner Hall on May 6 and 7, 1877. That its director was Theodor Bauer¹⁶⁶ would seem to indicate that

¹⁶²Ibid., p. 34.

¹⁶³Ibid., p. 44.

¹⁶⁴Herbert Gambrell, "Dallas, Texas," Webb, op. cit., I, 457. In 1917, when anti-German sentiment was at its peak, Germania Street was changed to Liberty Street.

¹⁶⁵Brown, op. cit., p. 33.

¹⁶⁶H. P. Meiners, president of the Frohsinn, to Robert H. Alexander, Dallas Symphony Orchestra, February 1, 1972. "The early records of the Frohsinn were either lost or destroyed during World War I, when the club's activities were suspended." The Frohsinn might be identical with the "Sängerbund" mentioned in the combined celebration.

the organization was a continuation of the old Turners' singing society. The first concert sponsored by the Frohsinn took place on December 1, 1877, in conjunction with a gala ball, and proved to be a success.¹⁶⁷ They attended the 1879 Sängerfest in Austin, and sang "Wie hab' ich dich geliebt" by Möhring.¹⁶⁸ In 1881, Professor Bauer took twenty-nine men to Galveston; thirteen singers from the Gruetli Verein under Henry Surbeck attended the same meeting.¹⁶⁹

The State Sängerbund

State-wide organization had been an impossibility during the War years and those years directly following. As we have seen, the Freie Presse was editorializing in favor of rebuilding the old Sängerbund as early as June, 1867.¹⁷⁰ In August, 1869, the San Antonio Liedertafel had planned a

¹⁶⁷Ibid.

¹⁶⁸Spell, op. cit., p. 78.

¹⁶⁹Galveston Daily News, April 19, 1881, p. 4. The Frohsinn members included: Professor Bauer, C. Meisterhaas, A. Schneider, H. Boll, C. Stuck, H. Surbeck, G. C. Spiegel, A. Moser, Charles Fretz, John Boll, H. Schmidt, F. Mueller, G. Finkbeiner, E. Fretz, O. Schmidt, D. Schroeder, A. Mueller, Walter Schroeder, Joe Schmidt, F. Rude, C. Steinfels, C. Beckmann, C. F. Steussy, L. Schroeder, G. A. Eisenlohr, A. Manner, J. E. Hess, J. Brueckmueller, J. Laugenbach, and G. Waespe. The Gruetli delegation consisted of: Henry Surbeck, H. Boll, J. Boll, H. Schmidt, C. Fretz, C. F. Steussy, E. Fretz, J. E. Hess, Joe Schmidt, J. Waespe, J. Grossmann, and J. Kamm. From this list we can see a great deal of duplication in membership between the two singing societies.

¹⁷⁰Freie Presse, June 25, 1867, p. 2.

Sängerfahrt (singers' journey) to New Braunfels. In anticipation of the visit, the New Braunfels Vereins decided to invite the San Antonio Beethoven as well as the societies from Boerne and Austin to join with them and the Liedertafel on August 22 and 23. At this meeting the Sängerbund was re-formed and San Antonio chosen to host a Fest in 1870.¹⁷¹

On the evening of September 8, 1870, the day before the Sängerfest was to start, a group of citizens, among whom we may assume the Beethoven Männerchor¹⁷² and a brass band, serenaded Governor E. J. Davis, who was staying at the Menger Hotel while visiting Congressman Edward Degener. The San Antonio Express, published by August Siemering, a Beethoven member who also edited the Freie Presse, gave this report of the occasion:

On Thursday evening a large concourse of our citizens, with music and lights, proceeded to the Menger Hotel to tender the Governor a serenade. A procession was formed about ten o'clock. . . . Judge Gamble [made] a few welcoming remarks. The Governor came forward and . . . [reviewed, among other things], the Police and Militia bills. He expressed his regrets that the law prohibiting the carrying of dangerous weapons was not passed, and also that the appropriations for educational and immigration purposes were not made.¹⁷³

¹⁷¹Seele, "Beitrag," op. cit., p. 52.

¹⁷²Only six months before, on March 28, 1870, Davis had continued the appointment of Wilhelm C. A. Thielepape, the Beethoven's conductor, as mayor of San Antonio under the Enabling Act. It would be safe to believe that Thielepape brought his chorus out to serenade the governor.

¹⁷³San Antonio Daily Express, September 10, 1870, p. 2.

The Daily Herald provides a much different picture of the same event:

An immense procession formed on Thursday night, consisting of a band employed for the occasion, the Loyal League, and perhaps two or three city officials, and marched over to the residence of our Congressman Degener, and then discoursed delicious music. Gov. Davis, who is a guest of the Baron, made an appropriate speech on the occasion. His subject was "political corruption," and he handled it like one having practical experience in the business. After the speech his little Secretary and others smiled, and the smiles were reflected back by the shining faces of Pompey and Dinah, "by de light ob de moon," and the affair closed with the tremendous cheers of sixty seven negroes and nine whites.¹⁷⁴

Despite its obviously very Southern and, presumably, anti-German bias, the Herald had some good words for the upcoming Sängerfest:

Great preparations are being made in our city for the Singerfest that begins to-day. Our citizens seem to take great interest in this movement to patronize the fine arts in Western Texas. Perhaps the people of Boston have the idea that out here in this Godforsaken Government, forsaken, downtrodden, tax-ridden, Indian scalping, carpet-bag region of creation, that the people can't sing? They are vastly mistaken. Our Singerfest will lay the Boston affair in the shade,--all except that huge organ, and those anvils.¹⁷⁵

On the Monday morning of Friday, September 9, the out-of-town singers were welcomed by a city decoreated in evergreens and flying banners. A reception was given in the Turner Hall

¹⁷⁴San Antonio Daily Herald, September 10, 1870, p. 3.

¹⁷⁵Ibid., September 9, 1870, p. 3. Boston had been the scene of Patrick Sarsfield Gilmore's massive Peace Jubilee in 1869.

(Plate 54)¹⁷⁶ on Alamo Plaza for the Boerne Gesangverein, the Fredericksburg Gesangverein, and the Verein from New Braunfels. With San Antonio's two societies, about eighty singers were present. In spite of several invitations, no society from Austin arrived.¹⁷⁷

That night at eight o'clock, the Kommers was held in the Casino. Dr. Ferdinand Herff, as master of ceremonies, announced the solos and choruses after the meal. The Express observed:

The singing . . . was very fine, and the German national airs of course called forth evidence of the wildest enthusiasm.

"Napoleon," having nothing else to do, was present at the meeting for a time, but was sufficiently ill to require the services of a couple of physicians. His lugubrious appearance served to excite considerable comment, and strenuous efforts were made to instil into him some of the enthusiasm that pervaded the others present, but with poor effect--languid, weak and dejected, he soon retired. . . .¹⁷⁸

"Napoleon's" cause for dejection, of course, was the German victory in the Franco-Prussian War; even now it is not difficult to picture August Siemering or some other prominent San Antonio German masquerading as the defeated Napoleon III, to the delight of the Teutonic audience.

It is questionable how many singers, having eaten and drunk "until the streaks of gray light . . . above the

¹⁷⁶San Antonio Daily Express, September 6, 1870, p. 3; September 10, 1870, p. 3.

¹⁷⁷Freie Presse, September 10, 1870, p. 3.

¹⁷⁸San Antonio Daily Express, September 11, 1870, p. 3.

horizon warned that another day would soon come,"¹⁷⁹ attended the concert rehearsal scheduled for eight o'clock on the morning of Saturday, September 10.¹⁸⁰ For the evening's concert at the Casino, "many were there early, and by 8 p.m. all the chairs and benches were occupied." The Freie Presse made it a point to note that the concert started late, and then criticized the choice of songs on the program, naming two clubs and one composition of which it approved: "The Beethoven Verein and the Boerne Verein won the laurels. The Beethoven especially demonstrated its masterfulness in the 'Nachthelle' by Schubert." To smooth ruffled feathers the Freie Presse concluded, "Generally the concert was a success."¹⁸¹

Sunday, September 11, 1870, was the final day of the Sängerfest. In the morning, the participants formed a parade and marched to San Pedro Springs (Plate 55) for a picnic.

The Herald noted:

Today our citizens will see the great necessity of a street railroad to the San Pedro. Thousands of people coming and going, and really no means of

¹⁷⁹Ibid. The Herald commented: "The interchange of sentiments, as well as of lager and of sparkling wine, were the order of the occasion. Menger's Lager, as well as himself, came in for an unprecedented share of ecomium." San Antonio Daily Herald, September 11, 1870, p. 3.

¹⁸⁰Freie Presse, September 13, 1870, p. 2.

¹⁸¹Ibid. Tickets were one dollar per person; family tickets for four persons were available at three dollars. San Antonio Daily Express, September 6, 1870, p. 3. The Schubert work is the only song mentioned in any press coverage of the concert. This writer has not been able to locate a copy of the full program.

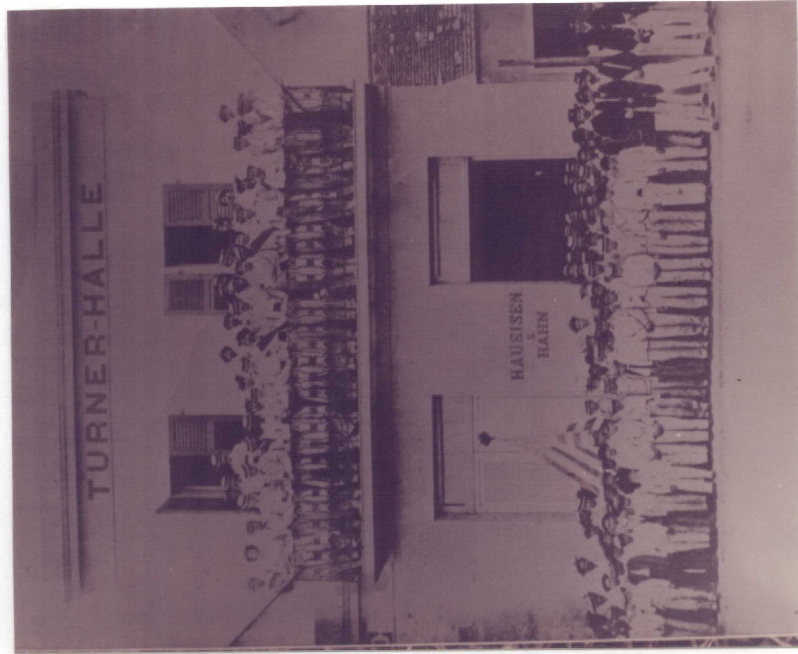


Plate 54--Turner Hall, San Antonio, where the 1870 Sängerfest participants were received (Ramsdell, San Antonio, p. 146).



Plate 55--The beer garden at San Pedro Springs, where the 1870 Sängerfest picnic was held (King and Champney, Texas, 1874, p. 106).

conveyance, except a dozen common hacks, and charging enormous prices at that.¹⁸²

The picnic went well until just after lunchtime, when Congressman Degener arose to deliver a speech. He had just launched into a "passioned oration" but was interrupted by a violent hailstorm. "He was obliged to come briefly to a close," lamented the Express.¹⁸³ After the storm there were more speeches, as well as songs and marches with banners flying and accompanied by the blaring brass band. The picnickers returned from the park at 5:30 p.m. Along the way, the singers bellowed out lusty songs.¹⁸⁴

The Grand Ball that night at the Casino brought the Sängerfest to a close. The Express commented on the "delightful music," and noted that the dancing did not stop until four o'clock the next morning. Summing up the event, the paper thought that it "served to extend the many friendly relationships between San Antonio and the surrounding cities."¹⁸⁵

During the business meeting of the 1870 Sängerfest the delegates decided to hold the festivities only once each two years, and New Braunfels was chosen as the location of the

¹⁸²San Antonio Daily Herald, September 11, 1870, p. 3.

¹⁸³San Antonio Daily Express, September 13, 1870, p. 3.

¹⁸⁴Freie Presse, September 13, 1870, p. 2.

¹⁸⁵San Antonio Daily Express, September 11, 1870, p. 3; September 13, 1870, p. 3.

next celebration.¹⁸⁶ For some reason, however, it had to be postponed until 1873.

The Vereins arrived in New Braunfels on Saturday, May 10, 1873, and took part in the Kommers that evening.¹⁸⁷ Those present were the New Braunfels Verein, San Antonio Beethoven, Hortontown Germania, Austin Männerchor and Harmonie, Boerne Gesangverein, and "Echo aus dem Gebirge."¹⁸⁸ The Comfort Liedertafel had promised to attend, but "failed to do so without giving so much as a single excuse."¹⁸⁹

The general rehearsal was held the next morning at the new Sängerhalle ("the largest erected up to that time"¹⁹⁰) which had been built at the foot of the Adelsverein's headquarters hill.¹⁹¹ The program of the concert given at eight o'clock in the evening of Sunday, May 11, 1873 follows:

Part I

1. Schäfers Sonntagslied . . . Conradin Kreutzer
Massed Choruses
2. Ich liebe Dich Isenmann
San Antonio [Beethoven] Männerchor
3. Hymne Abbé [Georg Joseph] Vogler
Echo, Gebirgsverein

¹⁸⁶Tiling, op. cit., p. 143.

¹⁸⁷Freie Presse, May 3, 1873, p. 3.

¹⁸⁸Seele, "Beitrag," op. cit., p. 53. The "Echo from the Hills" is most probably the Smithson's Valley Echo.

¹⁸⁹Freie Presse, May 14, 1873, p. 2.

¹⁹⁰Seele, "Beitrag," op. cit., p. 53.

¹⁹¹Freie Presse, May 14, 1873, p. 2.

4. Die Nacht Schubert
Hortontown Germania
5. Eine Mainacht Franz Abt
New Braunfels Gesangverein
6. Deutsche Nationalhymne Rheinhardt
Massed Chorus

Part II

1. Deutscher Rhein N. Mohr
Massed Choruses
2. Frühlingslied Franz Abt
San Antonio [Beethoven] Männerchor
3. Liebe und Wein Mendelssohn
Echo, Gebirgsverein
4. Blücher am Rhein . . . Carl Gottlieb Reissiger
Hortontown Germania
5. Gruss an Deutschland A. Laager
New Braunfels Gesangverein
6. Sängermarsch Uhle
Massed Chorus¹⁹²

The Freie Presse reviewed the concert without mercy and concluded with:

For easily understood reasons we have very little to say about the San Antonio Beethoven Männerchor. From what we heard of their performance, it appeared apparent that they took the palm. After them would come the New Braunfels Gesangverein under the direction of Mr. Hellwig.

These two Vereins ended the concert with a combined encore, "In's Pfefferland" by Franz Abt.¹⁹³

The business meeting was held the next morning, Monday, May 12, 1873. "In order to perpetuate the love of song in

¹⁹²Freie Presse, May 14, 1873, p. 2.

¹⁹³Ibid.

the younger generation and to interest them in the formation of new singing societies, or in joining existing clubs," the delegates resolved to establish "singing schools" for children. In 1913, Moritz Tiling wrote of their influence:

Not only children of German birth, but also of American parentage were received and instructed in the art of singing. The missionary work done by the pupils of these schools ought not to be underestimated for it awakened and fostered among the Americans of Texas the love of music and song, the active agents of a refined life. The founding of most American singing societies in Texas must primarily be attributed to the favorable influence of these unpretentious singing schools, organized at the state Sangerbund's suggestion.¹⁹⁴

That afternoon was a parade to "the Point," for a picnic and impromptu singing and instrumental performances. The customary ball took place in the evening at the Sängerhalle. Some of the singers left after the "reunion" on the morning of May 13, but many remained for the theatrical performance and second ball that evening.¹⁹⁵

The tenth state Sängerfest, held in San Antonio on October 9, 10, and 11, 1874, was a milestone not only for the Germans, but for music as a whole in Texas. The plans for an orchestral performance, projected for Austin in 1861 but aborted because of the Civil War, now found fruition. Professor Müller organized a "full orchestra"¹⁹⁶ of "string and

¹⁹⁴Tiling, op. cit., pp. 143-144.

¹⁹⁵Freie Presse, May 3, 1873, p. 3.

¹⁹⁶Ibid., October 8, 1874, p. 2.

wind instruments"¹⁹⁷ to open each of the halves of the concert with the Overtures to Bellini's Norma and Rossini's Tancredi, respectively. Also, for the first time after the War, a mixed chorus, the San Antonio Mendelssohn, appeared on a Sängerfest program.¹⁹⁸ With all of these musical activities, not to mention the public social functions, the Anglo-American element began to take a new interest in the Sängerfests. Edward Schmidt, who was present with his Comfort Liedertafel, tells us:

The imposing torch-lit parade especially pleased the Americans, and set the example for them as how a joyous and gemütlich Festival could be celebrated without a disturbance, whiskey, or revolver.¹⁹⁹

One hundred and fifty singers attended the Kommers on October 9. Represented were the San Antonio Beethoven and Liedertafel, Boerne Gesangverein, Comfort Liedertafel, and the New Braunfels Verein, which arrived late. Fredericksburg sent only a small delegation.²⁰⁰ August Siemering led the toasts.²⁰¹

The rehearsal took place at ten o'clock on the morning of Saturday, October 10. Tickets for the concert in the

¹⁹⁷Ibid., p. 3.

¹⁹⁸Ibid., October 15, 1874, p. 2.

¹⁹⁹Edward Schmidt, op. cit., p. 14.

²⁰⁰Freie Presse, October 13, 1874, p. 2; October 15, 1874, p. 2.

²⁰¹Edward Schmidt, op. cit., p. 14.

Casino were the same price as they had been in 1870.²⁰² The program follows:

Part I

1. Overture to Norma Bellini
Orchestra
2. Sangergruss Bahler
Massed Choruses
3. Abendfeier Conradin Kreutzer
Boerne Gesangverein
4. Dein Wohl mein Liebchen . . Conradin Kreutzer
Comfort Liedertafel
5. Solo and Chorus from Die Schopfung . . Haydn
Mendelssohn Gemischter Chor with
piano accompaniment
6. Die Beichte Johann Wenzel Kalliwoda
San Antonio Liedertafel
7. Das deutsche Lied, Chorus and Solo
. L. Schneider
San Antonio Beethoven Mannerchor with
piano accompaniment
8. Rauberchor from Stradella Flotow
Massed Choruses with piano accompaniment

Part II

1. Overture to Tancredi Rossini
Orchestra
2. Die Ehre Gottes aus der Natur . . . Beethoven
Massed Choruses
3. Drauss ist alles so prachtig
. [after A. Jurgens?]
New Braunfels Verein
4. Beim Gelage Joseph Hartmann Stuntz
San Antonio Liedertafel
5. Vaterlandslied Joseph Hartmann Stuntz
Comfort Liedertafel

²⁰²Freie Presse, October 3, 1874, p. 4.

6. Jägerlied Mendelssohn
Mendelssohn Gemischter Chor
7. Sabbathfeier Franz Abt
Boerne Gesangverein
8. Festgesang an die Künstler . . . Mendelssohn
San Antonio Beethoven Männerchor with
piano accompaniment²⁰³

At the business meeting, New Braunfels was designated as the location for the next Sängerfest, as neither Austin nor any other city represented would take the responsibility. The attendance of singers actively participating in the concerts had grown and the boarding and entertaining of nearly 200 participants for three days, with additional expense for the expected arrangements and other incidentals, amounted to too great a burden for the smaller towns in the Sängerbund to bear. Eventually even New Braunfels, the birthplace of the Sängerfest tradition in Texas, could not raise sufficient funds for the next festival. The executive committee of the Bund sought another sponsor, and the Beethoven Männerchor of San Antonio accepted the responsibility for a Sängerfest to be celebrated in 1877.²⁰⁴

Preparations for this festival were even more extensive than for its predecessors. We will see a growing sense of competition among the cities hosting Sängerfests to expand the scope of either the music or social activities, although

²⁰³Freie Presse, October 15, 1874, p. 2.

²⁰⁴Tiling, op. cit., p. 144.

we will only occasionally examine the latter with any detail. Still, this expansion is indicative of a growing interest in the festivals by the native American populace in general. For the concert the Beethoven Männerchor secured the use of a recently-built hall in Central Garden, on a picturesque bend in the San Antonio River.²⁰⁵ In addition, Beethoven conductor Emil Ludwig Zawadil had organized an orchestra of thirty-eight pieces, its instrumentation lacking only double reeds and timpani.²⁰⁶ By September 10, 1877, the ensemble was rehearsing the overtures to Flotow's Martha, Verdi's Nabucco, Rossini's La gazza ladra, and Die Zigeunerin (presumably Balfe's The Gypsy Girl).²⁰⁷ Zawadil was evidently having trouble securing his horns,²⁰⁸ but got them in time to place the Martha Overture (with its horn solo) on the program instead of La gazza ladra. On September 17, ninety-six singers from out of town had reported that they intended to join the 118 from San Antonio at the Sängerfest. The Freie

²⁰⁵Central Garden was about a block south of the intersection of St. Mary's and Commerce Streets. The "hall" was probably nearer a permanent semi-open pavilion than a concert hall. San Antonio's best auditorium, that of the Casino, could no longer accomodate the numbers in the audience.

²⁰⁶The orchestra consisted of 7 first violins, 8 second violins, 2 violas, 2 cellos, 2 contrabasses, piccolo, 2 flutes, 2 clarinets, 2 trumpets, 3 trombones, tuba, snare drum, bass drum, cymbals, and triangle. Freie Presse, October 15, 1877, p. 4; September 17, 1877, p. 4.

²⁰⁷Ibid., September 11, 1877; Tiling, op. cit., p. 145, identifies Die Zigeunerin as Balfe's The Gypsy Girl.

²⁰⁸Freie Presse, September 17, 1877, p. 4.

Presse expected an additional 50 to 100 to attend without making earlier arrangements.²⁰⁹

At the Kommers on October 12, 1877, the Germania Musikcorps provided band music during the meal. Of the choruses present²¹⁰ the Beethoven Männerchor sang "In's Pfefferland" by Franz Abt and the Galveston Sängerbund presented A. F. Riccius' "Die lustgen Misikanten." All of the singers joined in the latter and, together, also sang "Freiheit, die ich meine" by Karl Groos. The orchestra was present as well and played the Kindersymphonie by Haydn [Toy Symphony by Leopold Mozart]. Then they accompanied the Beethoven in the "Froschcantate," before closing with a potpourri of German songs. Here, as in the concert, the director of the large choral and orchestral forces was Zawadil.²¹¹

The concert on October 13 was well-attended. Fifteen hundred listeners sat in the festival hall, while between 500 and 800 more either stood or listened through the windows. The program follows:

²⁰⁹Ibid., September 27, 1877, p. 4.

²¹⁰The participants included the Beethoven Männerchor, and the Teutonia and Mendelssohn Mixed Choruses all of San Antonio, Austin Sängerrunde, Smithson's Valley Echo, New Braunfels Männerchor, Boerne Gesangverein, Comfort Liedertafel, Galveston Sängerbund, and the singing societies of Yorktown, LaGrange, Brenham, and Walhalla. Tiling, op. cit., p. 145; Edward Schmidt, op. cit., p. 15.

²¹¹Freie Presse, October 13, 1877, p. 4.

Part I

1. Overture to Die Zigeunerin [The Gypsy Girl]
 [Michael William Balfe]
 Orchestra
2. Haltet Wacht Karl Friedrich Zöllner
 Massed Choruses
3. Sängermarsch Franz Abt
 Comfort Liedertafel
4. Waltzes from Faust Gounod
 Teutonia Gemischter Chor
5. Die Heimath Franz Abt
 New Braunfels Männerchor
6. Lied des Vaterlands
 Würst [Richard Ferdinand Würst?]
 Massed Choruses

Part II

1. Overture to Martha Flotow
 Orchestra
2. Der Polenfürst
 C. Müller, baritone
3. Abendläuten Albert Gottlieb Methfessel
 Boerne Gesangverein
4. Excerpts from Stabat Mater Rossini
 Miss Lacoste Mr. A. Karber
 Mrs. A. Karber Mr. C. Müller
 Mendelssohn Gemischter Chor and Orchestra
5. Abschied hat der Tag genommen . Victor Nessler
 Galveston Sängerbund
6. Liedesfreiheit Heinrich Marschner
 Massed Chorus

Part III

1. Overture to Nabucco Verdi
 Orchestra
2. Aria from Le nozze di Figaro Mozart
 Mrs. Karber, accompanied by Mr. Zawadil

3. Meeresstille und glückliche Fahrt . . Fischer
Beethoven Männerchor and Orchestra
4. Der erste Frühlingstag Mendelssohn
Mendelssohn Gemischter Chor
5. Auf die Schwingen deiner Töne: double chorus
.²¹² . . . Franz Abt
Massed Choruses

A number of important points can be seen in this program. Its size and length dictated that it be given in three parts with two intermissions. The orchestra was used not only for overtures but also to accompany choruses and soloists. Never before had solos been sung independently of choral works, but two such numbers appeared on this concert. The massed choruses and mixed choruses gained here an importance equal to that of the individual societies, some of which did not appear on the concert at all, but probably sang a number at the Kommers. The initial appearance of a chorus from an East Texas city (Galveston) would also have deeply felt consequences, as we shall see later.

The next Sängerfest had been planned for 1878, to coincide with the Twenty-Fifth Anniversary of the first Sängerfest. A virulent yellow fever epidemic in 1878 prevented this, and only the Beethoven Männerchor of San Antonio and the Comfort Liedertafel met with the New Braunfels Männerchor at the banks

²¹²Ibid., October 15, 1877, p. 4. The massed male chorus was made up of 140 voices, so the total number of singers must have approached 200. Mrs. Karber had to repeat her aria as an encore. Whether Zawadil played her accompaniment on the piano or conducted the orchestra is not specified.

of the Guadalupe on October 12, 1878. The meeting, however, was said to have been a "joyous jubilee."²¹³

Not to be outdone by San Antonio's orchestra in 1877, Austin elected to import the orchestra of the New Orleans National Theatre from St. Louis, Missouri, when it hosted the 1879 Sängerfest. A versatile ensemble, its members also served as a marching band for the picnic.

The singers from San Antonio and New Braunfels arrived on the afternoon of April 15, 1879. They were met on the south side of the Colorado and escorted to Millett's Opera House, where they were served food and beer. Herzog's Brass Band led the procession. While the early arrivals had come by wagon, special trains from the East and North brought singers from Brenham, Galveston, and Dallas. That evening was a torchlit parade, watched by seven or eight thousand spectators. The St. Louis Band provided the music along the way. Upon reaching Turner Hall, the singers entered for Kommers.²¹⁴ After a few impromptu songs and a concert by the band, the assembly broke up at midnight.²¹⁵

The choruses and orchestra held a combined rehearsal the next morning in Millett's Opera House (Plate 56). No admission was allowed the curious public. In the afternoon the singers

²¹³Tiling, op. cit., p. 147.

²¹⁴Austin Daily Democratic Statesman, April 16, 1879, p. 4.

²¹⁵Tiling, op. cit., p. 149.

went on an excursion to Mount Bonnell.²¹⁶ The Austin States-
man said that "those from Dallas and the flat regions on the
 coast especially seemed to enjoy the ride up the river and
 the beautiful mountain scenery."²¹⁷

That evening, April 16, 1879, the concert started at
 eight o'clock. Tickets on the lower floor sold for \$1.50;
 in the gallery the charge was \$1.00²¹⁸ and the hall was
 filled to capacity. The program follows:

Part I

1. Overture to Egmont Beethoven
 Orchestra
2. Lob des Gesanges Ludwig Wilhelm Maurer
 Massed Choruses
3. Zauber der Liebe Johann Herbeck
 Galveston Salamander
4. Das deutsche Lied P. F. Schneider
 Massed Choruses and Orchestra
5. Das einsame Röslein Hermes
 Brenham Germania
6. Phantasie from Die Zigeunerin [The Gypsy
Girl] Michael William Balfe
 Orchestra

Part II

1. Siegesfeier J. Rheinlander
 Massed Choruses

²¹⁶Austin Daily Democratic Statesman, April 13, 1879,
 p. 4.

²¹⁷Ibid., April 18, 1879, p. 4.

²¹⁸Ibid., April 11, 1879, p. 4.

2. Chorus from Ernani Verdi
Austin Mixed Chorus
3. Potpourri from Aida Verdi
Orchestra
4. Wie hab' ich sie geliebt . . Ferdinand Möhring
Dallas Frohsinn
5. Schäferlied . . [Karl Anton Florian?] Eckert
Massed Choruses

Part III

1. Light Cavalry Overture . . . Franz von Suppe
Orchestra
2. Muttersprache Carl Kuntze
San Antonio Beethoven Männerchor
3. Bundeslied Franz Lachner
Massed Choruses and Orchestra
4. Song: to be Announced
New Braunfels Männerchor
5. Fackeltanz No. 3 in B-flat Meyerbeer
Orchestra²¹⁹

The Statesman noted that the massed choruses contained "one hundred voices or more," while the mixed chorus included "about twenty-five ladies, dressed in white." The journalist particularly liked the instrumental numbers:

The music by the New Orleans National Orchestra was absolutely enchanting. . . . The Saxophone solo, accompanied by the orchestra, was very fine, the "encore" piece giving especial satisfaction. The most difficult music was perfectly rendered by the orchestra.

²¹⁹Tiling, op. cit., pp. 149-150; confirmed in Freie Presse, April 19, 1879, p. 4.

In sum, he wrote, "All that was done was good, and different from anything ever seen or heard here."²²⁰

The next morning the business meeting and a social hour were held at the Opera House, at which the singers

revived many memories of the Faderland [sic], and where "Kaiser Wilhelm" was pointed to as the wisest and grandest and the most powerful monarch of the age. These disciples of Beethoven and Mozart, and those admirers of Prince Bismarck found no lack of subject to revive national pride, which was time and time again commemorated with foaming lager.²²¹

In the early afternoon of April 17, the singers and guests, accompanied by the St. Louis Band, marched to the International Depot where a special excursion train waited to take them to Pressler's Garden for a picnic and band concert. Admission plus round-trip fare for adults was fifty cents, and twenty-five cents for children. There were speeches, of course: Judge Alexander W. Terrell went on for nearly an hour in English before turning the lecturn over to Dr. Berthold Ernst Hadra who spoke in German.²²² Commenting

²²⁰Austin Daily Democratic Statesman, April 17, 1879, p. 4.

²²¹Ibid., April 18, 1879, p. 4. The advertisement in the April 13 issue, p. 4, gives the location as Germania Hall, while Tiling, op. cit., p. 150, says the meeting was held in Scholz's Garden. Those in attendance included the San Antonio Beethoven Männerchor, New Braunfels Männerchor, Dallas Frohsinn (for the first time), Brenham Germania, Galveston Salamander, Austin Sängerrunde and Mixed Chorus, and two delegates each from LaGrange, Comfort, and Houston.

²²²Terrell's speech, reprinted in the Statesman, April 20, 1879, p. 2, included a history of music, history of the Liedertafel movement, remarks about German immigration to

on the latter, the Statesman writer said: "By his tone, this reporter knew it must have been a very fine address." The New Orleans National Band played again and the various singing societies took the opportunity to display their own accomplishment once more. Among the amusements were target shooting and several kinds of games, including chasing a greased hog. In the evening Herzog's Band took the place of the St. Louis ensemble which, presumably, returned to Millett's Opera House to play for the concluding Ball.²²³

Further geographic expansion on the part of the Sängerbund was evident at this festival, with attendance of the Dallas Frohsinn and delegates from Houston for the first time. Moreover the singers accepted the Salamander's invitation to hold the next Sängerfest in Galveston. By then Texas would have a second Sängerbund.

Galveston intended to expand the scope of the Sängerfests even further and most certainly accomplished its goals. The festival was spread out over five days instead of three and the music was divided into two concerts instead of one.

Texas and their contributions to American culture. Hadra praised those who sought intellectual advancement rather than materialistic gain and expressed the wish that some American singing society might participate in the next Sängerfest: "This would be the proudest conquest of German pioneer work in Texas." Tiling, op. cit., pp. 150-151.

²²³Austin Daily Democratic Statesman, April 18, 1879, p. 4.

More individual societies²²⁴ attended the Galveston Sängerfest than any previous celebration. The coverage in the American press was even more extensive than that in the German newspapers; for the first time, an English-language paper printed the entire musical program and the names of every single singer.²²⁵

The visitors were welcomed to Galveston at Union Station on the evening of Monday, April 18, 1881. By torch-lit procession, the singers marched to Artillery Hall for a reception. Governor Roberts sat at the head table.

Most of the next day was spent in rehearsal for the first concert, both of which were to be held in an immense pavilion (Plate 57) with a seating capacity of 5,800 which had been erected on the beach.²²⁶ The program follows:

²²⁴The participating Vereins were: Galveston Salamander and Mendelssohn Mixed Chorus, Dallas Frohsinn, Austin Männerchor, Germania, and Sängerrunde, New Braunfels Männerchor, Hortontown Germania, High Hill Gesangverein, San Antonio Beethoven Männerchor, Arion Gesanverein, and Mendelssohn Mixed Chorus, Brenham Germania, Houston Männerchor, LaGrange Quartett, Dallas Gruetli Verein, and Frelsburg Gesangverein, for a total of seventeen clubs. Galveston Daily News, April 19, 1881, p. 4.

²²⁵Compare Galveston Daily News, April 19, 1881, p. 4; April 20, 1881, p. 4; April 23, 1881, p. 4, with Freie Presse, April 21, 1881, p. 4; April 22, 1881, p. 4. The Freie Presse is still more reliable for names of compositions on the program which tended to be translated rather erratically into English in the News.

²²⁶Tiling, op. cit., pp. 151-152.

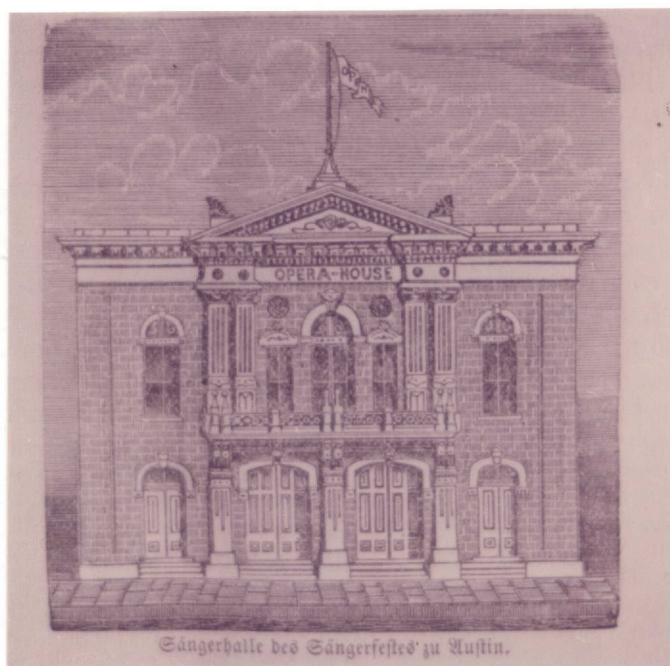


Plate 56--Millet's Opera House, Austin, site of the 1879 Sängerefest concert (Müller, "Das Deutschthum von Texas," Schütze's Jahrbuch, 1884, p. 45).



Plate 57--Pavilion for the 1881 Sängerefest (Galveston Daily News, April 19, 1881, p. 4).

Part I

1. Jubel Overture Weber
Orchestra
2. Festgesang an die Künstler . . . Mendelssohn
Sängerbund
3. Scene and Aria from Der Freischütz . . . Weber
Mrs. A. Katzenberger, soprano
4. Duet from Les Mousquetaires de la reine. . . .
. Halévy
Mrs. A. Mansfield, soprano
Mr. G. Martin, tenor
5. Il Balen from Il trovatore Verdi
Mr. C. Müller, baritone
6. Salamis Friedrich Gernsheim
Sängerbund

Part II

- Athalia Mendelssohn
Galveston Mendelssohn Mixed Chorus
and Soloists

The festival conductor was Oscar Gareissen of Galveston.²²⁷

It would seem that all the works on this program were accompanied by orchestra. Even though the printed program does not specifically say so, the orchestral accompaniment met favorable comment in the reviews.²²⁸

The morning of Wednesday, April 20, 1881, was spent in rehearsal, followed in the afternoon by an oyster roast and fish bake on the beach. The second concert took place that

²²⁷Freie Presse, April 21, 1881, p. 4; Galveston Daily News, April 19, 1881, p. 4. Note that the massed choruses are now designated as "Sängerbund," an indication that individual performances are being phased out of the programming.

²²⁸Galveston Daily News, April 20, 1881, p. 4.

evening, followed by a Ball at the Garten Verein.²²⁹ The program for the second concert follows:

Part I

1. Overture to The Merry Wives of Windsor
 Nicolai
 Orchestra
2. Hymne an die Nacht Ferdinand Möhring
 Baritone solo, Sängerbund and Orchestra
3. Liebesfrühling Zech
 Austin Männerchor
4. Vineta Franz Abt
 San Antonio Beethoven Männerchor
5. Die See hat ihre Perlen Ciro Pinsuti
 Austin Sängerrunde
6. Gruss der Heimath Ignaz Heim
 Dallas Frohsinn
7. Gesellschaftslied Ferdinand Möhring
 Brenham Germania
8. Festmarsch E. A. Weissenborn
 Composed for Orchestra and Chorus
 and Dedicated to the Galveston
 Salamander

Part II

1. Symphony in D major, No. 2: First Movement
 Beethoven
 Orchestra
2. Schiffers Traum Franz Abt
 San Antonio Arion Gesangverein
3. Der singende Hirt Swiss Melody
 Dallas Gruetliverein

²²⁹Tiling, op. cit., p. 152.

4. Schön Ellen Max Bruch
Soprano and Baritone Solos
Galveston Mendelssohn Mixed Chorus
Orchestra
5. Der Stern am Golf arr. Julius Schütze
Austin Germania
6. Über die Berge Franz Abt
Houston Männerchor
7. Trompeterlied Eduard Kremser
Galveston Salamander
8. Das deutsche Lied Franz Abt
Sängerbund²³⁰

The next morning was devoted to a parade of all the singing societies, fire departments, and military companies through the city. A picnic and band concert were held in Schmidt's Garden in the afternoon, with a social outing in the evening. On the morning of the final day of the Sängerfest, Friday, April 22, 1881, the business meeting took place.²³¹ Some of the delegates spoke in favor of reducing the scale to which the Sängerfests had grown, "with a corresponding retrenchment of expenses."²³² This sentiment did not find general favor and Dallas was selected for the next

²³⁰Freie Presse, April 22, 1881, p. 4; Galveston Daily News, April 20, 1881, p. 4. We may assume from the make-up of the program that everything on this concert was unaccompanied unless otherwise designated. E. A. Weissenborn was evidently from San Antonio and a member of the Arion. He died in September, 1882. Beethoven, Protokoll, op. cit., October 3, 1882.

²³¹Tiling, op. cit., pp. 151-152.

²³²Galveston Daily News, April 23, 1881, p. 4.

festival. Other activities for the day included boat excursions in Galveston Bay and the Gulf of Mexico and another band concert, this time at the Garten Verein. The Galveston Sängerfest closed that evening with the Kommers²³³ held at the pavilion. Not realizing that this was exclusively a male activity (or else curious because it was), several ladies slipped into the gallery to watch. The songs sung between the elaborate toasts included "Gaudeamus Igitur," "Ecce Quam Bonum," "Studentenmarsch," "Ergo Bibamus," and other student favorites. Also on the program was the "Auerbach's Keller" scene from Goethe's Faust.²³⁴

The Gebirgs-Sängerbund

As we have seen, many singing societies grew up in the Hill Country during the 1870s. These Vereins were almost entirely made up of farmers or small-town folk whose income depended upon the farmers. Because of this, rehearsals could be held most regularly in the winter months when there was less work than in other seasons to be done with the crops. While these rural societies enjoyed attending the state Sängerfests celebrated in nearby New Braunfels, San Antonio, and Austin, they could not hope to host such a celebration themselves. The housing of so many visitors and the expense and time involved in the preparation were simply beyond their

²³³Tiling, op. cit., p. 152.

²³⁴Galveston Daily News, April 23, 1881, p. 4.

means.²³⁵ This became painfully apparent when, in 1876, New Braunfels had to back down on their invitation to hold the state meeting and the site had to be shifted to San Antonio. When Austin took the Sängerfest in 1879, they elected to hold it in April, at about the same time the Hill Country farmers were busy harvesting their grain crop.²³⁶ Moreover the next Sängerfest was projected for Galveston in April, 1881, too far and at the wrong time for the Hill Country singers to travel for a five-day festival.

At the Comfort Liedertafel's Tenth Anniversary celebration on October 10, 1880, attended also by singers from Boerne and Fredericksburg, the Kommers oration was delivered by Mr. Buchen of the Fredericksburg Wochenblatt. Noting the dissatisfaction of the local singers with the course taken by the state Sängerbund, he called for the formation of a second league made up entirely of singing societies from the Hill Country. Caspar Real, F. J. Hamer, and Fritz Ebell seconded the proposal and turned the matter over to Edward Schmidt, the director of the Comfort Liedertafel. During the winter Schmidt corresponded with the interested societies and arranged a meeting of delegates for Easter Sunday, April 18, 1881.²³⁷

²³⁵Edward Schmidt, op. cit., p. 15.

²³⁶Haas, Song, op. cit., p. 20.

²³⁷Edward Schmidt, op. cit., pp. 15-16.

This was a shrewd move: the week-long state Sängerfest was due to open the next day in distant Galveston and yet these Hill Country singers could ride to Comfort, hold a meeting, and be home all in the same day.

The representatives²³⁸ drew up a constitution and adopted the name West-texanischer Gebirgs-Sängerbund (West Texas Hill Country Singers' League). They elected officers and resolved to hold a Sängerfest in the fall of each year. The Boerne Gesangverein, the oldest society in the new Bund, was given the honor of hosting the first festival. The united delegates closed their meeting by forming a circle and singing Mozart's "Brüder reicht die Hand zum Bunde."²³⁹

The first Gebirgs-Sängerfest was held in Boerne on October 9, 10, and 11, 1881, with the following Vereins present: Boerne Gesangverein, directed by Karl Dienger; Comfort Liedertafel, directed by Edward Schmidt; Fredericksburg Concordia, directed by Fritz Hartmann; Kerrville Concordia, directed by Edward Schmidt; Walhalla Gesangverein, directed by Julius Bose; and Smithson's Valley Echo,

²³⁸The towns represented and delegates follow: from Fredericksburg, Felix van der Stucken, Adolf Lungkwitz, Eduard Maier, Harry Schultz; Comfort, Edward Schmidt, Theodor Wiedenfeld, Thomas Ingenhütt, Peter Ingenhütt; Kerrville, Caspar Real, F. J. Hamer; Boerne, Karl Dienger, L. Vogt; Anhalt, Karl Koch; Smithson's Valley, Karl Ohlrich; and Walhalla, Julius Bose. Ibid., p. 16.

²³⁹The officers were: Caspar Real, president; Edward Schmidt, secretary; and C. W. Börner, treasurer. Ibid.

directed by Herman E. Dietel. Three Vereins joined at this festival: Ufnau Gesangverein, directed by John Stroeck; and the Honey Creek Liedertafel and Twin Sisters Gesangverein, both directed by Karl Kastner.²⁴⁰ The program consisted of nineteen numbers, including Mozart's "Bundeslied," Mendelssohn's "Der Jäger Abschied," and Adolf Eduard Marschner's "Vaterlandslied."²⁴¹

Essentially, while the Gebirgs-Sängerbund was of great social importance in the Hill Country and musically significant insofar as it provided an annual festival where music of some quality was performed, it is only tangentially important to the German singing societies' contribution to serious music in Texas as a whole. Future chapters will discuss this and other regional Bunds to some degree, but not in the same detail as the state Sängerbund.

²⁴⁰Dietel, op. cit., p. 4.

²⁴¹Der deutsche Pionier, XIII, No. 9, 368; quoted in Benjamin, op. cit., p. 118.

CHAPTER III

THE GROWTH OF GERMAN MUSICAL INFLUENCE

IN TEXAS: 1882-1899

The next decade and a half witnessed a great deal of growth in music among the Germans of Texas. In large cities the well-established Vereins often affiliated with an instrumental ensemble ranging from brass band to modest-sized orchestra, as well as a women's or mixed chorus of some sort. Many smaller clubs with less musical ambition and more fondness for social gatherings arose, not only in cities but in unprecedented numbers in rural areas, all of which lead to the founding of three new regional Sängerbunds. The state Sängerbund, however, continued to be the progressive prime mover of serious music in Texas during this period. Each succeeding Sängerfest, while summing up the accomplishments of the past, pointed to future conquests for German music in Texas.

San Antonio

In the latter part of the 1870s, one third of San Antonio's population was German. In 1879, the Turnverein moved from their old hall on Alamo Plaza to a newly-built

structure on the south side of Houston Street, to the east of the St. Mary's Street intersection. The building was two stories high, with an auditorium and recreation rooms. By the summer of 1882, the Turners found it necessary to make alterations: the auditorium stage was refitted and eight new dressing rooms were constructed in an adjacent area. On June 22, 1882, Oscar Wilde gave a lecture entitled "Decorative Art" at Turner Hall and told his audience, "You do not honor Art sufficiently."¹

San Antonio's first annual Volksfest was celebrated in Central Park on June 1 and 2, 1882, with Beethoven Männerchor member, Dr. B. H. Hadra, as president.² During that year four hundred carloads of lager beer from E. Anheuser Company in St. Louis were sold in San Antonio.³ The second Volksfest was held on October 5 through 7, 1883, to commemorate the two hundredth anniversary of the landing of the first German colonists on American soil.⁴ For the occasion, Gabriel Katzenberger, conductor of the earlier Arion Gesangverein and

¹Rierner, op. cit., p. 7; Heusinger, op. cit., p. 37; Joseph Gallegly, From Alamo Plaza to Jack Harris's Saloon: O. Henry and the Southwest He Knew (The Hague, 1970), pp. 36, 64.

²Heusinger, op. cit., p. 41.

³Gallegly, op. cit., p. 20.

⁴Heusinger, op. cit., pp. 42-43.

soon to become conductor of the Beethoven, composed an Alamo Grand March (Plate 58).⁵

On July 5, 1885, the new Scholz's Palm Garden (Plate 59), facing both Alamo and Losoya Streets, was opened with a concert. The building had three stories with a terraced, greenery-laden interior. A string orchestra played for the after-theater crowds who dined there.⁶

The Grand Opera House opened next to Scholz's on December 19, 1886, and soon replaced Turner Hall as the city's leading theater. The proscenium of the stage was thirty-two feet wide and thirty feet high; the distance from the footlights to the rear wall was forty feet. Ernest Rische, who had long been connected with the Turner theater, was engaged as manager. The Emma Abbott Opera Company gave the opening performance, with the soprano singing the title role in Donizetti's Lucrezia Borgia, supported by Lizzie Annandale and tenor Montegriffo.⁷

As for everyday social life, Frank Bushick left us a picture of the German neighborhood known as the "Little Rhein:"

⁵Gabriel Katzenberger, Alamo Grand March [for Piano] (San Antonio, 1883). The dedication reads, "to the Executive Board of the 2nd San Antonio Volksfest."

⁶Heusinger, op. cit., p. 44; Sam Woolford, San Antonio: A History for Tomorrow (San Antonio, 1963), p. 64. "It was a second generation innovation of the old Workingman's Hall."

⁷Gallegly, op. cit., pp. 37-40, gives a full account of the opening performances.

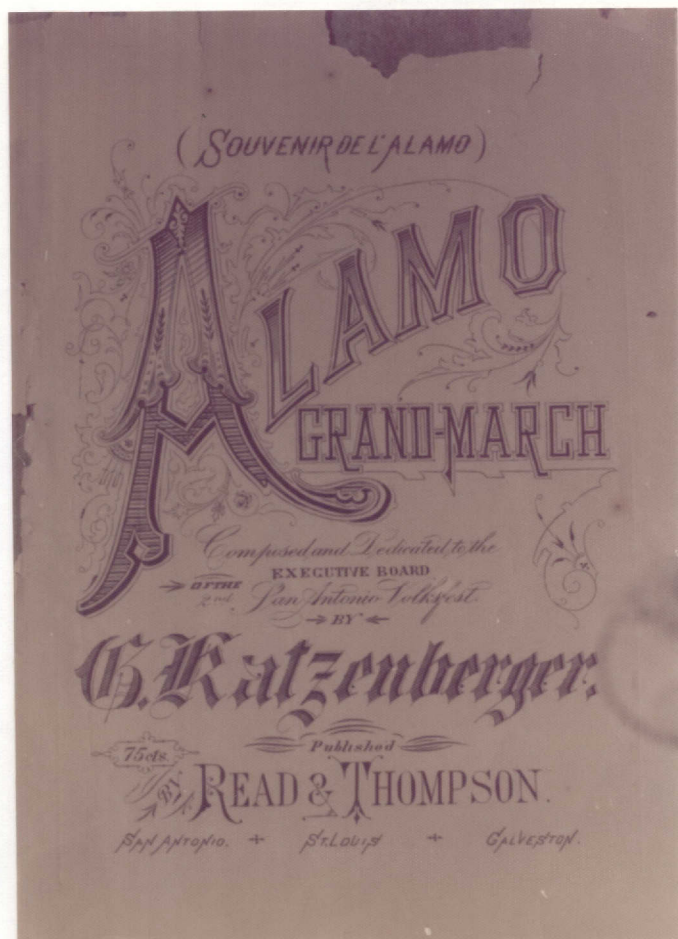


Plate 58--Gabriel Katzenberger, Alamo Grand March, for the San Antonio Volksfest of 1883, title page.



Plate 59--Scholz's Palm Garden, about 1890; meeting place of the Beethoven from 1879 to 1895 (Ramsdell, San Antonio, p. 151).

There were no six-shooter brawls or glass throwing, no vulgarity or vice, in the German saloons. . . . Instead, one's ears would most likely catch the blasts and tremolos of brass horns and flutes of an itinerant little German band, with volunteered singing by a few husky bass and tenor voices of lung-splitting power, probably members of the Beethoven Männerchor or Frohsinn singing society.⁸

When the Beethoven Männerchor appointed Carl Beck (Plate 60)⁹ as their conductor in May, 1884, they could not have found a more energetic and progressive leader. At his first appearance at a state Sängerfest, in April, 1885, Beck served as orchestral director. In August of that year the Beethoven went as guests to the Gebirgs-Sängerfest in Anhalt, and again to Comfort in 1891,¹⁰ although they did not formally join the Gebirgs-Sängerbund until 1926.¹¹ When his Verein hosted the 1887 state Sängerfest, Beck organized a forty-six member orchestra. Two year later, less than a week after returning from the state meeting in Austin, the Beethoven and the Fidelia

⁸Frank Bushick, Glamorous Days (San Antonio, 1934), pp. 57-58.

⁹Beck was born in Ilmenau, Thuringia, on April 26, 1850, and died in San Antonio on October 2, 1920. He was educated as a musician and came to America in 1875 with a music group. He settled in New Orleans and, in 1884, moved to San Antonio to become conductor of the Beethoven Männerchor and Mendelssohn Mixed Chorus. Twenty years later he went to Odessa and then to Kingsville. In November, 1919, Beck again accepted the conductorship of the Beethoven and returned to San Antonio, where he died. Chabot, op. cit., p. 404; Velma Barnett and Hazel Oliver, Odessa: City of Dreams (San Antonio, 1952), p. 69; Freie Presse, October 6, 1920, p. 8.

¹⁰Edward Schmidt, op. cit., pp. 15-16, 18-19, 21.

¹¹Dietel, op. cit., p. 11.

Verein co-sponsored a vocal and instrumental concert. Beck's orchestra, purely local on this occasion, must have numbered at least twenty-five players. The program of the concert, which took place in the Grand Opera House on April 29, 1889, follows:

Part I

1. Coronation March from Le Prophète
 Meyerbeer
 Orchestra
2. Overture to Raymond Thomas
 Orchestra
3. a. Nachtgesang Jean Vogt
 b. Fern vom Ball G. Gillet
 c. Pizzicato from Sylvia (by request)
 Delibes
 String Orchestra
4. Wie kam die Liebe? M. Frey
 Beethoven Männerchor
5. a. Légende Wieniawski
 b. Rapsodie hongroise Miska Hauser
 Wilhelm Marx, Violin
 Orchestra
6. Festgesang an die Künstler . . . Mendelssohn
 Beethoven Männerchor and Orchestra

Part II

1. Grand Fantasia from Faust Gounod
 Orchestra
2. Traumbilder Hans Christian Lumbye
 Orchestra
3. Recitative and Aria from Der Wildschütz
 Albert Lortzing
 C. H. Müller, Baritone
 Orchestra
4. Liebes-Frühling A. Weissenborn
 Wilhelm Marx and Max Gipprich, Violins

5. Three Folksongs from Carinthia (Drei Volkslieder aus Kärnthen) Johann Herbeck
 - a. Lippitzbach
 - b. I thua wohl
 - c. O Diarule tief drunt im Thal
Beethoven Männerchor

6. Champagner Galopp . . . Hans Christian Lumbye
Orchestra¹²

San Antonio had become the leading cultural center in Texas, but still lacked a truly fine concert hall. In 1894, Carl Beck's "Grand Orchestra" gave a subscription series of six concerts at Muth's Concert Garden. The Beethoven Männerchor, which in 1892 numbered 281 members and supported a chorus of over 40 (Plate 61),¹³ undertook to remedy the situation and, at the same time, provide themselves with a new meeting place. Since January, 1879, they had met at Scholz's on Alamo Plaza,¹⁴ which was too small to accomodate the prospering Verein. In October, 1894, they began construction of Beethoven Hall (Plates 62 and 63) on South Alamo Street; the plans were the work of Albert Beckmann. For the cornerstone dedication on March 31, 1895, the Beethoven

¹²Freie Presse, April 23, 1889, p. 4.

¹³Ibid., October 3, 1892, p. 4. Carl Beck's Grand Orchestra Concerts, Program, May 11, 1894. This was the third of six concerts by an orchestra which included ten violins, viola, two cellos, two contrabasses, two flutes, three clarinets, bassoon, two horns, two trumpets, three trombones, tuba, timpani, and bass drum. Wilhelm Marx was concertmaster. The program of light music included the overtures to La Sirene and Le Domino noir by Auber, Semiramide by Rossini, and potpourris from Verdi's Ernani and Meyerberr's Les Huguenots in the dozen numbers on the concert.

¹⁴Beethoven Protokoll, op. cit., January 14, 1879.

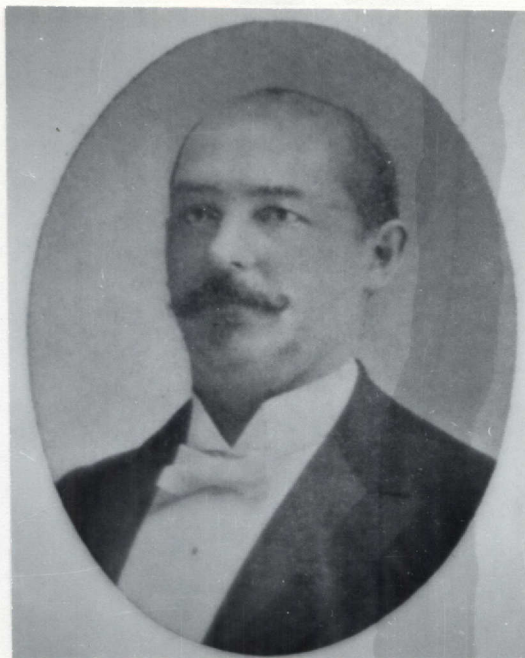


Plate 60--Carl Beck, conductor of the Beethoven, 1884-1904 (Deutsch-Texanischer Sängerbund, Program, 1904).



Plate 61--Beethoven Männerchor at Christmas, 1892; Carl Beck stands prominently in the center of the third row (Courtesy Beethoven Männerchor, San Antonio).

Männerchor and Beck's Brass Band gave an outdoor concert.

The program follows:

1. March and Entry of the Guests from Tannhäuser
(Band and Chorus) Wagner
2. Overture to Si j'étais roi Adam
3. Polka Mazurka, "Hand in Hand" Latán
4. Aria and Quartet from Rigoletto Verdi
5. Grand Fantasia from Orpheus Offenbach
6. Champagner Galopp Lumbye¹⁵

The Verein moved into their newly-completed building on August 12.¹⁶ At the inaugural concert on October 12, 1895, the Beethoven Männerchor felt justly proud of their \$40,000 auditorium, which possessed the best acoustics in the Southwest for serious music.¹⁷ The program follows:

1. Coronation March from Le Prophète
 Meyerbeer
 Orchestra
2. Das deutsche Lied Schneider
 Beethoven Männerchor and Orchestra
3. Overture to Poet and Peasant Suppe
 Orchestra

¹⁵San Antonio Express, April 1, 1895, p. 8. The band's instrumentation was: piccolo, two flutes, oboe, two E-flat clarinets, five B-flat clarinets, three cornets, two trumpets, four horns, two tenor horns, baritone, trombone, bass trombone, two contrabasses, E-flat tuba, BB-flat helicon tuba, snare drum, bass drum, cymbals, triangle, and glockenspiel. In this ensemble, Wilhelm Marx, the concertmaster of Beck's orchestra, played first horn.

¹⁶San Antonio Light, May 7, 1916, p. 17.

¹⁷Heusinger, op. cit., p. 52; Ramsdell, op. cit., p. 153.

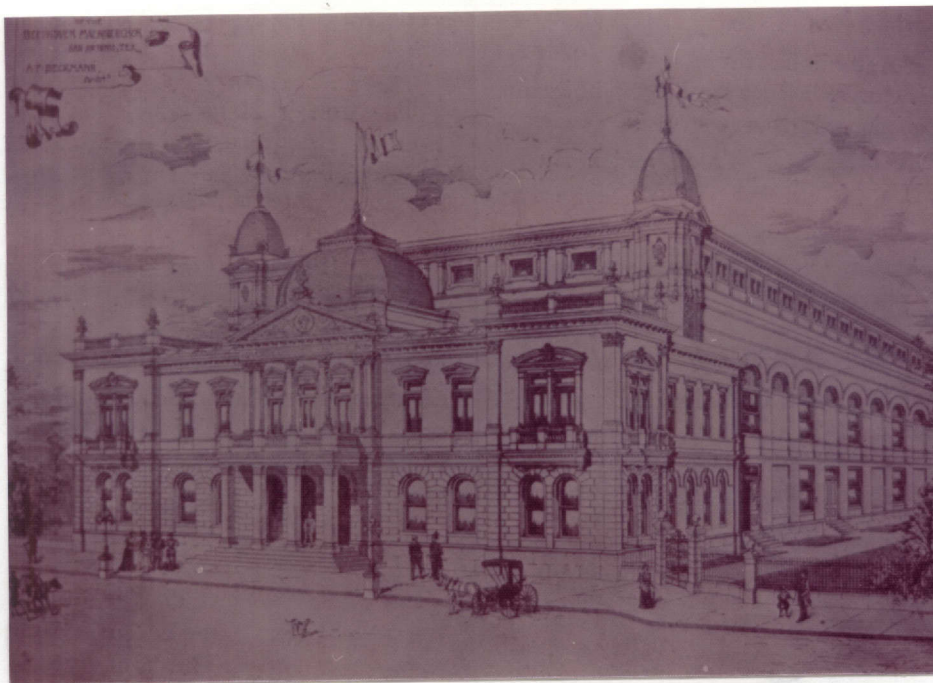


Plate 62--Artist's conception of Beethoven Hall, built 1894-95 (clipping, San Antonio Public Library).



Plate 63--Beethoven Hall, photograph, opened October 12, 1895 (Courtesy Beethoven Männerchor, San Antonio).

4. a. Wanderlied Folksong
- b. Marschlied . . . Friedrich Wilhelm Sering
 Children's Chorus
 M. Halbedl, conductor
5. Prelude to Cavalleria Rusticana . . . Mascagni
6. Selection
 Beethoven Mixed Chorus and Orchestra
7. Grand Fantasia from Lohengrin Wagner
 Orchestra
8. Folksong
 Sung by All Present

ENCORE:

Die Heimath
 Beethoven Männerchor

Die Sterne ziehen am Himmel
 Beethoven Mixed Chorus¹⁸

For the first state Sängerfest in its new hall, held on April 28 to 30, 1896, the Beethoven spared no expense in producing four concerts of first-rate musical entertainment that, in many ways, were not bettered in any of the Sängerfests before World War I. They commissioned John M. Steinfeldt to write a march, Sängergruss, for the occasion. Carl Beck had an orchestra of unprecedented size and ability for no fewer than six Wagnerian works. Certainly Beck must be reckoned as the foremost champion of Wagner in nineteenth-century Texas,

¹⁸Freie Presse, October 14, 1895. The front portion of the building which contained music studios and meeting rooms was 96 feet across, 40 feet deep, and 35 feet high. Behind it was the hall proper, 87 feet wide, 110 feet long, and 40 feet high. When the balcony and standing places were filled, the hall had a capacity of almost 1,500 people. The stage area was 87 feet wide and 35 feet deep, and could be enlarged to 50 feet for special occasions. About 750 people attended the opening concert.

for he conducted the works of the Bayreuth master whenever possible.

When Beck first came to San Antonio he had been guaranteed an annual income of \$1,200, of which the Beethoven was responsible for \$240. Another part was to be paid by the Mendelssohn Mixed Chorus.¹⁹ How long after 1885 San Antonio's mixed chorus retained this name is uncertain. By the 1887 Sängerfest in the Alamo City, no Mendelssohn society appeared on the program, but instead a festival chorus of fifty-five sopranos, twenty-eight altos, sixteen tenors, and twenty-three basses.²⁰ The Beethoven Mixed Chorus which performed at the opening of Beethoven Hall must have been a descendent of the Mendelssohn chorus. The Teutonia Gemischter Chor evidently existed into the mid-1880s for, in January, 1883, E. Persch, of the Teutonia, asked the Beethoven if the mixed chorus could use the Männerchor's piano for its rehearsals. The tight-fisted board of directors set the fee at ten dollars quarterly; the Teutonia could only pay five.²¹

¹⁹Beethoven Protokoll, op. cit., May 7, 1884.

²⁰Freie Presse, April 11, 1887, p. 3.

²¹Beethoven Protokoll, op. cit., January 23, 1883; January 30, 1883. Mrs. Roland Klar, San Antonio, posses a score of Albert Lortzing's opera Czaar und Zimmermann, piano-vocal score (New York, Edw. Schuberth, n.d.). The front cover of the score, bound in San Antonio by C. F. Frommer, is embossed with the words "Teutonia; Udo Rhodius, director." An inscription on the end papers reads "Rudolf Menger,

Other male singing societies of a more-or-less social nature arose in San Antonio in the years under discussion. The Frohsinn existed as early as January 1879,²² but did not participate at a state Sängerfest until 1887. On that occasion the chorus consisted of twenty men under C. Rüllmann.²³ In 1891, their director was Albert Arend, but by 1894, Professor F. M. Halbedl had taken charge of the group and led it at least until 1898.²⁴ Founded by Carl Beck on November 22, 1884, the Deutscher Männerchor with nineteen singers appeared under Beck at the 1887 Sängerfest. Its director in 1891 was Wilhelm Marx and, in 1894, F. M. Halbedl. By 1898, Beck had taken over the conductorship once more.²⁵ In the mid-1880s, the San Antonio Turnverein

1896." The owner was the son of Simon Menger, first conductor of the San Antonio Männergesang-Verein.

²²Ibid., January 21, 1879.

²³Freie Presse, April 11, 1887, p. 3.

²⁴Galveston Daily News, April 13, 1891, p. 8; April 27, 1898, p. 8; Houston Daily Post, May 9, 1894, p. 4.

²⁵Freie Presse, April 11, 1887, p. 3; Galveston Daily News, April 13, 1891, p. 8; April 27, 1898, p. 8; Houston Daily Post, May 9, 1894, p. 4; San Antonio Express, April 1, 1896, p. 5. Wilhelm Marx was born in Bonn on April 8, 1862, and studied at the Conservatory of Cologne. In 1882, he came to the United States and played violin under Damrosch at the Metropolitan Opera. He moved to San Antonio in 1885, and later spent a few years in Mexico before returning to the Alamo City. He married Ella Yturri in 1891 and had five children. He served as concertmaster for most of San Antonio's early orchestras, played first horn in Carl Beck's band, and in later years directed the Hermann Sons' Mixed Chorus and Beethoven Männerchor. He died on September 6, 1927. Freie Presse, September 9, 1927, p. 5.

sponsored a Turner Männerchor,²⁶ and a Schweizer Verein of seventeen men under Ed. Meyer appeared at the 1887 Sängerfest.²⁷ Two other minor societies, the San Antonio Quartett and LaSalle Männerchor existed in 1896.²⁸

Although a chorus called the Liederkranz had been active in San Antonio as early as June, 1879,²⁹ the present San Antonio Liederkranz was not founded until 1892. It is one of the few secular German singing societies in Texas whose origins were connected with any specific religious denomination. One June 13, 1892, at a regular meeting of the men of St. Joseph's Catholic Church, the Reverend Henry Pfefferkorn suggested forming a church choir. An organizational meeting was held on July 11, and the Liederkranz was founded with a dual function, sacred and secular. Father Pfefferkorn was the director, and meetings were held in the Parish House until St. Joseph's Hall was completed later that year. The first concert of the Liederkranz was held at Mission Garden, a popular beer garden also frequented by the Beethoven Männerchor.³⁰ By 1894, Pfefferkorn became occupied

²⁶Gallegly, op. cit., p. 19.

²⁷Freie Presse, April 11, 1887, p. 3.

²⁸Deutsch-Texanischer Sängerbund, Programm, San Antonio, April 28-30, 1896, p. 7.

²⁹Beethoven Protokoll, op. cit., June 3, 1879.

³⁰San Antonio Liederkranz, Souvenir Program of the Twenty-Fifth Anniversary, San Antonio, July 26, 1917, n.p. Pfefferkorn, the pastor of St. Joseph's, also founded the

with other parish affairs and relinquished directorship of the twenty-eight member chorus to Otto W. Hilgers.³¹ After the 1896 Sängerfest, the Liederkranz wives and daughters presented the chorus with its first banner.³²

New Braunfels, the Hill Country, and Austin

In New Braunfels, on August 20, 1886, the same hurricane that wiped Indianola off the map swept inland and tore the roof off the Sängerhalle and wrecked the remains of the log house Prince Solms had built on the hill.³³ The Fiftieth Anniversary of the founding of New Braunfels was celebrated on May 11-13, 1895. On the program of the afternoon of the opening day, the singing societies from San Antonio, Austin, Taylor, Sandoval, and New Braunfels rendered festive songs.³⁴

The New Braunfels Männerchor, now under Herman Dietel, joined the Gebirgs-Sängerbund at its fifth festival held in

St. Joseph's Society, a benevolent organization, and painted the murals of the Annunciation and the Assumption over the side altars of the church. In 1896, he became chaplain at Our Lady of the Lake College. The charter members of the Liederkranz were: J. C. Dielmann, Alois Tarillion, Wm. Herring, Sr., John F. Ripps, J. Kurz, Henry Umscheid, Melchior Hahn, A. Barlemann, George Mandry, H. Lamm, Herman Jaeckle, John Eichmann, and Albert Wietzel. Ramsdell, op. cit., p. 152; Woolford, op. cit., p. 75.

³¹Houston Daily Post, May 9, 1894, p. 4.

³²San Antonio Liederkranz, Souvenir Program, op. cit., n.p.

³³Neu-Braunfelser Zeitung, August 26, 1886; quoted in Haas, New Braunfels, op. cit., p. 207.

³⁴Haas, Song, op. cit., p. 30.

Anhalt on August 29 and 30, 1885.³⁵ At about the same time, Dietel also assumed directorship of a mixed chorus in New Braunfels.³⁶ After the founding of the Echo in 1894, the Männerchor gradually died away, although it participated in local and regional social and musical events, especially those of the Gebirgs and Guadalupe Valley Sängerbunds, as late as May, 1898.³⁷ On September 2, 1898, the New Braunfels Männerchor voted to "recess for an undetermined length of time,"³⁸ and never reconvened.

The Gesangverein Echo (Plate 64) was founded by twenty-three men on June 25, 1894, and chose Herman Dietel as its director.³⁹ Their first meeting place was on the second floor above member Wilhelm Streuer's Saloon.⁴⁰ One of the new society's earliest appearances took place on September 16,

³⁵Edward Schmidt, op. cit., pp. 18-19.

³⁶Haas, Song, op. cit., p. 22.

³⁷Ibid., p. 31.

³⁸New Braunfels Männerchor, Protokoll, op. cit., September 2, 1898.

³⁹New Braunfels Gesangverein Echo, Diamantenes Jubilaeum, 1894-1969, July 27, 1969, n.p. The founding members were: Herman Dietel, C. Gehren, H. Floege, F. Andres, Wm. Streuer, Ad. Stein, O. H. Deutsch, A. Holz, F. Kohlenberg, Theo Staats, C. Eiband, W. Tays, F. Hoffman, George Henne, Hilm. Fischer, P. Lenzen, A. Mueller, Theo Babel, A. Hoffmann, W. Nuhn, A. Buchberg, W. Ludwig, and H. Babel.

⁴⁰Otto Seidel, "Echo," in Gebirgs-Sängerbund, Programm, October 10-11, 1964, p. 19. This location was later occupied by the Guaranty State Bank. The singing society moved to Echo Halle, which had earlier been known as Matzdorff Halle.

1894, when it participated in a regional Sängerfest sponsored by the Barbarossa Gemütlichkeit.⁴¹ Eventually the Echo absorbed the remains of the Männerchor and replaced it as the social and musical leader in the community.

The singing societies in the Hill Country, with some exceptions, continued their social gatherings in the years 1882 to 1898, highlighted by the annual meetings of the Gebirgs-Sängerbund. The Honey Creek Liederkranz ceased to function in about 1895, when it was absent from the Gebirgs-Sängerfest.⁴² Because of a severe draught, the Bund offered to help the Walhalla Gesangverein when they hosted the Sängerfest of 1884. They declined the aid and managed successfully.⁴³ By 1895, however, this society had also dissolved,⁴⁴ along with the Smithson's Valley Echo.⁴⁵ In 1890 or 1891, J. P. Stroeck, leader of the singing society at Anhalt, died, and his small Verein survived him by only four years.⁴⁶ The Hortontwon Germania joined the Gebirgs-Sängerbund in 1884, but ceased to exist ten years later.⁴⁷

⁴¹Haas, Song, op. cit., p. 29.

⁴²Dietel, op. cit., p. 5.

⁴³Edward Schmidt, op. cit., p. 17.

⁴⁴Ibid., p. 24.

⁴⁵Dietel, op. cit., p. 5.

⁴⁶Edward Schmidt, op. cit., pp. 21, 24.

⁴⁷Ibid., pp. 17, 14.

The Boerne Gesangverein continued to prosper as the "most accomplished chorus in the Gebirgs-Sängerbund."⁴⁸ In 1884, director Karl Dienger built a store bordering on the town square (Plate 65); at times it served as the meeting place for the singing society.⁴⁹ New singing activity under Edward Schmidt developed in Sisterdale and in 1890, the Sisterdale Gesangverein joined the Gebirgs-Sängerbund. On September 15, 1894, they hosted a Sängerfahrt (singers' journey) to commemorate the fortieth anniversary of the get-together of October 1, 1854.⁵⁰ The visitors included the singers from Comfort, Kerrville, Boerne, Luckenbach, and Fredericksburg.⁵¹

In Comfort, Professor Julius Hansen directed a mixed chorus from about 1881 to 1887.⁵² The Comfort Musical Quartett was organized on February 8, 1891. Emil Habecker and Fritz Fischer played violin, Alex Brinkmann, second violin [sic], and P. G. Villarett, 'cello.⁵³ In 1893, Carl Beck brought the Beethoven Männerchor and his Brass Band to Comfort to stage a benefit concert for the town's school

⁴⁸Dietel, op. cit., p. 5.

⁴⁹E. M. Schiwetz, Buck Schiwetz' Texas (Austin, 1960), p. 75.

⁵⁰Edward Schmidt, op. cit., pp. 21, 23.

⁵¹Dietel, op. cit., p. 5.

⁵²Lotto, op. cit., pp. 253-254.

⁵³Albert Schütze, op. cit., p. 55.



Plate 64--New Braunfels Echo, about 1895; conductor Herman Dietel, with moustache, stands fourth from left in second row (Haas, New Braunfels, p. 326).



Plate 65--Dienger's store in Boerne.

building fund. Hoelzer's Band from Fredericksburg also visited Comfort occasionally.⁵⁴ And, of course, the Comfort Liedertafel met weekly under Edward Schmidt. Schmidt's Kerrville Concordia must have died out by 1893, for in that year "a new Verein under the old name, 'Concordia,'" joined the Gebirgs-Sängerbund.⁵⁵

Few societies in the Hill Country were as active as the Fredericksburg Concordia. In the late 1880s, Heinrich Evers built the first bowling alley in Fredericksburg adjoining his home, west of the courthouse. An upstairs hall served as the meeting place of the Turnverein and Concordia in which Evers sang first tenor. Second bass William Bierschwale was so enthusiastic about the singing society that he even named one of his daughters Concordia. Henry Henke, who served as president of the club in these years, was the grandfather of Fleet Admiral Chester W. Nimitz.⁵⁶ On May 8, 9, and 10, 1896, the singing societies from Fredericksburg and the surrounding areas participated in the Fiftieth Anniversary of the town's founding.⁵⁷ The Concordia's director was still F. C.

⁵⁴Ransleben, op. cit., p. 147.

⁵⁵Edward Schmidt, op. cit., p. 23. Dietel, op. cit., p. 5, calls this new Verein the "Harmonie," but surely Schmidt must be correct.

⁵⁶Gillespie County Historical Society, op. cit., pp. 14, 38, 59.

⁵⁷Haas, Song, op. cit., p. 30.

Hartmann.⁵⁸ Less than two years later, the society was instrumental in founding still another union of singing societies in the Hill Country, the Gillespie County Sängerbund.⁵⁹ In addition to the men of the Concordia, Fredericksburg had a mixed chorus which appeared at the 1883 Gebirgs-Sängerfest.⁶⁰

Singing societies were springing up all over Gillespie County. In 1887, the residents of Grapetown organized the Liedertafel and Schützenverein (Plate 66). In the minutes of the Liedertafel is the declaration:

The Schützenverein and Liedertafel of Grapetown unite in a common bond under the name, United Singing and Shooting Club. The purpose of this club is to foster singing to the best ability, to acquaint the members with firearms, to promote social gatherings, to teach customs and morals, and to set a good example for the oncoming youth.

The first singing rehearsals were held once a week under the direction of Ernest Luckenbach, while shooting was practiced monthly on Theodor Hohenberger's land, a location favored because Doebbler's Inn (Plate 67) was just across the creek.⁶¹

⁵⁸Penniger, op. cit., p. 66.

⁵⁹Haas, Song, op. cit., p. 32.

⁶⁰Edward Schmidt, op. cit., p. 17.

⁶¹Cynthia Hohenberger, "The Grapetown Legacy," Junior Historian, XXVI (September, 1965), 9. In view of the following reference, it is possible that the author could have erroneously translated something like "Eintracht Gesang- und Schützen-Verein" into "United Singing and Shooting Club." The present writer deplores most historians' customary practice of translating foreign proper names into English, with many potential errors resulting thereby.



Plate 66--Grapetown Schützenverein, 1888
(Hohenberger, "Grapetown Legacy," p. 8).



Plate 67--Doebbler's Inn at Grapetown
(Hohenberger, "Grapetown Legacy," p. 6).

In 1898, the Grapetown Eintracht participated in the founding of the Gillespie County Sängerbund.⁶²

In 1887, O. W. Striegler, teacher at the Meusebach Creek school, five miles south of Fredericksburg, assisted in the organization of the Meusebach Creek Gesangverein Columbia.⁶³ Eleven years later, it was a charter member of the Gillespie County Sängerbund.⁶⁴

Luckenbach, in southeast Gillespie County, was named by Albert Luckenbach in honor of his forefathers, Jacob and August Luckenbach who, with other Germans from Fredericksburg, settled the region in 1850.⁶⁵ On May 1, 1884, the Luckenbach Frohsinn was founded by thirteen members, directed by Hilmer Brodbeck.⁶⁶ In 1891, the Frohsinn joined the Gebirgs-Sängerbund, and hosted the next year's Sängerfest.⁶⁷ In 1896, the club found itself without a director and became inactive,⁶⁸ but was singing again by 1898 when it hosted the first Gillespie County Sängerfest.⁶⁹

⁶²Haas, Song, op. cit., p. 32.

⁶³Ella Gold, "The History of Education in Gillespie County, Texas," M. A. Thesis, Austin, University of Texas, August, 1945, p. 100.

⁶⁴Haas, Song, op. cit., p. 32.

⁶⁵Julia Estill, "Luckenbach, Texas," Webb, op. cit., II, 91.

⁶⁶Penniger, op. cit., p. 69.

⁶⁷Edward Schmidt, op. cit., pp. 21-22.

⁶⁸Penniger, op. cit., p. 69.

⁶⁹Haas, Song, op. cit., p. 32.

The town of Albert was established by settlers from Fredericksburg in 1877, and was named for Albert Luckenbach. In 1898, Gustav Wilke, one of the original settlers and the general store owner, directed the Albert Echo. The society, however, "ceased to exist after a time."⁷⁰ Live Oak existed as early as 1855 when it shared a teacher with Pedernales.⁷¹ In 1898, the Live Oak Germania was a charter member of the Gillespie County Sängerbund.⁷²

Crabapple is a small community about ten miles north of Fredericksburg. In the later years of the nineteenth century and the earlier part of the twentieth, Crabapple held a community picnic on Ascension Day, forty days after Easter. Barbecue was served at noon and in the evening at the picnic grounds, some distance from the school house. Cold drinks and ice cream were sold throughout the day and games and foot races provided entertainment. The "community chorus, composed generally of male voices," and a band, if one was available also added merriment to the occasion.⁷³ Cherry Mountain, another community in Gillespie County, sent a Gesangverein to the organizational meeting of the regional Sängerbund in

⁷⁰Kathleen Bauer, "Settlement and Progress of the Albert Community," Junior Historian, XXIX (September, 1968), 25, 28.

⁷¹Julia Estill, "Pedernales, Texas," Webb, op. cit., II, 356.

⁷²Haas, Song, op. cit., p. 32.

⁷³Gold, op. cit., p. 84.

January, 1898. When the society did not show up for the first Gillespie County Sängerfest in May, it was dropped from the Bund.⁷⁴

Salatrillo is the name of a creek and a small settlement in eastern Bexar County; the town is located a mile south of Highway 10, about five miles west of the Guadalupe County line. Converse, in northeastern Bexar County, on the Texas and New Orleans Railroad, just southeast of Randolph Air Force Base, is an agricultural community settled chiefly by German farmers.⁷⁵ In 1897, the Salatrillo Liederkrantz invited the Gebirgs-Sängerbund to Converse on a one-day singers' journey in lieu of a regular Sängerfest.⁷⁶

Situated on the west bank of the Guadalupe River in Guadalupe County about five miles east of New Braunfels, Schumannsville was established by German immigrants in 1847. It was named for August Schumann who bought the original tract of land.⁷⁷ Founded in about 1890 and conducted by Herman Dietel, the town's teacher, the Schumannsville Gesangverein participated in a Sängerfest sponsored by the Barbarossa Gemütlichkeit.⁷⁸ In about 1895 or 1896, the two New Braunfels

⁷⁴Haas, Song, op. cit., p. 32.

⁷⁵Minnie B. Cameron, "Converse, Texas," Webb, op. cit., II, 405.

⁷⁶Edward Schmidt, op. cit., p. 24.

⁷⁷Willie Mae Weinert, "Schumannsville, Texas," Webb, op. cit., II, 580.

⁷⁸Haas, Song, op. cit., p. 29.

singing societies journeyed to the farm home of Heinrich Bauer on Seguin Road to honor him with a surprise birthday party (Plate 68). Bauer, having recently returned from a voyage to his old hometown in Germany, brought with him books of new songs and presented them to the Vereins.⁷⁹ These may have included In Freud und Leid, edited by Rudolph Palme, which we can be certain the Schumannsville Gesangverein used (Plate 69).⁸⁰ In 1895 and 1896, the society participated in the meetings which led to the founding of the Guadalupe Valley Sängerbund and at its first Sängerfest in Marion in 1897.⁸¹ There is no record of further out-of-town activities after this time, and the society may have dissolved shortly thereafter.

Dietz is in western Guadalupe County, midway between Seguin and New Braunfels. In 1849, nine immigrants from Frankfurt am Main bought land in the area. Eventually they sold out to two Dietz brothers who named the village New

⁷⁹Haas, New Braunfels, op. cit., p. 327.

⁸⁰Rudolph Palme, In Freud und Leid (Leipzig, 1870). The author possesses copies of the individual partbooks inscribed "Schumannsville Gesangverein, 1890" as well as a score for the set, purchased in Germany (by the author) and formerly used by the Gesangverein Sängerbund Wollstein. Wollstein is a small farming village, not unlike Schumannsville, between Mainz and Bad Kreuznach. The 1890 in the books could have referred to the year the club was founded, the year it obtained the music, or both.

⁸¹Haas, Song, op. cit., pp. 30-31.



Plate 68--Schumannsville Gesangverein, about 1895; conductor Herman Dietel stands fourth from left in second row (Haas, New Braunfels, p. 326).

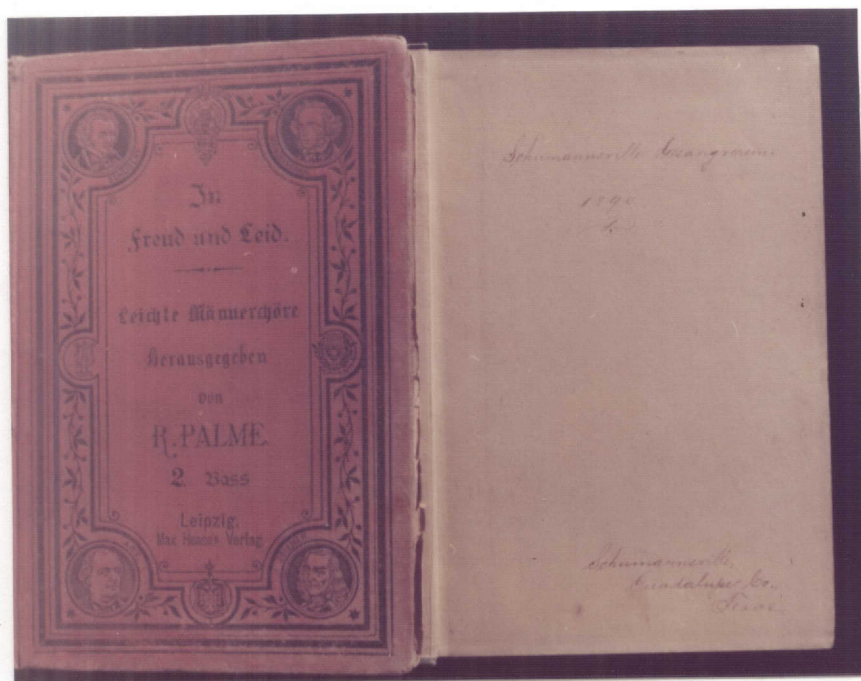


Plate 69--Schumannsville Gesangverein's copies of Palme's In Freud und Leid (Author's collection).

Frankfurt and, later, Dietz.⁸² On September 16, 1894, the Dietz Frohsinn attended the Sängerfest in Barbarossa, The next year, they sponsored a Sängerfest on October 6, held in the Clear Spring Hall. The Frohsinn participated in all the activities of the Guadalupe Valley Sängerbund up to the festival at York's Creek in 1898,⁸³ and may have still been active for some time afterward.

The Geronimo (sometimes referred to as San Geronimo) Harmonie had a history similar to the other Guadalupe County societies. It met in the old Laubach school building,⁸⁴ and also attended the Barbarossa Gemütlichkeit's festival in 1894. We hear of them as late as 1904, when they participated in a Sängerfest held at Landa Park in New Braunfels on August 11.⁸⁵ Seguin had two choruses during the mid- to late-1890s, the Zeitvertreib and Liederkranz, the latter seeming to be the older of the pair. Both were active in the Guadalupe Valley Sängerbund, participating in its activities from 1896 to 1899.⁸⁶

The York Creek Männerchor, an older society than most in the Guadalupe Valley, took part in the activities of the area

⁸²Oscar Haas, "Dietz, Texas," Webb, op. cit., I, 502.

⁸³Haas, Song, op. cit., pp. 30-31.

⁸⁴Letter from Bettina Jostes Stridde, Tynan, Texas, April 7, 1972. Mrs. Stridde is the daughter of Herman Jostes, a former member who moved to Tynan.

⁸⁵Haas, Song, op. cit., pp. 29-31, 33, 36.

⁸⁶Ibid., pp. 30-31, 33, 36.

Sängerbund from 1894 to 1898, and in fact celebrated its twenty-fifth anniversary simultaneously with the Guadalupe Valley Sängerfest which it hosted on May 12, 1898.⁸⁷ A second society from York Creek, the Sängeslust, joined the local Bund in 1899, and may have been the chorus from that location which participated in a Sängerfest at Landa Park in New Braunfels on May 11, 1904.⁸⁸

Marion, on the Southern Pacific Railroad, ten miles west of Seguin, was established as a railroad town in 1877, after which German settlers from nearby Santa Clara Creek moved in.⁸⁹ On October 8, 1896, the Marion Männerchor participated at a Sängerfest held in Landa Park and sponsored by the New Braunfels Männerchor and Echo. At this meeting, the Guadalupe Valley Sängerbund was officially formed, and the Marion Männerchor hosted its first Sängerfest at Krause Hall on October 10, 1897.⁹⁰

On Alligator Creek, nine miles northwest of Seguin, Barbarossa was settled soon after the Civil War by German immigrants who named the town after Friedrich Barbarossa.⁹¹ The Barbarossa Gemütlichkeit held a Sängerfest at Barbarossa

⁸⁷Ibid., pp. 29-31, 67-69.

⁸⁸Ibid., pp. 33, 36.

⁸⁹"Marion, Texas," Webb, op. cit., II, 145.

⁹⁰Haas, Song, op. cit., pp. 30-31.

⁹¹Willie Mae Weinert, "Barbarossa, Texas," Webb, op. cit., I, 110.

Hall on September 16, 1894. This proved to be the first of the annual meetings which resulted in the founding of the Guadalupe Valley Sängerbund, at whose activities they participated until 1899.⁹² A singing society from Cordova, another area village, participated in the first Guadalupe Valley Sängerfest in 1897.⁹³

Austin's German population prospered during the period under consideration. On April 11, 1886, the new Scholz Garden was opened with a concert and fireworks on Sunday evening. Soon afterward, the management featured Wallner's Tyrolean Troop for entertainment.⁹⁴ Later, Scholz's became the property of the Austin Sängerrunde.

The new capitol building was dedicated with a week of festivities from May 14 to 19, 1888. Friday, May 18, was "German Day." The Central Committee of the combined German organizations of Austin invited all the singing societies to participate. From the train station each visiting Verein marched up Congress Avenue with its banner flying. The day's program at the capitol provided for folk singing, band concerts, song concerts, athletic demonstrations, and speeches.

⁹²Haas, Song, op. cit., pp. 29-31.

⁹³Ibid., p. 31.

⁹⁴Austin Daily Statesman, May 9, 1886; quoted in Barkley, op. cit., p. 313.

Druggist Oscar Samostz, a member of the Sängerrunde, contributed colored lights for the dome of the new building which was surrounded by fireworks at night.⁹⁵

The German-American Citizens Society was organized at Pressler's Garden on May 8, 1892, and in 1893, there was a Concordia Verein (a singing society?) in Austin. In 1893, Professor Edmund Ludwig opened his Conservatory of Music on East Seventh Street, east of Congress Avenue. Bulian's Garden opened in May of that year near the dam and across from the powderhouse. On Texas Independence Day, March 2, 1897, the law students from the University celebrated at Bulian's, while the engineering students went to Jacoby's. Old timers remembered the wine sampling at Jacoby's when brewery representatives made their rounds and citizens were invited to serve as samplers.⁹⁶

Under its conductor, William Besserer the Austin Sängerrunde continued to grow. While the Verein usually took between fifteen and twenty men to distant events, it could count on a chorus of thirty for those which took place in Austin. In 1894, the chorus probably gained several members when the Männerchor evidently ceased to function.⁹⁷ On May 11, 1895,

⁹⁵Haas, Song, op. cit., p. 26; Barkley, op. cit., pp. 205-206; Neu-Braunfelser Zeitung, May 18, 1888; quoted in Haas, New Braunfels, op. cit., pp. 207-208.

⁹⁶Barkley, op. cit., pp. 313, 326, 328, 330.

⁹⁷Freie Presse, April 11, 1887, p. 3; Austin Daily Statesman, April 23, 1889, p. 4. None of the accounts of the 1894 Sängerfest list the Männerchor as a participant.

a singing society from Austin, presumably the Sängerrunde, participated in the Fiftieth Anniversary celebration at New Braunfels.⁹⁸

Julius Schütze claimed that his Austin Germania attended the Sängerfests in 1883, 1889, and 1891, but no other accounts mention this Verein. Schütze, like many "official" writers of singing society history, may have found it much easier to rely on fading memory rather than on fact.⁹⁹ The Austin Männerchor, under Walter Tips (Plate 70), took thirty men to each of the state Sängerfests in 1887 and 1889, but had diminished in size to ten in 1891, and only eight in 1892. Since these last two were held some distance from Austin, we can assume that the Männerchor had a few more than eight singers in 1892, after which, in any case, they must have dissolved.¹⁰⁰

The Austin Musical Union was a mixed chorus made up of both Americans and Germans. Founded in 1888, it was conducted by William Besserer and held its rehearsals at Scholz's Garden. It directed its attention largely to the production of major choral works and opera and presented Mendelssohn's

⁹⁸Haas, Song, op. cit., p. 30.

⁹⁹Julius Schütze, "Der Deutsch-Texanische Sängerbund," Deutsch-Texanischer Sängerbund, Programm, 1896, op. cit., p. 61.

¹⁰⁰See the list of attendees and references in the sections on the respective Sängerfests.

Lorelei, premiered in Vienna in 1881, in Texas only a few years later.¹⁰¹ In 1891, the chorus took twenty-six women and twenty-five men to the Sängerfest in Galveston.¹⁰² The Musical Union was active for "well over a decade,"¹⁰³ but had evidently ceased to exist by the time of the state Sängerfest in Austin in 1900.¹⁰⁴

East Texas

Choruses also existed at this time in Williamson County, north of Austin. Two singing societies, one from Taylor and the other from Sandoval, ten miles east of Taylor, rendered songs at New Braunfels' Fiftieth Anniversary celebration on May 11, 1895.¹⁰⁵

D'Hanis, in Medina County west of San Antonio, is an Alsatian town settled by descendent of Henri Castro's colonists. In about the 1890s, a German school teacher there "had a group of young men which met at the schoolhouse on Sunday afternoons for singing."¹⁰⁶ Lockhart, in Caldwell

¹⁰¹Spell, op. cit., pp. 76, 98. Barkley, op. cit., p. 314 says it was founded in 1879, but Lota Mae Spell knew Besserer personally and we may assume that her information is more accurate.

¹⁰²Galveston Daily News, April 13, 1891, p. 8.

¹⁰³Spell, op. cit., p. 98.

¹⁰⁴Austin Daily Statesman, May 6, 1900, p. 11, lists a "Mixed Chorus" under Besserer's direction, but does not call it the "Musical Union."

¹⁰⁵Haas, Song, op. cit., p. 30.

¹⁰⁶Letter from Josie R. Finger, D'Hanis, Texas, May 11, 1972. Mrs. Finger says, "this must have been in the 1890s,"

County east of San Marcos, had a singing society, the Concordia. In 1891, eighteen men under L. Ilse attended the Galveston Sängerfest,¹⁰⁷ while twenty went to the festivities in Dallas in 1892.¹⁰⁸

Giddings was established as a railroad town in 1872. When Lee County was created in 1874, Giddings became the county seat. The settlers are mostly Wendish Lutherans.¹⁰⁹ Like many small Vereins, the activities of the Giddings Gesangverein can be traced through its participation in Sängerfests. The society appeared under Köhler at the 1885 state Sängerfest.¹¹⁰ Twelve men, conducted by H. Krüger went to San Antonio in 1887, while twenty singers appeared in Austin in 1889.¹¹¹ By 1892, they had ceased to participate

but has never heard the teacher's name. Aware of the societies in New Braunfels and Fredericksburg, she does not think the D'Hanis group was "in the same calibre."

¹⁰⁷Galveston Daily News, April 13, 1891, p. 8, lists members but garbles the conductor's name into "L. Ha e" [sic]. Deutsch-Texanischer Sängerbund, Programm, Galveston, April 14-17, 1891, n.p., gives the name as L. Ilse in two places.

¹⁰⁸Deutsch-Texanischer Sängerbund. Verhandlungen der neunzehnten Tagsatzung, Dallas, May 13, 1892, p. 2, lists Lockhart's representative at the council meeting as A. Weinbaum, possibly the president or secretary of the club.

¹⁰⁹Julia Jones, "Giddings, Texas," Webb, op. cit., I, 687.

¹¹⁰Freie Presse, May 1, 1885, p. 2. In reference to 1885, Tiling, op. cit., p. 154, calls the society the "Vocal Section of the Giddings Turnverein," and its director, "A. Krueger."

¹¹¹Freie Presse, April 11, 1887, p. 3; Austin Daily Statesman, April 23, 1889, p. 4. Julius Schütze, "Sängerbund,"

on the state level.¹¹² LaGrange had a new singing society, the Frösche, from which seventeen men under G. A. Heilig went to the 1894 Sängerfest in Houston.¹¹³

Cedar, four miles southwest of LaGrange, was settled prior to 1836 by Anglo-Americans who planted a fine grove of cedars on the edge of the Navidad Prairie. A second wave of immigration, after 1848, brought German settlers. The culture club, called the Concordia, gave monthly theatrical productions using local talent.¹¹⁴ Julius Hansen, the school teacher in Cedar from 1888 to 1895, organized the Cedar Männerchor on December 3, 1891. Later he formed a mixed chorus.¹¹⁵ In 1894, Hansen took an almost unbelievable thirty-five men to the state Sängerfest in Houston.¹¹⁶

In 1882, the short-lived Schulenburg Casino was organized "to support and promote education, music, dramatic arts, and

op. cit., p. 61, says they attended the 1891 Sängerfest, but his information is unreliable, especially since none of the contemporary accounts mention Giddings' presence.

¹¹²Deutsch-Texanischer Sängerbund, Verhandlungen, op. cit., p. 3, notes that they did not attend the business meeting.

¹¹³Houston Daily Post, May 9, 1894, p. 4. The name of the group is given in various spellings in other sources, but the name always comes out to mean "the Frogs," doubtless a humorous reference to the supposed vocal merits of the singers.

¹¹⁴Leonie Weyand, "Cedar, Texas," Webb, op. cit., I, 318.

¹¹⁵Lotto, op. cit., pp. 253-254.

¹¹⁶Houston Daily Post, May 9, 1894, p. 4. This report also confirms the founding date of the Verein as given by Lotto.

other social and literary undertakings." It was succeeded by the Turnverein which, in 1886, hired contractor Henry Bohlmann to build a spacious public hall (Plate 71), "complete with stage and curtain."¹¹⁷

The Casino at Victoria was very popular in the 1880s, but declined in importance after 1893 when G. H. Hausschild, a music store proprietor, erected a new building. On the first floor was the music business and on the second, an opera house with a balcony.¹¹⁸ The Victoria Liederkrantz, about which little else is known, attended the 1885 state Sängerfest in Houston. Its director was H. E. Pursch.¹¹⁹

By 1884, the only annual celebration surviving in the Coletoville area was the Maifest which was "always well-attended, especially from Victoria." But the store and post office had closed many years before, and the Schützenhalle had been sold. The Schützenverein, Gesangverein, and Farmerverein had all ceased to function.¹²⁰ In DeWitt County, five miles northwest of Cuero, some German families built a school on the John T. Wofford Ranch. Two years later, at a sausage supper given for the school benefit, a visiting entertainer

¹¹⁷Knapik, op. cit., pp. 32-33. Originally on the southeast corner of Upton and Summit Streets, the Turner Hall is now the American Legion Hall in Wolters Park, having been moved there in 1935.

¹¹⁸Morris, op. cit., n.p.

¹¹⁹Tiling, op. cit., p. 154.

¹²⁰Eichholz, op. cit., p. 85.

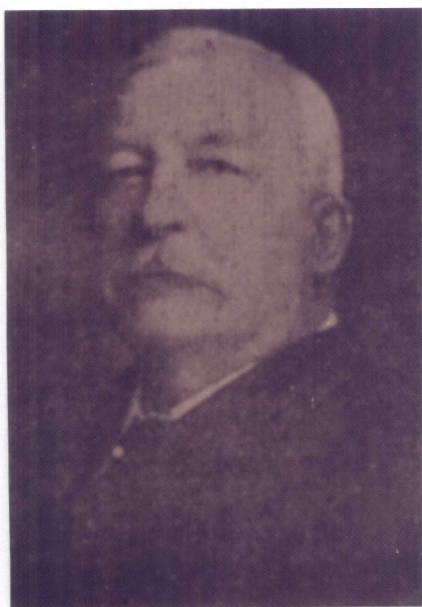


Plate 70--Walter Tips,
conductor, Austin Männerchor
(Austin Daily Statesman,
May 21, 1911, p. 18).



Plate 71--Turner Hall, Schulenburg (Knapik,
Schulenburg, p. 34).

sang the song "Lindenau," and the name was given to the school. In 1895, a community store and post office were built, both called Lindenau.¹²¹ At Yorktown in the 1890s, Professor Otto Schmidt, a member of the town school's faculty, directed the Gesangverein "for some years."¹²²

In Austin County, the Bellville Concordia sent representatives to the 1889 Sängerfest and fifteen men under F. Raube to the Galveston Sängerfest of 1891.¹²³ The society was called the Piney Concordia at the 1896 Sängerfest and in 1899, local historian W. A. Trenckmann noted that the Piney Concordia possessed a Sängerhalle one mile east of Bellville.¹²⁴ A second chorus in Bellville, the Liederkrantz, was founded in 1891 and had twenty-four members in 1899.¹²⁵ In 1899, Sealy had a German singing society, the Liedertafel.¹²⁶

¹²¹Murphree, op. cit., p. 44.

¹²²Letter from Paul A. Schmidt, his son, Yorktown, Texas, March 20, 1972. Educated as a chemist, Otto Schmidt was a graduate of the University of Berlin. He taught in Goliad County in the 1880s, before coming to Yorktown where he taught Latin and German. He also played and taught piano.

¹²³Austin Daily Statesman, April 23, 1889, p. 4; Galveston Daily News, April 13, 1891, p. 8.

¹²⁴Deutsch-Texanischer Sängerbund, Programm, 1896, op. cit., p. 8; Trenckmann, op. cit., p. 21.

¹²⁵Trenckmann, op. cit., pp. 21, 72. The president in 1899 was B. Dornberger, the secretary, F. C. Kloss. This may have been the same club as the Bellville Gesangverein, reportedly founded in 1892, which, with seven members, attended the state Sängerfest in Houston in 1894. Houston Daily Post, May 9, 1894, p. 4.

¹²⁶Trenckmann, op. cit., p. 34.

The Helvetia Männerchor of Schönau was organized in 1885 by nine Swiss settlers. By 1899, the society had become mixed with Germans and sang both Alpine and the standard German songs. Its conductor was H. Schulze.¹²⁷ Shelby had had band as early as 1868 when Adolf Plentl organized his ensemble. The Shelby Harmonie, successor to the old Gesangverein of the Roedersmühle area, was founded through the influence of Emil Trenckmann. In 1883, the Verein built a hall with a "fine stage," which became the center of social life in Shelby.¹²⁸ The Harmonie was represented at the 1891 Sängerfest at Galveston by eleven men, conducted by H. Schulze.¹²⁹ In 1899, it had over forty active and passive members.¹³⁰

The Lone Star Männerchor of New Ulm was formed in the late 1880s or in 1890, under the directorship of Amadus Krueger. Its name derived from the dance hall in which it met, Die Lone Star Halle.¹³¹ In about the 1890s, Cat Spring

¹²⁷Ibid., pp. 67, 72. The founders were: John Schmid, Victor Schmid, Siegmund Schmid, J. Frei, Cölestin Suter, John Suter, Willie Suter, Siegmund Suter, and Wiederkehr. The officers in 1899 were John Schmid, president, and H. L. Schulze, secretary.

¹²⁸Ibid., p. 25.

¹²⁹Galveston Daily News, April 13, 1891, p. 8.

¹³⁰Trenckmann, op. cit., p. 25. In 1899, its president was D. Piel, secretary, H. Wiese, and its "most zealous and active member," H. Otto.

¹³¹Letter from Rubina Heinsohn, Fayetteville, Texas, August 2, 1972. The first members were: Amadus Krueger,

had a mixed chorus of about a dozen people, probably directed by August Suhr, a local band leader who was also a member of the choral group.¹³² Millheim must also have had some intermittent choral activity between the Civil War and 1900, for in 1899, Trenckmann mentions a Harmonie-Halle but no active chorus.¹³³ About this time William and Josephine Brosig Goller provided refreshments and acted as caretakers for the hall.¹³⁴

The Welcome Männerchor was founded in 1887. In 1899, the Verein had thirty-two members (probably both active and passive) and built a hall (Plate 72), designed by architect A. Baring of New Ulm. The dedication took place on June 4, 1899. The Männerchor's motto was: "Preservation of the German language, German folksong, and German sociability."¹³⁵ In

Albert Krueger, Rheinhold Krueger, Wilhelm Reeder, Albert Kuehn, Prof. Paul Ranft, Carl Arndt, Adolf Mieth, Herman Dudensing, R. F. Glaeser, W. D. Mieth, and Willie Kuehn. Mrs. Heinsohn says that Lone Star Hall no longer stands, but was located near a school called Post Oak Point. This would place the hall about two miles northwest of New Ulm.

¹³²Cat Spring Agricultural Society, op. cit., p. 101. The members included: William Dittert, August and William Suhr, Regina Doleschall Manor, Edith Doleschall Meissner, Emily Peters Meyer, Lizzie Mayer Froebel, Tillie Dittert Suhr, Emma Dittert Kollatschny, and Lizzie Dittert Reibenstein.

¹³³Trenckmann, op. cit., p. 35.

¹³⁴Cat Spring Agricultural Society, op. cit., p. 41. This account mentions a singing society as having met there but provides no dates of its activity.

¹³⁵Trenckmann, op. cit., pp. 28-29, 72. In 1899, A. Streicher was president, Theodor Bühring, secretary. The motto, in its original German, reads: "Pflege der deutschen Sprache, des deutschen Volkliedes, und deutscher Geselligkeit."

the same year, the Industry Männerchor had eighteen members.¹³⁶

Frelsburg, in northern Colorado County, was named for John and William Frels who settled in the area in the 1830s. The settlement reached its peak population of 356 in 1904.¹³⁷ In 1881, the Frelsburg Gesangverein, ten men directed by A. F. Schroeder, attended the Sängerfest in Galveston.¹³⁸ Between 1881 and 1887, Christian Klaerner directed a "song and musical club" at Frelsburg.¹³⁹ Rubina Heinsohn's older sister was a member of the chorus, which means that it was either a mixed chorus or a continuation of the old Gesangverein with an appended women's chorus.¹⁴⁰

The Brenham Germania attended the state Sängerfest of 1883.¹⁴¹ Professor H. L. Krueger became its director in 1887,¹⁴² and with sixteen men in the chorus, attended the

¹³⁶Ibid., p. 72. Its president was Fr. Schramm, its secretary, George Hennings.

¹³⁷Lee Nesbit, "Frelsburg, Texas," Webb, op. cit., I, 647.

¹³⁸Galveston Daily News, April 19, 1881, p. 4.

¹³⁹"Christian Klaerner," Webb, op. cit., I, 968.

¹⁴⁰Letter from Rubina Heinsohn, Fayetteville, Texas, August 2, 1972. Her sister was no longer living in 1972.

¹⁴¹Dallas Weekly Herald, May 17, 1883, p. 2.

¹⁴²Charles Schmidt, op. cit., p. 103.

state Sängerfest in Galveston in 1891.¹⁴³ On May 30, 1892, the Germania hosted a Sängerfest of the Süd-Texas Distrikt Sängerbund (South Texas District Singers' League). The next year Krueger reorganized his chorus under the name Vorwärts.¹⁴⁴ Twelve members attended the state Sängerfest in Houston in 1894.¹⁴⁵

Singing societies were passing out of existence while others were being organized in Houston too. The Liederkranz attended all the state Sängerfests from 1883 to 1892 before ceasing activities. Gustav Duvernoy must have remained as conductor from 1883 until about 1889, but F. Beuke directed in 1891. In these years, the size of the chorus remained relatively consistently between sixteen and nineteen men.¹⁴⁶

¹⁴³Galveston Daily News, April 13, 1891, p. 8. On this occasion they seem to have been called the Sängerrunde. This name is confirmed by Deutsch-Texanischer Sängerbund. Verhandlungen, 1892, op. cit., p. 2.

¹⁴⁴Charles Schmidt, op. cit., 103, 133. Schmidt stated that the minutes of the Vorwärts written by H. Dornberger are in the Blinn Museum in Brenham. In 1972, Fritz Kugel of Brenham possessed the Rekord (Minutes) whose first entry is dated 1893. Letter from Fritz Kugel, former member of the Vorwärts, May 5, 1972. Dornberger, who joined in 1898, did not become secretary of the club until 1914. H. Dornberger, "Bericht," Saenger-Zeitung, 1914, op. cit., n.p. Therefore Blinn may have a later volume than Kugel's.

¹⁴⁵Houston Daily Post, May 9, 1894, p. 4.

¹⁴⁶Dallas Weekly Herald, May 17, 1883, p. 2; Freie Presse, April 13, 1887, p. 3; Galveston Daily News, April 13, 1891, p. 8. Tiling, op. cit., p. 153, says the society was formed after the 1883 Sängerfest, but we have seen earlier that it was in fact established in 1875.

The Houston Sängerbund was formed on October 6, 1883, not long after the Houston Männerchor broke up. Its first director was Professor C. E. Zeuss.¹⁴⁷ The chorus, which numbered from between twenty to thirty-five singers, was led by F. Beuke in 1891, Oscar Felden in 1894, and C. C. Lieb in 1898.¹⁴⁸ An American male chorus, the Houston Quartette Club, was founded in March, 1894, and in May of that year had fifteen members, conducted by A. Diehl.¹⁴⁹

Galveston's singing societies followed much the same pattern. By 1885, Harry Wilkens had succeeded the Salamander's Oscar Gareissen, and continued as conductor until the club evidently dissolved in about 1893. The chorus had diminished from twenty-six men in 1881 to sixteen in 1892. Wilkens also inherited the directorship of the Mendelssohn Mixed Chorus which succumbed at about the same time the Salamander did.¹⁵⁰

The Galveston Männerchor, conducted by Carl J. Groenwald, appeared for the first time at the 1891 Sängerfest. The number of its singers fluctuated between eleven and twenty-eight in its first years. By 1898, the young M. H.

¹⁴⁷Tiling, op. cit., p. 153. Other accounts spell his name Zeus.

¹⁴⁸Galveston Daily News, April 13, 1891, p. 8; April 27, 1898, p. 8; Houston Daily Post, May 9, 1894, p. 4.

¹⁴⁹Houston Daily Post, May 9, 1894, p. 4.

¹⁵⁰Freie Presse, May 1, 1885, p. 2; Deutsch-Texanischer Sängerbund, Verhandlungen, 1892, op. cit., p. 2; Galveston Daily News, April 13, 1891, p. 8.

Bauer (Plate 73) was its conductor, and acted as Fest-Dirigent (festival director) at the state Sängerfest.¹⁵¹

In 1894, the Galveston Humor took eleven members to the Sängerfest in Houston. The Gesangverein Concordia went to the state meeting in San Antonio in 1896 and appeared under the direction of Carl Weis at the 1898 Sängerfest. Still another chorus, the Quartette Society, half of whose twenty-six members were Americans, was active during the 1890s. In 1894 its director was F. O. Becker and, in 1898, R. B. Savage.¹⁵²

North Texas

The Germans, as well as their Czech neighbors, began to settle the area north of the Houston-to-San Antonio German belt, and took their social and cultural institutions with them. In a primarily Anglo-American area, however, most of the societies they founded were short-lived, as they progressively lost their identity, at least in the traditional sense of the word. Bushdale, a voting precinct northwest of Rockdale in Milam County, had a Frohsinn Society in 1894,

¹⁵¹Galveston Daily News, April 13, 1891, p. 8; April 27, 1898, p. 8; Deutsch-Texanischer Sängerbund, Verhandlungen, 1892, op. cit., p. 2; Houston Daily Post, May 9, 1894, p. 4.

¹⁵²Houston Daily Post, May 9, 1894, p. 4; Deutsch-Texanischer Sängerbund, Programm, 1896, op. cit., p. 6; Galveston Daily News, April 27, 1898, p. 8.



Plate 72--Welcome Männerchor Hall in 1899
(Trenckmann, Austin County, p. 28).



Plate 73--M. H.
Bauer, conductor, Galveston
Männerchor (Galveston Daily
News, April 27, 1898, p. 8).

but it is not clear whether this was a singing or merely a social society.¹⁵³ Three German singing societies from Anglo-American communities made a one-time appearance at the state Sängerfest in Dallas in 1883: the Waco Walhalla, directed by William Peterson; the Terrel Arion, under J. F. Smith; and the Longview Arion, conducted by Mrs. Gundiff.¹⁵⁴

In urban Dallas, the Germans found themselves confronted by fundamentalist Anglo-Americans when the conservative element questioned Sunday sales in beer gardens. This opposition was not exclusive to Dallas, but occurred to one degree or another wherever Germans settled in any numbers. The Germans won the controversy and Meyer's and, later, Meisterhans's Gardens remained open on Sundays. Here families gathered, as in other German communities, for beer and songs with background music from local instrumental groups or traveling entertainers.¹⁵⁵ In 1887, Herr Andress's Alpine Choir and Tyrolise Company appeared in Dallas. After their concerts, which featured solos on the zither and Alpine

¹⁵³Lelia M. Batte, History of Milam County, Texas (San Antonio, 1956), p. 159.

¹⁵⁴Dallas Weekly Herald, May 17, 1883, p. 2. Note that Longview had an apparently non-German woman conductor. On the same page, another reference calls the Longview club the "Musical."

¹⁵⁵Brown, op. cit., p. 50. The German victory was negated by Prohibition which, as we shall see later, was in part a continuation of anti-German sentiments after World War I.

violin, the enthusiastic audience called for several encores.¹⁵⁶

In this decade, the Germans of the city sponsored a German-American summer school. Its closing programs consisted of such songs as "Gott ist die Liebe," "Stille Nacht," "Wie lieblich die Tage," "Die Lorelei," "Grosser Gott, wir loben Dich," and "Die Wacht am Rhein." In this way the children were encouraged to remain bilingual as they went to public school with their non-German friends during the long school term.¹⁵⁷

Having been without an auditorium since 1879, the people of Dallas built a new Opera House (Plate 74) in 1883. It had a parterre and galleries and seated an audience of 1200. The lights were considered "special" but were not electric, and Decker Brothers of New York was engaged to build a "special grand piano." The \$30,000 edifice was opened with a production of Gilbert and Sullivan's Iolanthe,¹⁵⁸ hardly a year old at the time. Perhaps the erection of the Opera House was prompted by the painful fact that Dallas had no formal hall in which to host the state Sängerfest of 1883. The new Opera House was never to house such an event, for it burnt in the Spring of 1891, a year before Dallas hosted the Sängerbund again.

¹⁵⁶Ibid., p. 66.

¹⁵⁷Ibid., p. 52.

¹⁵⁸Ibid., p. 64; Spell, op. cit., p. 104.

Many German activities were popular with some among the Anglo-American element. When the Turnverein built its new hall in 1887, many names on the cornerstone were not German.¹⁵⁹ Ten years later, the Turners honored the first German settlers in the United States who had established themselves in Philadelphia on October 5, 1683. They gave an open-air concert with a special male chorus of voices selected from both the Frohsinn and the Gruetli Verein.¹⁶⁰

In 1883, Charles Manner was conductor of the Gruetli chorus; the accompanist was Charles E. Capwell.¹⁶¹ The next year the Verein celebrated their Tenth Anniversary with a concert and ball. The featured soloists were Adolph Eisenlohr, bass, and Dr. Ball, flute. The Meine Brothers' Band participated in the concert and then played for the dance.¹⁶²

The Frohsinn gave several concerts each year in the 1880s and 1890s and were therefore constantly rehearsing for some kind of public program. "These concerts were always well done and very popular with the public."¹⁶³ In May, 1883, the

¹⁵⁹Brown, op. cit., p. 63. The building was razed in 1940.

¹⁶⁰Ibid., p. 68.

¹⁶¹Ibid., p. 64. Dallas Weekly Herald, May 17, 1883, p. 2.

¹⁶²Brown, op. cit., p. 65. We have already seen activities by this society much earlier than 1874, but even today many German singing societies in Texas (e.g., San Antonio's Beethoven Männerchor) celebrate an erroneous founding date.

¹⁶³Ibid., p. 66.

Frohsinn gained statewide attention when, under Professor Charles Haas, they hosted the first state Sängerfest ever to be held north of Austin.¹⁶⁴ By 1885, Charles Manner, director of the Gruetli Verein which seems to have died out at about this time, was conductor of the Frohsinn.¹⁶⁵

In December, 1886, a new era of music in Dallas was started when the Frohsinn offered Hans Kreissig (Plate 75) thirty dollars per month and a guarantee of twelve private students to remain in the city as their conductor.¹⁶⁶ Kreissig conducted the twenty-six man chorus at the Sängerfest in San Antonio in April, 1887,¹⁶⁷ as well as in several local concerts that year. On a concert in October the Frohsinn sang "Hymne" by [Herman?] Mohr, accompanied by Professor Henry Frees,¹⁶⁸ piano; "Pepita--comic serenade" by Müller;

¹⁶⁴Dallas Weekly Herald, May 17, 1883, p. 2.

¹⁶⁵Freie Presse, May 1, 1885, p. 2.

¹⁶⁶Inscription on the back of a photograph of the Frohsinn, ca. 1905 (Collection of Dallas Public Library). Hans Kreissig was born in Germany in 1856 and received his training in England. He toured the continent as accompanist to Jules Levy, cornettist. At Christmas, 1883, he came to Dallas with a touring "London Opera Company," and, in the Spring of 1884, set himself up as teacher of piano and organ. For a time, he directed both Jewish and Catholic choirs as well as the Frohsinn. His wife was from Dallas' French colony. One of his chief concerns was the organization of ensembles. In addition to a Beethoven Trio, he sponsored the Phoenix Club, a slightly larger group. None of his organizations, not even his sixty-piece Dallas Symphony Orchestra, founded in 1900, were active for very long. In about 1910, he retired from active public life and died on December 28, 1929. Brown, op. cit., pp. 78-80.

¹⁶⁷Freie Presse, April 11, 1887, p. 3.

¹⁶⁸Born in England in 1857, Henry J. Frees arrived in Dallas in about 1877 and opened a music store. He was the



Plate 74--Dallas Opera House 1883-1901 (Greene, Dallas, p. 70).

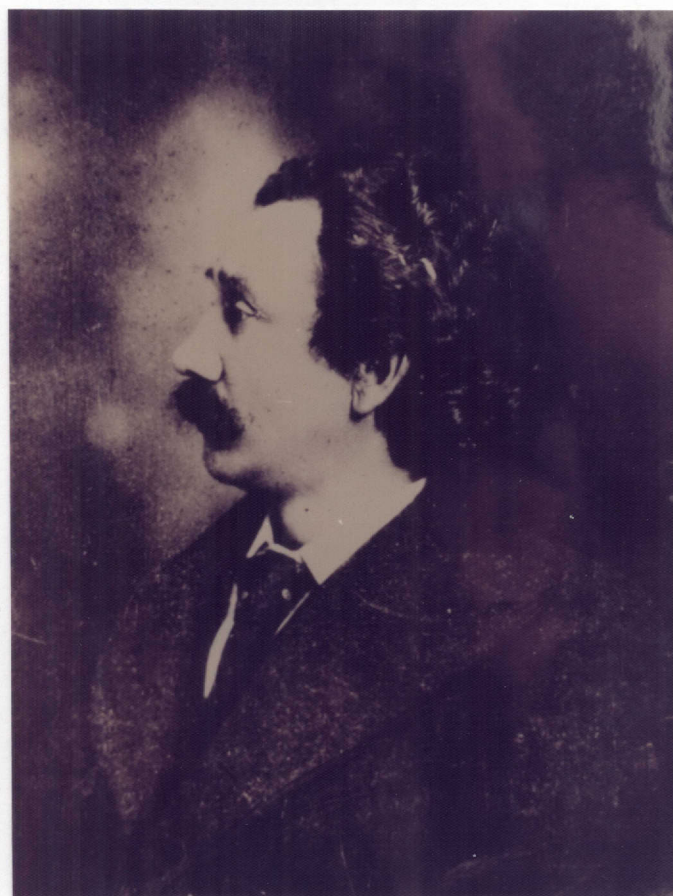


Plate 75--Hans Kreissig, conductor, Dallas Frohsinn and Symphony Orchestra (Courtesy Dallas Public Library).

and "In einem kühlen Grunde" by Friedrich Glück. The program closed with Act I of Gounod's Faust, conducted by Kreissig.¹⁶⁹ The Frohsinn's winter concert featured Kreissig in a piano solo and introduced the newly-organized Dallas Band.¹⁷⁰

The society editor of the Dallas Morning News, who also wrote accounts of all the city's concerts, had commented on an earlier program:

In music also the fashions change. . . . The Italian aria, so long supreme in fashion, is pronounced out of style. Schumann and Schubert, with an occasional Liszt song, are the latest. The German language, always so unpopular in singing because of its harshness, is considered by the cultivated ear of the nineteenth century to be musical and flowing.

Fortunately, fashions revolve in a circle, and we will yet see pug dogs as beauty's pets; the graceful Italian aria, with its delicate cadenzas and thrills [sic] and its fire and pathos, and the plaintive melodies with sweet names and old memories will again replace the German song.¹⁷¹

first organist and choir director at Temple Emanu-El, founded in 1877. For a time, after 1886, he also played for Catholic services. He taught voice and piano privately as well as at the Ursuline Academy. He also composed songs, both sacred and secular. Under Frees's direction, Dallas heard its first performance of Handel's Messiah. Frees married Ernestine Reinhardt in 1888 and moved with his family to St. Louis in 1894. He died on August 20, 1932. Brown, op. cit., pp. 77-78.

¹⁶⁹The concert took place some time between October 11 when it was announced and October 17 when it was reviewed in the News. Brown calls it a concert to welcome Kreissig, but he had already been in Dallas for almost a year. Ibid., pp. 59-60.

¹⁷⁰Ibid., p. 66.

¹⁷¹Dallas Morning News, August 30, 1886; quoted in Ibid., p. 62. Is it possible that the quality of musical criticism on the News has remained the same for ninety years?

While no Schubert, Schumann, or Liszt appeared on this March, 1892 Frohsinn concert, we can see that German influence remained quite strong:

Part I

- Overture to Poet and Peasant Suppe
Orchestra
- Des Herzens Gruss Hugo Kaun
Frohsinn and Orchestra
- Springtime [Ferdinand?] Gumbert
B. Andress, soprano
- Marcia Joachim Raff
Therese Goldberg, piano
- Gruss an die Heimath Franz Abt
Mixed Chorus
- Die Studenten Grieseke
C. Grännesser, C. Rössler, and E. Markus,
vocal trio
- Maiblumen Friedrich Wilhelm Kücken
Miss Andress, Mrs. Schröder, vocal duet
- Zither solo C. Rössler
- Two Songs Thomas Koschat
Frohsinn, E. Markus, solo
- Phantoms Lombsy [Lumbye?]
Orchestra

Part II

- Overture, Berlin wie es weint und lacht
. August Conradi
Orchestra
- So Far [So fern?] Engelsberg
Frohsinn
- Arbucklinean Polka Steinhausen
Professor Gay, cornet solo

- Solo James M. Cole, bass
- Gute Nacht Franz Abt
Mixed Chorus
- Sonata Beethoven
Madame Therese Goldberg, piano
- Wiener Blut Johann Strauss
[Orchestra?]
- Wir bleiben treu
Heute scheid ich Friedrich Ernst Fesca
Frohsinn
- Hungarian Dances Brahms
Orchestra¹⁷²

In 1894, the conductor of the Frohsinn at the state Sängerfest was M. Aronson, and in 1898, Charles Manner again.¹⁷³

The Schweizer Männerchor, perhaps a later successor to the defunct Gruetli Verein, was active by 1894, when it appeared at the Houston Sängerfest with thirteen singers conducted by Abraham Schmid. It continued to sing throughout the remainder of the century.¹⁷⁴

Certainly the northernmost German singing societies in Texas at this or any other time were those in Denison.

¹⁷²Dallas Morning News, March 6, 1892; quoted in Ibid., pp. 67-68. Therese Goldberg is listed as being from the Vienna Conservatory of Music. Could the "Marcia" have been a piano arrangement of the third movement of Raff's Leonore Symphony?

¹⁷³Houston Daily Post, May 9, 1894, p. 4; Galveston Daily News, April 27, 1898, p. 8.

¹⁷⁴Houston Daily Post, May 9, 1894, p. 4; Galveston Daily News, April 27, 1898, p. 8. Schmid's name is spelled "Schmidt" in some accounts.

Organized in June, 1877, the Verein Vorwärts of Denison, like many other small-town or remote German institutions, consisted of two branches, a Turnverein and a Gesangverein. In 1887, the society met every Sunday afternoon at Vorwärts Hall (Plate 76) on the southwest corner of Burnett and Chestnut Streets. Louis Lebrecht served as president and conductor. At this time, the membership was about forty-five, but probably no more than fifteen or so were active singers.¹⁷⁵ By 1889, the society was holding a German School for children every Sunday morning, taught by Louis Lebrecht.¹⁷⁶ From 1891 until the close of the century, the total membership remained at a fairly constant sixty, with Lebrecht as president and conductor.¹⁷⁷

In 1890, the Widukind Lodge No. 9 of the Sons of Hermann was established among Denison's German residents, being followed two years later by the Wartburg Lodge No. 62.¹⁷⁸ In 1892, the Hermann Sons Männerchor, with sixteen men

¹⁷⁵Morrison and Fourmy's General Directory of the City of Denison, 1887-8 (Galveston, 1887), p. 43.

¹⁷⁶Lang and Young's Directory of the City of Denison, 1889-90 (Independence, Kansas, 1889), p. 31.

¹⁷⁷Morrison and Fourmy, 1891-92, op. cit., p. 47; Maloney Directory Company, Denison-Sherman City Directory, 1893-94 (Chatanooga, 1893), p. 43; Maloney, op. cit., 1896-97, p. 49. The minutes, scrapbooks, and other documents pertaining to the Vorwärts from its founding in 1877 to its dissolution in about 1935, were burned as trash when Mrs. James Morris, widow of the last secretary, moved from her large old home to smaller quarters in 1969. Interview with Mrs. James Morris, Denison, Texas, June 9, 1970.

¹⁷⁸Morrison and Fourmy, 1901-02, op. cit., p. 22.

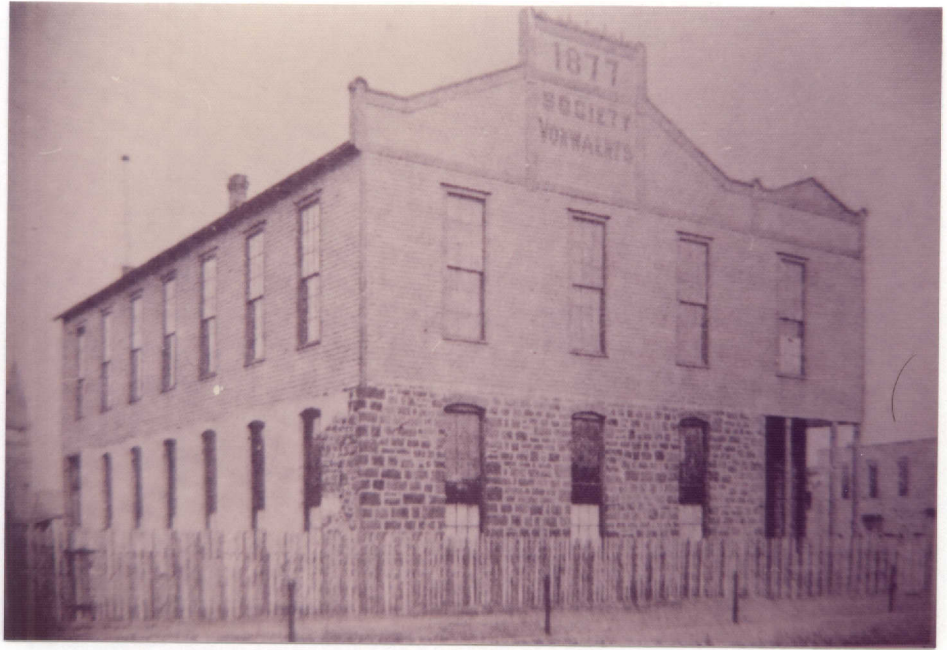


Plate 76--Hall of the Verein Vorwärts,
Denison (Landrum, Grayson County, p. 38).

conducted by John Siegel, appeared at the state Sängerfest in Dallas.¹⁷⁹ The Männerchor met every Sunday at a hall on the second floor of 116 West Woodward Street.¹⁸⁰

It would appear as if the Hermann Sons Männerchor was succeeded by the Denison Männerchor, established in 1895, under Siegel's direction. In 1896, they met every Sunday afternoon in a hall on the corner of North Houston and Woodward Streets, probably the old Hermann Sons location.¹⁸¹ But Denison's German community was obviously too small to support two singing societies, and by 1901, the Männerchor had probably merged with the Vorwärts, which John Siegel now conducted.¹⁸²

In addition to the individual Vereins, the Sängerbunds of Texas made considerable progress from 1882 to 1898 or so. In addition to the mighty strides of the state Sängerbund and the more modest efforts of the league in the Hill Country, smaller Bunds in Gillespie County, in the Guadalupe Valley around Sequin, and in the area about half-way between San Antonio provided primarily social outlets on an annual basis, but cannot completely be discounted from the musical point of view either.

¹⁷⁹Deutsch-Texanischer Sängerbund, Verhandlungen, op. cit., p. 2. We may assume that Siegel was director since he was president of the society and later conducted the Vorwärts singers.

¹⁸⁰Maloney, op. cit., 1893-94, p. 43.

¹⁸¹Ibid., 1896-97, p. 49.

¹⁸²Morrison and Fourmy, 1901-02, op. cit., p. 19.

Regional Sängerbunds

The Gebirgs-Sängerbund chose Fredericksburg for its second Sängerfest on September 24, 25, and 26, 1882, because it was "an old guardian city of German choral song as well as the largest town in the Hill Country with a large, pure German population."¹⁸³ The next festival, scheduled for September 15 and 16, 1883, in Comfort, lasted a total of four days. The Gebirgs-Sängerbund now encompassed two mixed choruses, those from Comfort and Fredericksburg.

Because of a severe drought in the summer of 1884, the Bund offered to finance the festival on September 13 and 14 if Walhalla, the host, could not manage alone. They succeeded without aid, however. At this meeting, the singers of Hortontown joined the league. The state Sängerbund, represented by Adolph Eisenlohr, tried to reconcile the break with the Hill Country singers by inviting them to participate in the 1885 state Sängerfest in Houston. Rather than going as a group or even participating as individual societies, the Gebirgs-Sängerbund commissioned Edward Schmidt to train a simple quartet, consisting of himself, Julius Hansen, Emil Karger, and Louis Schwethelm, to represent the Hill Country at Houston. Even these plans were eventually frustrated by

¹⁸³Edward Schmidt, op. cit., p. 17. Edward Schmidt and Herman Dietel were long-time secretaries of the Gebirgs-Sängerbund and their accounts can be considered relatively accurate, if almost totally devoid of any purely musical interest.

rainy weather and high water, so Schmidt merely set a poetic greeting to the state organization.¹⁸⁴

Rainy weather marked the first day of the 1885 Gebirgs-Sängerfest, held in Anhalt on August 29 and 30. The Beethoven Männerchor of San Antonio was a visitor, and the New Braunfels Männerchor became a member of the Bund. At the October 9-10, 1886 meeting hosted by the Smithson's Valley Echo, the Hill Country singers resolved to subscribe to the Chorgesang, a periodical devoted to four-voiced songs and containing a musical supplement. Several singers from San Antonio brought an invitation to participate in the massed chorus at the state Sängerfest to be held there in 1887. The Gebirgs-Sängerbund accepted the invitation but, because of a severe crop failure the next year, could not attend.

The poor harvest in 1887 also necessitated Boerne's postponing the next Hill Country festival until September 29 and 30, 1888. By this time a railway led from San Antonio into the Hills, through Boerne, Comfort, and Kerrville, facilitating communication and travel. The festival committee of the state Sängerbund appeared, to invite the Hill singers to their next festival, to be held in Austin in 1889. The New Braunfels Männerchor was chosen to represent

¹⁸⁴Ibid. Like many other German Texans about this time, Schmidt fancied himself a poet and published several of his efforts as part of his history.

the Gegirgs-Sängerbund, and they, in turn, selected a smaller group of members to go to Austin.¹⁸⁵

The next Gebirgs-Sängerfest was held in New Braunfels on October 5, 6, and 7, 1889 (Plate 77). The modest format of the earlier Fests was expanded to include two concerts, with the assistance of a thirty-piece local orchestra.¹⁸⁶ Thirteen singing societies attended, including the Austin Männerchor. H. Schimmelpfenning, director of the New Braunfels Männerchor, was festival director. The first concert took place at 2:30 on the afternoon of Sunday, October 6. The program follows:

Part I

1. Overture to La dame blanche Boieldieu
Orchestra
2. Bundeslied Mozart
Massed Choruses
3. Ave Maria Franz Abt
Austin Männerchor
Walter Tips, director
4. Wie hab' ich sie geliebt . . Ferdinand Möhring
San Geronimo Harmonie
H. Bartels, director
5. Gruss an den Hain A. Brandt
New Braunfels Concordia
Stephen Hälbig, director
6. Trinklied Carl Zöllner
New Braunfels Doppel Quartett
Stephan Hälbig, director

¹⁸⁵Ibid., pp. 18-20.

¹⁸⁶Ibid., pp. 20-21.

7. Der Sängerbund J. Bäbler
Fredericksburg Concordia
Fritz Hartmann, director
8. Abschied vom Liebchen Handrich
Comfort Liedertafel
Edward Schmidt, director
- Part II
9. Mignon March E. Curth
Orchestra
10. Das eigene Herz H. Schaffer
Hortontown Germania
H. Schimmelpfenning, director
11. Frühlingsklage J. Kreipl
Honey Creek Gesangverein
G. H. Wilke, director
12. Frieden A. Waller
Walhalla Gesangverein
Robert Bose, director
13. Schlaf ein Folk Melody
Boerne Gesangverein
B. Bolte, director
14. Tyroler Heimweh
Ufnau Gesangverein
J. B. Stroeck, director
15. Waldandacht J. Blind
Smithson's Valley Echo
Julius Bose, director
16. Die Welt ist so schön C. Fischer
New Braunfels Männerchor
H. Schimmelpfenning, director
17. Fest Overture M. Carl
Orchestra

After this concert was over, there was just enough time for the participants to eat supper before the second concert started at eight o'clock in the evening. The program follows:

Part I

1. Overture to Die Elfenkönigin F. H. Bollinson
Orchestra
2. Ein Mann, ein Wort H. Marschner
Massed Choruses
3. Gruss an den Wald Isenmann
Austin Männerchor
4. Selection
San Geronimo Harmonie
5. Wanderlied L. Papir
New Braunfels Doppel Quartett
6. O erster Hauch der Frühlingslust . . Blummer
New Braunfels Concordia
7. Die Sehnsucht G. Schmidt
Fredericksburg Concordia
8. Glückliche Liebe C. Ecker
Comfort Liedertafel
9. Als mein Auge sie fand Neidthardt
Hortontown Germana

Part II

10. Sturmvogel Gallop C. Faust
Orchestra
11. Lebewohl Friedrich Silcher
Honey Creek Gesangverein
12. Auf Wiedersehen Franz Abt
Walhalla Gesangverein
13. Beim Scheiden Franz Abt
Boerne Gesangverein
14. Das Lied: Wie ein stolzer Adler
. Ludwig Spohr
Ufnau Gesangverein
15. Ob ich wohl wandern muss J. Peyht
Smithson's Valley Echo

16. Das Schuhdrücken H. Schaffer
New Braunfels Männerchor
17. Lob des Gesanges L. Maurer
Massed Choruses
18. Deutsche Klänge C. Franke
Orchestra¹⁸⁷

Despite their length, these concerts were relatively simple in musical content: individually-performed, four-voiced choral songs, rendered without accompaniment, with a small orchestra palying popular numbers three times during the course of each program.

These Gebirgs-Sängerfests were, of course, great social events, with torchlit parades, fireworks, Commers, picnics, all concluding with a ball.¹⁸⁸ Congratulations were received from the Beethoven Männerchor of San Antonio and from the North American Sängerbund which, as we shall see later, was trying unsuccessfully to extend its "territory" into Texas.¹⁸⁹ Certainly if any group in Texas at this time had no need for the overwhelming hugeness of the North American Sängerbund, it was the Hill Country singers.

The festival held at Fredericksburg on September 20-23, 1890 (Plate 78) was similar to the previous one except the

¹⁸⁷Gebirgs-Sängerbund, Programm, New Braunfels, October 5, 6 and 7, 1889, n.p.

¹⁸⁸Ibid. The conservative nature of the musical programs justifies their not being included with the same regularity as those of the more progressive state Sängerbund.

¹⁸⁹Edward Schmidt, op. cit., pp. 20-21.

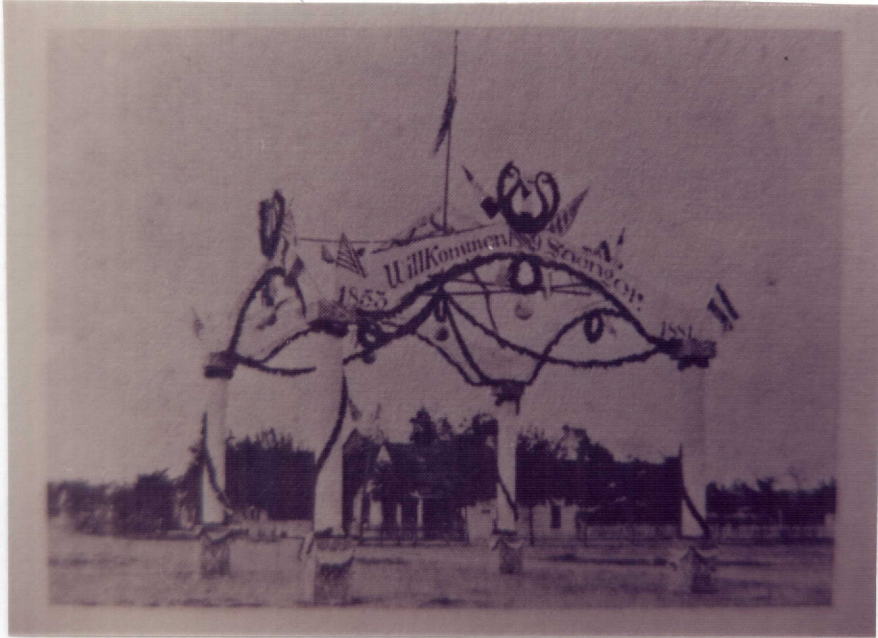


Plate 77--Triumphal Arch at the 1889 Gebirgs-Sängerfest (Haas, New Braunfels, p. 238).



Plate 78--Parade on East Main Street, Fredericksburg, 1890, probably during the Gebirgs-Sängerfest (Penniger-Wisseman, Fredericksburg, p. 120).

Commers was purged of later influences and was celebrated in the old German student manner. The Luckenbach Frohsinn and Sisterdale Gesangverein joined the Gebirgs-Sängerbund at this meeting. C. W. Müller represented the state Sängerbund. Among four honorary members named was Simon Menger, the founder of the San Antonio Männergesang-Verein in 1847, who, at age eighty-three, was still living in San Antonio.¹⁹⁰

The 1891 Gebirgs-Sängerfest, held in Comfort on September 18-20, began with a Commers led by Julius Schütze of Austin. At the concert, the orchestra accompanied the massed chorus. The Beethoven Männerchor appeared as guests. Also on the program was the Comfort Gemischter Chor as well as a chorus of school children which sang several four-part songs. With the band playing a funeral march, the singers solemnly marched to the monument to the dead of the Battle of the Nueces and sang Friedrich Silcher's "Bardenchor."¹⁹¹

The newly-joined Luckenbach Frohsinn hosted the meeting of August 14-15, 1892. Here the Salatrillo Liederkranz joined the Bund.¹⁹² At the Boerne Gebirgs-Sängerfest, held on September 23-24, 1893, the Kerrville Concordia joined the league. When the next festival was postponed for two years,

¹⁹⁰Ibid., p. 21

¹⁹¹Ibid. Dietel, op. cit., p. 5, says the children's chorus was led by the teacher, Fischer.

¹⁹²Edward Schmidt, op. cit., p. 22.

the Sisterdale Gesangverein invited the societies to join with them in a celebration in 1894.¹⁹³ Only seven singing societies were present at the Gebirgs-Sängerfest in Fredericksburg on August 31 and September 1-2, 1895. Absent were the Vereins from Smithson's Valley, Honey Creek, and New Braunfels. Those from Hortontown, Twin Sisters, and Anhalt had dissolved,¹⁹⁴ while Walhalla's group had withdrawn earlier.¹⁹⁵

The next Sängerfest was held in Kerrville on September 2-3, 1896 and, in lieu of a full festival the next year, the Salatrillo Liederkranz invited the Hill Country singers for a singers' journey to Converse. Comfort hosted the 1898 Gebirgs-Sängerfest on September 3 and 4.¹⁹⁶ Little of musical import seems to have occurred during these years.

On September 16, 1894, the Barbarossa Gemütlichkeit hosted at Barbarossa Hall a small-scale Sängerfest that was eventually to lead to the founding of the Guadalupe Valley Sängerbund. The participants included the San Geronimo Harmonie, Schumannsville Gesangverein, New Braunfels Echo, New Braunfels Männerchor, Dietz Frohsinn, and York Creek Männerchor. The program had three orchestral numbers and three massed choruses, in addition to two "solo" songs by

¹⁹³Ibid., p. 23.

¹⁹⁴Dietel, op. cit., p. 5.

¹⁹⁵Edward Schmidt, op. cit., p. 24.

¹⁹⁶Ibid.

each of the individual Vereins. Twenty-five cents was charged for admission.¹⁹⁷

In the Clear Spring Hall on October 6, 1895, the Dietz Frohsinn hosted a festival that was similar to that held in Barbarossa the previous year. In addition to the same participants, the New Braunfels Concordia sang on the program.¹⁹⁸ The New Braunfels Echo and Männerchor combined to sponsor a Sängerfest held in Landa Park on October 8, 1896. It had been postponed from September 20, because of rain. Nine Vereins participated. In a business meeting, the delegates formed a new league, the Guadalupe Valley Sängerbund. They passed a resolution stating that, outside of the singing societies from Guadalupe County, only those from New Braunfels would be accepted as members. In this way the members of the new Bund could travel to and from Sängerfests in one day.¹⁹⁹

October 10, 1897, marked the first official Sängerfest of the new Guadalupe Valley Sängerbund. It was hosted in Krause Hall by the Marion Männerchor. The program consisted of four orchestral numbers, four massed choruses, and

¹⁹⁷Haas, Song, op. cit., p. 29.

¹⁹⁸Ibid., p. 30.

¹⁹⁹Ibid., pp. 30-31. In addition to the two New Braunfels Vereins, the participants included the Seguin Liederkrantz, York Creek Männerchor, Dietz Frohsinn, Schumannsville Gesangverein, Barbarossa Gemütlichkeit, Geronimo Harmonie, and Marion Männerchor.

individual songs from each of eleven participating societies.²⁰⁰

The second festival, on a smaller scale with only six participating Vereins seems to have been coordinated with the twenty-fifth anniversary celebration of the York Creek Männerchor. This took place on May 12, 1898, and consisted of a concert in the afternoon followed by a ball in the evening.²⁰¹

The third, and seemingly final, Guadalupe Valley Sängerfest was hosted at Geronimo Hall by the San Geronimo Harmonie on September 17, 1899. The program contained three orchestral numbers and three massed choruses. A chorus of school children also rendered one song. Two new Vereins, the York Creek Sängerlust and Seguin Zeitvertreib, took part as well.²⁰²

As we have seen, many small singing societies were being formed in the Hill Country around Fredericksburg in the 1890s. In 1898, the Fredericksburg Concordia sent invitations to all the men's choruses in Gillespie County, asking them to

²⁰⁰Ibid., p. 31. The participants included two societies from Seguin, three from New Braunfels, and one each from Dietz, Geronimo, Schumannsville, York Creek, Cordova, and Marion.

²⁰¹Ibid., p. 31. The participants included the York Creek Männerchor, Dietz Frohsinn, Barbarossa Gemütlichkeit, Geronimo Harmonie, Seguin Liederkranz, and New Braunfels Männerchor.

²⁰²Ibid., p. 33.

send delegates to a meeting to be held on January 30, at Max Wahrmond's Hall in Fredericksburg. The following Vereins were represented: Fredericksbrug Concordia, Grapetown Eintracht, Luckenbach Frohsinn, Meusebach Creek Columbia, Live Oak Germania, and the Cherry Mountain Gesangverein. At this meeting the Gillespie County Sängerbund was organized, and a resolution was passed to hold a one-day festival annually on a modest budget. The festival dates were to be arranged to coincide with the full moon, in order to provide some light for the horse-and-buggy travelers returning home at night. In later days, the by-laws of the Bund were changed to allow mixed choruses to participate.²⁰³

The first Sängerfest of the Gillespie County Sängerbund was hosted in Luckenbach Hall by the Luckenbach Frohsinn on May 7, 1898. Among the founding societies, the Cherry Mountain Verein was absent and, according to the by-laws, dropped from the organization.²⁰⁴

In East Texas, the Süd-Texas Distrikt Sängerbund (South Texas District Singers' League) was organized in about 1887. It was made up of singing societies in Washington, Fayette, and Austin Counties.²⁰⁵ Little is known of the Bund's

²⁰³Ibid., p. 32.

²⁰⁴Ibid.

²⁰⁵San Antonio Express, April 18, 1906, p. 9.

activities in these years except that on May 30, 1892, the Brenham Germania hosted one of its Sängerfests.²⁰⁶

The State Sängerbund

While regional Sängerfests were primarily social functions for the German population, the state festivals were quickly expanding into large-scale music festivals which appealed to the entire community. In fact the larger the state Sängerfests became, the more the German element had to rely upon the cooperation, good will, financial support, and attendance at concerts of the population as a whole. Even in a city such as Dallas, where the German element was proportionately smaller than in the cities to the south, many Anglo-American community leaders recognized the German Sängerfests to be of cultural value and lent their backing to the endeavors.

On November 16, 1882, the Citizens' Festival Committee for the 1883 Sängerfest in Dallas had its formative meeting. Its secretary, G. A. Eisenlohr, gives us this picture of some of the early arrangements and reactions of the populace:

No hall large enough to accommodate the Sängerfest could be found in Dallas. R. V. Tompkins asked us to come to the old Cotton Yard, where we found four walls on the corner of Lamar and Jackson Streets. He offered us the use of the location and we accepted. A roof had to be added to make the structure into an auditorium. A dynamo had to be secured from Houston, since the Light Company could not provide enough power.

²⁰⁶Charles Schmidt, op. cit., p. 103.

In all earnestness, the people asked, "Are Saenger Bros. [local merchants] celebrating their birthday because they are giving such a large feast?"

The railroads, however, would allow no reduction in fares to visitors to the Sängerfest.²⁰⁷

By the first part of March, the mixed chorus was rehearsing regularly, although it only numbered thirty-two at the time. Later that month an orchestra of fifteen was formed and started its preparations. Both were conducted by Henry J. Frees. Only two weeks before the Fest, the mixed chorus, which eventually numbered eighty singers, was still in need of female voices. Professor Charles Haas was to conduct the massed male choruses.²⁰⁸ A band from New Orleans, under J. B. Vogel, either replaced or supplemented local musicians for the instrumental numbers on the concerts. The Academy Band of New Orleans, thirty-three pieces under Charles Peetz, and the Eighth U.S. Cavalry Band from San Antonio also participated in the festival parades. The vocal forces included eleven singing societies and many soloists.²⁰⁹

²⁰⁷G. A. Eisenlohr, "Erstes Staats Saengerfest in Dallas," Sänger-Zeitung, 1914, op. cit., n.p. The hall was 135 by 200 feet, with a seating capacity of 7,000. The seats were elevated from front to rear. "Seven electric lights and about 200 gas jests" furnished illumination. Decorations included two thirty-foot flags of Germany and the United States, many garlands, a large lyre, and the portraits of many composers. Dallas Weekly Herald, May 17, 1883, p. 2.

²⁰⁸Brown, op. cit., pp. 55, 64.

²⁰⁹Dallas Weekly Herald, May 17, 1883, pp. 2, 4. The participants included: Dallas Frohsinn and Gruetli Verein, Galveston Salamander and Mendelssohn, San Antonio Beethoven,

The first concert took place in the Sängerhalle (Plate 79) on the evening of Tuesday, May 15, 1883. The Dallas Herald writer estimated that the audience numbered between 4,700 and 4,800.²¹⁰ The program follows:

Part I

1. Overture: Fest-Marsch C. Faust
Orchestra
2. An die Freude Greger
Massed Choruses
3. Excelsior Michael William Balfe
Mrs. Louis Goslin, soprano
Oscar Schmidt, baritone
4. Halt vom Lust und Lied
. Karl Friedrich Zöllner
Galveston Salamander
5. Scene and Aria from La traviata Verdi
Minna Wolf, soprano

Part II

1. Overture to Stradella Flotow
Orchestra
2. Selection
San Antonio Beethoven Männerchor
3. Cujus animam from Stabat Mater Rossini
T. F. Halloran, tenor
4. Scene and Duet from Rigoletto Verdi
Roberta Rosser, soprano
Arthur G. Crane, baritone
5. Auf der Alm, da gibt's koa Sünd'
. Tyrolian Folksong
Dallas Gruetli Verein

Austin "Sanger," Houston Liederkranz, Waco Walhalla, Terrell Arion, Longview Arion, Brenham Germania, and delegates from Fredericksburg.

²¹⁰Ibid.

6. Schwedischer Hochzeitsmarsch
 Johan August Söderman
 Orchestra²¹¹

Although they both now resided in Dallas, Halloran was listed as having come from Kansas City, while Crane was "late of York Minister, Worchester Cathedral, and New College Chapel, Oxford, England."²¹² The second concert was a matinee on Wednesday, May 16, 1883. The program follows:

Part I

1. Overture to Die Felsenmühle von Estalières . .
 Carl Gottlieb Reissiger
 Orchestra
2. In Mai Friedrich Wilhelm Tschirch
 Massed Choruses
3. Come Unto Him Henry David Leslie
 T. F. Halloran, tenor
4. Zwei Brüderpaare Richard Genée
 Austin Sänger
5. With Joy the Impatient Husbandman from Die
 Jahreszeiten Haydn
 Joseph Bruckmüller, bass

Part II

1. Overture to Morning, Noon, and Night in
 Vienna Suppe
 Orchestra
2. Zum Wald White
 Houston Liederkranz
3. The Wreck of the Hesperus John Hatton
 Arthur G. Crane, baritone

²¹¹Freie Presse, May 18, 1883, p. 4.

²¹²Dallas Weekly Herald, May 17, 1883, p. 2.

4. Selection
Waco Walhalla
5. Overture to Martha Flotow
Orchestra

The third and final concert took place that evening, May 16, 1883, also in the festival hall. The program follows:

Part I

1. Overture: Grosser Marsch Zikoff
Orchestra
2. Römischer Triumphgesang Max Bruch
Massed Choruses
3. Selection
San Antonio Beethoven Männerchor
4. Good Bye, Sweetheart John Hatton
T. F. Halloran, tenor

Part II

The Rose Maiden Frederic H. Cowen
Minna Wolf, soprano
Mrs. Louis Goslin, soprano
Roberta Rosser, soprano
Simina Wolf, alto
T. F. Halloran, tenor
Arthur G. Crane, baritone
Oscar Schmidt, baritone
Mixed Chorus and Full Orchestra²¹³

The most remarkable feature in this final concert was that the second half was devoted entirely to a choral work in the English language, something quite unprecedented in the history of the state Sängerbund. Festival secretary Eisenlohr recalled that 2,500 people attended the final concert.²¹⁴

²¹³Freie Presse, May 19, 1883, p. 4.

²¹⁴Eisenlohr, op. cit., n.p.

Note also that the music was now expanded to cover three concerts instead of two, as had been done in Galveston in 1881.

As usual there was a Commers and picnic, but heavy rains made the latter a financial disaster.²¹⁵ The final ball followed a concert by the New Orleans Band on the evening of Thursday, May 17.²¹⁶ At the earlier business meeting, the delegates passed a resolution that future Sängerfests be held alternately in Houston, San Antonio, Austin, Galveston, and Dallas.²¹⁷

Commenting on German social life in Texas at this time, H. Müller wrote:

The Sängerfests of the past eight years . . . are not recorded as triumphs of just music and song. Rather they and the great Volksfests have contributed something else: a better understanding among the various elements of the population; and let it not be forgotten that the great achievement and success of these Fests were made possible only through the active participation and liberal support of our American neighbors.²¹⁸

Following the pattern of rotation, Houston hosted the state Sängerfest of 1885. Professor Zeuss, director of the Houston Sängerbund, was in charge of converting the large public hall of the market house into a suitable "Sängerhalle,"

²¹⁵Ibid.

²¹⁶Dallas Weekly Herald, May 24, 1883, p. 2.

²¹⁷Tiling, op. cit., pp. 152-153. Up to World War I, this rotation had been followed with only two alterations, to conform with local conditions.

²¹⁸H. Müller, "Das Deutschthum von Texas und das soziale Leben," Schütze's Jahrbuch für . . . 1884, op. cit., p. 46.

while Gustave Duvernoy of the Liederkrantz began rehearsals of a mixed chorus for the concerts.²¹⁹ Carl Beck, conductor of the San Antonio Beethoven Männerchor, was selected to organize, train, and direct the orchestra.

The first concert took place on Tuesday evening, April 28, 1885. The program follows:

Part I

- Overture to Oberon Weber
Orchestra
- Schlachtgebet Ferdinand Möhring
Massed Male Choruses and Orchestra
- Selection
Giddings Gesangverein
- Bridal Chorus from Lohengrin Wagner
Massed Mixed Choruses and Orchestra
- Nachtlied der Krieger Ferdinand Wrede
Houston Liederkrantz
- Overture to La Muette de Portici Auber
Orchestra

Part II

- Overture to Mignon Thomas
Orchestra
- Sängers Frühlingswünsche
Massed Male Choruses
- Leb' wohl, mein Vaterland Franz Abt
Galveston Salamander
- Overture to Semiramide Rossini
Orchestra²²⁰

²¹⁹Tiling, op. cit., p. 153.

²²⁰Freie Presse, May 1, 1885, p. 2. The concert programs may be incomplete or out of order, as they were derived from

The number of men in the massed choruses was about 120. The Overture to Mignon was so well liked that it had to be repeated, and the Galveston Salamander sang an encore, "Altdeutsches Lied" by Rheinthalers. The second concert was a matinee on Wednesday, April 29. The program, or as much of it as can be reconstructed, follows:

Overture to <u>La dame blanche</u>	Boieldieu
	Orchestra
Der Jäger Heimkehr	
	Massed Choruses
Träumerei	[Schumann]
Liebeslied	[Taubert]
	String Quartet
Abschied vom Walde	Mendelssohn
	Houston Gemischter Chor
Overture to <u>Zampa</u>	Hérold
	Orchestra
Morgengruss	
	Massed Choruses
Schön Ellen	Max Bruch
	Galveston Mendelssohn Gemischter Chor
	and Orchestra
Overture to <u>Le Cheval de bronze</u>	Auber
	Orchestra ²²¹

reviews. It was the practice, however, to give all the participants at least some sort of mention. The writer has had no access to contemporary Houston newspapers or a printed program from this Sängerfest.

²²¹Ibid. The review gives no indication of program order or when the intermission took place. The overtures, listed in German by the Freie Presse and, presumably, on the printed program, are given here in their original French.

The third and final concert of the 1885 state Sängerfest was performed on the evening of April 29. The program follows:

Part I

- Overture to William Tell Rossini
Orchestra
- Die Geisterschlacht
Massed Choruses and Orchestra
- Mein Herz, thu' dich auf Seibel
San Antonio Beethoven Männerchor
- Der Wald [August Ferdinand?] Häser
Houston Sängerbund
- Serenade [from String Quartet in F major;
Op. 3, No. 5] Haydn
String Quartet
- Die Schöpfung [excerpts] Haydn
Houston Gemischter Chor and Orchestra

Part II

- Overture to Tannhäuser Wagner
Orchestra
- Das Herz am Rhein
Massed Choruses
- Jägerlied Mendelssohn
Galveston Mendelssohn Gemischter Chor
- Waldlied Marschner
Dallas Frohsinn
- Overture to Raymond Thomas
Orchestra

Three encores were given on this program. The orchestra, under Carl Beck, had to repeat the "Chase" section of the William Tell Overture; the Beethoven Männerchor was called back for "Ich halte ihr die Augen zu" by Robert Volkmann;

and the Dallas Frohsinn sang "Beim Liebchen zu Haus" as an encore.²²²

Even with programs that may be incomplete, we may still make a few observations. Most significant is the simultaneous arrival of both composer Richard Wagner and conductor Carl Beck on state Sängerfest programs. Wagner's music seemed to be a favorite of Beck's and, we may presume, with at least some of the public. This signaled an even further growth in the importance of the orchestra and, eventually, the decline and disappearance of performances by individual singing societies from Sängerfest concerts. While the rendering of encores indicated the rise of a discriminating public, it also meant that the concerts became longer. The three-concert standard would not remain for long, as we shall see in 1887.

The 1885 Sängerfest continued on April 30 with a Volksfest at Volksfest Park. Friday, May 1, 1885, was "Military Day," with a band concert and competing infantry drills in which companies from Galveston, Brenham, and Austin participated. The customary ball closed the event.²²³

Carl Beck and his San Antonians used the Sängerfest of 1887 to demonstrate what musical potential Texas possessed and to realize that potential to the greatest possible degree. Unified under Beck's direction were the massed choruses, numbering 226 men, the local mixed chorus of 55 sopranos, 28

²²²Ibid.

²²³Tiling, op. cit., p. 154.

altos, 16 tenors, and 23 basses, and an orchestra of 49 men.²²⁴ The number of the concerts was expanded from three to six, with the quantity and quality of the music far above that of any previous Sängerfest.

The first concert took place in the Opera House on the evening of Wednesday, April 13, 1887. The program follows:

1. Overture to Fidelio Beethoven
Orchestra
2. a. Gott grüsse Dich Mücke
b. Die Sterne am Himmel
. Joseph Rheinberger
Mixed Chorus
3. Intermezzo, Valse lente, and Pizzicatti
from Sylvia Delibes
Orchestra
4. Des Erlkönigs Tochter Niels W. Gade
Erlking's daughter--Hortense Jones, sop.
Oluf's Mother--Marie Lacoste, alto
Oluf--C. H. Müller, baritone
Mixed Chorus and Orchestra
5. Overture to Mignon Thomas
Orchestra
6. An die Kunst Wagner
Sängerbund and Orchestra
7. Andante Cantabile from String Quartet,
Op. 11 Tschaikovsky
String Orchestra

²²⁴Freie Presse, April 11, 1887, p. 3. The orchestra's instrumentation included: 10 violins, 5 violas, 4 'cellos, 3 contrabasses, 2 flutes, 2 oboes, English horn, 3 clarinets, 2 bassoons, 4 horns, 4 trumpets, 3 trombones, tuba, timpani, and 4 percussion. Participating Vereins included Houston Liederkranz and Sängerbund; Austin Männerchor and Sängerrunde; Giddings Gesangverein; Galveston Salamander; Dallas Frohsinn, San Antonio Beethoven Männerchor, Deutscher Männerchor, Frohsinn and Schweizer Verein.

8. a. O, hätt' ich ein Hüttchen zu eigen . . .
Dallas Frohsinn
- b. Frühlings Erwachen Franz Abt
Houston Liederkranz
- c. Krieger Chor from Oratorio, Wolfgang
von Anhalt August Seelmann
Austin Männerchor
9. In einem kühlen Grunde . . . Friedrich Glück
Sängerbund
10. Hungarian Rhapsody No. 2 Liszt
Orchestra
11. Jauchzend erhebt sich die Schöpfung
. Hermann Mohr
Sängerbund and Orchestra²²⁵

The second concert was a matinee in the Opera House at 2:30 p.m. on Thursday, April 14. The program follows:

1. Jubel Overture Weber
Orchestra
2. a. March and Chorus from Faust Gounod
Mixed Chorus and Orchestra
- b. Alpnacht Otto Lob
San Antonio Helvetia
3. Nachtgesang Jean Vogt
String Orchestra
4. Frei und Deutsch . . . Valentin Eduard Becker
Sängerbund
5. Overture to Die Zauberflöte Mozart
Orchestra
6. a. Das einsame Röslein C. Hermes
San Antonio Frohsinn
- b. Drei blaue Blümlein Gustav Dresler
San Antonio Deutscher Männerchor
7. Overture to Si j'etais roi Adam
Orchestra

²²⁵Ibid., April 1, 1887, p. 2. Note that the massed male choruses are now designated as "Sängerbund."

8. Der deutsche Sang H. Quensel
Sängerbund and Orchestra

The third concert took place in the Opera House that evening,
April 14, 1887. The program follows:

1. Symphony No. 4 in A major, Op. 90
("Italian') Mendelssohn
Allegro vivace
Andante con moto
Con moto moderato
Saltarello: Presto
Orchestra
2. a. Lied
Galveston Salamander
b. Waldabendschein J. B. Schmörlzer
Houston Sängerbund
3. Le dernier Sommeil de la Vierge: Prelude
to Scene IV of L'assomption . . . Massenet
String Orchestra
4. Gretelein Carl Attenhofer
Sängerbund
5. Overture to Der Freischütz Weber
Orchestra
6. a. Auf Wiedersehen H. Schäffer
Gesangssektion of Giddings Turnverein
b. Tausendschön Franz Abt
San Antonio Beethoven Männerchor
7. Danse macabre Saint-Saëns
Orchestra
8. Halleluia Chorus from Messiah Handel
Mixed Chorus, Sängerbund, and Orchestra

In addition to the three main concerts of the Sängerfest, the orchestra, conducted by Carl Beck, gave three extra concerts. These were far more substantial than the band concerts heard at previous Sängerfests. San Pedro Springs was the site of the first Garden Concert of the Festival Orchestra on the afternoon of Friday, April 15, 1887. The program follows:

Part I

1. Entry March from Tannhäuser Wagner
2. Overture to Oberon Weber
3. Spanish Serenade Olivier Métra
4. Humoresque from Orpheus
 Offenbach, [arr.] Rosenkranz

Part II

5. Overture to Raymond Thomas
6. Am Meer Schubert
 Hermann Braun, Chicago, trombone
7. Recitative, Cavatina, Miserere, and Aria
 from Il trovatore Verdi
8. Grand Fantasie from Les Huguenots
 Meyerbeer, [arr.] Rosenkranz

Part III

9. Prelude and Chorus from Act III of
Lohengrin Wagner
10. Hydropaten Waltz Joseph Gungl
11. Ein Kranz für Bacchus Menzel
12. Champagner-Galopp Lumbye

Another Garden Concert was performed in Wilhelm Muth's Beer Garden on Sunday, April 17, at 2:30 p.m. The program follows:

Part I

1. Overture to La Muette de Portici Auber
2. Waldhörner-Solo
 Jul. Johnscher, A. Hobile
 R. Groth, Wm. Dabelow
3. Fortuna--Concert Schottisch
 Franz Abt, [arr.] Alex. L. Ludwig

4. Grand Fantasie of themes by Carl Maria
von Weber C. E. Bach

Part II

5. Overture to Rienzi Wagner
6. March and Chorus from Die Zauberflöte . . .
. Mozart
7. Aria and Quartet from Rigoletto . . . Verdi
8. Grand Fantasie from Le Prophète
. Meyerbeer, [arr.] Wieprecht

Part III

9. Fackeltanz in B-flat major Meyerbeer
10. Die Post im Walde Schäffer
A. Bode, Milwaukee, cornet
11. Hand-in-Hand: Polka-Mazurka Latan
12. König Karl Marsch Unrath

While the outdoor concerts were possibly performed with few if any strings, the final concert of the Festival Orchestra, held in the Opera House on the evening of Sunday, April 17, 1887, certainly displayed the full orchestra. The program follows:

1. Overture to Oberon Weber
Orchestra
2. Concerto in D major, Op. 61 Beethoven
First Movement: Allegro non troppo
Theodor Courant, violin
3. Serenade in F major, Op. 63
. Robert Volkmann
Allegro moderato
Molto vivace
Walzer
Marsch
String Orchestra

4. Violoncello solo
E. Beyer, Milwaukee, violoncello
 5. Traumbilder--Fantasie Lumbye
H. Bachmann, zither
 6. Overture to Tannhäuser Wagner
Orchestra
- Intermission
7. Overture to Semiramide Rossini
Orchestra
 8. a. Träumerei Schumann
b. Liebeslied Taubert
String Orchestra
 9. Die türkische Schaarwache . . . Th. Michaelis
(Tone picture, which portrays the
arrival and departure of a Turkish
patrol)
Orchestra
 10. Overture to William Tell Rossini
Orchestra²²⁶

Much of the musical advancement in this series of concerts was instrumental. For the first time, complete, multi-movement works (the Mendelssohn "Italian" Symphony and the Volkmann Serenade) appeared on the programs, and Wagner was now represented by five works. Carl Beck had enough confidence in his strings to program them as an ensemble and in two featured solos.

The singing societies of Austin wisely did not attempt to duplicate or surpass San Antonio's musical accomplishments when they hosted the next state Sängerfest in 1889. In addition to several social functions, the festival committee

²²⁶Ibid.

planned two concerts of vocal and orchestral music and one featuring the band. William Besserer was director of the mixed chorus; Walter Tips served as conductor of the male choruses. The mixed chorus numbered about fifty women and probably nearly that many men. George Herzog led the thirty-to forty-piece orchestra.²²⁷ The members of the ensemble arrived in Austin on April 19, and began rehearsing at Millett's Opera House, where the concerts were to take place.²²⁸ Herzog said that this orchestra was "one of the best that has ever performed in the state of Texas."²²⁹ By April 22, 1889, over a dozen singing societies or their representatives were in Austin.²³⁰

The opening event was a parade. The Statesman's description of the Galveston Salamander singing society is worthy of repetition:

They were headed by their society's banner and the emblem of their corps--a genuine live stuffed

²²⁷Austin Daily Statesman, April 11, 1889, p. 3; April 17, 1889, p. 3; April 25, 1889, p. 4; Julius Schütze, op. cit., p. 61. Accounts of orchestral size vary from thirty to fifty performers. It probably had nearly forty players. Schütze said that it had thirty members, of which only three were not Texas residents.

²²⁸Austin Daily Statesman, April 19, 1889, p. 3.

²²⁹Ibid., April 20, 1889, p. 3.

²³⁰Ibid., April 23, 1889, p. 4. The participants included: Austin Sängerrunde and Männerchor; Galveston Salamander; San Antonio Beethoven Männerchor, Frohsinn, and Deutscher Männerchor; Houston Liederkrantz and Sängerbund; Dallas Frohsinn; Giddings Gesangverein; and representatives from Brenham, Comfort, and Bellville. The Sängerfest Band had twenty members.

salamander [sic]--on a float drawn by two "salamander bearers," while the saengers followed attired in classical "dusters" and with oleander, magnolia, and orange wreathes as frames to their jolly "phiz."²³¹

After the parade was the Commers at Turner Hall, with Julius Schütze as master of ceremonies. Governor Ross, one of the honorary vice presidents of the Sängerfest, delivered an oration and convinced the Statesman reporter that he (Ross) "would make a jolly Dutchman if only he could speak the language." One of the songs sung by the Commers assembly, with orchestral accompaniment, had a text by Julius Schütze of Austin, set to music by Lindenberg of Galveston.²³²

The first concert took place in Millett's Opera House on the evening of April 23, 1889. The program follows:

Part I

1. a. Festmarsch Edmund Kretschmer
b. Jubel Overture Kéler-Béla
Orchestra
2. Willkommen an die Sängler Fronum
Musical Union and Orchestra
3. a. Reverie Vieuxtemps
b. Loin du bal Ernest Gillet
Orchestra
4. Be Glad My Heart Moring
Massed Choruses
5. Wenn ich ein Waldvöglein wär Becker
San Antonio Deutscher Männerchor
6. Home Schäfer
Giddings Gesangverein

²³¹Ibid.

²³²Ibid.

7. Die Kapelle Becker
Houston Sangerbund

Part II

1. Symphony in E-flat Haydn
Orchestra
2. a. Im Mai A. Jurgens
b. Hunter's Chorus [Der Jager Abschied?] . .
. Mendelssohn
Massed Choruses
3. Gruss an den Wald Isenmann
Austin Mannerchor
4. In den Alpen Friedrich Heger
Galveston Salamander
5. a. Pilgrims' Chorus from I Lombardi . . Verdi
Musical Union
b. Reverie
Mrs. Maxcy, soprano, and
Male Quartet: Messrs. Stacy, Warren,
Crane, and Karber
c. The Pilot Hoffmann
Musical Union
6. Romischer Triumphgesang Max Bruch
Massed Choruses and Orchestra
7. Overture to Die Felsenmuhle von
Estalieres Carl Gottlieb Reissiger
Orchestra 233

The writer for the Statesman said that Gillet's "Loin du bal" was the favorite work of the public, while he himself

²³³Ibid., April 16, 1889, p. 3; April 24, 1889, p. 3; Freie Presse, April 25, 1889, p. 4. The concert program is given in English in the Statesman. While the Freie Presse did not print the program, it cursorily reviewed the concerts, in German of course. Lacking a copy of the printed program, the author has restored as many original German titles as possible using the Freie Presse and various song collections for verification. This practice will be followed in the other concerts of this Sangerfest and in future festivals where a German copy of the program is lacking. The Haydn Symphony could logically be either No. 99 or No. 103, or excerpts from them.

was most impressed by the singing of the Galveston Salamander: "In the drilling of its chorus and the perfect harmony and blending of the voices, this society won the laurels." He said the massed choruses "sang in remarkable unison for the short time they have been practicing together."²³⁴

The Garden Concert was held in Pressler's Garden on the afternoon of Wednesday, April 24. The "Orchestra" on the program was probably a brass band. The program follows:

1. Military Review March Koppitz
Orchestra
2. Overture to Le Cheval de bronze Auber
Orchestra
3. Greeting-Valse brillante Fahrbach
Orchestra
4. Popular Song
Massed Choruses
5. Fantasie from La traviata Verdi
Orchestra
6. The Passing Regiment Robert Coverly
Orchestra
7. Madame Favart Offenbach
Orchestra
8. Student Song
Massed Choruses
9. Prestissimo-Galopp Waldteufel
Orchestra²³⁵

²³⁴Austin Daily Statesman, April 24, 1889, p. 4.

²³⁵Ibid., April 16, 1889, p. 3.

The final concert of the 1889 Sängerfest was performed in Millett's Opera House on the evening of April 24. The program follows:

Part I

1. Trompeten Ouverture, Op. 101 . . . Mendelssohn
Orchestra
2. When the Larks Return Weinziger
Massed Choruses
3. Twilight at Eve Franz Abt
Austin Sängerrunde
4. The Return
Houston Sängerbund and Liederkranz
5. Forest Dreams Franz Abt
San Antonio Frohsinn
6. The Chase Zickoff
Orchestra

Part II

1. Jupiter Overture Hoffmann
Orchestra
2. a. The German Muse [Das deutsche Lied?] . . .
. Johann Wenzel Kalliwoda
b. Die Stiftungsfeier Mendelssohn
Massed Choruses
3. Serenade [in F major, Op. 63]
. Robert Volkman
String Quintet
4. Wie kam die Liebe? M. Frey
San Antonio Beethoven Männerchor
5. a. Prayer from Lohengrin Wagner
Quintet, Mixed Chorus and Orchestra
b. Morning [Morgenlied?]
. Ries [Julius Rietz?]
Austin Musical Union

6. The Crown in the Rhein Carl Hirsch
Massed Choruses and Orchestra
7. Overture to The Beautiful Galatea . . . Suppé
Orchestra²³⁶

The writer for the Statesman thought the Dallas Frohsinn and the San Antonio Beethoven Männerchor were the two best choruses and that the orchestra had to repeat "The Chase."²³⁷

At the business meeting, held at Scholz's Garden on the morning of April 25, 1889, representatives of the New Orleans Quartette singing society and the New Orleans Zeitung invited the Texas singers to participate in the North American Sängerfest to be celebrated there the next spring. The offer was accepted, providing that fifty Texas members would be willing to attend.²³⁸ Eventually the Galveston Salamander and delegations from the Vereins of Houston and San Antonio decided to go.²³⁹

Preparations for the North American Sängerfest in New Orleans had been in the works for almost a decade. In 1880, J. Hanno Deiler, a wheeler-dealer of the first magnitude who had come to New Orleans from Munich in 1872, organized a mixed chorus in conjunction with the New Orleans Liedertafel. Determined to join the North American Sängerbund, a move which the Liedertafel was not inclined to support, Deiler

²³⁶Ibid.

²³⁷Ibid., April 25, 1889, p. 4.

²³⁸Ibid., April 26, 1889, p. 3.

²³⁹Tiling, op. cit., pp. 154-155.

organized the New Orleans Quartette Club in 1882. He attended the North American Sängerfests in Buffalo in 1883, in Milwaukee in 1886, and in St. Louis in 1888, promoting New Orleans as a prospective site for a Sängerfest at every opportunity. In 1888, his campaign finally succeeded and New Orleans was chosen for the 1890 festival.

Deiler or his representatives had attended the Texas state Sängerfests with some regularity after 1885, trying to create some enthusiasm for the project among the singers to the west. Between 1888 and 1890, Carl Weiss, who was to lead the opening chorus composed of singers from New Orleans, Mobile and San Antonio, made an extensive tour through Texas promoting the event, while Deiler traveled 4,943 miles into twenty other states to drum up the desire to come to New Orleans.

On Wednesday, February 12, 1890, the North American Sängerfest began. The audiences numbered up to 8,000 and many had to listen from outside the 6,400-capacity hall. Typically, sixty-four societies with 1,700 singers attended.²⁴⁰

The Texas visitors were impressed--negatively. In addition to the unwieldy throngs, the Texans did not like the atmosphere created by the harsh competitions in which the member Vereins of the North American Sängerbund indulged.

²⁴⁰Nau, op. cit., pp. 105-110, gives a relatively complete account of this Sängerfest as a social event, but virtually ignores the musical aspects.

The ill-feeling among the Vereins vying for top prizes was foreign to the Texas manner of celebrating a Sängerfest.²⁴¹ True, the New Braunfels Germania had been awarded a gold lyre at the first state Sängerfest in 1853, but certainly the presentation was as much in honor of their holding the meeting as for their excellence in singing. Fearing the inherent dangers in such a practice, the San Antonio Männergesang-Verein dispensed with this feature when it hosted the Sängerfest in 1854.

The state Sängerbund was also considering the possibility of joining with the Louisiana Vereins in a Greater Southern Sängerbund. One of the conditions the Texans probably stipulated was that the New Orleans societies sever their relations with the North American Sängerbund. Deiler would not agree to this and the proposal did not proceed beyond the 1890 visit to New Orleans and a reciprocation by the New Orleans Quartette in 1891 before it was dropped altogether. Moritz Tiling of Houston commented:

[The failure of the proposal] is not to be deplored. The Texas State organization of German singers is strong enough in itself and would lose much of its originality if joined with singing societies of other states.²⁴²

Galveston hosted the 1891 state Sängerfest. Harry Wilkens, director of the Salamander and Mendelssohn Gemischter

²⁴¹Interview with Guido Ransleben, local historian, Comfort, Texas, April 9, 1970.

²⁴²Tiling, op. cit., pp. 154-155.

Chor, was choral conductor, while G. Borchert of New Orleans led a forty-two piece orchestra. Seventeen singing societies took part in the festival.²⁴³ The soloists included Mrs. Mayo-Rhodes of St. Louis, Emmy Gareissen of Galveston, and Marie Born of Austin, a graduate of the Dresden Conservatory and a student of Pauline Viardot-García.²⁴⁴

The concerts were to take place in the Taylor Press Concert Hall on the corner of Market and Thirty-First Streets. The building which, evidently like that for the 1883 festival in Dallas, had to be converted for the occasion, could hold an audience of 2,400 people and was equipped with a stage for 500 performers.²⁴⁵ The official programs (Plate 80) were printed in both German and English with the texts to the songs being given in the two languages on opposite pages. This innovation is indicative of the number of Anglo-Americans who were already expected to attend the concerts,

²⁴³Deutsch-Texanischer Sängerbund, Programm, Galveston, April 14-17, 1891, n.p.; Galveston Daily News, April 13, 1891, p. 8; April 15, 1891, p. 5. The singing societies included: San Antonio Beethoven Männerchor, Deutscher Männerchor, and Frohsinn; Houston Sängerbund and Liederkranz; Austin Männerchor and Sängerrunde; Dallas Frohsinn; Bellville Concordia; Shelby Harmonie; Lockhart Concordia; Brenham Sängerrunde; Galveston Männerchor and Salamander; New Orleans Quartette; and the mixed choruses Musical Union from Austin and Mendelssohn of Galveston. The bands for the parade on April 13 included Voight's Military Band, Herb's Houston Band, and Janke's Band. The instrumentation of the orchestra was 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, 2 percussion, 8 first violins, 4 second violins, 4 violas, 3 cellos, 3 contrabasses.

²⁴⁴Galveston Daily News, April 14, 1891, p. 8.

²⁴⁵Ibid., p. 1; April 15, 1891, p. 5.

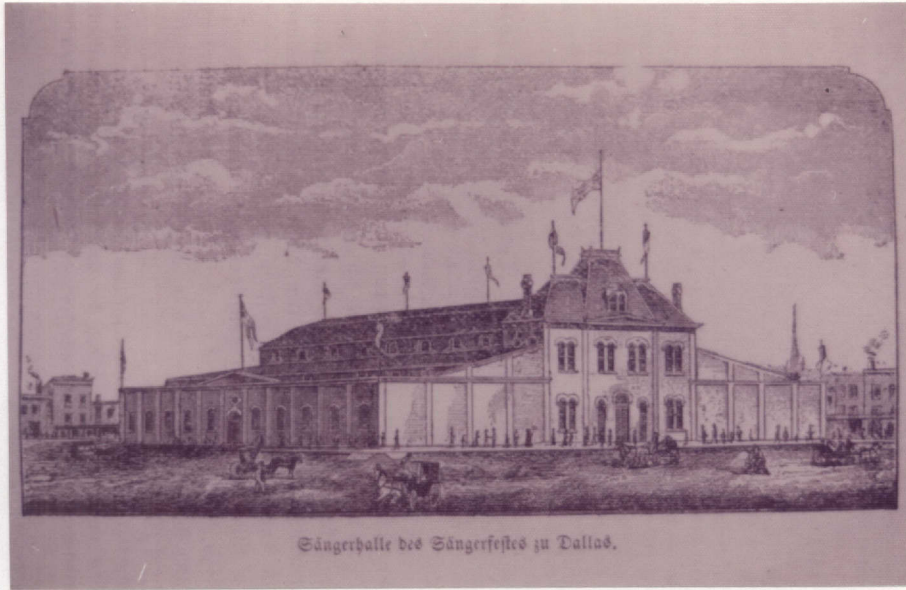


Plate 79--Sängerhalle of the 1883 state Sängerfest, Dallas (Müller, "Das Deutschthum von Texas," Schütze's Jahrbuch, 1884, p. 44).

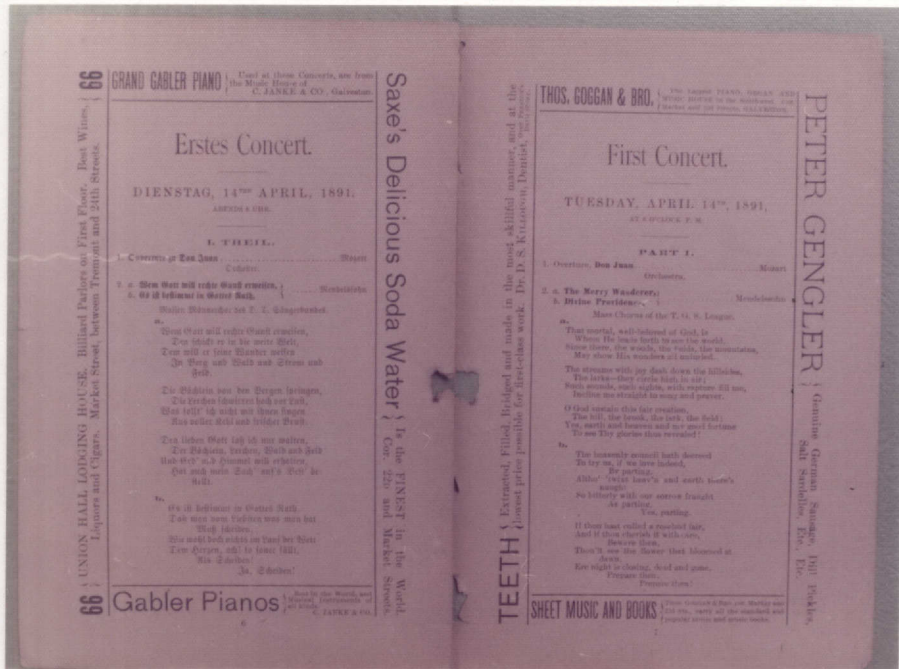


Plate 80--Dual German-English program of the 1891 state Sängerfest, Galveston.

and demonstrates that the festival committee was seeking even more support from non-Germans.

The first concert at Taylor Press Hall took place on the evening of April 14, 1891. No fewer than 2,000 people attended. The program follows:

1. Overture to Don Giovanni Mozart
Orchestra
2. Two songs Mendelssohn
Massed Choruses
3. Altniederländische Lieder Eduard Kremser
a. Battle Song
b. Berg op Zoom
Massed Choruses, Solos, and Orchestra
4. Recitative and Aria from Armida Händel
Emmy Gareissen, alto, and Orchestra
5. Mein Traum Cintura
Austin Sängerrunde
6. Ossian Beschnitt
San Antonio Beethoven Männerchor
7. Der Wald Mäser
Shelby Harmonie
8. Gott grüss' Dich Isenmann
Houston Sängerbund
9. Träumerei Schumann
String Quintet
10. Vom Rhein Max Bruch
New Orleans Quartette
11. Seufzerbrücke Hermann
Mendelssohn Mixed Chorus and Orchestra
Mrs. Mayo-Rhodes, soprano
Emmy Gareisse, alto
W. G. Knittle, tenor
Oscar Gareissen, bass

12. Symphony No. 5 in C minor, Op. 67
 Beethoven
 Orchestra²⁴⁶

Because the concert was running late into the night, the orchestra concluded with Edmund Kretschmer's "Coronation March" from Die Folkunger instead of the Beethoven Fifth Symphony. The writer for the Galveston Daily News was not happy with the substitutuion, although he admitted it was played well. He thought, and probably quite justifiably, that the Mozart overture was not suited to the size of the auditorium. Emmy Gareissen had to sing an encore, Meyer-Holmund's "Fan Fooling," as did the Beethoven Männerchor with "Gute Nacht, süsse Ruh."²⁴⁷

Contrary to previous practice, the second concert of the 1891 state Sängerfest was an evening rather than a matinee performance. The program for this April 15 concert, attended by 3,000 people, follows:

1. Sakuntala Overture Karl Goldmark
Orchestra
2. Normannenzug [Ferdinand?] Möhring
Massed Choruses and Brass Ensemble
3. Zwei Altdeutsche Lieder . . . [Hugo?] Jüngst
 - a. Lament
 - b. Fair Brown Maid
Massed Choruses

²⁴⁶Deutsch-Texanischer Sängerbund, Programm, 1891, op. cit., n.p.

²⁴⁷Galveston Daily News, April 15, 1891, p. 5.

4. Scene and Aria from Der Freischütz . . . Weber
Marie Born, soprano, and Orchestra
5. Drei Lieder Schubert
Massed Choruses and Orchestra
6. The Legend of the Fair Melusine, Part I,
sung in English Hofmann
Mrs. Mayo-Rhodes, soprano
Emmy Gareissen, alto
Julius Böhme, baritone
Oscar Gareissen, bass
Walter Hanscom, bass
Austin Musical Union, Galveston
Mendelssohn Mixed Chorus, and Orchestra
7. Im Maien Wilhelm Valentin Volckmar
San Antonio Frohsinn
8. Ritters Abschied Becker
Lockhart Concordia
9. Alpenfee Eduard Kremser
Dallas Frohsinn and Horn Quartet
10. Sabbathfeier Franz Abt
Bellville Concordia and
Brenham Sängerrunde
11. Romance, "Light of My Life"
. Jordan-Gastaldon
G. P. Warner
12. The Pilot Hofmann
Austin Musical Union and Orchestra
13. Concert-Arie, "Infelice," Op. 94
. Mendelssohn
Mrs. Mayo-Rhodes and Orchestra
14. a. Minuet Boccherini
b. Serenade Moszkowski
String Quintett
15. a. Pilgrims' Chorus from Tannhäuser
. Wagner
b. Wanderlied Schumann
Massed Choruses and Orchestra

A number of changes were made during the course of this concert as they had been the night before. Having obviously placed too much music on this program, the directors decided to remove the three Schubert numbers. G. P. Warner of Austin was unable to attend. It would seem that the choruses of Brenham and Bellville did not arrive until the next day, and their piece was postponed until the final concert. After the Mendelssohn "Infelice" Mrs. Mayo-Rhodes sang "La Paloma" as an encore--twice!

The writer for the Galveston News enjoyed most of the concert but was not too happy with Marie Born: "The perfect rendition [of Weber's 'Leise, leise'] requires an artist of extraordinary talent." Of the choruses he liked everything except

the selection by the San Antonio Frohsinn. . . .
Discords were there in quantity. The piece was pretty, but not its rendition. At any rate it was better than the number which was attempted by the Lockhart society, which approached a musical fiasco.

The critic also hoped that Mrs. Mayo-Rhodes would sing "La Paloma" for a third time on the final evening concert.²⁴⁸

The third concert took place on the evening of April 16, 1891. The program follows:

1. Overture to Midsummer Night's Dream
 Mendelssohn
 Orchestra

²⁴⁸Deutsch-Texanischer Sangerbund, Programm, 1891, op. cit., n.p.; Galveston Daily News, April 16, 1891, p. 5.

2. Jubilate, Amen Max Bruch
Galveston Mendelssohn Mixed Chorus
3. Recitative and Aria from Samson et Dalila . .
. Saint-Saëns
Emmy Gareissen, alto, and Orchestra
4. Zwei tirolische Lieder
a. Überführ'n Eduard Kremser
b. Verlassen Thomas Koschat
Massed Choruses
5. The Legend of the Fair Melusine, Part II . .
. Hofmann
(see previous concert for details)
6. Prelude to Lohengrin Wagner
Orchestra
7. Ständchen Franz Abt
San Antonio Deutscher Männerchor
8. Zieh hinaus Alfred Dregert
Houston Liederkranz
9. Jubelgesang Franz Erkel
Galveston Männerchor
10. Wasserrose Franz Abt
Galveston Salamander
11. a. Grossmütterchen Lange
b. Mandolin Serenade Desormes
String Quintet
12. a. Jugendzeit Robert Radecke
b. Waldlied Karl Mangold
Massed Choruses
13. Schöner Rhein Mohr
Massed Choruses and Orchestra
14. Die Ehre Gottes aus der Natur . . . Beethoven
Massed Choruses, Mixed Choruses,
and Orchestra

After the conclusion of Fair Melusine Harry Wilkens "announced that he had received a request signed by some leading citizens that Mrs. Mayo-Rhodes repeat "La Paloma," to which she

kindly consented." Following this, the Bellville and Brenham societies sang the piece that they had not performed the night before. As an encore the Galveston Männerchor sang a "Serenade" by Conradin Kreutzer.²⁴⁹

On the afternoon of April 17, 1891, the orchestra performed a Garden Concert at the Gartenverein. The program follows:

1. Fest-Marsch Hermann
2. Overture to Poet and Peasant Suppe'
3. Selection from Il trovatore Verdi
4. Selection Charles Beiot
Mr. Beiker, violin
5. Hungarian Dances Brahms
6. Coronation March from Die Folkunger
. Edmund Kretschmer
7. Lustspiel Overture Bach
8. Selection
Mr. Grisal, violoncello
9. Symphonie Menuette Scherzo [sic] . . . Haydn
10. Polka May
11. Overture to Pique Dame Suppe'
12. Selection from Lohengrin Wagner
13. Selection
Mr. Veazey, cornet
14. Agathe Bach

²⁴⁹Deutsch-Texanischer Sangerbund, Programm, 1891, op. cit., n.p.; Galveston Daily News, April 17, 1891, p. 8.

That evening the customary ball closed the Sängerfest.²⁵⁰

In summing up the week's events, the writer for the Galveston News suggested

that an annual music festival be held here in April or May, the prettiest part of the year. Such an undertaking, if well managed, would be a success. Special soloists, artists of prominence, could be engaged for the occasion all of which would considerably add to the final result.²⁵¹

In observations such as this one we can see how the German Sängerfests became the inspiration for local music festivals which were supported by the community in general and not just the German element. Such festivals became increasingly popular in Texas in the years before World War I.

The next Sängerfest, held in Dallas in 1892, marked the greatest extent thus far to which out-of-state musicians had been imported for the festivities. Not only did the North Texas city bring in a fifty-piece orchestra from Cincinnati under Michael Brand, but also a Fest-Dirigent (Festival conductor) to lead the choruses. This was Theodor Meyder, also of Cincinnati. The featured soloist, imported like the others, was Marie Decca, soprano. Twelve singing societies took part.²⁵²

²⁵⁰Ibid.

²⁵¹Ibid., April 18, 1891, p. 5.

²⁵²Dallas Morning News, May 10, 1892, p. 3. The participants included: Dallas Frohsinn; Austin Musical Union and Sängerrunde; San Antonio Beethoven Männerchor, Frohsinn, Deutscher Männerchor; Lockhart Concordia; Denison Herman Sons' Männerchor; Galveston Salamander and Männerchor; Houston

The concerts were held in the Fair Grounds Music Hall,
and the first took place on the evening of May 10, 1892.

The program follows:

Part I

1. Sangerfest Marsch Theodor Meyder
Orchestra
2. Jubel-Ouverture Weber
Orchestra
3. Des Herzens Gruss
. Hugo Kaun, arr. Christian Henkel
Massed Choruses
4. Aria, "Le Mysoli" from The Pearl of
Brazil [Felicien?] David
Marie Decca, soprano
Theodor Hahn, flute
5. Vom Rhein Max Bruch
San Antonio Beethoven Mannerchor
6. a. Der Verschmahnte
b. Die Auserwahlte . . . Schwabian Folksong
Massed Choruses
7. Chorus from Tannhauser Wagner
Mixed Chorus, Hans Kreissig, director

Part II

1. Sangerfest Marsch Theodor Meyder
Orchestra
2. Weihe des Liedes Gustav Baldamus
Massed Choruses
C. H. Muller, baritone
3. Aria from Judas Maccabaeus Handel
Julius Hamester, tenor

Sangerbund and Liederkranz. A thirteenth chorus was the
Dallas Mixed Chorus.

4. The Pilgrims . . . George Whitefield Chadwick
Austin Musical Union
5. Cavatina, "O luce di quest Anima" from
Linda di Chamounix Donizetti
Marie Decca, soprano
6. Lorelei--Paraphrase Newalba
Orchestra
7. Schwanenlied
Marie Kern, contralto
8. Das Heldengrab H. Liebe
Massed Choruses and Orchestra
9. Am Neckar, am Rhein Franz Abt
Albert Remde, baritone
10. Ännchen von Tharau Friedrich Silcher
Massed Choruses²⁵³

The Chadwick chorus was a recent work, having been premiered in Boston only the year before.

The second concert was a matinee on May 11, 1892. The program follows:

1. Overture to Pique Dame Suppé
Orchestra
2. a. May Song
a. Archer Boy
Children's Chorus
3. Cavatina from The Barber of Seville . Rossini
Marie Decca, soprano
4. a. The Wild Rose
b. My Country, 'Tis of Thee
Children's Chorus
5. The Lord is Great Vincenzo Righini
Mixed Chorus, Hans Kreissig, director

²⁵³Ibid.; Freie Presse, May 16, 1892, p. 2.

6. Hungarian Fantasia Liszt
Therese Goldberg, piano, and Orchestra
7. a. Rest in Peace
b. Home, Sweet Home
Children's Chorus
8. I Know Where a Rose Is Koellner
Houston Sangerbund
9. Waltz--Aquarella Strauss
Orchestra²⁵⁴

The writer for the Freie Presse thought that the children's chorus that sang at the Gebirgs-Sangerfest in Comfort in 1891 performed better than the Dallas group did.²²⁵

The third concert took place on the evening of Wednesday, May 11, 1892. The program follows:

Part I

1. Sangerfest Marsch Theodor Meyder
Orchestra
2. Overture to Tannhuser Wagner
Orchestra
3. Selection
Galveston Quartette
4. Aria from Lakme Delibes
Marie Decca, soprano
5. Friedrich Rothbart Theodor Podbertsky
Massed Choruses and Orchestra
6. Concerto in B-flat Major Hugo Kaun
Hans Kreissig, piano (Plate 81),
and Orchestra
7. Aria from Stradella Flotow
Julius Hamester, tenor

²⁵⁴Dallas Morning News, May 10, 1892, p. 3.

²⁵⁵Freie Presse, May 16, 1892, p. 2.

8. Reverie Dankler
Michael Brand, violoncello, and Orchestra
9. Die beiden Grenadiere
. Karl Gottlob Reissiger
Albert Remde, baritone
10. a. So Far Engelsberg
b. Sumois Song Mair
Massed Choruses

Part II

1. Sangerfest Marsch Theodor Meyder
Orchestra
2. On the Open Sea Ferdinand Mohring
Male Massed Choruses
Albert Remde, baritone
3. O dolce Conconto Mozart
Marie Decca, soprano
4. Wanderlied
Galveston Mannerchor
5. Solo
Marie Kern, soprano
6. a. Loin du bal Ernest Gillet
b. Mexican Serenade Otto Langey
Orchestra
7. Chorus from Die Nibelungen . . Heinrich Dorn
Massed Choruses and Orchestra
8. Prayer from Rienzi Wagner
Julius Hamester, tenor
9. Sangers' Glee Schneider
Massed Choruses

The fourth concert was performed on the evening of Thursday, May 12, 1892. The program follows:

Part I

1. Sangerfest Marsch Theodor Myeder
Orchestra

2. Overture to Semiramide Rossini
Orchestra
 3. Waldmeister's Bridal Trip Brambach
Massed Choruses
 4. Es ist genug from Elijah Mendelssohn
Albert Remde, baritone
 5. Serenade F. Merkur
San Antonio Deutscher Männerchor
 6. Scene from La sonnambula Bellini
Marie Decca, soprano
 7. a. Wohin mit der Freud? . . Friedrich Silcher
b. Rise Up, Germania Franz Abt
Massed Choruses
 8. La Perle de Valence Kral
Orchestra
- Part II
1. Sangerfest Marsch Theodor Meyer
Orchestra
 2. Love's Dream After the Ball
. Alphons Czibulka
Orchestra
 3. Am Altare der Wahrheit H. Mohr
Massed Choruses and Orchestra
 4. Selections from Lohengrin Wagner
Orchestra
 5. Heaven Hath Shed a Tear
. Friedrich Wilhelm Kucken
Marie Decca, soprano
Michael Brand, violoncello
 6. a. Greetings to the Home Kromer
b. My Heaven On Earth Pfeil
Massed Choruses
 7. Fackeltanz in B-flat Meyerbeer
Orchestra

The final concert was a matinee garden concert on Friday, May 13, 1892. The orchestra under Michael Brand played the following program:

Part I

1. King Karl March Eilenberg
2. Overture to La muette de Portici Auber
3. Village Swallows Waltz Strauss
4. Selection from Attila Verdi

Part II

1. Overture to William Tell Rossini
2. Solo
W. Kopp, cornet
3. Gavotte--Lorna Brand
4. Manastery Bells Wely
5. Selection--Albion Raetens

Part III

1. Overture to Der Freischütz Weber
2. Frohsinn Waltzl Waldteufel
3. Selection--Scotch Air Bounisson
4. Finale--Auf Wiedersehen Brand

The performances of the Sängerfest Marsch which opened each half of the evening concerts were dedicated to a different person or group on each occasion: L. M. Knepfly, president of the Sängerfest, the Knights of Pythias, the F.A.M. and Shriners, the B.P.O. of Elks, the I.O.O.F., and the Knights

of Honor.²⁵⁶ These dedications reveal the acceptance the Germans hoped to achieve with other fraternal and social organizations, so popular among the Anglo-American element. Other than the presence of so many hired out-of-state musicians, the concerts of the 1892 Sängerfest were not particularly interesting, nor very progressive in the light of the development of serious music in Texas in the years prior to this.

Of considerably more interest were a set of observations and proposals submitted by festival director Theodor Meyder to the Sängerfest business meeting, held on Friday, May 13. It is not clear whether the document was solicited or not, but its contents were printed in the Verhandlungen (Proceedings). Several of Meyder's remarks are given here:

In the course of this year, during my activities as Festival Director, I have had some experiences which were not good.

1. Most of the singers have not studied the festival songs well. Only the best Vereins have undertaken their work with diligence. . . .

2. The Vereins must be divided into two classes. Those Vereins, like the Beethoven Männerchor and the Salamander, which learn the festival songs well, I term in the First Class. The Second Class of Vereins must thoroughly study all of the easy choruses which have been selected for the festival, and will be tested by the festival directors. Only after this may they attempt the more difficult choruses, and join the First Class.

3. The festival director for the next Sängerfest should be chosen by the collected Vereins. It will be his responsibility to select the songs for the next festival. . . .

4. In the course of the winter, the festival director should visit each individual Verein and

²⁵⁶Dallas Morning News, May 10, 1892, p. 3.

take each group through the easy choruses in order to achieve unity.

5. Cities like San Antonio, Austin, Galveston, Dallas and Houston should establish mixed choruses in order to be able to perform large works or excerpts from them. Still the development of the male choruses must not suffer for this.

6. Because San Antonio already has the beginnings of a standing orchestra under the active directorship of Karl Beck, and since he has in any case the best forces in the Sängerbund, he should be elected as permanent director of the Sängerfests. This move would be of great use and should be applauded by every singer.

7. The selected festival songs should always be used at concerts given by the individual Vereins.

8. More care could be taken on the part of the conductors and officers of some of the Vereins to achieve better discipline.

9. All performances by individual Vereins should be omitted from the main [evening] concerts, and be allowed only at the matinee. Only the festival director should have the power to determine which individual choruses will perform.

This is my most earnest advice to the singing brothers of the Texas Sängerbund. It comes from my heart and is only meant for the betterment of the Bund.²⁵⁷

Meyder's suggestions, of course, reflected the centralization he was accustomed to in the workings of the North American Sängerbund. The Texans were not about to declare their rural singing societies as "second class," even if they were not as good as those in the cities. Nor did the individual cities want to give up their independence in celebrating a Sängerfest by electing one permanent festival director, even if he was the much-respected Carl Beck. Meyder's recommendations were discussed widely, and eventually performances by individual societies were for all practical purposes relegated

²⁵⁷Deutsch-Texanischer Sängerbund, Verhandlungen, op. cit., pp. 7-9.

to the Commers celebrations, with festival directors occasionally visiting the outlying areas to conduct the singers who would perform in the massed choruses.

Whether because of Meyder's suggestions or in reaction against interference from outside personnel, the planning committee for the next Sängerfest, held in Houston in 1894, decided to engage only Texas musicians for the concerts.²⁵⁸ The vocal soloists came from Houston, Galveston, Brenham, Austin, and San Antonio.²⁵⁹ Oscar Felden, conductor of the Houston Sängerbund, acted as festival director, while Frank J. Herb (Plate 82), the local bandmaster, assembled a twenty-five piece orchestra. Fourteen German singing societies and three American groups took part in the concerts.²⁶⁰

The first concert was given at the Opera House on the evening of Tuesday, May 8, 1894. The program follows:

²⁵⁸Tiling, op. cit., p. 156. Tiling was Sängerfest secretary.

²⁵⁹Freie Presse, May 8, 1894, p. 4. Of the soloists Smith and Kirkland were from Houston, Landsberg from Galveston, Müller from San Antonio, Fischer from Brenham, and Warner from Austin.

²⁶⁰Houston Daily Post, May 9, 1894, p. 4. The orchestra consisted of 2 flutes, oboe, 2 clarinets, bassoon, 2 horns, 2 trumpets, 2 trombones, timpani, percussion, 3 first violins, 3 second violins, 2 violas, violoncello, 2 contrabasses. The singing societies included: Austin Sängerrunde and Musical Union; San Antonio Beethoven and Deutscher Männerchors, Liederkranz, and Frohsinn, Bellville Gesangverein; Brenham Vorwärts; Galveston Männerchor, Humor, and Quartette Club; Cedar Männerchor; Dallas Frohsinn and Schweizer Männerchor; LaGrange Frösche; Houston Sängerbund and Quartette Club.



Plate 81--Hans Kreissig at the piano
(Courtesy Dallas Public Library).



Plate 82--Frank J.
Herb, orchestral con-
ductor, 1894 state Sänger-
fest (Houston Daily Post,
May 10, 1894, p. 3).

Part I

1. Coronation March from Die Folkunger
 Edmund Kretschmer
 Orchestra
2. a. Sangergruss Oscar Felden
 b. Das deutsche Lied
 Johann Wenzel Kalliwoda
 Massed Choruses
3. The Morning F. Ries
 Austin Musical Union and Orchestra
4. Overture to Oberon Weber
 Orchestra
5. Aria from Der Freischutz Weber
 Marguerite Fischer, soprano
6. Winter Serenade S. L. Saen
 Galveston Quartette Society
7. Landsknechtsleben, Part I Carl Hirsch
 - a. Im Lager
 - b. Tanzlied
 - c. Im Zuge
 Massed Choruses and Orchestra

Part II

1. Landsknechtsleben, Part II Carl Hirsch
 - d. Abschied vom Schatzel
 - e. Beim walschen Wein
 - f. Schlachtgebet
 Massed Choruses and Orchestra
2. Andante from Quintet No. 1 in A major, Op. 18
 Mendelssohn
 String Quintet
3. Even the Bravest Heart May Swell [from
Faust] Gounod
 G. P. Warner, baritone
4. Im Krug zum grunen Kranze
 Ferdinand Mohring
 San Antonio Beethoven Mannerchor
5. Overture to Don Giovanni Mozart
 Orchestra

6. Festgesang Arthur Claassen
Austin Sängerrunde
7. a. My Old Kentucky Home . . . Stephen Foster
b. Dixie Dan Emmett
(both arranged by Frank van der Stucken)
Massed Choruses

Arthur Claassen would come from New York to become conductor of San Antonio's Beethoven in 1914. Van der Stucken, as we have noted before, had been born in Fredericksburg in 1858, but had left Texas at age eight.

The second concert was a matinee on Wednesday, May 9, 1894. The program follows:

Part I

1. March from Tannhäuser Wagner
Orchestra
2. Der Lenz ist gekommen in's harrende Land . . .
. Max von Weinzierl
Massed Choruses and Orchestra
3. Gondoliera Gustav Baldamus
Bella McLeod Smith, soprano
H. Kirkland, tenor
C. H. Müller, baritone
Trio and Orchestra
4. Sailor Song Mosenthal
Houston Quartette Club
5. Overture to La gazza ladra Rossini
Orchestra
6. Spring Song Gramm
Cedar Männerchor

Part II

1. The Gypsy--Czardas and March
. Max von Weinzierl
Austin Musical Union and Orchestra

2. a. Flirtation Waltz Steck
b. Children Serenade Bonnand
String Ensemble
3. Knowest Thou the Land from Mignon . . Thomas
Marguerite Fischer, soprano
4. Das erste Lied [E.] F. Reichardt
Brenham Vorwärts
5. Selection from Lohengrin Wagner
Orchestra
6. Rheinsehnsucht Th. Voigt
Massed Choruses²⁶¹

The third and final concert of the 1894 Sängerfest took place on the evening of May 9. The program follows:

Part I

1. Hungarian March from The Damnation of Faust Berlioz
2. Des Liedes Heimath Johann Pache
Massed Choruses and Orchestra
3. On the Weser Clara Landsberg, soprano
4. Overture to Stradella Flotow
Orchestra
5. Mein Heimaththal H. Pfeil
San Antonio Deutscher Männerchor

²⁶¹Freie Presse, May 8, 1894, p. 4; Houston Daily Post, May 9, 1894, p. 8. While both newspapers agree essentially about the contents of the first program, there are several differences in the second. Because of its German language, the Freie Presse was used as the basis for the above program. In addition, the Post lists "The Singers' Song" by A. Jaeckel, sung by the San Antonio Liederkrantz and "Dream of Fairyland" by L. Hesper, sung by San Antonio Frohsinn which are mentioned nowhere in the Freie Presse lists. The Freie Presse, however, substitutes a solo by Mary Blocker, soprano, of Houston, for that of Marguerite Fischer, although secretary Tiling does not mention her among the soloists.

6. Selection
Austin Gemischter Chor Liederkranz

7. Sweetheart's Request . . . Schulz, arr. Weida
Dallas Frohsinn

Part II

1. Quintet, Op. 16 Beethoven
Oboe, Clarinet, Horn, Trombone, Piano

2. a. Ach, wie ist's möglich dann . . . Folksong
b. Mein Schätzelein Carl Attenhofer
Massed Choruses

3. Duet from Belisario Donizetti
Clara Landsberg, soprano
C. H. Müller, baritone

4. The Earth is the Lord's Mosenthal
Austin Musical Union

5. Sängermarsch Simon
Galveston Männerchor

6. Overture to La dame blanche Boieldieu
Orchestra

7. Jagdruf Oscar Felden
Houston Sängerbund

8. Nun leb' wohl, du kleine Gasse
. Friedrich Silcher
Massed Choruses²⁶²

Even with a small orchestra and soloists of only local repute, all the participants of the 1894 Sängerfest performed "well and with artistic finish."²⁶³

This policy of "austerity" was not adopted by Carl Beck who, with his Beethoven Männerchor, hosted the 1896 Sängerfest (Plate 83) in the brand new Beethoven Hall in San Antonio.


²⁶²Ibid.

²⁶³Tiling, op. cit., p. 156.

Compliments of Thos. Goggan & Bros.,---Pianos.

Twenty-first Texas... **SAENGERFEST**
 GERMAN

SAN ANTONIO, TEXAS,
 April 28, 29 and 30, 1896,
 BEETHOVEN MAENNERCHOR HALL.



CARL BECK, MUSICAL DIRECTOR.

Grand Male Chorus of the Texas State Saenger
 Bund and Grand Orchestra Composed of the
 Best Talent in the United States.

EUREKA PRINTING CO., SAN ANTONIO.

Plate 83--Programm insert for
 the 1896 state Saengerfest.

Having been impressed by the singing of Mrs. Mayo-Rhodes in Galveston in 1891 and the cello playing of Michael Brand in Dallas in 1892, Beck engaged them for his series of four Sängerfest concerts. Even so the rest of the nineteen soloists were from Texas, eleven from San Antonio alone. Typically of Beck, the orchestra was large and the musical content of the concerts ambitious. Perhaps for this reason, the conservative singing societies from Houston elected not to participate in the festival.²⁶⁴ For the occasion San Antonio composer John M. Steinfeldt wrote a march, Sängergrusz (Plates 84 and 85), and dedicated it to the United Singers of America.²⁶⁵

²⁶⁴Deutsch-Texanischer Sängerbund, Programm, 1896, op. cit., pp. 6-9. The participants included the Galveston Concordia, Männerchor, and Quartette Club; Shelby Harmonie; Dallas Schweizer Männerchor and Frohsinn; Austin Sängerrunde; San Antonio Beethoven Männerchor, Ladies Choral Club, Frohsinn, Liederkranz, Quartett, LaSalle Männerchor, and Deutscher Männerchor; and Bellville Piney-Concordia. The orchestra was advertised as consisting of fifty members, of which the following were specified: 5 first violins, 4 second violins, 2 violas, 3 cellos, 4 contrabasses, piccolo, 2 flutes, 2 oboes, English Horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, and 2 percussion. The difference in totals was probably made up in the string section. Beck's local nucleus was augmented by members of Michael Brandt's [sic] Cincinnati Symphony. San Antonio Express, April 26, 1896, p. 8; April 27, 1896, p. 5.

²⁶⁵John M. Steinfeldt, Sängergrusz, Grand March, Op. 26, piano arrangement (Galveston, 1896). There is no indication that this piece was ever written for any other medium than piano. Perhaps the composer's dedication indicates that he was among those who still hoped for a union with the North American Sängerbund.

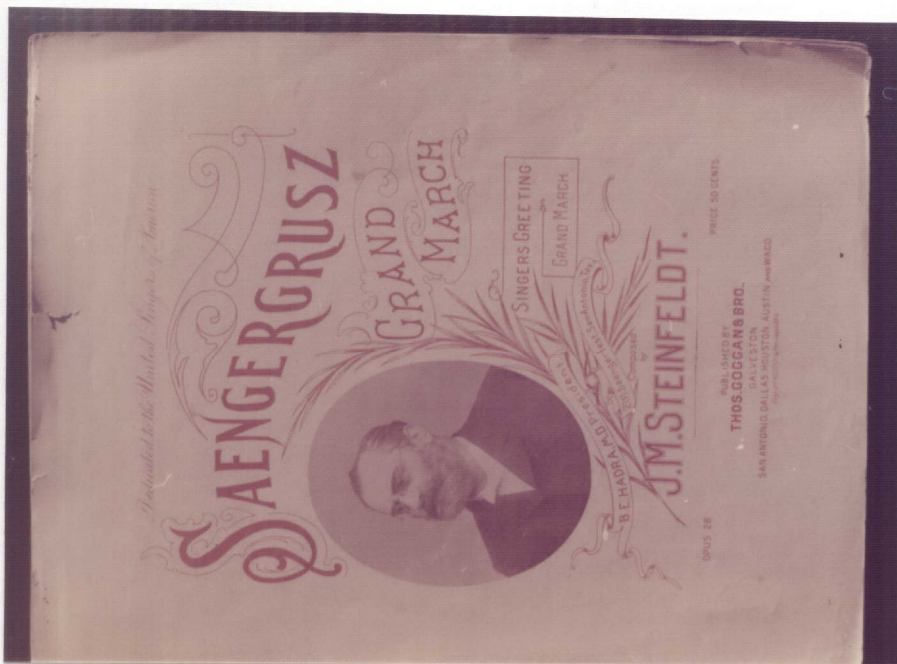


Plate 84--John M. Steinfeldt, Sängergrusz, Grand March, Op. 26, written for the 1896 state Sängerfest.



Plate 85--John M. Steinfeldt, San Antonio composer and pianist (Courtesy Mrs. Cecilia Steinfeldt, San Antonio).

The first concert, for which 1,600 tickets had been sold, took place in Beethoven Hall on the evening of Tuesday, April 28, 1896. The program follows:

1. Prelude to Lohengrin Wagner
Orchestra
2. Das Lied wird That Robert Schwalm
Massed Choruses
3. Lieb Mütterlein, Ade P. Hassenstein
San Antonio Frohsinn
4. Cavatina and Aria from Le Prophète
. Meyerbeer
L. Fowler, soprano
5. Waldruhe Schmölzer-Cintura
Austin Sängerrunde
6. Solo
Michael Brand, violoncello
7. Thanatopsis . . text by William Cullen Bryant
Galveston and San Antonio Quartettes
8. Hans und Verene
Dallas Schweizer Männerchor
9. Concert Aria, "Ah, Perfido" Beethoven
Helene Schenck, soprano
10. Quartet from Rigoletto Verdi
Mrs. F. Herff, Jr. Gilda
Mrs. F. Bushick Maddalene
G. A. Bohnet Duke
G. Schramm Rigoletto
11. Aria from Hérodiade Massenet
Mrs. Mayo-Rhodes, soprano
12. Du meine herrliche Rose im Thal
. Th. Rücker
Massed Choruses
13. Hungarian Rhapsody [Liszt]
Orchestra

The second concert was a matinee on Wednesday, April 29.

The program follows:

1. Overture to Rienzi Wagner
Orchestra
2. Schlacht-Hymne from Rienzi Wagner
Massed Choruses and Orchestra
3. Aria from Samson et Dalila . . . Saint-Saëns
Mrs. F. Bushick, contralto
4. O schöne Zeit, o sel'ge Zeit . . . C. Goetz
San Antonio Deutscher Männerchor
5. Verboten Stanislas Gastaldon
Marguerite Fischer, soprano
6. Auf dem Rhein . . Friedrich Wilhelm Kücken
San Antonio Quartett
7. Konzertstück in F minor Weber
Julia Heusinger, piano, and Orchestra
8. Symphony No. 5 in C minor, Op. 67: Andante
. Beethoven
Orchestra
9. Abschied für's Jenseit
. William Harold Neidlinger
San Antonio Ladies Choral Club
10. Des Liedes Kryatall F. Schmidt
Massed Choruses
11. Danse Macabee [macabre?] . . . [Saint-Saëns]
Orchestra

The third concert took place on the evening of Wednesday, April 29, 1896. The program follows:

1. Overture to Tannhäuser Wagner
Orchestra
2. a. Der Barde Friedrich Silcher
b. Haidenröslein Heinrich Werner
Massed Choruses

3. Ardon gl'incensi from Lucia di Lammermoor Donizetti
Bessie Bell Andrews, soprano
4. Carnival Song Saint-Saëns
Galveston Quartette Club
5. Aria from Lohengrin Wagner
Mrs. H. T. Dietz, soprano
6. Sommerlied Mendelssohn
Galveston Männerchor
7. Friedrich Rothbart Theodor Podbertsky
Massed Chorus
8. Ist es denn wahr? Anton Rubinstein
Mrs. Mayo-Rhodes, soprano
9. An die Freude C. Gregor
Dallas Frohsinn
10. Die Jahreszeiten Haydn
Part I: Der Frühling
Mixed Chorus, Solos, and Orchestra

The fourth and final concert of the 1896 state Sängerfest was performed on the afternoon of Thursday, April 30, 1896. The program follows:

1. Overture to Der Freischütz Weber
Orchestra
2. Schifferlied Carl Eckert
Massed Choruses
3. Aria from Hans Heiling . . Heinrich Marschner
Ida Moeller, [soprano]
4. Der Völker Freiheitssturm Julius Otto
San Antonio LaSalle Männerchor
5. Siegfried's Funeral Music from Die Götter-
dämmerung Wagner
Orchestra
6. Elisabeth's Prayer from Tannhäuser
. Wagner
Rosa Heilig, soprano

7. Concerto for Piano and Orchestra in A minor
 Grieg
 John M. Steinfeldt, piano, and Orchestra
8. Die drei Sterne Friedrich Silcher
 Bellville Piney-Concordia
9. Trauer Marsch [Chopin]
 Orchestra
10. Solo
 Helene Schenck, soprano
11. Der Bergsee im Walde Edward Hermes
 San Antonio Liederkranz
12. Völkerfreiheit Carl Attenhofer
 Massed Chorus and Orchestra²⁶⁵

Quite obviously these programs represent an advancement over those given in 1889, 1891, 1892, and 1894, which were an anticlimax after the Sängerfest of 1887. Appealing to the listener's intellect, serious music by Wagner, Beethoven, Verdi, Saint-Saëns, Weber, Donizetti, Haydn, and others was heard by Sängerfest audiences for the first time under Carl Beck's baton. In many ways these 1896 concerts themselves would not be bettered until the San Antonio Sängerfest of 1916.

The last state Sängerfest of the nineteenth century was celebrated in Galveston in 1898, hosted by the Galveston

²⁶⁵Deutsch-Texanischer Sängerbund, Programm, 1896, op. cit., pp. 6-9. The author possesses copies of scores to Haydn's Jahreszeiten and Beethoven's Fifth Symphony (Plate 86), probably used by Carl Beck at this festival, as well as copies of Mendelssohn's Fourth Symphony and Volkmann's Sere-
nade, possibly used at the 1887 Sängerfest. Beck, when he left San Antonio, evidently gave or sold them to Wilhelm Marx, his concertmaster. They were found in the attic of the Administration Building of St. Mary's University and were given to the author in 1965.

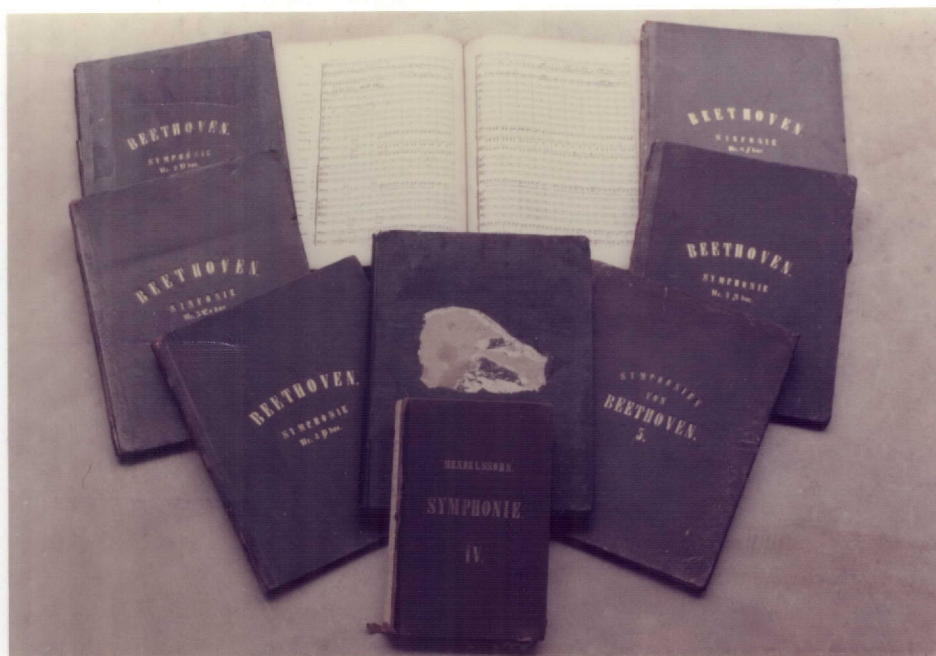


Plate 86--Carl Beck's scores: top center, open, Beethoven, Symphony No. 9; below it Haydn, Die Jahreszeiten and Mendelssohn, Symphony No. 4; on the left, Beethoven Symphonies, No. 2, 3, and 4; to the right, Beethoven, Symphonies No. 5, 7, and 8 (Collection of the author).

Männerchor. M. H. Bauer, its conductor, served as festival director and conductor of the thirty-two piece festival orchestra. Frank Herrle was piano accompanist and the string orchestra was led by Emil Lindenberg. Soprano Inez Grenelli was the featured soloist. Twelve singing societies, totalling nearly 300 singers, participated.²⁶⁶

The first concert in Harmony Hall in Galveston took place on the evening of Monday, April 25, 1898. The program follows:

1. Fest-marsch H. Hoffmann
Orchestra
2. Overture to Die Weihe des Hauses, Op. 124 . .
. Beethoven
Orchestra
3. Fest-Gruss Max Meyer-Olbersleben
Massed Choruses and Orchestra
4. a. Grüss mir das blonde Kind am Rhein . . .
. Hermann Spielter
b. Beim Liebchen zu Haus H. Pfeil
Massed Choruses
5. Aria from Samson et Dalila . . . Saint-Saëns
Mrs. Fischer-Baxter, contralto
6. Der Morgen im Walde Friedrich Hegar
San Antonio Frohsinn
7. Ardon gl'incensi from Lucia di Lammermoor . .
. Donizetti
Bessie Bell Andrews, soprano
8. Der fröhliche Wanderer H. Kaum
Dallas Frohsinn

²⁶⁶Galveston Daily News, April 23, 1898, p. 10; April 27, 1898, p. 8. The participants included: Galveston Concordia, Quartette, and Männerchor; San Antonio Beethoven and Deutscher Männerchors, Frohsinn, and Liederkrantz; Dallas Frohsinn and Schweizer Männerchor; Houston Sängerbund and Frohsinn; and Austin Sängerrunde.

9. a. Alt Under Himmelen's Feste . . . Svendsen
 b. Du Gamla, du Friske, du Fjellhoga
 Nord Johan Svendsen
 String Orchestra
10. Elsa's Dream from Lohengrin Wagner
 Inez Grenelli, soprano
11. a. Three Fishers R. Goldbeck
 b. Bedouin Song A. Foote
 Galveston Quartette Society
12. Der Kukuk Carl Fittig
 Dallas Schweizer Männerchor
13. Friedrich Rothbart Theodor Podbertsky
 United Choruses of San Antonio

The second concert was a matinee on April 26. The program follows:

1. König Karl Marsch Unrath
 Orchestra
2. Overture to Die Felsenmühle von Estalières
 Karl Gottlieb Reissiger
 Orchestra
3. Dein gedenk' ich Margarethe
 E. Meyer-Helmund
 Massed Choruses and Orchestra
4. A Dream T. C. Bartlett
 Mrs. Fischer-Baxter
5. Im Eichenwald Otto Winkler
 Houston Frohsinn
6. a. My Heart is Untuned Great Master
 Koester
 b. Thou Brilliant Bird David
 Bessie Bell Andrews
7. Der Ansiedler an die Nacht F. A. Kern
 Austin Sängerrunde
8. Herzwunden and Der letzte Frühling . . . Grieg
 String Orchestra

9. Scene and Aria, "Leise, leise" from Der Freischütz Weber
Inez Grenelli, soprano
10. a. Untreue Friedrich Glück
b. Freundschaft, Liebe und Treue
. L. Scheh, Sr.
Massed Choruses

The third and final concert of the 1898 state Sängerfest was held on the evening of Tuesday, April 26. The program follows:

1. March des Marionettes Gounod
Orchestra
2. Overture to Euryanthe Weber
Orchestra
3. Das Lied Gustav Baldamus
Massed choruses and Orchestra
4. a. Heut ist Heut Max von Weinzierl
b. Ritters Abschied I. Kinkel
Massed Choruses
5. Andante Cantabile From String Quartet,
Op. 11 Tschaikovsky
String Orchestra
6. Jung Werner L. Wolf
San Antonio Beethoven Männerchor
7. Jewel Song from Faust Gounod
Mrs. Alonzo Millett, soprano
8. Im Wald Eduard Hermes
San Antonio Liederkrantz
9. Polonaise from Mignon Thomas
Bessie Bell Andrews, soprano
10. Noch sind die Tage der Rosen . . Max Spicker
San Antonio Deutscher Mannerchor
11. Casta diva from Norma Bellini
Inez Grenelli, soprano
12. Margarethe am Thore Oscar Felden
Houston Sängerbund

13. Largo al factotum from Barber of Seville . . .
 Rossini
 A. J. F. Parker, baritone
14. Waldes Harpen Max Spicker
 Galveston Concordia
15. Texas Hymn S. E. Fettner
 Massed Choruses²⁶⁷

These concerts were definitely not of the calibre of those which Carl Beck had put together in San Antonio. There was no major work for mixed chorus; the orchestra was rather small; several of the works were repeats of those performed on recent Sängerfests; and there was little new material of a progressive nature. The Freie Presse was not happy with the result and put the blame on festival director M. H. Bauer who, it said, was too young to handle the responsibility properly.²⁶⁸

Even the more modest state Sängerfests, however, created in their hearers the desire for a more permanent and regular musical life. By the end of the nineteenth century, the community as a whole in the cities of Texas was beginning to take some responsibility for promoting serious music. Still, the German singing societies strove for progressively greater successes, until a war thousands of miles away brought their musical leadership to an end.

²⁶⁷Ibid.

²⁶⁸Freie Presse, April 28, 1898, p. 4; April 29, 1898, p. 4.

CHAPTER IV

THE MOVEMENT AT ITS ZENITH: 1900-1916

A new century, and with it increased optimism for progress among the Germans and other music lovers in Texas! The basis for supporting musical endeavors was expanding rapidly. More non-Germans were joining the singing societies and other German organizations which had traditionally fostered serious music in the state. Many citizens gaining adulthood found that their musical attitudes had been greatly influenced by German teachers in public schools as well as private instruction. Many among the Anglo-American element organized their own music societies to which Germans often lent their support. Most of the state Sängerfests now became gigantic music festivals, with the individual male singing societies pushed almost entirely into the background. Fine orchestras and soloists of world-wide renown were imported to lend stature to these occasions, but wise Texans used the inspiration gained from these festivals as impetus for the formal foundation of permanent orchestras, especially in the prospering centers of Dallas, San Antonio, and Houston. In the smaller communities with a German population, music continued on a modest scale, as it had for fifty years, but

still made sufficient progress to satisfy the local residents. Individual singing societies here were still the banner-carriers of culture; old Vereins died out and new ones arose to take their places. German musical influence in Texas had arrived at its zenith.

San Antonio

On Sunday, May 6, 1900, Carl Beck, conductor of the Beethoven Männerchor of San Antonio took his twenty-five voice chorus and a twenty-piece Military Band to New Braunfels for a concert in Landa Park.¹ Beck may have resigned as director of the Beethoven as early as sometime in 1903. While he conducted the massed choruses at the April, 1904 state Sängerfest in Dallas, Carl Hahn, whom we know to have been his successor at the Beethoven in 1906 at least, conducted an otherwise unidentified "San Antonio Männerchor," when the Beethoven's name did not appear on the program.² Still, Beck conducted a composition entitled "March Beethoven Männerchor" on a band concert at Muth's Garden in San Antonio

¹Neu-Braunfelser Zeitung, May 3, 1900; quoted in Haas, New Braunfels, op. cit., p. 212.

²Deutsch-Texanischer Sängerbund, Fest-Commerz Programm, Dallas, April 25, 1904. Ernst Raba, not the most reliable of Beethoven historians, recalled that Horace Clark directed the chorus for a year after Beck's departure, followed by Frank Littlebridge for three months. Ernst Raba, "History of the Beethoven Maennerchor" (typescript, collection of San Antonio Public Library), p. 4.

on August 12, 1904,³ perhaps indicating a continuing association with the chorus.

In any case, after Beck moved to Odessa, Texas, Carl Hahn (Plate 87)⁴ took conductorship of the Beethoven. He was a capable director, but not as energetic or ambitious in his programming as Beck. As early as 1904, Hahn allied himself with Mrs. Eli Hertzberg of the Tuesday Musical Club (whose membership, while broadly based, contained many wives of Beethoven Männerchor members) to form the first ensemble formally known as the San Antonio Symphony Orchestra. This orchestra, composed of thirty-eight instrumentalists, gave its first public concert on May 18, 1905. Instead of drawing upon San Antonio's orchestral forces for the major part of the state Sängerfest of 1906 (as Carl Beck would have done), Hahn engaged the Chicago Symphony under Adolph Rosenbecker to play for the instrumental portions, while he himself served as director of the choruses. The local orchestra's only appearance on these programs was to play Thomas' Raymond

³San Antonio Express, August 12, 1904, p. 8. Hahn was active in the Alamo City at the same time, for he gave a concert at Beethoven Garden the following evening, obviously in competition with Beck.

⁴Hahn was born in Indianapolis on October 23, 1874, and died in Cincinnati on May 13, 1929. He came from a musical family and had played 'cello in Theodore Thomas' Orchestra. He remained in San Antonio until early September, 1912. Baker's Biographical Dictionary of Musicians, 5th ed., p. 638. Beethoven Protokoll, op. cit., September 5, 1912.

Overture.⁵ Hahn took the Beethoven to the Sängerfest in Galveston in 1909, where he again served as conductor of the massed choruses, as well as to Austin in 1911.

The program for the evening of May 11, 1912, is representative of the calibre of concerts Hahn conducted with his chorus and orchestra:

1. Overture to Raymond Thomas
San Antonio Symphony Orchestra
2. a. Air for the G String Bach
b. Serenade Haydn
San Antonio Symphony Orchestra
3. Conosci il bel suol from Mignon . . . Thomas
Madame Colombati-D'Acugna, soprano
4. See-Kameraden G. Wengert
Beethoven Männerchor

Intermission

5. Meditation from Thais Massenet
Wilhelm Marx, violin
6. Im Mutterlieb (dedicated to C. H. Müller) . .
. Carl Hahn
C. H. Müller, baritone solo
Male Quartet: F. Hensel, B. Bolte,
E. Steves and W. Dahnert
7. a. Nur wer die Sehnsucht kennt
. Tschaikovsky
b. Seguidilla from Carmen Bizet
Madame D' Acugna, soprano
Mr. D'Acugna, piano

⁵The orchestra's first concert was made up largely of inconsequential and popular pieces, but did contain Schubert's "Unfinished" Symphony and Overture to Rosamunde, as well as the March from Verdi's Aida and two compositions by local pianist John Steinfeldt; San Antonio Express, May 18, 1905, p. 12; May 19, 1905, p. 8; Deutsch-Texanischer Sängerbund, Programm, San Antonio, April 18-21, 1906.

8. Three Dances for Orchestra Carl Hahn
 - a. Valse lente
 - b. Mazurek [Mazurka?]
 - c. Danza Mexicana
 San Antonio Symphony Orchestra⁶

This concert is hardly an advance over that which we have noted that Carl Beck gave with local forces in 1889, with the exception of the added soloist, evidently imported. In September, 1912, Hahn resigned his conductorship at the Beethoven and left San Antonio rather abruptly.⁷ His successor was Gustav Gundlach of Chicago (Plate 88),⁸ who led the chorus in its "Opening Concert" on October 26, 1912. On this occasion, the orchestra (although not called the San

⁶Beethoven Männerchor, Programm, San Antonio, May 11, 1912.

⁷Alois Braun, a Beethoven member and music teacher who also wrote program notes for the San Antonio Symphony under Arthur Claassen, prefaced his reminiscences on that conductor with a few remarks about Carl Hahn, for whom he obviously had little affection: "Through the influence of some prominent businessmen, it was whispered that [Hahn] obtained the position of pianist in a first-class whore house. . . . Being a good musician and cello player, with amiable manners and good appearance, he soon became very popular and the rather unique source of part of his income was kept secret or ignored. . . . Hahn was married to a charming Japanese wife; later they were divorced and he went to New York." Alois Braun, "Arthur Claassen" (typescript, collection of San Antonio Public Library), pp. 1-2. Indeed, the musician in early San Antonio had to be versatile, for in addition to leading choruses and the orchestras, both Hahn and Carl Beck were best known as leaders of band concerts in local beer gardens and parks. It can be assumed that they both gave private instruction, as did Alois Braun and Arthur Claassen. In any case, when Hahn left San Antonio, he owed the Beethoven for an accumulated bar debt of \$67.30, which they were still trying to collect from him four years later. San Antonio Express, August 12, 1904, p. 10; August 13, 1904, p. 10; Beethoven Protokoll, op. cit., August 8, 1912; December 7, 1916.

⁸Beethoven Protokoll, op. cit., September 10, 1912.



Plate 87--Carl Hahn, conductor of the Beethoven Männerchor and San Antonio Symphony Orchestra, 1904-12 (Courtesy Beethoven Männerchor, San Antonio).

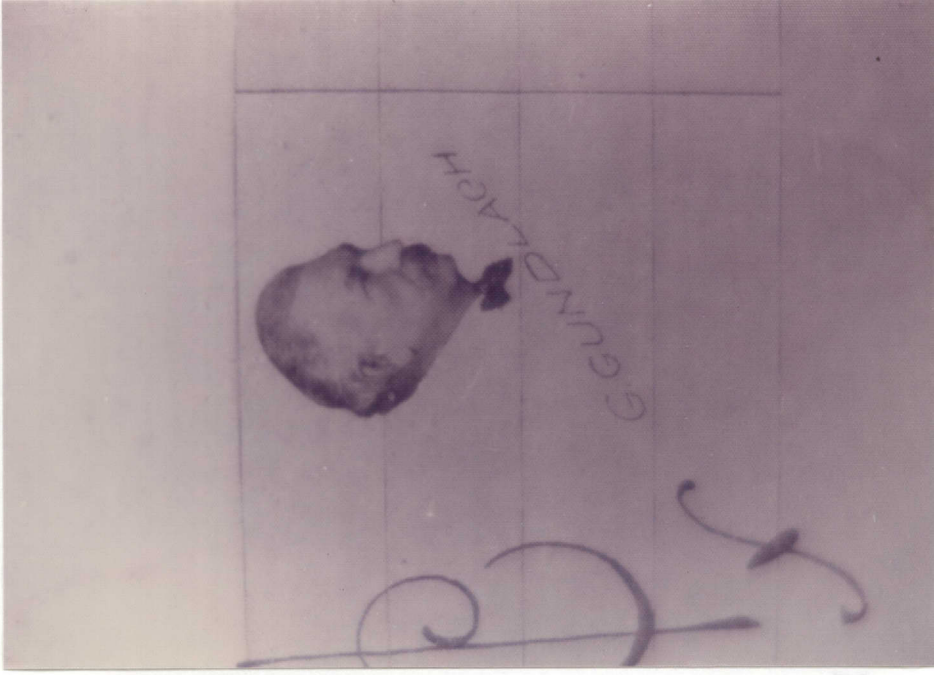


Plate 88--Gustav Gundlach, conductor, Beethoven Männerchor, 1912-1914 (Courtesy Beethoven Männerchor, San Antonio).

Antonio Symphony) was conducted by H. J. Kronsberg. The program follows:

1. Overture to Morning, Noon, and Night in Vienna Suppé
 2. Burschen-Abschied G. Wengert
Beethoven Männerchor
 3. String Quartet, Op. 18 [No. ?] Allegro . . .
. Beethoven
O. Gundlach, Emil Zipp,
C. A. Scheh, Kurt Zimmermann
 4. Cujus animam from Stabat Mater . . . Rossini
C. M. Lee, tenor
 5. Waltz from The Girl of the Golden West . . .
. Puccini
Orchestra
- Intermission
6. Echoes from Operas Becker
Orchestra
 7. a. Ich weiss ein kleines Häuslein
E. Oslender
b. Müller-Liebchen R. Arnold
Beethoven Männerchor
 8. Cry of Rachel Mary Turner Salto
Lucile Müller, alto
 9. Intermezzo-Kisses Raymond Hubbel
Orchestra
 10. Romance in G, Op. 40 Beethoven
Wilhelm Marx, violin
 11. Pilgrims' Chorus from Tannhäuser . . . Wagner
Beethoven Männerchor and Orchestra⁹

This concert was more progressive than that given under Hahn's direction the previous May, for the Puccini opera was less than two years old at the time of this performance.

⁹Beethoven Männerchor, Eröffnungs-Konzert, Programm, San Antonio, October 26, 1912.

Gundlach took the chorus to the Houston Sängerfest of 1913, and the Dallas Sängerfest of May, 1914.¹⁰ He submitted his resignation effective shortly thereafter and returned to Chicago.¹¹ But the Beethoven Männerchor had a new conductor already in mind. At the 1913 Sängerfest, they had been much impressed by the guest conductor, Arthur Claassen of Brooklyn, and decided to ask him to come to San Antonio as their permanent conductor. Claassen accepted the offer and arrived in the summer of 1914.¹²

Arthur Claassen (Plate 89)¹³ had considerable potential musical resources available to him in town, and soon proved himself to be the most worthy conductor active in San Antonio since the departure of Carl Beck. In addition to conducting the forty-three men of the Beethoven, Claassen organized a sixty-voice ladies' chorus, which he later named the Mozart

¹⁰Deutsch-Texanischer Sängerbund, Programm, Houston, May 5-7, 1913; Sanger Zeitung, Dallas, May, 1914, n.p.

¹¹Beethoven Protokoll, op. cit., April 21, 1914.

¹²Ibid., June 6, 1914; August 6, 1914.

¹³Claassen was born in Stargard, Prussia, on February 19, 1859, and died in San Francisco on March 16, 1920. As early as 1878, his compositions aroused the attentions of Franz Liszt. From 1880 to 1884, he was theater conductor in Göttingen and Magdeburg, and then came to New York on the recommendation of Leopold Damrosch. For twenty-five years, he was conductor of the Arion Männerchor in Brooklyn. With the New York Liederkrantz, he made several recordings for Columbia Records in about 1910. Baker's Biographical Dictionary, op. cit., pp. 295-296; Friedrich Glück, "In einem kühlen Grunde," and Friedrich Silcher, "Das Herz," New York Liederkrantz, conducted by Arthur Claassen, Columbia A-5392, 78 rpm.



Plate 89--Arthur Claassen
(Deutsch-Texanischer Sängerbund,
Program, 1916).



Plate 90--Mozart Society; conductor Arthur
Claassen in top row; photo made at side of Beethoven
Hall (Beethoven, Program, October 1, 1914).

Society (Plate 90). This gave him a mixed chorus with which he could perform major choral works. For vocal soloists on most occasions, he needed to look no further than his most accomplished chorus members. Claassen also took over direction of San Antonio's instrumental forces, and called his fifty-piece orchestra the San Antonio Philharmonic (Plate 91). The conductor arrived in San Antonio to find a newly-refurbished Beethoven Hall in its final stages of renovation. The building had been gutted by fire on October 31, 1913, and the Männerchor lost no time in its resoration (Plates 92, 93, 94, and 95).¹⁴

The reopening of Beethoven Hall on October 1, 1914 marked the beginning of a new musical era in San Antonio with the debuts of both the ladies' chorus and the San Antonio Philharmonic Orchestra. The program follows:

1. March and Entry of the Guests from
Tannhäuser Wagner
Mixed Chorus and Orchestra
2. Romance in G major Beethoven
Wilhelm Marx, violin
John M. Steinfeldt, piano
3. Abendfrieden Neuert
Beethoven Männerchor
4. Aria from Samson et Dalila . . . Saint-Saëns
Elsa Harms, contralto
5. Meine Muttersprache Engelsberg
Beethoven Männerchor
C. H. Müller, baritone

¹⁴Beethoven Protokoll, op. cit., November 1, 1913. Whether the Tuesday Musical Club was connected with Claassen's very earliest orchestral efforts in San Antonio is not entirely clear.



Plate 91--San Antonio Philharmonic Orchestra, Arthur Claassen,
conductor, season 1914-15 (San Antonio Philharmonic Orchestra, Programme,
November 12, 1914).



Plate 92--Burned-out Beethoven Hall, November, 1913; view of audience area and front of hall (Beethoven, Program, October 1, 1914).



Plate 93--Beethoven Männerchor's first rehearsal after the fire; held in the club's bowling alley on November 11, 1913. Conductor Gundlach sits in shirtsleeves under the word "wir" (Courtesy Beethoven Männerchor, San Antonio).



Plate 94--Beethoven Hall after restoration
(Courtesy Beethoven Männerchor, San Antonio).



Plate 95--Proposed expansion of Beethoven
Hall, never undertaken (San Antonio Express,
May 7, 1916, p. 33).

6. a. Andante Cantabile Tschaikovsky
 b. At the Mill Gillet
 String Orchestra
7. By the Beautiful Blue Danube
 Johann Strauss
 Ladies' Chorus and Orchestra
8. Abschied hat der Tag genommen
 Victor Nessler
 Beethoven Männerchor
9. a. Gretchen am Spinnrad Schubert
 b. Will O' the Wisp Spross
 c. The Wind that Shakes the Barley
 Claassen
 Elsa Harms, contralto
 Alois Braun, piano
10. Heinrich der Vogler Fromm
 Beethoven Männerchor and Orchestra¹⁵

The "Blue Danube Waltz" and the second selection for strings alone had to be repeated, although Claassen personally did not care for the practice of allowing encores. The press as a whole was ecstatic about the concert. Of the hall, the Express wrote:

Not only have the walls been frescoed in tasteful colors and designs, but a new and very effective lighting system has been installed. The stage, rather awkwardly arranged before, is one of convenience now.

Although many changes have been made in the hall, the noble lines of the balcony and the fine acoustic properties, which were highly commended by David Bispham when he sang in the hall in 1912, have not been disturbed.¹⁶

¹⁵Beethoven Männerchor, Program, Grand Concert [for the] Dedication of the New Beethoven Concert Hall, San Antonio October 1, 1914.

¹⁶Freie Presse, October 2, 1914; San Antonio Light, October 2, 1914; San Antonio Express, October 2, 1914; clippings in Beethoven Männerchor, Programs and Expenses, 1911-1915 (collection of Beethoven Männerchor), pp. 62-64.

Unfortunately, on the battlefields of Europe, hostile forces were already at work that would eventually disrupt the progressive achievements of the Männerchor and their new conductor in far-off Texas. On October 13, 1914, the San Antonio Literary Verein asked the Beethoven to participate in a concert for the benefit of the German and Austrian Red Cross. Since the United States was neutral, there was no reason for the Beethoven to decline, or for this charitable act to be looked upon as unpatriotic.¹⁷

Later that Fall, the San Antonio Philharmonic season opened officially, the beginning of a series of eight concerts. Typical of Arthur Claassen's programming is this program, offered as a matinee on Thursday, November 12, 1914, and again that evening as a more formal affair:

1. Overture to Midsummer Night's Dream Mendelssohn
 2. Symphony No. 8 in B minor ("Unfinished") Schubert
 3. a. Andante Cantabile Tschaikovsky
b. Au Moulin Gillet
(By Request)
 4. Aria from Les Huguenots Meyerbeer
Rose Brack, soprano
 5. Scenes Pittoresques Massenet
- Intermission
6. Prelude to Lohengrin Wagner
 7. Suite No. 1 from Peer Gynt Grieg

¹⁷Beethoven Protokoll, op. cit., October 13, 1914.

8. Hungarian Rhapsody No. 2 Liszt

Of course the concert was held in Beethoven Hall and the Beethoven's "official" photographer, Ernst Raba, took a picture of the orchestra and its conductor for inclusion in the program.¹⁸ The programming here is considerably more sophisticated than that presented by Carl Hahn two years before.

Early in 1915, the Beethoven was invited to attend the Greater Pacific Sängerfest in Los Angeles, but nothing ever came of the proposal. Perhaps the Verein still rememberd the disappointment they felt at the North American Sängerfest in 1890, or they may not have wanted to travel so far to taste the musical banquet that could already be found at home. Most likely, however, is that the Verein, still in debt from the remodeling of Beethoven Hall, simply could not afford the trip financially.¹⁹

Through the end of 1916, Claassen continued his annual schedule of concerts in San Antonio: frequent programs with the Beethoven Männerchor and Mozart Society, seven or eight pairs of concerts with the orchestra (now called the San Antonio Symphony) each season, as well as special benefit performances when the occasion arose. Claassen's orchestra now numbered sixty musicians, and he felt confident in

¹⁸San Antonio Philharmonic Orchestra, Programme, November 12, 1914, n.p. The two pieces played "by request" had also appeared on the Beethoven Hall dedication program of October 1, 1914.

¹⁹Beethoven Protokoll, op. cit., February 16, 1915; July 13, 1915.

programming fewer short numbers so he could concentrate on longer major works. Such a trend can be seen in two concerts performed in the spring of 1916. The program of March 2 follows:

1. Symphony No. 1 in B-flat ("Spring") Schumann
 2. Jewel Song from Faust Gounod
Mrs. Fred Jones, soprano
 3. Prelude and Dream Music from Hänsel und Gretel Humperdinck
- Intermission
4. Concerto No. 2 in G minor for Piano and Orchestra Saint Saëns
 5. Suite in A minor ("Woodland Scenes") MacDowell

Another concert followed just two weeks later, on March 16, 1916:

1. Symphony [No. 9] in E minor ("From the New World") Dvořák
 2. Cavatina from The Queen of Sheba Goldmark
Mrs. Marion Raborg, soprano
- Intermission
3. Concerto in G minor for Violin and Orchestra Bruch
Wilhelm Marx, violin
 4. a. Sunset Victor Herbert
b. Air de Ballet
 5. Suite from Sylvia Delibes²⁰

²⁰San Antonio Symphony Orchestra, Program, March 2, 1916. This orchestra, definitely associated with the Tuesday Musical Club and Mrs. Eli Hertzberg, dated its founding from

- Waltz Strauss
 Mozart Damen-Chor
 Arthur Claassen, director
 Ruth Bingaman, piano
- Das Lied von Hindenburg Wachter
 Elsa Harms, contralto
 Alois Braun, piano
- Gothenzug C. J. Schmidt
 Beethoven Männerchor
 Arthur Claassen, director
- Sänger's Sonntagsfeier
 San Antonio Liederkranz
 Otto Hilgers, director
- The Star Rogers
 Summertime Stephens
 Mrs. Roy Lowe, mezzo-soprano
 Oscar Fox, piano
- Du meine herrliche Rose im Thal Auber
 Hermannsöhne Männerchor
 William [sic] Marx, director
- Trio from The Chocolate Soldier . . Oscar Strauss
 Mrs. W. M. Wolff, soprano
 Dorothy Pagenstecher, soprano
 Zulime Herff, alto
- Ein Sonntag auf der Alm Koschat
 Hermannsöhne Gemischter Chor
 William Marx, director²¹

With his San Antonio Symphony, Arthur Claassen continued to offer short familiar works in addition to longer works with which his audiences may not have been familiar. The following concert was given on March 15, 1917, after the United States had broken diplomatic relations with Germany and only three weeks before the American nation entered the War:

²¹Bazar-Zeitung, San Antonio, October 11-15, 1916, pp. 28-30. Dorothy Pagenstecher, the daughter of a prominent San Antonio dentist, was Claassen's wife.

1. Symphony No. 7 in A major Beethoven
2. Concerto in A minor for Piano and Orches-
tra Schumann
Helen Norfleet, piano
3. Waltz-Idyll, Op. 11 Arthur Claassen
 - a. Eventide
 - b. Rustic Dance and Farewell
4. Overture to Euryanthe Weber
5. Hungarian Rhapsody No. 2 Liszt²²

It is to Claassen's credit that a concert made up of these Weber, Schumann, and Beethoven works would be quite acceptable if programmed together by the San Antonio Symphony Orchestra even today, sixty years after his activities in the Alamo City.

Several other singing societies were active in San Antonio during this period. On November 22, 1899, the Liederkranz presented the oratorio St. Cäcilia by Gustav Eduard Stehle. A ladies chorus had been organized to complement the men of the society, and together they constituted a mixed chorus of sixty voices for the concert at Beethoven Hall. Also under the direction of Otto Hilgers were six local soloists and a full orchestra.²³ In addition to the usual social and musical functions of a male chorus, the Liederkranz and its auxiliaries produced the Christmas

²²San Antonio Symphony Orchestra, Program, March 15, 1917, n.p.

²³San Antonio Liederkranz, Programm, November 22, 1899.

Oratorio by H. F. Müller, the oratorio Belshazzar by C. R. Blackall and J. A. Butterfield, and the operettas Bohemian Girl by Balfe and H.M.S. Pinafore by Gilbert and Sullivan before World War I.²⁴ If the Beethoven Männerchor was directly and indirectly responsible for sponsoring much of San Antonio's symphonic music, then the Liederkranz, which benefited by the long tenure of Otto W. Hilgers, can be credited for giving a large portion of the city's operettas and large choral works.²⁵ Many of these were given in English thereby increasing their popularity with the community as a whole.

In the early years of the century, the San Antonio Froh-sinn was conducted by Edwin Voight, but by 1911, Wilhelm Marx (Plate 97) had assumed directorship of the eighteen-man chorus.²⁶ Carl Beck must have resigned as conductor of the Deutscher Männerchor about the same time he left the Beethoven, to be succeeded (in the former) by V. E. Becker. Later the conductor was Edwin Voight; he in turn was replaced by Werner Fox.²⁷ The Hermann Sons (Hermannssöhne) Männerchor existed

²⁴San Antonio Liederkranz, Program, January 31, 1909; Souvenir Program: Twenty-Fifth Anniversary, July 26, 1917.

²⁵We must not overlook the fact, however, that many of San Antonio's Germans were members of both the Liederkranz and Beethoven.

²⁶Houston Daily Post, May 4, 1902, p. 33; Austin Daily Statesman, May 23, 1911, p. 2. The chorus may have died out after 1914, for it is not mentioned in the 1916 Sängerfest material.

²⁷Deutsch-Texanischer Sängerbund, Fest-Commers Programm, Dallas, April 25, 1904 (Becker); Official Programme,

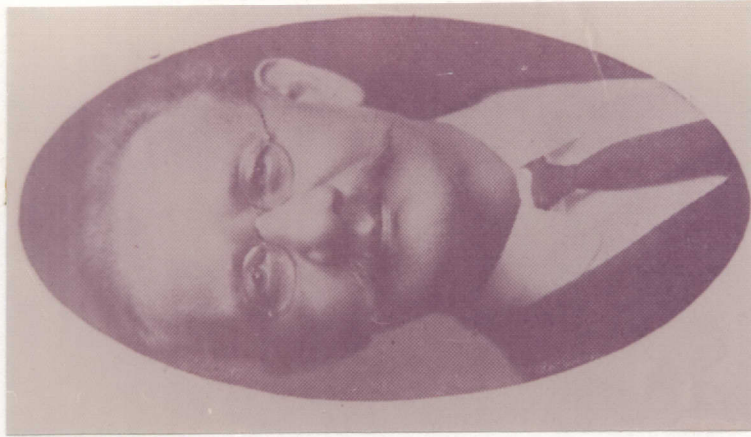


Plate 97--Wilhelm Marx, orchestral concertmaster, violin soloist, and choral conductor (San Antonio Philharmonic Orchestra, Programme, November 12, 1914).



Plate 96--Alamo with Wilhelm II and Franz Josef superimposed (Photographer Ernst Raba's original, courtesy Beethoven Männerchor, for cover of Bazar-Zeitung, October 11-15, 1916). Doubtless this image infuriated patriotic Americans after the United States entered the War, even if its original purpose had been for charitable purposes.

by 1914, and in 1916 was conducted by Wilhelm Marx.²⁸ As we have already seen a mixed chorus from the Hermann Sons Lodge, under Marx's direction, participated in the Deutsch-Texanischer Bazar concerts of October, 1916.²⁹

New Braunfels, the Hill Country, and Austin

The singing societies in the Hill Country maintained their positions as musical and social leaders in their respective communities, with emphasis on the latter. The New Braunfels Echo, which had entered the century as little more than a double quartet, boasted eighteen singers by 1905.³⁰ In October, 1903, the Echo hosted the Gebirgs-Sängerfest, in conjunction with the Fiftieth Anniversary of the state Sängerbund. The society hosted a small-scale Sängerfest in Landa Park on August 11, 1904 and, on September 4 of that year, went with their families and friends by three special train coaches to Comfort for the town's Fiftieth Anniversary. Waldschmidt's Military Band went with them to participate in the parade and concerts. The Echo's activities for 1908 included participation in the Gebirgs-Sängerfest in Kerrville,

Houston, May 5-7, 1913 (Voight); Kommers-Zeitung, San Antonio, May 10, 1916, p. 14 (Voight); San Antonio Light, May 8, 1916, p. 5 (Fox). Voight's name is often given as Voigt.

²⁸Sänger-Zeitung, op. cit., n.p.; Freie Presse, May 8, 1916, p. 5.

²⁹Bazar-Zeitung, op. cit., p. 30.

³⁰Dietel, op. cit., p. 5; Edward Schmidt, op. cit., p. 27.

a Sängerfest at Smithson's Valley, a reunion of pioneer freighters at Hortontown, dedication of the new hall of the Germania Farmers Association at Anhalt, and a social-musical get-together with the singing society of Walhalla.³¹ When the Echo's long-time conductor Herman Dietel, suffered a mild stroke in 1915, the society appeared under Robert Kirmse at the Gebirgs-Sängerfest.³² One of the Echo's final social functions before the United States entered World War I was a "smoker" held on January 19, 1917.³³ During these years, New Braunfels was not without a mixed chorus. In 1902, Stephan Hälbig founded the new Concordia, which existed until 1913.³⁴

Bulverde, on the southwest Comal County line, on the Cibolo Creek, was settled in 1850 and called Pieper Settlement for Anton Pieper. The local post office, established in 1880, was named for Luciano Bulverde, an early landowner.³⁵

³¹Haas, Song, op. cit., pp. 35-38. The participants in the August, 1904, event were: New Braunfels Echo, Marion Männerchor, Salatrillo Liederkrantz, Converse Gemischter Chor, San Geronimo Harmonie, Graeb Gemütlichkeit, York Creek Männerchor, Spring Branch Frohsinn, and a male chorus and mixed chorus from Seguin.

³²Dietel, op. cit., p. 9. Dietel later recovered fully and led the chorus for another twenty years.

³³A photograph of the event, with inscription, is in the possession of Oscar Haas, New Braunfels.

³⁴Inscription in copies of Deutscher Liederkrantz: 50 der schönsten Lieder und Gesänge für Sopran, Alt, Tenor, Bass (Leipzig, n.d.), in collection of Sophienburg Museum, New Braunfels. Hälbig was seventy-five years old when he founded this chorus.

³⁵Oscar Haas, "Bulverde, Texas," Webb, op. cit., I, p. 245.

In October, 1905, the Bulverde Fortschritt, a "new Verein," applied for membership in the Gebirgs-Sängerbund, and was formally accepted the next year.³⁶ On August 2 and 3, 1912, the Fortschritt hosted the annual Gebirgs-Sängerfest, but used the hall of the Germania Farmers Association in Anhalt for that purpose.³⁷

In 1902, the Honey Creek Liederkranz was revived under the direction of G. F. Oheim, and was admitted to the Gebirgs-Sängerbund. By 1905, the society had fourteen singers.³⁸ Spring Branch, in northwest Comal County, was settled by the D. Knibbe family in 1852, and named for a spring which flows into the Guadalupe River.³⁹ On May 11, 1904, the Spring Branch Frohsinn participated in a Sängerfest in Landa Park, presumably sponsored by the New Braunfels Echo.⁴⁰

On April 27, 1899, Karl Dienger, director of the Boerne Gesangverein, died. His chorus sang at the funeral, where the Verein's first banner was draped over the coffin.⁴¹ In

³⁶Edward Schmidt, op. cit., p. 27; Dietel, op. cit., p. 7.

³⁷Dietel, op. cit., p. 8; Haas, Song, op. cit., p. 40.

³⁸Edward Schmidt, op. cit., pp. 25, 27; Dietel, op. cit., p. 6; Haas, Song, op. cit., pp. 34-35. Schmidt said the director in 1902 was E. Kübel, but both Dietel and Haas assert that it was Oheim.

³⁹Oscar Haas, "Spring Branch, Texas," Webb, op. cit., I, 652.

⁴⁰Haas, Song, op. cit., p. 36.

⁴¹Edward Schmidt, op. cit., pp. 24-25.

the next five years, the Boerne Gesangverein had as many directors: Edward Schmidt, the teacher and conductor from Comfort, who added Boerne to his weekly itinerary; Emil Habecker, a teacher in the Balcones School near Boerne; W. F. Wright, a rancher in the Boerne area; Pastor Zetner, the Lutheran clergyman who served Comfort and Boerne; and Bernard Bolte, a businessman from San Antonio who was also a member of the Beethoven Männerchor.

In 1904, Paul Holekamp was elected as Tax Assessor-Collector of Kendall County and moved to Boerne from Comfort. The next year he succeeded Bolte as director of the Gesangverein (Plate 98), and held the office until his death on September 26, 1959. In 1906, Holekamp established a mixed chorus, the Concordia, which existed side-by-side with the male chorus until World War I.⁴²

Evidently under the guidance of Edward Schmidt, the Sisterdale Gesangverein continued its activities through 1905. On April 14, 1900, the singing societies from Comfort, Kerrville, Salatrillo, and Boerne made a Sängerfahrt (singers' journey) to Sisterdale, there to celebrate in a day of festivities with the local singers.⁴³ In 1911, the Waring Mendelssohn Gesangverein joined the Gebirgs-Sängerbund. Two years

⁴²Gebirgs-Sängerbund, Programm, Boerne, October 8-9, 1960, p. 23. In 1905, the Boerne Gesangverein had fourteen singers. Edward Schmidt, op. cit., p. 27.

⁴³Edward Schmidt, op. cit., p. 25.

later, the society hosted the Hill Country singers at Waring, twelve miles northwest of Boerne.⁴⁴

Comfort celebrated its Fiftieth Anniversary on September 4, 1904. The Liedertafel (Plate 99) sponsored a float in the parade. Other units included the Alamo Military Band, Boerne Band, and Waldschmidt's Military Band from New Braunfels. Before the parade, the Boerne Band played a concert in the park pavilion, while the Alamo Band played in front of the Ingehütt Hotel. After the procession, at the picnic grounds on the Fredericksburg Road, the singing societies present gave a concert for an audience of 300.⁴⁵ On June 29, 1915, Edward Schmidt, the director of the Liedertafel since its founding in 1870, died. His last appearance with his choruses from Comfort and Kerrville had been at the Gebirgs-Sängerfest on May 3 and 4. On Sunday, April 29, 1917, the Gebirgs-Sängerbund unveiled a red granite monument to the memory of their departed secretary, virtually their last act before breaking up for the duration of the War.⁴⁶

Much of the life of the singers in Gillespie County revolved around the social circles created by village singing societies and the county Sängerbund. The Fredericksburg Concordia consisted of seventeen men at the Gebirgs-Sängerfest

⁴⁴Dietel, op. cit., p. 8.

⁴⁵Albert Schütze, op. cit., pp. 57-58. In 1905, both the Liedertafel and Schmidt's Kerrville Concordia had seventeen singers. Edward Schmidt, op. cit., p. 27.

⁴⁶Dietel, op. cit., p. 9.

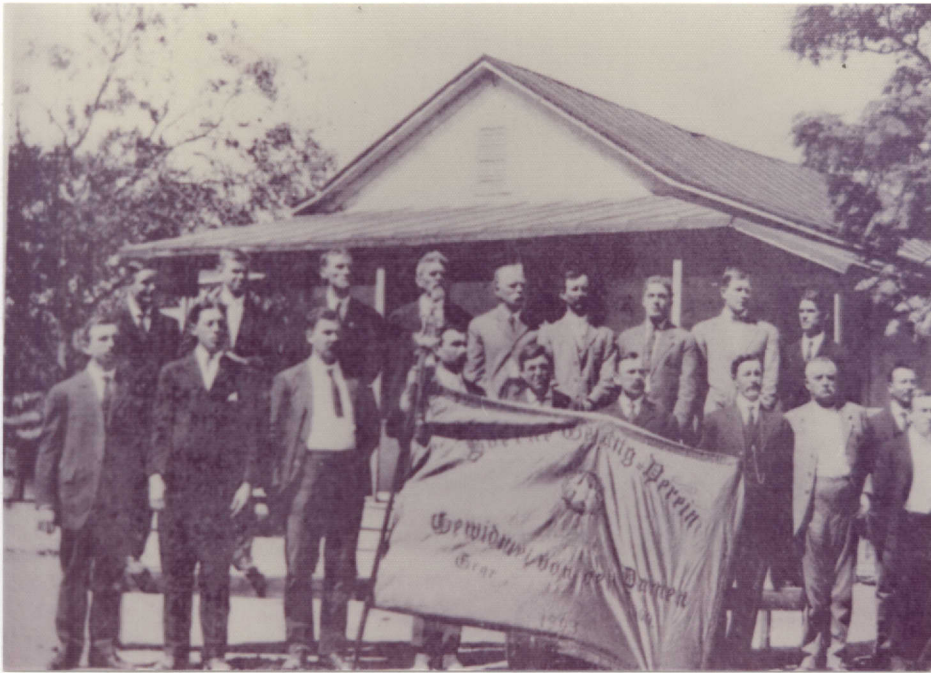


Plate 98--Boerne Gesangverein in 1905
(Gebirgs-Sängerbund, Programm, 1955, p. 17).



Plate 99--Comfort Liedertafel in 1904
(Ransleben, Hundred Years of Comfort, p. 164).

of 1905, and was even represented at the state Sängerfest in San Antonio in 1916.⁴⁷ In addition, it hosted the Gillespie County Sängerfests four times in the years under discussion. The Fredericksburg Arion Männerchor was established in 1908 and joined the county Sängerbund the next year. Another Fredericksburg society, the Echo, had already joined the Bund in 1908.⁴⁸ In December, 1907, the Männerchor of Zion Lutheran Church was organized under the guidance of Reverend Immanuel Glatzle, with help from John Weber and Adolf Wehmeyer, who directed the chorus for a number of years. One of the organization's aims was to improve church singing.⁴⁹

The Grapetown Eintracht evidently continued its activities until about 1906, when, for the first time, it was noted as missing from a Gillespie County Sängerfest.⁵⁰ The Meusebach Creek Columbia, Live Oak Germania, and Stonewall Liederkrantz were all active throughout this period and attended the county Sängerfests regularly. The Luckenbach Frohsinn was twice dropped from the county Sängerbund for lack of participation and twice reinstated.⁵¹

⁴⁷Edward Schmidt, op. cit., p. 27; Freie Presse, May 8, 1916, p. 6.

⁴⁸Haas, Song, op. cit., pp. 33, 37-39, 42.

⁴⁹Angelika Sasko, "Oldest Congregation in Fredericksburg," Junior Historian XXIX (December, 1968), 8. While this chorus was primarily church-oriented, it merits at least some mention in the present discussion.

⁵⁰Haas, Song, op. cit., p. 37.

⁵¹Ibid., pp. 33-41.

Gold, in the eastern part of Gillespie County, was known as "Reingold" (pure gold) in the pioneer days because all of its earliest settlers in the 1840s bore the surname, Gold. The six sons of Jakob and Peter Gold owned much of the land, the store and a cotton gin in the community.⁵² On May 21, 1910, the Gold Liederkrantz joined the Gillespie County Sängerbund, and participated in all of the festivals up to 1917 when, like so many other small, loosely-organized societies, it became a victim of the War.⁵³ Of the society, Gemütlichkeit, from Graeb, we know only that it participated in a Sängerfest at Landa park in New Braunfels on August 11, 1904. Two other societies at the same festival were the Salatrillo Liederkrantz and a mixed chorus from nearby Converse.⁵⁴ Another German village in eastern Bexar County is Selma, settled in 1847.⁵⁵ In December, 1917, at the final business meeting of the Gebirgs-Sängerbund until after the War, a singing society from Selma united with the league.⁵⁶

While the Guadalupe Valley Sängerbund seems not to have survived into the Twentieth Century, many of its member

⁵²Julia Estill, "Gold, Texas," Webb, op. cit., I, 698.

⁵³Haas, Song, op. cit., pp. 39-41.

⁵⁴Ibid., p. 36. While we hear references to a chorus called Liederkrantz at Salatrillo as early as 1892, the modern organization celebrated its Sixtieth Anniversary on June 26, 1960, indicating some kind of organization or reorganization in 1900. Salatrillo Liederkrantz, Programm, June 26, 1960.

⁵⁵"Selma, Texas," Webb, op. cit., II, 591.

⁵⁶Dietel, op. cit., p. 10.

societies did. In fact, the festival at Landa Park in New Braunfels on August 11, 1904, may have been an attempt to revive the old league for, in addition to the societies earlier mentioned as having participated in the event, several others attended as well: San Geronimo Harmonie, York Creek Männerchor, Marion Männerchor, and a men's chorus and mixed chorus from Seguin.⁵⁷ Seguin joined the Gebirgs-Sängerbund in 1914, and hosted its Sängerfest in 1916, when the York Creek Männerchor joined the same Bund.⁵⁸

Cibolo, in western Guadalupe County, derived its name from the Spanish and Indian word for buffalo. Jacob Schlather bought land in the area in 1867. O. Henry's "Smiling Valley of the Cibolo" was supposedly inspired by a visit to the region.⁵⁹ In 1911, the Cibolo Gesangverein joined the Gebirgs-Sängerbund and may have been the hosts when the league's next Sängerfest was celebrated in Schertz.⁶⁰

In Austin, the Sängerrunde continued to be the only singing society of any significance. In 1900, Edmund Ludwig

⁵⁷Haas, Song, op. cit., p. 36.

⁵⁸Dietel, op. cit., pp. 8-9.

⁵⁹Willie Mae Weinert, "Cibolo, Texas," Webb, op. cit., I, 347. The present writer has not been able to locate a copy of the O. Henry story. Perhaps it was one of many spurious works published under his name.

⁶⁰Dietel, op. cit., pp. 8-9. A new Verein often hosted a Sängerfest within one or two years of joining the Sängerbund, as in the cases of Bulverde and Waring. The 1914 festival could possibly have been hosted by Salatrillo, although the Liederkranz traditionally used the hall at Converse for such occasions.

and William Besserer served as joint directors for the state Sängerfest,⁶¹ and Besserer evidently gave up his post, held for twenty years, shortly thereafter. Julius Schütze became conductor by 1902, and held the post until his death on April 23, 1904, just three days before the state Sängerfest in Dallas.⁶² Thereafter, Hermann Pfaefflin (Plate 100) served as director, with William Rudolph (Plate 101) as his assistant. In 1911, the Sängerrunde had its headquarters in the Scholz Garden, and boasted a chorus of 40, as well as a passive membership of 350.⁶³

East Texas

Taylor, in eastern Williamson County absorbed many Germans and Czechs who moved northward from the ethnic belt between San Antonio and Houston in the late 1800s. A chorus from the Taylor Turnverein attended the state Sängerfest in Austin in 1900.⁶⁴ Two years later, the vocal group was known as the Taylor Männerchor, and was conducted by Julius Schütze of Austin.⁶⁵ The chorus regularly attended state

⁶¹Austin Daily Statesman, May 6, 1900, p. 11.

⁶²Ibid., May 21, 1911, p. 8; Houston Daily Post, May 4, 1902, p. 33. "Julius Schuetze," Webb, op. cit., II, 580.

⁶³Austin Daily Statesman, May 21, 1911, p. 8; Deutsch-Texanischer Sängerbund, Official Programme, Houston, May 5-7, 1913.

⁶⁴Austin Daily Statesman, May 21, 1911, p. 8.

⁶⁵Houston Daily Post, May 4, 1902, p. 33.

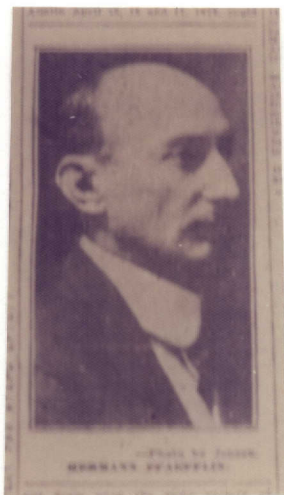


Plate 100--
 Hermann Pfaefflin
 (Austin Daily
Statesman, May 21,
 1911, p. 18).

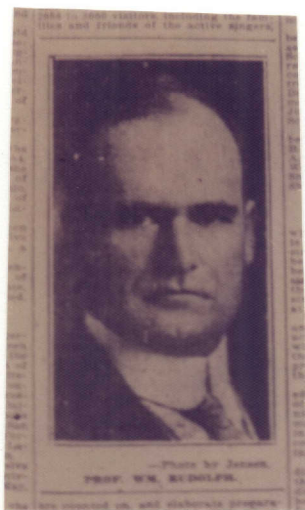


Plate 101--
 William Rudolph
 (Austin Daily
Statesman, May 21,
 1911, p. 18).

Sängerfest before World War I, and was conducted by Louis Heffner and later Fred Tockus.⁶⁶

Like Taylor, Rockdale, a railroad town laid out in the 1870s in southeastern Milam County, received a share of German settlers.⁶⁷ In 1911, the Rockdale Liederkrantz, eight men under the direction of Otto Lengert, sang "Ich bin so gern, so gern daheim" at the state Sängerfest in Austin. The chorus participated in all state meetings from this time until World War I, after which it must have ceased to function.⁶⁸

Such was also the fate of many German choruses which existed between San Antonio and Houston. The LaGrange Froesche, under Gustave A. Heilig and later under George E. Lenert, participated regularly in pre-War state Sängerfests.⁶⁹ In 1901, Heilig was also director of the Cedar Männerchor but, by 1911, had been succeeded by Christoph J. Luck.⁷⁰ Also in 1902, Julius Hansen, who had earlier conducted

⁶⁶Deutsch-Texanischer Sängerbund, Fest-Commers Programm, Dallas, April 25, 1904; Official Programme, Houston, May 5-7, 1913; Freie Presse, May 8, 1916- p. 6.

⁶⁷Margaret E. Lengert, "Rockdale, Texas," Webb, op. cit., II, 493.

⁶⁸Austin Daily Statesman, May 22, 1911, p. 2; Freie Presse, May 8, 1916, p. 6.

⁶⁹Houston Daily Post, May 4, 1902, p. 33; Deutsch-Texanischer Sängerbund, Official Programme, Houston, May 5-7, 1913; Freie Presse, May 8, 1916.

⁷⁰Houston Daily Post, May 4, 1902, p. 33; Austin Daily Statesman, May 22, 1911, p. 2 refers to the twenty-man chorus as the "Cedar Maennerchor of O'Quinn." O'Quinn was seven miles southwest of LaGrange and three miles southwest of

the Cedar Männerchor and who was now school teacher and postmaster in Fayetteville, directed the Fayetteville Sängerbund. The chorus had joined the state Sängerbund in 1900, and participated in the 1902 Sängerfest as well.⁷¹

Cistern, in southwest Fayette County, had a "Harmony Club" (Harmonie-Verein?) in 1902. Founded by Adolph Plentl, the club had both German and American members and owned a "fine hall and park."⁷² Its activities were probably typical of the athletic, theatrical, musical, and social organizations found in small German communities.

The Schulenburg Liederkrantz (Plate 102) was directed by Gustav Brauner. The organization first sang with the state Sängerbund in May, 1909, and participated in all further festivals until World War I. In 1913, the eighteen-man chorus met at Sengelmann Hall, upstairs from a saloon. Hildren's Band of Weimar played there for some of the Liederkrantz's social functions.⁷³ On March 21, 1914, Carl Venth of

Cedar. The chorus' last appearance at a state Sängerfest was in 1913.

⁷¹Austin Daily Statesman, May 21, 1911, p. 18; Houston Daily Post, May 4, 1902, p. 33; Lotto, op. cit., pp. 253-254, 343.

⁷²Lotto, op. cit., p. 384.

⁷³Knapik, op. cit., pp. 80-81. Deutsch-Texanischer Sängerbund, Commers Programm, Galveston, May 17, 1909; Freie Presse, May 8, 1916, p. 6. The members in 1913 were: Gustav Brauner, Henry Bohlmann, William D. Keuper, William Brauner, Henry W. Neuhaus, H. P. Schaefer, Charles Sengelmann, Charles Lux, Hugo Arnold, Otto Brauner, Dietrich Bunjes, O. B. Schwenke, Herman Eck, A. M. Koehler, Valentine Vleck, Charles Muehr, Otto Schulz, and Edward Russek.

Dallas visited the Liederkranz to rehearse them for the upcoming state Sängerfest. Initially Venth gave the chorus a stern scolding, but finished the rehearsal with words of praise for them and their conductor, Gustav Brauner. They closed the evening with "a simple lunch and a keg of Bock."⁷⁴

The High Hill Männerchor, thirteen men under Franz Stanzel, Jr., was active in 1911 only three miles from Schulenburg. By 1913, J. F. Kainer had succeeded Stanzel as conductor.⁷⁵ The Männerchor probably performed on the "singing concert" mentioned in the following report from 1913:

A feast at High Hill, with free barbecue at noon, was followed by bird and target shooting, bowling, a singing concert, and a grand ball at night with music by the Liberty Bell Band.⁷⁶

The last reference we have to the chorus is their appearance at the 1916 state Sängerfest.⁷⁷

Tynan, in Bee County, was settled in 1903 by German farmers from Guadalupe, Lavaca, Karnes, and other counties.⁷⁸ Among the early settlers was Herman Jostes, Sr., who came from San Geronimo. There he had been a member of the singing

⁷⁴Oskar Legler, "Bericht," Sänger-Zeitung, 1914, op. cit., n.p.

⁷⁵Austin Daily Statesman, May 22, 1911, p. 2; Deutsch-Texanischer Sängerbund, Official Programme, May 5-7, 1913.

⁷⁶Schulenburg Sticker, June 1, 1913; quoted in Knapik, op. cit., pp. 77-79.

⁷⁷Freie Presse, May 8, 1916, p. 6.

⁷⁸Grace Bauer, "Tynan, Texas," Webb, op. cit., II, 815.

society as well as a German dance band. About 1911, he attempted to organize both in Tynan. The band stayed together for several years, performing at county fairs and social functions, and then disbanded. The singing society was also short-lived.⁷⁹

In the first decade of the new century, Amadus Krueger, conductor of the Lone Star Männerchor of New Ulm, moved to Houston and was succeeded in about 1910 by Louis A. Pflughaupt. The new director was able to play several musical instruments and "was well known for his type of dress and was a 'free thinker.'" At about this time, women joined the ensemble to form a mixed chorus which numbered nineteen women and fifteen men. Meetings were held monthly at Lone Star Hall. The men rehearsed in the morning, to be joined by the ladies in the afternoon.⁸⁰

Weimar is a Colorado County community founded in the 1870s.⁸¹ Here, Professor O. H. Hilden (1862-1932), a music teacher, led the Weimar Männerchor from about 1890 until World War I. The chorus met each Sunday at Frohsinn Hall, with additional meeting monthly and for special occasions

⁷⁹Letters from Bettina Jostes Stridde, daughter of Herman Jostes, Tynan, Texas, March 22, 1972; April 7, 1972. Mrs. Stridde's older sister recalls the dates of organization to be between 1913 and 1918.

⁸⁰Letter from Rubina Heinsohn, Fayetteville, Texas, August 2, 1972. The mixed chorus seems to have been a week-end (probably Sunday) activity.

⁸¹Lee Nesbit, "Weimar, Texas," Webb, op. cit., II, 876.

such as Christmas and Easter.⁸² We may assume that the Bellville Concordia continued its activities during these years, and participated in the 1902 state Sängerfest under the direction of H. Zeiske.⁸³

In 1897, Professor Christian Kaerner took over the leadership of the Brenham Vorwärts, and the society prospered until he resigned in 1915. Membership of the chorus varied between eighteen and twenty-five, although several of the latter may have been passive members.⁸⁴ On March 22, 1914, Carl Venth came to Brenham to rehearse the chorus for its appearance at the state Sängerfest in Dallas that May. On his visit, Venth commented: "The men in Brenham must read the Bible for, when I came as the Prodigal Son, they slaughtered not only a calf, but also a fat mutton."⁸⁵ The

⁸²Letters from Evelyn Schindler, Weimar, Texas, May 7, 1972; May 30, 1972. Hilden was the uncle of Mrs. Schindler's sister-in-law, Saura Schindler. The Frohsinn seems to have been essentially a social organization; its hall has since been torn down. Members of the Männerchor included: Dick Oelzenders, Wm. Hillje, Max Konz, Frank Seidolf, Adolph Schindler, H. P. Sachs, Emil Gold, Frank Gold, Henry Birkman, and O. H. Hilden. Saura Schindler recalls hearing them sing the following songs: "Du, du liegst mir im Herzen," "Stille Nacht, heilige Nacht," "O Tannenbaum," "Freund, ich bin zufrieden," and "O, du lieber Augustin." She commented that the last-named "was a favorite after the happy participants were full of beer."

⁸³Houston Daily Post, May 4, 1902, p. 33.

⁸⁴Charles Schmidt, op. cit., p. 103; Austin Daily Statesman, May 22, 1911, p. 2; "Christian Kaerner," Webb, op. cit., I, 968.

⁸⁵Carl Venth, "Ein offener Brief an die Vereine," Sänger-Zeitung, 1914, op. cit., n.p.

Vorwärts continued to be active through May, 1916, when they attended the Sängerfest in San Antonio,⁸⁶ but must have ceased to function shortly thereafter as the final entry of the Rekord book dates from that year.⁸⁷

Ten miles from Bryan, the town of Kurten was established in 1863 by Henry Kurten, who had come from Cologne, Germany, in 1851.⁸⁸ From 1907 to 1928, the Reverend Julius Johann Kasiske was the Lutheran pastor at Kurten's Zion Church. For two months of each summer Kasiske held a German school in which he taught reading, writing, and grammar. Each day, one hour after lunch was reserved for singing. In his church he had a Männerchor and a Gemischter Chor. He also organized and conducted a twenty-five member band (Plate 103) which gave concerts, played at church picnics, and even in the church itself on special occasions. Kasiske is also the composer of a song, "Mein Texas," written in 1926, evidently for the German school sessions.⁸⁹

⁸⁶Freie Presse, May 8, 1916, p. 6.

⁸⁷Letter from Fritz Kugel, Brenham, Texas, May 5, 1972. The Vorwärts Rekord, 1893-1916, is in Kugel's possession. He attributes the society's demise to increasing American involvement in World War I.

⁸⁸"Kurten, Texas," Webb, op. cit., I, 975.

⁸⁹Letter from Margaret Jopp, Kurten, Texas, April 7, 1972. Mrs. Jopp possesses a copy of the song in Kasiske's handwriting, dated 1926. We may assume that the pastor's choruses had the same dual sacred-secular function as his band and that the membership among the organizations overlapped considerably.



Plate 102--Schulenburg Liederkranz in 1913
(Knapik, Schulenburg, p. 80).



Plate 103--Kurten Band; conductor Rev. Julius
Johann Kasiske, kneeling at far right (Kurten,
Zion Church, p. 7).

A Spring Branch Liedertafel from Hillendahl, made up of fourteen men under Louis Striebling, participated in the state Sängerfests of 1909, 1911, and 1913. At their first appearance, they sang Lange's "Mein Herz thu' dich auf."⁹⁰

In Houston, the singing societies continued as before, while Anglo-American influence in promoting the arts was even more pronounced than in San Antonio. By 1914, the Houston Sängerbund, under C. C. Lieb, had 400 passive members and a chorus of between 40 and 50 members. Lieb had worked hard to bring a number of young singers into the group, many of whose experienced members were middle-age or older. The society's secretary, V. Juenger, commented, "It is a shame that so many [of the young people] have so little interest in our German nationality."⁹¹ The Houston Frohsinn first came to wide attention when it appeared under Franz Wendels at the 1898 Sängerfest in Galveston. It must have been a small, rather locally-oriented chorus, for it appeared only at Sängerfests held in Galveston and Houston. By 1902,

⁹⁰Deutsch-Texanischer Sängerbund, Commers-Programm, Galveston, May 17, 1909; Official Programme, May 5-7, 1913; Austin Daily Statesman, May 22, 1911, p. 2. Hillendahl was also the name of two chorus members, so we might guess that the settlement was probably named for someone in their family. The location of Hillendahl and this Spring Branch has not been determined, but may have been in Harris County, northwest of Houston, or in Waller County. It is doubtful that this chorus, which appeared two out of three times at Sängerfests in East Texas, would have come from Spring Branch in Comal County.

⁹¹V. Juenger, "Bericht," Sänger-Zeitung, 1914, op. cit., n.p.

its conductor was Ed Blind, who probably conducted the chorus at the 1909 Sängerfest as well.⁹² The Frohsinn seems to have been succeeded by the Magnolia Männerchor, which, led by Ed Blind, took its place on programs after 1910. It probably was organized in 1912 or early 1913, for in the latter year, the Magnolia had eighteen singers. In 1914, its membership had grown to 32 singers and 120 passive members. It appeared at the Sängerfests of 1913 and 1914.⁹³

Among more American-oriented groups that worked in conjunction was the Houston Quartette Club, a fifteen-member male chorus, organized in March, 1894, under Anton Diehl. In 1902, its conductor was F. F. Dexter who by 1913, had been succeeded by Hu T. Huffmaster, the chorus' conductor until it disbanded in 1915. The Treble Clef Club was the first women's singing society in Houston. It was organized in 1895, and was conducted by Julien Paul Blitz in 1913. Huffmaster led a later addition, the Women's Choral Club, in 1913,⁹⁴ while Blitz was conductor of the first formally organized Houston Symphony Orchestra in the same year.⁹⁵

⁹²Galveston Daily News, April 27, 1898, p. 8; Houston Daily Post, May 4, 1902, p. 33; Deutsch-Texanischer Sängerbund, Commers-Programm, Galveston, May 17, 1909.

⁹³Deutsch-Texanischer Sängerbund, Official Programme, May 5-7, 1913; Adolf Lange, "Bericht," Sänger-Zeitung, 1914, op. cit., n.p.

⁹⁴Spell, op. cit., p. 98; Houston Daily Post, May 9, 1894, p. 4; May 4, 1902, p. 33; Deutsch-Texanischer Sängerbund, Official Programme, May 5-7, 1913.

⁹⁵W.P.A., Houston, op. cit., p. 197. We shall see, however, that a "Houston Symphony Club" played on the second

Galveston, which had been the largest and in many ways the most prosperous city in Texas in the nineteenth century, lost its lead after the hurricane and flood of September, 1900. Its function as a great port for commerce and immigration declined and outside business concerns were reluctant to invest large sums of money in a city that had been almost destroyed by natural forces. In rebuilding after the great storm, the various ethnic elements in Galveston in many ways lost their distinction while cooperating with each other. The trend toward Americanization of the Germans in the city had been strong before, and now became even stronger as the German and his American neighbor wept and then rebuilt together.

The German singing societies in Galveston remained, although weakened, and even hosted one final state Sängerfest, that of 1909, before World War I. The final reference we have to the Galveston Männerchor, however, is that it attended the state meeting in Austin in May, 1900. It probably died out after the flood four months later. Another participant at the 1900 Sängerfest, the Gesangverein Concordia, did survive the storm.⁹⁶ Its directors in 1902 and 1904,

concert of the 1902 state Sängerfest, thus indicating symphonic activity in Houston more than a decade earlier than is usually supposed. See Hubert Roussel, The Houston Symphony Orchestra, 1913-1971 (Austin, 1972), pp. 5-15.

⁹⁶Austin Daily Statesman, May 21, 1911, p. 18.

respectively were Henry Tiedemann and Oscar Fuchs.⁹⁷ By 1909, Oscar Springer conducted the twenty-three man chorus; his assistant conductor two years later was Gus Tietze.⁹⁸ The organization remained active and participated in the 1916 state Sängerfest.⁹⁹

North Texas

In Dallas, Frohsinn conductor Hans Kreissig, assisted by the singing society, his many students, and the community at large, organized the Dallas Symphony Orchestra (Plate 104), a thirty-two member ensemble, which gave its first concert under Kreissig on May 22, 1900 in Turner Hall. The program follows:

1. Nibelungen March Wagner, arr. Sonntag
2. Symphony No. 92 in G ("Oxford") Haydn

Intermission

1. Overture to William Tell Rossini
2. Concerto in B-flat Major Hugo Kaun
 Romanze and Finale
 Hans Kreissig, piano
 W. G. Quinn, conducting
3. The Night Impitti Miliotti
 Mrs. H. F. Dietz and Mrs. Hans Kreissig,
 vocal soloists

⁹⁷Houston Daily Post, May 4, 1902, p. 33; Deutsch-Texanischer Sängerbund, Fest-Commers Programm, Dallas, April 25, 1904.

⁹⁸Galveston Daily News, May 19, 1909, p. 2; Austin Daily Statesman, May 22, 1911, p. 3.

⁹⁹Freie Presse, May 8, 1916, p. 6.



Plate 104--Dallas Symphony Orchestra, Hans Kreissig, conductor; date variously given as May 22, 1900 or December 26, 1901. Men in front are members of the Frohsinn; location is Turner Hall (Courtesy Dallas Public Library).



Plate 105--Dallas Frohsinn, conductor Hans Kreissig, with shorter hair than earlier, noted standing in center, ca. 1905-1910 (Courtesy Dallas Public Library).

4. Intermezzo from Cavalleria rusticana Mascagni

5. Allons donc, Concert Galop . . . Hans Kreissig¹⁰⁰

On another concert by the Dallas Symphony, on December 26, 1901, the Frohsinn sang "Wine, Women, and Song" by Johann Strauss, accompanied by the orchestra under Kreissig's direction. The same program was repeated, although in different performing order, on a concert for the benefit of the Confederate Reunion Fund, held in Turner Hall on March 18, 1902.¹⁰¹

With the exception of a period, around 1904, when Max Wertheim led the Frohsinn, Kreissig's tenure with the twenty-member chorus (Plate 105) continued until 1912, when he was succeeded by Carl Venth.¹⁰² Venth (Plates 106 and 107) also took direction of the Dallas Symphony Orchestra, which

¹⁰⁰Dallas Symphony Club, Program, May 22, 1900.

¹⁰¹Dallas Symphony Club, Program, December 25, 1901; March 18, 1902.

¹⁰²Deutsch-Texanischer Sangerbund, Fest-Commers Programm. Dallas, April 25, 1904; Austin Daily Statesman, May 22, 1911, p. 2; "Carl Venth," Webb, op. cit., II, 836-837; Spell, op. cit., p. 142. Venth was born in Cologne, Germany, on February 16, 1860 and was educated under Hiller and Wieniawsky. After serving as concertmaster of the Flemish Orchestra in Brussels, he came to the United States in 1880. He played in the Metropolitan Opera Orchestra, 1884-88; conducted the Brooklyn Symphony, 1889-97; and was concertmaster of the St. Paul Orchestra, 1906-07. He came to Texas in 1908 and headed the Music Department at Kidd-Key College in Sherman. Here he organized a male chorus among the city's businessmen. He worked in Dallas from 1912 until 1914, when he moved to Fort Worth where he conducted an orchestra and taught at Texas Woman's College. From 1931 to 1938, he taught music at Westmoorland College in San Antonio. He died there on January 30, 1938.



Plate 106--Carl Venth, conductor, Dallas Frohsinn and Symphony Orchestra (Courtesy Dallas Public Library).



Plate 107--Carl Venth, violinist and conductor, caricature (Nord Texas Presse, May 8, 1914, p. 23).

had been only sporadically active for some time.¹⁰³ On April 7, 1912, the Frohsinn appeared on a Dallas Symphony program under Carl Venth and sang "The Mill in the Forest" by Eilenberg. They also sang on a Symphony concert on January 26, 1913.¹⁰⁴

An important event in the annual musical life of Dallas was the broadly supported May Festival, similar to that of Cincinnati, but on a smaller scale. On the festival concerts of May 27 and 28, 1912, the Frohsinn appeared with the Schubert Choral Club, massed church choirs from the Dallas area, and a choir of 850 school children. The featured works on the programs included Rossini's Stabat Mater, Criswell's "Funeral March of the Heroes" and "Hymn of the Republic," and Venth's own oratorio, The Resurrection.¹⁰⁵ The Frohsinn remained active until the United States entered World War I, as did the Schweizer Männerchor under Abraham Schmid.¹⁰⁶

The German element in Fort Worth was never a strong one, although the city did support a German-language newspaper after 1890. The Fort Worth Teutonia, conducted by Max

¹⁰³Kreissig's several orchestral enterprises were all short-lived, and he often financed them personally. In 1910, Oscar Fried founded a Beethoven Symphony Orchestra which lasted only one season. Venth brought some stability to the scene, but his orchestra succumbed in 1914 for want of financial backing. Spell, op. cit., p. 109.

¹⁰⁴Robert Lincoln Marquis, "The Development of the Symphony Orchestra in Texas," unpublished master's thesis, University of Texas, Austin, 1934, pp. 62-72.

¹⁰⁵Ibid.

¹⁰⁶Freie Presse, May 8, 1916, p. 6.

Gottlieb, was active in the state Sängerbund from 1913 to 1916, and would have hosted the next Sängerfest had World War I not intervened.¹⁰⁷ When he arrived in town from Dallas in 1915, Carl Venth founded the Fort Worth Symphony Orchestra, consisting of forty-five local musicians. The ensemble was disbanded with the advent of World War I, when Venth became a bandmaster.¹⁰⁸

In Denison, John Siegel was succeeded by Richard Frank as director of the Vorwärts before 1904. By 1911, the twelve-man chorus was conducted by W. A. Everitt, who held the post through 1916.¹⁰⁹ While the Germans in Sherman had a Kyffhauser Lodge of the Sons of Hermann as early as 1891, we hear of no German musical activity there until 1908, when Carl Venth arrived in town to teach music at Kidd-Key College. He organized a male chorus among the businessmen of Sherman and "revived oratorio," giving Rossini's Stabat Mater.¹¹⁰

¹⁰⁷Deutsch-Texanischer Sängerbund, Official Programme, Houston, May 5-7, 1913; Freie Presse, May 8, 1916, p. 6.

¹⁰⁸Spell, op. cit., p. 110.

¹⁰⁹Deutsch-Texanischer Sängerbund, Fest-Commers Programme, Dallas, April 25, 1904; Austin Daily Statesman, May 22, 1911, p. 2; Freie Presse, May 8, 1916, p. 6.

¹¹⁰Maloney Directory Company, op. cit., 1896-97, p. 50. Morrison and Fourmy, op. cit., 1901-02, p. 50 says Kyffhauser Lodge was founded on June 27, 1892. M. Flemming, "Music in Sherman" (Report for Bomar Cràmer Music Club, Sherman; original typescript in collection of Sherman Public Library), p. 13.

Scotland, a German Catholic settlement in eastern Archer County, was established in about 1905.¹¹¹ Around 1910 or 1912, Paul Verfuert, a recent immigrant from Germany, became school teacher and church organist in the colony. At first his church choir was all male, but some years later women were admitted. Choir members and their families often gathered at individual homes to drink beer and have a "Song-fest." This activity more or less came to an end with Prohibition, and Professor Verfuert moved to Windthorst, where a better salary was offered.¹¹²

While no German singing societies seem to have been formed in far western Texas, there are a few musical developments there that cannot escape our notice. About 1905, Carl Beck, formerly orchestral and choral conductor in San Antonio, formed the Odessa Band (Plate 108) and, with his fourteen-member ensemble, played in several towns from Toyah to Abilene. After several members either moved away or lost interest, Beck himself sought greener fields in Pecos.¹¹³

¹¹¹Winnie D. Nance, "Scotland, Texas," Webb, op. cit., II, 581.

¹¹²Letters from Cecilia Teichman Hoffman, Scotland, Texas, March 24, 1972; May 1, 1972. Mrs. Hoffman was a music student of Verfuert's and succeeded him as Catholic church organist. She recalls that Verfuert called his chorus "St. Cecilia's" or "the Cecilian."

¹¹³Barrett and Oliver, op. cit., p. 64, 69. Originally, Walter Martin of Odessa had written to Beck in San Antonio about locating a director for the Band. Beck became interested and came himself.

At El Paso in 1915, P. J. Gustat "reorganized the beginnings of orchestral music." Before the orchestra was disbanded a half dozen years later, Anton Navratil was conductor.¹¹⁴ There is some possibility that he was related to the Navratil family which was active in choral and instrumental music in the Brenham area.

Regional Sängerbunds

As individual communities developed musically in the German areas of Texas, the Sängerbunds added the strength of numbers and provided the opportunity for concerted effort on the behalf of music. While the Hill Country and Gillespie County leagues celebrated their annual festivals in a conservative, social atmosphere, the state organization continued to make important strides in providing progressive musical leadership in the urban areas of Texas.

The Gebirgs-Sängerbund held its sixteenth Sängerfest in Fredericksbrug on September 2 and 3, 1899. Six societies, those from Fredericksburg, Kerrville, Salatrillo, Sisterdale, Boerne, and Comfort, attended. Rather than hold a full-scale festival in 1900, the league sponsored a one-day Sängerfahrt (singers' journey) to Sisterdale on April 14. The New Braunfels Echo joined the league at its next festival, celebrated at Kerrville on September 11 and 12, 1901.¹¹⁵

¹¹⁴Spell, op. cit., p. 111.

¹¹⁵Edward Schmidt, op. cit., p. 25; Dietel, op. cit., p. 5; Haas, Song, op. cit., p. 32.

At the 1902 Sängerfest in Boerne, the Honey Creek Lieder-
kranz joined the Bund, and all the delegates resolved to hold
their next festival in conjunction with the Fiftieth Anni-
versary of the state Sängerbund, to be held in New Braunfels
on October 2 and 3, 1903.¹¹⁶ As a closing ceremony at the
1904 Gebirgs-Sängerfest, held in Comfort on May 28 and 29,
the massed choruses sang Friedrich Silcher's "Bardenchor"
and the orchestra followed with a chorale in the memory of
several recently deceased members. The next year, on October
7 and 8, the Bulverde Fortschritt entered the league. Eight
Vereins, totalling 117 singers, attended. Stephan Hälbig of
New Braunfels was made an honorary member for "his achieve-
ments as an orchestra conductor and song director." Jacob
Wagner of San Antonio represented the state Sängerbund and
invited the Hill Country singers to participate in the
Commerz at the next state Sängerfest, to be held in San
Antonio in April, 1906.¹¹⁷ The singers from New Braunfels
chartered a special railroad coach to take them to the 1906
Gebirgs-Sängerfest in Boerne. The next festival was hosted
on September 21 and 22, 1907, by the Salatrillo Lieder-
kranz.¹¹⁸ At the 1908 meeting in Kerrville, all the member

¹¹⁶Haas, Song, op. cit., pp. 34-35.

¹¹⁷Edward Schmidt, op. cit., p. 27.

¹¹⁸Haas, Song, op. cit., p. 37.

Vereins were present for the first time in several years, and presented 156 singers onstage at the concerts.¹¹⁹

At their next festival, held in New Braunfels on September 24 and 25, 1909, the societies of the Gebirgs-Sängerbund voted to affiliate with the Deutscher Sängerbund in Germany and instructed secretary Edward Schmidt to correspond with the proper authorities.¹²⁰ Such a move would evidently take none of the autonomy from the Gebirgs-Sängerbund's activities.

The next festival, held in Comfort on September 23 and 24, 1910, established several "firsts" for the Bund: ten individual singing societies now actively participated; the league finally made a financial profit from a festival, \$118.99, after all the bills were paid; and in the business meeting, the delegates voted to allow the conductors of the societies to have a voice in Sängerbund policy making. Director Julius Hansen had died during the previous year and, in his memory, the massed choruses sang Silcher's "Bardenchor." The 1911 Sängerfest was held in Fredericksburg on September 29 and 30. Eleven Vereins, with 203 singers, took part. New members were the Cibolo Gesangverein and the Waring Mendelssohn.¹²¹

¹¹⁹Dietel, op. cit., p. 7.

¹²⁰Ibid.

¹²¹Ibid., p. 8.

The Bulverde Fortschritt hosted the next festival on August 2 and 3, 1912, at the Germania Farmers' Association Hall in Anhalt. The number of participating singers rose to 216. At the business meeting of the Gebirgs-Sängerfest of 1913, held in Waring on August 15 and 16, the delegates voted their official approval of a new choral song "Der Deutsche," with words by F. H. Lohmann [of Comfort?], set to music by Caroli. Further they resolved that Texan composers should be favored in the selection of songs when their work was suitable.¹²²

The 1914 Sängerfest was celebrated in Schertz, probably hosted by the Cibolo Gesangverein, on May 11 and 12, 1914. A singing society from Seguin joined at this time. At the next Sängerfest, held in Boerne on May 3 and 4, 1915, the Hill Country singers voted to donate \$125.00 to the German-Austrian Red Cross. The thirty-second Gebirgs-Sängerfest, celebrated at Seguin on October 9 and 10, 1916, was destined to be the last before the United States entered World War I. The York Creek Männerchor joined, swelling the number of singers to 222. The delegates resolved to erect a memorial to Edward Schmidt, long-time secretary of the Bund, who had died since the previous meeting. The red granite monument was unveiled at a ceremony in Comfort on April 29, 1917. All of the societies of the league had been invited, but only those from Comfort, Fredericksburg, Boerne, Kerrville, and

¹²²Ibid.

New Braunfels were able to attend. The "Bardenchor," which begins "Stumm schläft der Sänger" ("Silently sleeps the singer"), had particular significance at this performance, for it marked not only the passing of an old, beloved conductor, but also the era in which he lived.¹²³

In December, 1917, the representatives of the societies of the Gebirgs-Sängerbund met for one last time in Comfort. Here they accepted a Verein from Selma into their number, handled all remaining business, and then quietly adjourned to wait for the War to pass.¹²⁴

The State Sängerbund

The first state Sängerfest of the new century took place in Austin on May 7-9, 1900. William Besserer conducted the orchestra, Sängerfest Brass Band, and the mixed choruses, while Edmund Ludwig was in charge of the male massed choruses.¹²⁵ Fourteen singing societies took part.¹²⁶ The evening of

¹²³Ibid., pp 8-9.

¹²⁴Ibid., pp. 9-10.

¹²⁵The instrumentation of the orchestra included: 2 flutes, oboe, 2 clarinets, bassoon, 3 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion, 6 first violins, 3 second violins, 2 violas, 2 cellos, and 2 contrabasses. The Sängerfest Band consisted of: piccolo, 2 flutes, E-flat clarinet, 4 B-flat clarinets, oboe, bassoon, 4 trumpets, 4 horns, 3 trombones, euphonium, 2 tubas, contrabass, and percussion. Austin Daily Statesman, May 6, 1900, p. 11.

¹²⁶ The participating choruses included: Taylor Turnverein; Fayetteville Männerchor; Galveston Concordia and Männerchor; Dallas Frohsinn and Schweizer Männerchor; San

Monday, May 7, was devoted to a torch-lit parade and Commers, held at Turner Hall. Here the societies sang the only individual songs they would perform in the next two days; all the choral numbers on the concerts were to be rendered by the massed choruses. The orchestra was also present for background music while the singers ate.

The first of the two concerts took place in the Hancock Opera House on the evening of Tuesday, May 8, 1900. The program follows:

1. Festival Overture [Lustspiel Ouvertüre?] Keler-Béla
Orchestra
2. a. Greeting Song Fromm
b. The Pilot Hofmann
Mixed Chorus and Orchestra
3. a. Woodland Whispers Alphons Czibulka
b. Whispering Flowers Von Blon
Orchestra
4. How I Loved Home Ferdinand Möhring
Massed Male Choruses
5. Aria from Orpheus Gluck
Ellen Herff, contralto
6. Peer Gynt, Suite No. 1 Grieg
Orchestra
7. a. Evening Greeting Kern
b. Cease Thy Wooing Juengst
Massed Male Choruses
8. Romance and Aria from Der Freischütz
. Weber
Mrs. Jules D. Roberts, soprano

Antonio Frohsinn, Liederkrantz, Beethoven and Deutscher Männerchors; Houston Sängerbund; Brenham Vorwärts; LaGrange Froesche; and Austin Sängerrunde. In addition was a mixed chorus from Austin made up of thirty-nine women and twenty-three men. Loc. cit.; Ibid., May 21, 1911, p. 18.

9. Overture to Rosamunde Schubert
Orchestra
10. The Avowal Obersleben
Massed Male Choruses and Military Band¹²⁷

On the afternoon of Wednesday, May 9, the Sängerfest Band gave an outdoor concert at Bulian's Garden. That evening was the second formal concert at the opera house. The program follows:

1. a. Symphony in E Major ("Lenore"); March . .
. Joachim Raff
b. Fackeltanz Meyerbeer
Orchestra
2. The Thunderstorm Mohr
Mixed Chorus and Orchestra
3. Zollern und Staufen . . . Theodor Podbertsky
Massed Male Choruses and Orchestra
4. Penelope Weaving a Garment Bruch
Anna Wilkens, contralto, and Orchestra
5. a. Vineta Haessler [Abt?]
b. Morgen im Walde Friedrich Hegar
Massed Male Choruses
6. a. Allegro con Brio [from Symphony No. 5?]
. Beethoven
b. Larghetto [from Symphony No. 2?]
. Beethoven
Orchestra
7. Piano Concerto Mendelssohn
Edmund Ludwig, piano, and String Orchestra
8. a. Heart Throbs Grieg
b. Last Spring Grieg
c. Andante Cantabile Tschaikovsky
String Orchestra

¹²⁷Ibid., May 6, 1900, p. 11. The author has not had access to a German program for these concerts, nor were they covered thoroughly in the Freie Presse. Thus we must rely upon the English version of the programmed numbers printed in the Statesman.

9. Spring's Delight [Johannes?] Pache
Massed Male Choruses and String Orchestra
10. Mad Scene from Lucia di Lammermoor
. Donizetti
Mary Carson Kidd, soprano
11. a. Abend-Ständchen Karl Attenhofer
b. Heart's Rejoicing . . . Ferdinand Möhring
Massed Male Choruses
12. Overture to Yelva . . Karl Gottlieb Reissiger
Orchestra¹²⁸

All of the soloists on the concerts were of Texas origin. This was not to be the case in the next or succeeding state Sängerfests, whose planners sought to add prestige to the musical festivities beyond that which was available locally or within the state.

The 1902 state Sängerfest was held in Houston on May 5-7. Moritz Tiling recalled the initial planning for the festival:

Because of a recent severe financial crisis throughout the country, the finance committee had difficulty raising the several thousand dollars needed to carry out their ambitious plans. The funds came from a comparatively small number of merchants and citizens. . . . Only two concerts were given at the Auditorium, plans for the matinee having been dispensed with.¹²⁹

C. C. Lieb, conductor of the Houston Sängerbund was named Festdirigent (festival director), while Professor Emil Lindenberg conducted the thirty-five piece orchestra. Sixteen singing societies participated. As an innovation, several of the massed choruses were directed by several honorary conductors:

¹²⁸Ibid.

¹²⁹Tiling, op. cit., pp. 156-157.

Carl Beck of San Antonio, Christian Klaerner of Brenham, Julius Schütze of Austin, and Hans Kreissig of Dallas. The featured soloist was Carrie Bridewell, a contralto from the Metropolitan Opera in New York.¹³⁰

On Monday, May 5, 1902, a Liedertafel (essentially similar to the former Commers) was held in the Turner Hall. The musical items of the program (which were interspersed during the evening with toasts and speeches) follows:

- Marche Militaire Schubert
Orchestra
- Sängergruss Oscar Felden
Houston Sängerbund
- Festlied: "An die Kunst" Wagner-Weinwurm
Vereinigte Sänger von Houston
[United Singers of Houston]
Wilhelm Freckmann, conductor
- Overture to Flotte Bursche Suppé
Orchestra
- Weingalopp C. Kuntze
Austin Sängerrunde
- Mein Paradies Kunze
San Antonio Deutscher Männerchor
- Musikalische Schnurrpfeifereien . . . M. Peuschel
Galveston Concordia

¹³⁰Houston Daily Post, May 4, 1902, p. 33. The participants included: San Antonio Beethoven and Deutscher Männerchors, Frohsinn, and Liederkrantz; Galveston Concordia; Brenham Vorwärts; Austin Sängerrunde; Taylor Männerchor; Dallas Frohsinn; LaGrange Froesche; Fayetteville Sängerbund; Cedar Männerchor; Bellville Concordia; Houston Frohsinn, Sängerbund, and Quartette Society. In addition was a local mixed chorus, F. F. Dexter, conductor.

- Das Erwachen der Löwen (Caprice Heroique)
 A. von Kontski
 Orchestra
- Serenade E. Hermes
 San Antonio Liederkrantz
- Ade du liebes Waldesgrün Franz Abt
 Brenham Vorwärts
- Trelawny (Cornish Marching Song) . . . A. W. Thayer
 Houston Quartette Society
- Fantasie on Themes from L'Africaine . . Meyerbeer
 Orchestra
- Trinklied C. A. Mangold
 San Antonio Beethoven Männerchor
- Wanderlied F. Muecke and G. Vogel
 Taylor Männerchor
- Dich grüsst der Mai . . . Johann Nuland Aysslinger
 San Antonio Frohsinn
- Polnischer National Tanz
 Franz Xaver Scharwenka
 Orchestra
- Die falsche Pepita Adolph Mueller
 Dallas Frohsinn
- Sehnsucht nach der Heimat . . . Conradin Kreutzer
 Houston Frohsinn
- Scheiden D. Melamet
 An mein Vaterland W. Tschirch
 Houston Sängerbund
- Menuet Paderewski
 Orchestra¹³¹

The first formal concert took place on the evening of Tuesday, May 6, 1902, at the Auditorium. The program follows:

1. Overture to Don Giovanni Mozart
 Orchestra

¹³¹Deutsch-Texanischer Sängerbund, Liedertafel Programm, Houston, May 5, 1902, n.p.

2. Die Ehre Gottes aus der Natur . . . Beethoven
Massed Choruses and Orchestra
3. Pizzicato Polka and Valse Lento from
Sylvia Delibes
Orchestra
4. a. Waldmorgen E. Kerchner
b. Müller's Töchterlein Ed. Hermes
Massed Choruses
5. Entr'acte: Gavotte Ernest Gillet
String Quintet
6. a. While I am Wandering
Friedrich Kücken
b. Good Night, Good Night, Beloved
. C. Pinsuti
Women's Choral Club and Houston
Quartette Society
7. Amour! Viens aider ma faiblesse from
Samson et Dalila Saint-Saëns
Carrie Bridewell, contralto
8. Es steht eine Lind' im tiefen Thal
. E. Forscher
Massed Chorus

Intermission
9. Symphony No. 40 in G Minor Mozart
III. Minuetto: Allegretto
IV. Allegro assai
Orchestra
10. a. Mutterliebe H. Voigt
b. Abendgebet from Das Nachtlager von
Granada Conradin Kreutzer
Massed Choruses
11. Selection from Lohengrin Wagner
Orchestra
12. a. Der Nussbaum Schumann
b. Meine Liebe ist grün Brahms
c. Im Herbst Robert Franz
Carrie Bridewell, contralto
13. Wein, Weib, und Sang Johann Strauss
Dallas Frohsinn and Orchestra

14. Der Trompeter an der Katzbach
 Ferdinand Möhring
 Massed Choruses
15. Fest-Marsch, Op. 1 Richard Strauss
 Orchestra

The final concert was held in the Auditorium on Wednesday, May 7, 1902. The program follows:

1. Overture to Oberon Weber
 Orchestra
 2. Der Lenz ist gekommen in's harrende Land
 (from J. Wolff's Tannhäuser) . . C. Werdt
 Massed Choruses
 3. Overture to Le Calife de Bagdad . . Boieldieu
 Houston Symphony Club
 4. a. Das deutsche Lied Kalliwoda
 b. Vöglein im grünen Wald W. Briem
 Massed Choruses
 5. a. The Watchword C. Pinsuti
 b. The Sea Hath Its Pearls . . . C. Pinsuti
 Women's Choral Club and
 Houston Quartette Society
 6. Capriccio brilliant, Op. 22 . . . Mendelssohn
 Irma Lieb, piano, and String Quintet
 7. O ma lyre immortelle from Sappho . . Gounod
 Carrie Bridewell, contralto
 8. Trinklied J. Schulz-Weidal
 Massed Choruses
- Intermission
9. Symphony in B Minor ("Unfinished")
 Schubert
 I. Allegro moderato
 II. Andante con moto
 Orchestra
 10. a. Jauchzend erhebt sich die Schöpfung,
 prize composition for the first
Sängerfest of the Deutscher Sängerbund,
Dresden, 1865; with orchestral
accompaniment H. Mohr

- b. Annie Laurie, a capella A. Geibel
 Vereinigte Sanger von San Antonio
 (United Singers of San Antonio)
11. Hungarian Dances Brahms
 Orchestra
12. a. Marguerite Gounod
 b. The Lass With the Delicate Hair . . . Arne
 c. Widmung Schumann
 Carrie Bridewell, contralto
13. a. Wenn man vom Liebsten scheiden muss . . .
 Ph. Orth
 b. Te Deum Laudamus P. Ritter
 Massed Choruses
14. Deutscher Triumph-Marsch, Op. 110
 Carl Reinecke
 Orchestra¹³²

Most of the notable innovations on these concerts are concerned with the orchestral material. Brahms and Richard Strauss made their first appearances on Sangerfest concerts, and perhaps in the state. For the first time since 1887, a complete symphony (albeit "unfinished") made up part of a program. A second orchestra, that of the Houston Symphony Club, appeared, thereby indicating a budding and independent symphonic activity in Houston. The main attraction, however, was now turning to the soloist, with the importation of Carrie Bridewell from New York's Metropolitan Opera. The choral works were incidental, and we can see how the societies of Houston and San Antonio united into their own groups when they appeared, apparently feeling there was strength in numbers.

¹³²Freie Presse, May 5, 1902, p. 4; also found in English translation, in Houston Daily Post, May 4, 1902, p. 33.

Very little of musical significance took place at the Fiftieth Anniversary of the first state Sängerfest, held in New Braunfels in 1903, except perhaps a widening of the rift between the state and Gebirgs-Sängerbunds. The Hill Country Sängerfest for 1903 took place on October 2 and 3, 1903, with the Anniversary celebration scheduled for October 4. This would also serve as a reunion for the two singing leagues when the distant societies arrived in town. Since no New Braunfels society was a member of the state Sängerbund, the Austin Sängerrunde, headed by Julius Schütze, took the responsibility of hosting the Anniversary. In preparing the program, Schütze provided for the member societies of the state Sängerbund as well as Carl Beck's Military Band from San Antonio, but stupidly neglected to ask whether any of the societies of the Gebirgs-Sängerbund desired to be on the concert. Thus, not one single society from New Braunfels, the site of the 1853 state Sängerfest as well as this Anniversary, was included when Schütze sent the programs to the printers! For himself, however, Schütze had assured two prominent places in the day's festivities: as a member of the small instrumental ensemble, representing the band of the first Sängerfest, which marched through the triumphal arch (Plate 109) erected for the Anniversary; and as featured festival orator, to whom everyone had to listen before they should hear the music. All of this naturally created considerable unrest among the Hill Country singers. "Realizing his mistake," Schütze called a meeting to



Plate 108--Odessa Band, conductor Carl Beck is the older figure in the second row (Barrett and Oliver, Odessa, p. 64).



Plate 109--Triumphal Arch at the Fiftieth Anniversary of the first Sängerfest, New Braunfels, October, 1903 (Haas, New Braunfels, p. 107).

apologize for his "oversight" and offered the Gebirgs-Sängerbund a number on the concert. Since the programs had already been printed, the offer was refused.¹³³

Although Julius Schütze's name appeared in the program of the 1904 Sängerfest as author of the same inaccurate historical sketch of the Sängerbund that had been printed in the festival programs for a decade, the Austin director did not live to redeem himself for his sins of 1903, for he died three days before the 1904 meeting started.¹³⁴

The Dallas Sängerfest was celebrated on April 25-27, 1904, and was planned to be more of a "music festival" than a "singers' festival." Orchestral music was furnished by the Chicago Symphony Orchestra under Adolph Rosenbecker, rather than by any local ensemble. The featured attraction, however, was Marcella Sembrich, the world-renowned soprano.¹³⁵ The names of twelve individual singing societies appeared in the Commers program but were not given at all in the Souvenir

¹³³Dietel, op. cit., p. 6; Haas, Song, op. cit., p. 35;; Julius Schütze, Letter to Gilbert Giddings Benjamin, Austin, February 12, 1904, in Benjamin, op. cit., p. 117. The participants included the San Antonio Beethoven Männerchor, Liederkrantz, and San Antonio Männerchor; Houston Sängerbund; Austin Sängerrunde; LaGrange Froesche; as well as societies "from New Braunfels and other German settlements."

¹³⁴Austin Daily Statesman, May 21, 1911, p. 18.

¹³⁵Brown, op. cit., pp. 80-81. The two individuals most responsible for the appearance of the orchestra and soloist were Mrs. Harriet Bacon and Will A. Watkin, who had brought Paderewski to Dallas in 1899 and 1902. Watkin served as Chairman of the Music Committee for the 1904 Sängerfest.

Program which served the three formal concerts.¹³⁶ Carl Beck of San Antonio served as director of the massed choruses for these performances.¹³⁷

The Commers was held in the Turner Hall on the evening of Monday, April 25, 1904, and opened with a "Sängergruss," composed by Carl Haas of the Dallas Frohsinn.¹³⁸ The first formal concert of the Sängerfest took place in the Auditorium at the Fair Grounds on the evening of Tuesday, April 26. The program follows:

1. Prelude to Lohengrin Wagner
Orchestra
2. Das Lied wird That Robert Schwalm
Massed Choruses and Orchestra
3. Concerto on E minor for Violin and
Orchestra Mendelssohn
Jan van Oordt, violin
4. A fors' è lui from La traviata Verdi
Marcello Sembrich, soprano

¹³⁶Deutsch-Texanischer Sängerbund, Fest-Commers Programm, Dallas, April 25, 1904. The participants included: Austin Sängerrunde; San Antonio Deutscher Männerchor, San Antonio Männerchor and Liederkrantz; Houston Sängerbund; Galveston Concordia; Denison Vorwärts; Dallas Frohsinn and Schweizer Männerchor; LaGrange Froesche; Brenham Vorwärts; and Taylor Männerchor.

¹³⁷Deutsch-Texanischer Sängerbund, Souvenir Program, Dallas, April 26 and 27, 1904. Other than the song texts and Julius Schütze's historical sketch, which appeared in both German and English translations, the language of the entire Program is English, an indication of the wide-spread appeal that the Dallas sponsors hoped the festival would have.

¹³⁸Deutsch-Texanischer Sängerbund, Fest-Commers Programm, op. cit. The musical content of this and subsequent Commers celebrations did not differ greatly from that of the 1902 Sängerfest, and will not be enumerated again in full until the account of the 1916 state Sängerfest.

Intermission

5. Irish Rhapsody Stanford
Orchestra
6. a. Des Sohnes Heimkehr Bungard-Wasem
b. Am Brünnele Lindler
c. Blau Äugelein J. Witt
Massed Choruses
7. Mad Scene from Lucia di Lammermoor
. Donizetti
Marcello Sembrich, soprano
8. Huldigungs-Marsch Wagner

The second concert was a matinee on Wednesday, April 27, 1904.

The program follows:

1. Overture to "Di Balla" Sullivan
Orchestra
2. a. Deserted Garden Koschat
b. Happy Miller Veazie
c. America
Children's Chorus
Ora Crawford, conductor
3. Lebt wohl, ihr Berge from The Maid of
Orleans Tschaikovsky
F. Kate Schneider, mezzo-soprano
4. She Alone Charmeth My Sadness Gounod
Albert Borroff, bass

Intermission

5. Landkennung Grieg
Massed Choruses and Orchestra
6. Konzertstück [in F minor] Weber
Maidie Watkin, piano [and Orchestra]
7. Aria from Hérodiade Massenet
Elizabeth Blamere, soprano
8. Ride of the Valkyries from Die Walküre
. Wagner

This second concert was not as formal as the first. It contained the children's chorus and lacked the stellar attraction, Marcella Sembrich. Like the first concert, however, it ended with Wagner.

The third and final concert of the 1904 Sängerfest took place on the evening of Wednesday, April 27. Joining the German societies for the grand finale were an American Male Chorus, directed by Clarence B. Ashendon, and a Ladies' Chorus, directed by Mrs. Edwin S. Jackson. The program for the concert follows:

1. Overture to Der Freischütz Weber
Orchestra
 2. a. Fahr wohl, du schöner Maientraum
. Pfeil
b. Spinn, spinn Jungst
c. Hoho, du stolzes Mädcl Baldamus
Massed Choruses
 3. Symphony No. 3 ("Im Walde"): [IV.] Largo,
allegro Raff
Orchestra
 4. a. Lullaby Brahms
b. Trutzlied "Defiance" . . Carl Attenhofer
American Male Chorus
 5. Ernani, involami from Ernani Verdi
Marcella Sembrich, soprano
- Intermission
6. Friedrich Rothbart . . . Theodor Podbertsky
Massed Choruses and Orchestra
 7. Danse Maccabee Saint-Saëns
Orchestra
 8. Hesperus Brewer
Ladies' Chorus
 9. Frühlingsstimmen Johann Strauss
Marcella Sembrich, soprano

10. Scottish Rhapsody
 Alexander Campbell Mackenzie
 Orchestra
11. Nearer My God to Thee Lowell Mason
 United Massed Choruses and Orchestra¹³⁹

Only in Fundamentalist Dallas could a festival of German music end with "Nearer My God to Thee"! If the Sängerbund, through its Dallas branch, made no particular advancement in the promotion of local musicians at this festival, it nonetheless gave the state the opportunity to hear an orchestra and soloist of quality in concerts of decidedly inconsistent content.

Rosenbecker and the Chicago Symphony Orchestra must have made a good impression on the Texans, for they were invited to return for the next state Sängerfest, held in San Antonio on April 18-21, 1906. Carl Hahn served as director of the massed choruses and conducted the single number played by the San Antonio Symphony Orchestra on the concerts. Whether the Sängerbund imported the orchestra over Hahn's objections, with his consent, or even at his insistence is immaterial; the very idea of an out-of-state orchestra taking the spotlight at a Sängerfest celebrated in San Antonio would doubtless have repulsed his predecessor, Carl Beck, into non-participation.

¹³⁹Deutsch-Texanischer Sängerbund, Souvenir Program, op. cit.

The first concert of the 1906 Sängerfest took place in Beethoven Hall on the evening of Thursday, April 19. The program follows:

1. Overture to Der Freischütz Weber
Orchestra
 2. Festgesang an die Künstler Mendelssohn
Massed Choruses and Orchestra
 3. On Away, Awake, Beloved from Hiawatha's
Wedding Feast . . . Samuel Coleridge-Taylor
Edward Strong, bass
 4. a. Steh' fest, du deutscher Eichenwald . . .
. Isenmann
b. Serenade: Ihr blauen Augen, Gute
Nacht Witt
Massed Choruses
- Intermission
5. Fair Ellen Bruch
Mrs. L. L. Marks, soprano
C. H. Müller, baritone
Mixed Chorus and Orchestra
 6. Aria: Il est doux, il est bon from
Hérodiade Massenet
Marie Zimmermann, soprano
 7. Daheim, daheim, ist doch daheim . . . Kuenhold
Massed Choruses
 8. Dance of the Hours from La Gioconda
. Ponchielli
Orchestra
 9. Mailied Frank van der Stucken
C. M. Lee, tenor
C. H. Müller, baritone
Massed Choruses and Orchestra

Very little on this concert broke any new ground; most of the works had been heard in earlier Sängerfests. The Van der Stucken chorus, however, was the first accompanied work by

the Texas native to be programmed on a Sängerfest. Texas Germans were becoming increasingly aware of compositional talents among their own number.

The second concert was a matinee on Friday, April 20, 1906. The program follows:

1. Overture to Phèdre Massenet
Orchestra
2. Concerto in A minor for Piano and
Orchestra Grieg
John M. Steinfeldt, piano
3. My Heart Is Weary Thomas
Marie White-Longman, contralto
4. Symphony No. 6 in B minor, Op. 74
("Pathétique") Tschaikovsky
Orchestra
5. a. Schäfers Sonntagslied Kreutzer
b. Rose Freiheit Zöllner
Massed Choruses

Intermission

6. Concerto No. 2 in D minor for Violin and
Orchestra, Op. 22 Wieniawski
M. Svedrofsky, violin
7. Tonbilder [The Ride of the Valkyries?]
from Die Walküre Wagner
Orchestra
8. Cantata: Into the World Peter Benoit
Childrens' Chorus and Orchestra

Doubtless the concert did not last the length of two concerti and a symphony; one can guess that movements were extracted, although the program does not indicate which ones. Here is the first time on a Sängerfest concert where the children's chorus sang anything but several short, simple songs.

The third and final concert of the 1906 Sängerfest was held on the evening of Friday, April 20, also in Beethoven Hall. The program follows:

1. Overture, Leonore, No. 3 Beethoven
Orchestra
 2. O, du mein holder Abendstern from Tannhäuser Wagner
Dr. Hugh Schussler, baritone
 3. Normannenzug Bruch
C. H. Müller, baritone
Massed Choruses and Orchestra
 4. Dich theure Halle from Tannhäuser Wagner
Mr. L. L. Marks, soprano
 5. a. Salut d'amour Elgar
b. Minuet of the Fly Czibulka
Orchestra
 6. a. Es steht eine Lind Dregert
b. Blau Äugelein Witt
Massed Choruses
- Intermission
7. Overture to Raymond Thomas
San Antonio Symphony Orchestra
 8. Shadow Song from Dinorah Meyerbeer
Bessie Bell Andrews, soprano
 9. Die Weihe des Liedes Baldamus
C. H. Müller, baritone
Massed Choruses and Orchestra
 10. Kaisermarsch Wagner
Orchestra¹⁴⁰

The Raymond Overture which the San Antonio Symphony played was a popular number and might have been significant twenty

¹⁴⁰Deutsch-Texanischer Sängerbund, Programm, San Antonio, April 18-21, 1906.

years earlier, but in this case its performance indicates a step backwards in the Alamo City's musical development. At the business meeting on Saturday, C. H. Müller, president of the Sängerbund, hearkened back to the suggestions that Theodor Meyder of Cincinnati had made in 1892, and recommended a division of the choruses in the Bund into first class and second class, depending upon ability. He concluded,

The times have passed in the state of Texas when the singers and the listening public were satisfied with songs like "Wer hat Dich du schöner Wald" [Mendelssohn's "Der Jäger Abschied"] or "Deutschland über Alles." Today there are greater demands made of us (and rightly so). Therefore it is our responsibility always to strive for better performances.¹⁴¹

As we have seen, no nationally-known vocal soloists were engaged for the 1906 Sängerfest. Nor were there any at the next state Sängerfest, held in Galveston on May 17-19, 1909. For the third time, however, Adolph Rosenbecker and his Orchestra from Chicago provided for the instrumental portions of the festival. Instead of one of the Galveston conductors, San Antonio's Carl Hahn was named as director of choruses.¹⁴² Fifteen individual singing societies took part in the Commers, held on the evening of Monday, May 17, 1909, in the Scottish

¹⁴¹Deutsch-Texanischer Sängerbund, "Bericht des Bundespräsidenten," San Antonio, April 21, 1906.

¹⁴²A. Linck, "Sängerfest des deutsch-texanischen Sängerbundes," Das deutsche Lied, VIII, No. 7 (June, 1909, 3. Published in St. Louis, this was the official publication of the Nord-Amerikanischer Sängerbund.

Rite Cathedral.¹⁴³ The first concert was held in the Auditorium on the evening of Tuesday, May 18. The program follows:

1. Overture to Tannhäuser Wagner
Orchestra
2. Jauchzend erhebt sich die Schöpfung . . . Mohr
Massed Choruses
3. Concerto No. 1 in E-flat for Piano and
Orchestra Liszt
Miss Elvyn, piano, and Orchestra
4. Excerpts from Die Walküre
. Wagner, arr. Rosenbecker
Orchestra
5. a. Es steht eine mächtige Linde . . . Pache
b. Sandmännchen Brahms
Massed Choruses

Intermission

6. Concert Waltz Glazounov
Orchestra
7. Invitation to the Dance Jüngst
Galveston Quartette Club
8. Prologue to I pagliacci Leoncavallo
Frank Preisch, baritone, and Orchestra
9. Sängers Sonntagslied Kretschmar
Leo M. J. Dielmann, baritone
San Antonio Liederkrantz

¹⁴³Deutsch-Texanischer Sängerbund, Commers-Programm, Galveston, May 17, 1909. The participants included: Galveston Concordia, Orpheus Club and Quartette Society; Dallas Frohsinn and Schweizer Männerchor; Austin Sängerrunde; San Antonio Beethoven Männerchor, Liederkrantz, and Deutscher Männerchor; Brenham Vorwärts; Houston Sängerbund and Frohsinn; Spring Branch Liedertafel; Schulenburg Liederkrantz; and Cedar Männerchor.

10. Hexentanz [Witches' Dance, Op. 17?]
 MacDowell
 Orchestra
11. Die Weihe des Liedes Baldamus
 C. H. Müller, tenor [sic]
 Massed Choruses¹⁴⁴

The second concert was a matinee on Wednesday, May 19, 1909.

The program follows:

1. Overture to Midsummer Night's Dream
 Mendelssohn
 Orchestra
2. Symphony [No. 6 ("Pathétique")?]
 Two movements Tschaikovsky
 Orchestra
3. Celeste Aïda from Aïda Verdi
 David B. Duggan, tenor, and Orchestra
4. Hungarian March [from The Damnation of Faust] Berlioz
 Orchestra
5. a. Wohl durch die Nacht Ehrgott
 b. Wenn ich ein Vöglein wär . . . Volkslied
 Massed Choruses

Intermission

6. Aria, Leise, leise, from Der Freischütz . . .
 Weber
 Aida Hemmi, soprano, and Orchestra
7. Selection
8. Selection
 Miss Elvyn, piano

¹⁴⁴Galveston Daily News, May 18, 1909, p. 2; Freie Presse, May 21, 1909, p. 4. Miss Elvyn had originally been scheduled to play the Grieg Piano Concerto rather than the Liszt. The Glazounov Waltz was followed by an orchestral encore, "Barcarolle," perhaps by Offenbach. The Galveston Quartette Club had originally scheduled the "Bedouin Love Song" by Pinsuti. As an encore, the San Antonio Liederkrantz sang "Gute Nacht, ihr Blumen."

9. Selection
10. Selection
Massed Choruses and Orchestra¹⁴⁵

The third and final concert took place on the evening of May 19, 1909. the program follows:

1. Overture to Die Meistersinger Wagner
Orchestra
 2. Ossian Beschnitt
[Massed Choruses]
Oscar Springer, conductor
 3. Concerto in D major for Violin and
Orchestra Beethoven
Guy Woodward, violin
 4. Symphonic Variations Boellmann
Frank Wagner, violoncello
 5. a. Heidenröslein Werner
b. Hoffe das Beste Silcher
Massed Choruses
- Intermission
6. March from Tannhäuser Wagner
Orchestra
 7. Robin Adair Dudley Buck
Galveston Orpheus Club
 8. Aria from Nadeshda . . . Arthur Goring Thomas
Frank Wagner, violoncello
Guy Woodward, violin
 9. Selection
Orchestra

¹⁴⁵Galveston Daily News, May 19, 1909, p. 2; Freie Presse, May 21, 1909, p. 4. Neither newspaper's report was a model of accuracy or completeness, nor has this writer had access to a printed program. The movements of the Tschaikovsky Symphony, otherwise unidentified, were substituted for Beethoven's Fifth Symphony.

10. Der Ostermorgen Edwin Schultz
 Massed Choruses and Orchestra¹⁴⁶

The most notable feature about these concerts was the partial return of individual singing societies to the formal concerts, as well as the emphasis on instrumental rather than vocal solos.

For the first time since 1902, a local orchestra was assembled for the next state Sängerfest, celebrated in Austin on May 22-24, 1911.¹⁴⁷ William Besserer directed the Orchestra and Mixed Choruses, while William Rudolph directed the male Massed Choruses, made up of eighteen individual singing societies.¹⁴⁸ The soloists were all residents of Texas.

The first of the two festival concerts took place in the Hancock Opera House on Monday evening, May 22, 1911. The program follows:

¹⁴⁶Ibid. The Galveston Orpheus Club was called back for an encore, unspecified by the press.

¹⁴⁷San Antonio Express, May 23, 1911, p. 3. The instrumentation of the orchestra included: 8 first violins, 4 second violins, 3 violas, 3 cellos, 3 contrabasses, 2 flutes, 2 oboes, 2 clarinets, 1 bassoon, 2 horns, 2 trumpets, 3 trombones, 1 tuba, 2 timpani and percussion, for a total of thirty-eight members.

¹⁴⁸Freie Presse, May 6, 1911, p. 4; Austin Daily Statesman, May 22, 1911, p. 2; May 23, 1911, p. 2. The participants included: San Antonio Beethoven Männerchor, Frohsinn, Liederkrantz, and Deutscher Männerchor; Houston Sängerbund; Galveston Concordia; Dallas Frohsinn and Schweizer Männerchor; Brenham Vorwärts; LaGrange Froesche; Schulenburg Liederkrantz; Spring Branch Liedertafel of Hillendahl; Cedar Männerchor of O'Quinn; High Hill Liedertafel of Schulenburg; Denison Vorwärts; Rockdale Liederkrantz; Taylor Männerchor; and Austin Sängerrunde. The mixed chorus consisted of 21 sopranos, 11 altos, 10 tenors and 10 basses.

1. a. Marsch Bach
b. Overture to Yelva Reissiger
Orchestra
2. Fest-Hymne Richter
Massed Choruses with Horn Accompaniment
3. a. Wenn nicht die Liebe wär . . . Ulbricht
b. Frühling, du gold'ne Zeit
. Engelskirchen
Massed Choruses
4. Arcadian Festival Suite Rickert
Orchestra
5. Recitative and Largo from Scipione . Handel
Gilbert Schramm, bass
6. Du bist die Ruh' Schubert
Massed Choruses and String Orchestra
- Intermission
7. a. Serenade: I milioni d'Arlecchino
. Drigo
b. Intermezzo royale from Aurora
. Van der Mehden
Orchestra
8. Prayer [Vissi d'arte] from Tosca . . . Puccini
Edna McDonald, soprano
9. a. Heimatrosen Opladen
b. In der Waldschenke Oesten
Massed Choruses
10. Concert-Walzer: Mondnacht auf der Alster . .
. Festas
Orchestra
11. The Queen of Sheba Gounod
Septet, Mixed Chorus and Orchestra
12. Die drei Gesellen Podbertsky
Massed Choruses and Orchestra

The second concert of the festival was held on the evening of Tuesday, May 23, 1911. The program follows:

1. a. [Symphony No. 5 in E major] ("Lenore")
 III. Marsch Raff
 b. Jubel-Ouverture Weber
 Orchestra
2. The Earth is the Lord's Mosenthal
 Solos, Mixed Chorus, and Orchestra
3. Dein gedenk' ich Margarethe Helmund
 Massed Choruses and Orchestra
4. Symphony No. 100 in G major ("Military")
 I. Adagio
 II. Allegretto
 III. Menuett
 IV. Finale Haydn
 Orchestra
5. Waldesweihe Keldorfer
 Massed Chorus and Orchestra
6. Endemyon Liza Lehmann
 Edna McDonald, soprano
7. a. O gönne mir den Frühlingstraum
 Krasinsky
 b. Herzchen, mein Schätzchen Voigt
 Massed Choruses
- Intermission
8. Scènes pittoresques
 a. Angelus
 b. Fete Bohemienne Massenet
 Orchestra
9. Frühlingszauber Max von Weinzierl
 Massed Choruses and Orchestra
10. Am Meer Schubert
 Gilbert Schramm, bass
11. a. Serenade Orth
 b. Altdeutsches Liebeslied Wohlgemuth
 Massed Choruses
12. a. Caprice: Rose's Honeymoon Bratton
 b. Intermezzo: Woodland Whispers
 Czibulka
 Orchestra

13. Home Sweet Home
 Mrs. L. J. Bailey, soprano
 Massed and Mixed Choruses and Orchestra¹⁴⁹

This Sängerfest, although more modest in scope than some of its immediate predecessors, nevertheless treated its audience to a complete performance of a symphony and what may have been the first performance in Texas of music by Puccini. At least, the Tosca aria could not have received a more widespread audition in the state than it did at this festival.

The 1913 Sängerfest in Houston was just as extravagant as the 1911 celebration in Austin was modest.¹⁵⁰ Compared to a budget of less than \$2,000.00 in 1894, the expenditures for this festival totalled an estimated \$8,500.00. To promote interest and maintain enthusiasm for the upcoming Sängerfest, the executive committee published a "quarterly magazine," the Sänger-Zeitung, edited by C. C. Lieb of the Houston

¹⁴⁹Freie Presse, May 6, 1911, p. 4; Austin Daily Statesman, May 7, 1911, p. 2. There are a few inconsistencies which need to be noted. The Raff movement seems to have been left off the concerts at the last moment. Also several works were rearranged over the course of the two programs. The Haydn symphony, identified as No. 11 (in the old system) would be No. 100 in G ("Military"). One report, however, calls it the "Surprise" Symphony, while supplying movement titles more appropriate to the "Military."

¹⁵⁰Of the Sängerfests in the years just before World War I, this one is the most frequently noted, primarily because the Houstonian Moritz Tiling wrote extensively of the preparations for it in his History (1913). Most later writers have chosen to quote his words of praise for the Houston Sängerfest rather than research the two subsequent Sängerfests held before the War. Tiling, op. cit., pp. 158-159.

Sängerbund.¹⁵¹ Again an out-of-state orchestra was imported to provide instrumental selections and choral accompaniment: the fifty-five member St. Louis Symphony Orchestra, conducted by Max Zach. Two soloists were brought from the Metropolitan Opera in New York: soprano Marie Rappold and baritone Carl Schlegel. Perhaps the single most imposing personality at the Sängerfest was the conductor Arthur Claassen of Brooklyn, New York, who was engaged to direct several of the massed choruses, including those which were accompanied by orchestra. Texas' leading directors were given positions of lesser responsibility on the program. Three hundred school children were to sing at the matinee. In addition to a mixed chorus made up of the Houston Choral, Treble Clef, and Quartette Clubs, twenty-one German singing societies sang in the massed choruses.¹⁵² The selection of choral songs, made by C. C. Lieb, was intentionally devoted almost exclusively to works by German-American composers, two

¹⁵¹Ibid. Oscar Haas of New Braunfels possesses three issues of the periodical: No. 2 (April, 1912), No. 3 (July, 1912), and No. 5 (January, 1913).

¹⁵²Deutsch-Texanischer Sängerbund, Official Programme, 1913, op. cit. The participants included: Austin Sänger-runde; San Antonio Beethoven Männerchor, Liederkranz, Frohsinn, and Deutscher Männerchor; Dallas Frohsinn and Schweizer Männerchor; Denison Vorwärts; Fort Worth Teutonia; Rockdale Liederkranz; Taylor Männerchor; High Hill Männerchor; Spring Branch Liedertafel; Cedar Männerchor; Schulenburg Lieder-kranz, LaGrange Männerchor; Brenham Vorwärts; Galveston Concordia; and Houston Männerchor and Sängerbund.

of whom, Dr. Hans Harthan of Austin and Frank Renard of Sherman, were citizens of Texas.¹⁵³

The first concert took place in the City Auditorium on the evening of Monday, May 5, 1913. The program follows:

1. Fest-Hymne Emil Reyl
Mrs. C. C. Wenzel, soprano
Massed Choruses and Orchestra
Arthur Claassen, conductor
2. Overture to Egmont Beethoven
St. Louis Symphony Orchestra
Max Zach, conductor
3. a. See-Kameraden Julius Wengert
b. Nachts im Gebirg Carl Figue
German-Texan Sangerbund
Arthur Claassen, conductor
4. The Dance: Waltz Song from Faust
. Gounod, arr. W. Rhys-Herbert
Festival Mixed Chorus and Orchestra
Julien Paul Blitz, conductor

Intermission

5. Lenzlied Richard Vossley
German-Texan Sangerbund
Arthur Claassen, conductor
6. An jenem Tag from Hans Heiling
. H. Marschner
Carl Schlegel, baritone, and Orchestra
7. Wald Konig Carl Kapp
German-Texan Sangerbund
Arthur Claassen, conductor

¹⁵³Tiling, op. cit., p. 159. The other American composer included: Carl Figue, Richard Vossley, Max Muehlert, Dr. Elsenheimer, Carl Kapp, P. Engelskirchen, E. Kempermann, J. Schmidt, A. Buechse, Dr. Felix Jaeger, Theodore Hemberger, J. Mendelsohn, E. Reyl, Otto Wick, Louis Koemmenich, David Melamet, and of course Arthur Claassen, who was later to play a role in Texas' musical development.

8. Recitative and Aria, *Leise, leise* from Der Freischütz Weber
Marie Rappold, soprano, and Orchestra
9. *Abendfrieden* Fritz Neuert
German-Texan Sängerbund
Arthur Claassen, conductor
10. a. Symphony No. 94 in G ("Surprise")
 II. Andante Haydn
b. *Ostermorgen* Venth
c. *Finlandia* Sibelius
Symphony Orchestra
- Intermission
11. a. *Nachtstück* Schubert
b. *Ihre Stimme* Schumann
c. *Die beiden Grenadiere* Schumann
Carl Schlegel, baritone
Manuel Rivera Baz, piano
12. Overture to Rienzi Wagner
Symphony Orchestra
13. *Die Blum' im Thal* E. Laible
German-Texan Sängerbund
C. C. Lieb, conductor
14. Ave Maria from Das Feuerkreuz . . . Max Bruch
Marie Rappold, soprano, and Orchestra
15. *Gesang* Otto Wick
Massed Choruses and Orchestra
Henry Juenger, tenor
Arthur Claassen, conductor¹⁵⁴

The second concert was a matinee on Tuesday, May 6, 1913. It served as a "free concert for the honor roll pupils of the city schools and their teachers." In addition to the children's

¹⁵⁴Deutsch-Texanischer Sängerbund, Official Programme, 1913, op. cit. In past Sängerfests, "massed choruses" has meant the combined male forces. Here the term seems to designate the combined mixed and massed male choruses. The massed male choruses are here called German-Texan Sängerbund. The programs were now printed in English.

chorus on stage, the children in the audience rose to join in the final chorus. The program follows:

1. Pomp and Circumstance March [No. 1?] . . . Elgar
St. Louis Symphony Orchestra
Max Zach, conductor
2. Morgenhymne Louis Koemmenich
German-Texan Sangerbund and Orchestra
C. M. Lee, tenor
Arthur Claassen, conductor
3. a. Mutter, O sing mich zur Ruh . . . E. Hildach
b. Der Lenz E. Hildach
c. Das Herz am Rhein W. Hill
Carl Schlegel, baritone
Manuel Rivera Baz, piano
4. Suite from The Nutcracker
a. Dance of the Sugar-Plum Fairy
b. Russian Dance
c. Arabian Dance
d. Dance of the Mirlitons
e. Waltz of the Flowers . . . Tschaikovsky
Symphony Orchestra
5. a. Traum der Liebe A. Buechse
b. Rheingauer Glocken Eisenheimer
German-Texan Sangerbund
Carl Venth, conductor

Intermission

6. Hungarian Rhapsody No. 2 Liszt
Symphony Orchestra
7. Dance Duet from Hansel und Gretel
. Humperdinck
Children's Chorus
Vina Avery Beckwith, conductor
Helen Saft, piano
8. Dich theure Halle from Tannhuser . . . Wagner
Marie Rappold, soprano, and Orchestra
9. America--National Anthem Carey
Choruses, Audience, and Orchestra
Arthur Claassen, conductor

The third and final concert of the Houston Sängerfest took place on the evening of May 6, 1913. The program follows:

1. Weckruf an die Deutschen . . . Frank Renard
C. M. Lee, tenor
C. H. Müller, baritone
Carl Ashmann, baritone
Henry Grote, baritone
Massed Choruses and Orchestra
Arthur Claassen, conductor
2. Prelude to Lohengrin Wagner
St. Louis Symphony Orchestra
Max Zach, conductor
3. Der Kamerad Arthur Claassen
German-Texan Sängerbund
Arthur Claassen, conductor
4. March from Tannhäuser, Act II Wagner
Festival Mixed Chorus and Orchestra
Hu T. Huffmaster, conductor

Intermission

5. a. Grüss Gott du herziger Liebling du . . .
. Jacob Schmidt
b. Das urdeutsche Lied E. Kampermann
German-Texan Sängerbund
6. Wotan's Farewell and Magic Fire Music from
Die Walküre Wagner
Carl Schlegel, baritone, and Orchestra
7. Ständchen Dr. Hans Harthan
German-Texan Sängerbund
8. Liebestod from Tristan und Isolde . . . Wagner
Marie Rappold, soprano, and Orchestra
9. Sei gegrüsset Frühlingszeit
. P. Engelskirchen
German-Texan Sängerbund
10. Overture to Sakuntala Goldmark
Orchestra

Intermission

11. a. Feldeinsamkeit Brahms
 b. Widmung Robert Franz
 c. Heimliche Aufforderung
 Richard Strauss
 Carl Schlegel, baritone
 Sam Swinford, piano
12. Konzertstück, Op. 79 . . . Weber, arr. Liszt
 Manuel Rivera Baz, piano, and Orchestra
13. Müllerliebchen Richard Arnold
 German-Texan Sängerbund
 C. C. Lieb, conductor
14. a. Als die alte Mutter Dvořák
 b. Frühlingsnacht Schumann
 c. Cäcilie Richard Strauss
 d. The Wind that Shakes the Barley
 Arthur Claassen
 Marie Rappold, soprano
 Max Zach, piano
15. America David S. Melamet
 Mrs. Turner Williamson, soprano
 Massed Choruses and Orchestra
 Arthur Claassen, conductor

With their two intermissions and various stage entrances and exits, the two evening concerts could not have lasted less than three hours each. The final event of the Sängerbund was the Kommers on the evening of Wednesday, May 7, 1913. Each society sang an individual song, while instrumental music was provided by the "Houston Concert Quintette, Julien Paul Blitz, Virtuoso."¹⁵⁵

If the 1913 Sängerbund represented the greatest extent to which out-of-state forces participated in a German-Texan music festival, that of Dallas in 1914 was only slightly more

¹⁵⁵Ibid.

balanced in favor of resident musicians. The St. Louis Symphony Orchestra, under Max Zach, was re-engaged; the Metropolitan Opera singers imported were contralto Rosa Olitzka and tenor Rudolf Berger. Frohsinn conductor Carl Venth (Plate 110), whose Dallas Symphony Orchestra did not appear on the program, served as choral director. Early in 1914, Venth visited many of the seventeen individual societies scheduled to take part in the festival and rehearsed them on the massed chorus music. In the Sänger-Zeitung Venth reminded the societies of his instructions and interpretations:

In rehearsal, many times I held the tempos quite strictly and took many numbers somewhat faster than I will at the Festival Concerts. This was done from experience. By nature, the Germans are inclined to be a little sentimental and bring a certain heaviness to male singing. I have sought to correct this dragging.

In the "Pilgrims' Chorus," at the place where I requested the voices to sing in unison, let only the first and second tenors sing. The basses rest until the entry of the full chorus. . . . In the "Blue Danube," don't forget the ritardandos as well as the "ha, ha" in the basses and, where necessary, sing every note of a phrase very short and energetic. . . . In "Sonntag auf der Alm" as many as possible sing in German.¹⁵⁶

¹⁵⁶Carl Venth, "Ein offener Brief an die Vereine," Sänger-Zeitung (May, 1914), n.p. Elsewhere in this issue, the participants are listed: Austin Sängerrunde; Brenham Vorwärts; Fort Worth Teutonia; Galveston Concordia; Houston Magnolia Männerchor and Sängerbund; LaGrange Froesche; Rockdale Liederkrantz; San Antonio Beethoven Männerchor, Liederkrantz, Frohsinn, and Hermannsöhne Männerchor; Schulenburg Liederkrantz; and Taylor Männerchor. In addition was a mixed chorus composed of twenty-one church and civic choruses, a children's chorus, and a women's chorus made up of singers from Dallas, Fort Worth, Paris, and Greenville.

The first festival concert took place in the Fair Park Coliseum on the evening of Tuesday, May 12, 1914. The program follows:

1. Overture to Tannhäuser Wagner
St. Louis Symphony Orchestra
Max Zach, conductor
 2. Sängergross (composed for this Sängergross)
. Carl Venth
Sängerbund and Orchestra
Carl Venth, conductor
 3. Gerechter Gott from Rienzi Wagner
Rosa Olitzka
 4. a. Der Jäger Abschied Mendelssohn
b. Kärntner Volkslied Koschat
Sängerbund
 5. Aria, Leise, leise, from Der Freischütz . . .
. Weber
Miss Griswold, soprano
 6. Invitation to the Dance Weber
Symphony Orchestra
 7. Concerto in C-sharp minor for Piano and
Orchestra Ludvig Theodor Schytte
Hans Richard, piano, and Orchestra
- Intermission
8. The Vikings Eaton Fanning
Mixed Chorus and Orchestra
David L. Ormesher, conductor
 9. Selection
Rudolf Berger, tenor
 10. a. Haidenröslein Werner
b. Jägerlied Venth
Sängerbund
 11. Intermezzo from Thaïs Massenet
St. Louis Symphony Orchestra
Hugo Olk, violin

12. Quartet from Rigoletto Verdi
 Marie Sundelius, soprano
 Mrs. Franklyn Knight, alto
 Arthur Hackett, tenor
 Marion Greene, bass
13. An der schönen blauen Donau Strauss
 Sängerbund and Orchestra

The second concert, a matinee, was given on Wednesday, May 13, 1914. The program follows:

1. Kaiser-Marsch Wagner
 St. Louis Symphony Orchestra
 Max Zach, conductor
2. Anvil Chorus from Il trovatore Verdi
 Children's Chorus of the Public Schools
 Sudie Williams, director
 Symphony Orchestra
3. a. Es hat die Rose sich beklagt . . . Franz
 b. Baby Beach
 c. Spinning Song (Volks-gesang) . . . Reimann
 d. Der Lenz Hildach
 Rosa Olitzka, contralto
4. a. Carmena Valse Wilson
 b. Swanee River Folksong
 c. Deutscher Volks-gesang
 Children's Chorus and Orchestra
5. Entr'acte from Rosamunde Schubert
 Symphony Orchestra
6. May Song (composed for this Sängerbund) . . .
 Simkins
 Women's Chorus
 Carl Venth, conductor
7. Wanderer Fantasie for Piano and Orchestra . .
 Schubert, arr. Liszt
 Viola Beck, piano, and Orchestra
- Intermission
8. The River (composed for this Sängerbund) . .
 Jahn
 Women's Chorus and Orchestra
 Conducted by the Composer

9. Der Erlkönig Schubert
Marion Greene, bass
10. a. Lebewohl Silcher
b. Sehnsucht der Heimat Hensen
Sängerbund
11. Finlandia Sibelius
Symphony Orchestra
12. a. Aus der Jugendzeit Radecke
b. Schifferlied Eckert
Sängerbund
13. Habanera from Carmen Bizet
Rosa Olitzka, contralto
14. Pilgrims' Chorus from Tannhäuser Wagner
Sängerbund and Orchestra

The third and final concert was held on the evening of Wednesday, May 13, 1914. The program follows:

1. Festival Procession (composed for this
Sängerfest) Simpson
St. Louis Symphony Orchestra
Max Zach, conductor
2. Selection from Myth Voices Venth
Rosa Olitzka, contralto
Marie Sundelius, soprano
Women's Chorus and Orchestra
Carl Venth, conductor
3. Selection
Rudolf Berger, tenor
4. a. Die Nacht Schubert
b. Braun Meidelein Jüngst
Sängerbund and Solo Quartet
5. Aria from Le Nozze di Figaro Mozart
Marie Sundelius, soprano
6. Concerto for Piano and Orchestra
. Moszkowski
Marian Grace Cassell, piano and Orchestra

Intermission

7. Procession of the Knights of the Holy Grail
from Parsifal Wagner
Symphony Orchestra
8. Scene from Act II of Samson et Dalila
. Saint-Saëns
Rosa Olitzka, contralto
Rudolf Berger, tenor
9. a. Der Frühling am Rhein Brau
b. Magdalen Arthur Claassen
Sängerbund
10. Variations on a Roccoco Theme
. Tschaikovsky
Max Steindel, cello, and Orchestra
11. Ein Sonntag auf der Alm Koschat
Sängerbund, Solo Quartet, and Orchestra
12. Grand Finale: America Carey
Choruses, Audience, and Orchestra

Venth had evidently taken some care in laying out the three concerts, with a concerted work just before intermission and the customary choral number closing each concert. While there were several works that were repeats of successes at earlier Sängerfests, there was a considerable amount of new material on these concerts, including several composed specifically for the occasion and three by Venth himself. Musically this was a vast improvement over the Dallas Sängerfest of 1904, much of it due directly to the abilities of Carl Venth. Socially, the festival closed on the evening of Thursday, May 14, 1914, with the traditional Kommers, held at Turner Hall.¹⁵⁷

¹⁵⁷Sänger-Zeitung (May, 1914), n.p.

By May of 1916, Europe was at war and had been for almost two years. Americans observed the conflict with growing emotions for and against the combatants, and newspaper headlines indicated that the United States could not maintain its official neutrality much longer. The French and Germans were embattled at Verdun, while Berlin's reply to the Sussex Note declared that German submarines would continue to sink all merchant ships believed to be carrying arms.

In a Texas whose population was more immediately concerned with the conflict with Mexico, the singing societies of San Antonio were preparing for the Thirty-First Deutsch-Texanisches Sangerfest to be held at Beethoven Hall on May 7-10, 1916. Musical preparation for the event was well underway by October, 1915. The mixed chorus, conducted by Festival Director Arthur Claassen (now leader of the Beethoven Mannerchor), was rehearsing each Thursday evening, and members from the other three male choruses in the Alamo City began joining the rehearsals of the Beethoven Mannerchor to prepare for the massed male choruses (Plate 111).¹⁵⁸ They would eventually be joined by fourteen other singing societies for the concerts.¹⁵⁹

¹⁵⁸Beethoven Mannerchor, Protokoll, op. cit., October 12, 1915; November 4, 1915.

¹⁵⁹The participants included: Austin Sangerrunde; Brenham Vorwarts; Fredericksburg Concordia; Fort Worth Teutonia; Galveston Concordia; High Hill Liederkranz; Houston Sangerbund; Schulenburg Sangerbund; LaGrange Mannerchor; Rockdale



Plate 110--Carl Venth conducting, caricature by C. Wuest, San Antonio (Nord Texas Presse, May 8, 1914, p. 23).



Plate 111--Caricature of Arthur Claassen embracing San Antonio's other three conductors, left to right, Hilgers, Voigt, and Marx; caricature by C. Wuest, San Antonio (Kommers-Zeitung, 1916, p. 14).

Two soloists were to be imported from the Metropolitan Opera in New York: soprano Mabel Garrison, who had recently sung in performances of Mahler's Eighth Symphony with Leopold Stokowski and the Philadelphia Orchestra,¹⁶⁰ and baritone Carl Schlegel, who had already been a guest artist at the 1913 Sängerfest in Houston. Since then he had sung the role of the Police Commissioner in the American premiere of Richard Strauss' Der Rosenkavalier at the Metropolitan.

Claassen was busily rehearsing the seventy-member San Antonio Symphony Orchestra, expecting his forces eventually to be joined by a chorus of 600 men and 300 women for the two major concerts, as well as a group of 1,000 school children singing for the matinee (Plate 112). Committee chairmen, presided over by Jacob Wagner (Plate 113), were providing for the social side of the Sängerfest,¹⁶¹ while Alois Braun, a local musician whose father had studied with Anton Bruckner in Vienna, prepared extensive program notes to be published in the San Antonio Express, to interest the general public into attending the concerts.¹⁶² Tickets were on sale at the music

Liederkranz; Taylor Männerchor; and San Antonio Beethoven Männerchor, Liederkranz, Deutscher Männerchor, and Hermann Sons Männerchor, as well as the Mozart Society. Freie Presse, May 8, 1916, p. 6.

¹⁶⁰San Antonio Express, May 14, 1916, p. 19.

¹⁶¹Freie Presse, May 8, 1916, pp. 5-6.

¹⁶²San Antonio Express, May 7, 1916, p. 20.

31. **Texas Staats-Sängerfest**
 :: **BEETHOVEN-HALLE** ::
 Montag, 8. Mai, Punkt 8 Uhr abends.
 Dienstag, 9. Mai, Punkt 2 Uhr nachm.
 Dienstag, 9. Mai, Punkt 8 Uhr abends.

MABEL GARRISON, Sopran CARL SCHLEGEL, Bariton
 von der Metropolitan Opera Company.

Maenner-Chor von 600 Damen-Chor von 300 Kinder-Chor von 1000

San Antonio Symphony-Orchester, 70 Instrumente.

Jetzt zum Verkauf
 bei Theo. Wagner
 und Frau.

SITZE \$2.00, \$1.50, \$1.00
 MATINEE \$1.00, 75 Cents.

Reservations-Billette \$4
 Persephäen-Billette per
 Anzahl von Zinsen.

Speziell herabgesetzte Raten auf allen Eisenbahnen.

Plate 112--Advertisement for
 1916 state Sängerfest (Freie Presse,
 May 8, 1916, p. 5).



Plate 113--Beethoven president
 Jacob Wagner and his \$10,000 budget
 for the 1916 Sängerfest, caricature
 by C. Wuest, San Antonio (Kommers-
Zeitung, 1916, p. 13).

store of Thomas Goggan & Bros. Subscription tickets could be purchased for \$4.00, and entitled the holder to his choice of seats. Admission for the two evening concerts was \$2.00, \$1.50, and \$1.00, while tickets for the matinee sold for \$1.00 and 75 cents.¹⁶³

The singers from Fort Worth arrived early on Sunday, May 7, and those from Fredericksburg arrived later in the day at the Aransas Pass Station. Almost all the others arrived at the later hour, but at the Southern Pacific-Katy depot.¹⁶⁴ The local singers turned out in force to welcome their visitors between six and seven in the evening.¹⁶⁵ Two bands, including the Municipal Band under William H. Smith, were on hand at the depot.¹⁶⁶ After mutual words of greeting, a parade was formed and, led by Smith's band, the singers marched and rode through the streets of downtown San Antonio to Beethoven Hall. (Plate 114).

A number of families were already waiting there when the procession reached the hall, as many singers had brought their wives and daughters with them. The garden of Beethoven Hall was "illuminated as bright as day" by small electric lanterns

¹⁶³Freie Presse, May 8, 1916, p. 5.

¹⁶⁴Ibid., p. 8.

¹⁶⁵San Antonio Light, May 7, 1916, p. 16.

¹⁶⁶San Antonio Express, May 8, 1916, p. 2.

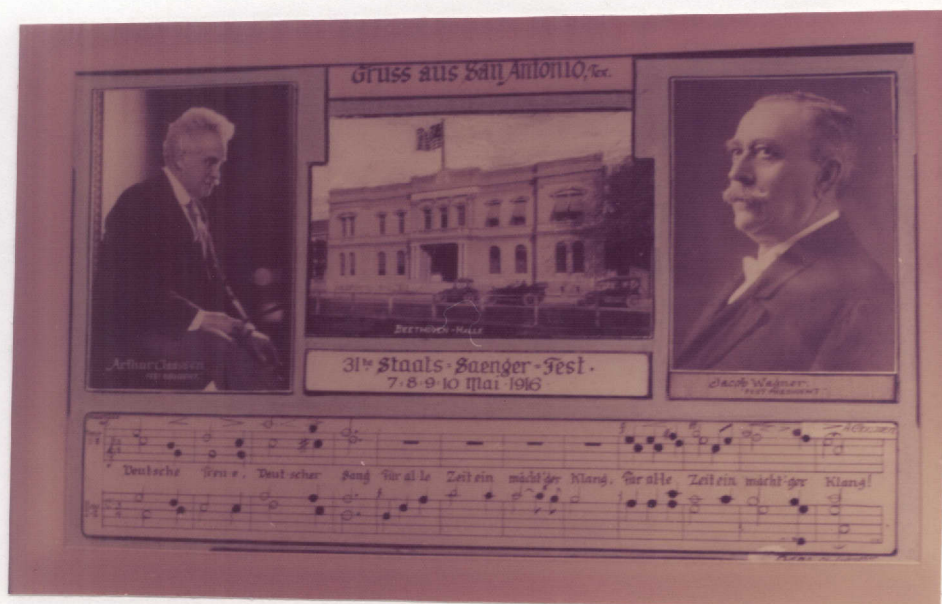


Plate 114--Promotion picture for 1916 state Sängerfest, possibly used for newspaper advertisements, posters, and even postcards. It portrays Arthur Claassen, Jacob Wagner and Beethoven Hall. Note the American flag drawn in atop the building. The text of the "Sängergruss," below, composed by Claassen, ironically reads "Deutsche Treue, Deutscher Sang, Für alle Zeit ein mächt'ger Klang!" ("German loyalty, German Song, For all time a powerful sound!") (Courtesy Beethoven Männerchor, San Antonio).

suspended from the trees.¹⁶⁷ The interior of the hall was decorated with German, American, and Texan flags, while pennants of red, white, and blue, as well as red, white, and black were strung across the garden.¹⁶⁸ The band provided music as the singers sat down to a meal at tables on the Beethoven lawn.¹⁶⁹ The scene reminded the reporter for the Freie Presse of similar concert gardens in Germany. As the reunion continued, quarters tickets "for the best hotels in the city" were distributed to the visitors. After a few hours the singers, tired from the day's journey and "looking forward to the musical work remaining before them," retired to their lodgings.¹⁷⁰

The first general rehearsal which took place on the morning of Monday, May 8, "very much pleased" conductor Arthur Claassen. As the singers assembled on stage, Mayor Clinton Brown presented them with a key to the city. Having been given the nod that the musicians still had much work to do, he made his point briefly.¹⁷¹

Mabel Garrison, who had arrived in San Antonio the day before, was also present at the rehearsal, and readily provided her candid observations on the city and its weather:

¹⁶⁷Freie Presse, May 8, 1916, p. 8.

¹⁶⁸San Antonio Light, May 9, 1916, p. 5.

¹⁶⁹Ibid., May 8, 1916, p. 5; Freie Presse, May 8, 1916, p. 8.

¹⁷⁰Freie Presse, May 8, 1916, p. 8.

¹⁷¹Ibid.

I am southern, you know. My home is in Baltimore. But this state does not seem like the South to me. . . . When I see so many Mexicans in the streets, I almost believe I am in Mexico. I have never seen so many in my whole life. . . . I came here straight from Connecticut and you have no idea how this heat affects me. Four days ago I was in freezing weather. . . . there has not yet been the slightest sign of Spring in Connecticut.¹⁷²

The first concert of the 1916 Sängerfest took place that evening, May 8, in Beethoven Hall, with Arthur Claassen conducting. The program follows:

1. Overture to Die Meistersinger Wagner
Orchestra
2. Die Allmacht Schubert, arr. Liszt
Mrs. L. L. Marks, soprano
Sängerbund and Orchestra
3. Polonaise in E major Liszt
Orchestra
4. Wotan's Farewell and Magic Fire Music
from Die Walküre Wagner
Carl Schlegel, baritone, and Orchestra
5. a. Das alte Mütterchen Max Spicker
b. My Old Kentucky Home
. . . . Foster, arr. Van der Stucken
Sängerbund
6. Ah, fors' è lui from La traviata . . . Verdi
Mabel Garrison, soprano, and Orchestra
7. Overture to Der fliegende Holländer
. . . . Wagner
Orchestra
8. a. Gothenzug C. F. Schmidt
b. Die Lorelei Silcher
Sängerbund
9. a. The Star James Hotchkiss Rogers
b. Sunshine Song Grieg

¹⁷²San Antonio Light, May 8, 1916, p. 5.

10. Kriegslied from Das Feuerkreuz Bruch
 Carl Schlegel, baritone
 Sängerbund and Orchestral¹⁷³

The writer for the Light found Wagner's Overture to Die Meistersinger to be the "most attractive [number] of the evening."¹⁷⁴ Three Wagnerian works appeared on this concert with a total of six during the entire Sängerfest. Of the excerpts from Die Walküre, the Freie Presse commented that "Herr Schlegel's fine resonant voice and great stage presence served him well. Truly touchingly sounded the words, 'So küsst er die Gottheit von dir.'" The writer thought that "the orchestra was quite exemplary in all three numbers."¹⁷⁵ The Light, however, had predicted that "as the greater part of the Monday evening concert is to be heavy Wagnerian music with loud and thunderous effects, the numbers selected by Miss Garrison . . . will come as a happy contrast."¹⁷⁶

After her rendition of the Verdi aria, Mabel Garrison received a tremendous ovation and was called back repeatedly until she sang an encore,¹⁷⁷ accompanied at the piano by her husband, George Siemonn.¹⁷⁸ The Freie Presse termed her "a

¹⁷³Freie Presse, May 8, 1916, p. 7.

¹⁷⁴San Antonio Light, May 9, 1916, p. 5.

¹⁷⁵Freie Presse, May 9, 1916, p. 2.

¹⁷⁶San Antonio Light, May 8, 1916, p. 5.

¹⁷⁷Ibid., May 9, 1916, p. 5.

¹⁷⁸Alois Braun, "Saengerfest is Triumph in Musical Annals of Texas," San Antonio Express, May 14, 1916, p. 19.

soprano of the first rank," and further commented: "Her voice is not large, but of a wonderful loveliness and brilliant training, and her stage manner is captivating. She received the greatest ovation of the evening."¹⁷⁹

Of the male choruses, the Freie Presse thought that the performance of "Gothenzug" was "not quite right," and that "Die Lorelei" was the most effective of the remaining three:

It was done in the folk style, without pretense: simple, clear, and touching. What a sound was made by the chorus of over four hundred, and carried through to the end! Seldom have we heard a German folksong so artfully performed, through the "piano" rendition of the last verse.¹⁸⁰

The German newspaper pronounced Bruch's "Kriegslied," which closed the concert, "a very effective piece."¹⁸¹

The morning of Tuesday, May 9, was spent in rehearsal for the two concerts scheduled for that day. The program for the first, a matinee, follows:

1. Overture to Oberon Weber
Orchestra
2. a. Texas Pride Ella Hudson Day
b. A Trumpet Call of Spring
. U. Otto Miessner

¹⁷⁹Freie Presse, May 9, 1916, p. 2.

¹⁸⁰Ibid. Claassen's fine work with a male chorus can still be heard in his commercial recordings. His interpretation of Glück's "In einem kühlen Grunde" appeared on Columbia A5392. The chorus was performed on the final concert of this festival (Plate 115).

¹⁸¹Ibid.



Plate 115--Claassen's recording of Friedrich Glück, "In einem kühlen Grunde" with the New York Liederkranz. He conducted this work on the final concert of the 1916 Sängerfest (Columbia A5392).

- c. Ballade of Sea Music U. E. Haesche
Mixed Children's Chorus
- d. Dream and Snowflake M. Moszkowski
Girls' Chorus
- e. O Mighty Land Grieg
- f. Fleecy Clouds Beethoven
Mixed Children's Chorus
- g. Robin Hood and His Huntsmen
. Reginald de Koven
- h. Come Join the Dance A. Czibulka
- i. Dixie Emmett
Mixed Children's Chorus
Pupils of the Public Schools
Lula Griesenbeck, director
Florence Durett, piano
3. Hungarian Rhapsody No. 2 Liszt
Orchestra
4. a. Ave Maria Schubert
b. Daheim Kaun
c. Der Lenz Hildach
Carl Schlegel, baritone
5. Old Black Joe
. Foster, arr. Van der Stucken
Sängerbund
6. Song of Peace Sullivan
Public School Teachers' Choral Club
Lula Griesenbeck, director
Lucy Newton, piano
7. a. Schäfers Sonntagslied Kreutzer
b. Ritters Abschied Kinkel
Sängerbund
8. Schön Ellen Bruch
Marion Raborg, contralto
Carl Schlegel, baritone
Festival Chorus and Orchestra¹⁸²

The concert was a fairly informal occasion and, in fact, totally free of Wagnerian music. It could not be opened, as scheduled, with the Overture to Oberon because the children's

¹⁸²Ibid., May 8, 1916, p. 7.

chorus, second on the program, overran the stage area and spilled over into the area reserved for the orchestra. Therefore, in order to release the youngsters as quickly as possible and avoid any further undue commotion, the concert began with their nine songs. None of the local newspapers reported whether or not the Weber work was played after the departure of the children. The Liszt Hungarian Rhapsody had been in the San Antonio Symphony's repertoire for some time, and probably needed little preparation. It thereby added a popular work to the program, while freeing the orchestra to rehearse less familiar music. Except for Bruch's Schön Ellen which closed the matinee, the remainder of the vocal works performed in the afternoon were sung either a capella or with piano accompaniment. The Freie Presse reported that the "Schäfers Sonntagslied" and "Ritters Abschied" were "performed wonderfully."

We have heard both of these choruses performed by innumerable male singing societies, but seldom so well as yesterday afternoon. At least our Vereins of San Antonio, which have had these songs in their repertoires for years, have not sung them so well as in this concert.¹⁸³

The concert that evening, Tuesday, May 9, 1916, brought the seriously musical part of the Sängerfest to a close. While the attendance at the first concert had not been up to expectations,¹⁸⁴ the audience filled Beethoven Hall (seating

¹⁸³Ibid., May 10, 1916, p. 4.

¹⁸⁴Ibid., May 9, 1916, p. 2.

capacity: 1,200) to standing room for the final performance.

Alois Braun observed:

Never have I seen an audience of this size before in San Antonio that was so attentive and listened with such . . . profound respect. It is a great pleasure for a musician to make this statement because, unfortunately, it is rarely justified.¹⁸⁵

The program follows:

1. Overture to Tannhäuser Wagner
Orchestra
2. Germanenzug Lund
Elsa Harms, soprano
Carl Schlegel, baritone
Sängerbund and Orchestra
3. Italienische Skizzen
a. Tarantelle
b. At Venice
c. Caretta Siciliana Gretscher
San Antonio Mozart Society and Orchestra
4. a. Es steht ein mächtige Linde Pache
b. In einem kühlen Grunde Glück
Sängerbund
5. Bell Song from Lakmé Delibes
Mabel Garrison, soprano, and Orchestra
6. Procession of the Knights of the Holy
Grail from Parsifal Wagner
Orchestra
7. a. Ablösung Kramer
b. Ich grolle nicht Schumann
c. Widmung Schumann
Carl Schlegel, baritone
8. Drei Röslein Silcher, arr. Zöllner
Sängerbund

¹⁸⁵Braun, op. cit., p. 19.

9. a. Der Nussbaum Schumann
 b. Die Forelle Schubert
 c. The Rainbow Henschel
 d. Kom Kuyra Norwegian Folksong
 Mabel Garrison, soprano
10. In einer Sturmnacht Attenhofer
 Carl Schlegel, baritone, and Sängerbund
11. Chorale and Apotheosis of Hans Sachs from
 Die Meistersinger Wagner
 Festival Chorus and Orchestra¹⁸⁶

The Freie Presse thought the Tannhäuser and Parsifal excerpts were "well performed," and remarked that "the achievements of the massed choruses were not at the same high levels as in earlier concerts." Further:

Although "Drei Röslein" was wonderfully sung, it was disturbing that this fine German folksong was followed by "Dixie." To be sure, "Dixie" is a very fine so-to-speak "electrifying" melody, but it does not need to be performed twice in the same series of concerts. That it followed directly after "Jetzt gang i' an's Brünnele" was downright disharmonious.¹⁸⁷

Of Carl Schlegel's songs, the Freie Presse writer was most pleased with "Ich grolle nicht" by Schumann and the same composer's "Die beiden Grenadiere" which the baritone sang as an encore.

The public was just as enthusiastic about Mabel Garrison as on the previous night. She was not overly successful in the Lieder, "Der Nussbaum" or "Die Forelle," and the Freie Presse feared that these "lay too distant from her special genre." In the "Bell Song" from Lakmé, however, "she was in

¹⁸⁶Freie Presse, May 8, 1916, p. 7.

¹⁸⁷Ibid., May 10, 1916, p. 4. "Dixie" was one of the selections sung by the children at the matinee that same afternoon.

her element, and [gave] what was perhaps her best performance of the Fest."¹⁸⁸

The concert closed with the final scene of Wagner's Die Meistersinger.¹⁸⁹ For his work, Arthur Claassen received high praise in the Express:

In the choral works, Claassen revealed his remarkable ability as a conductor. The unison parts were sung with such precision and without the slightest wavering that they conveyed the impression of a single person singing with an immense voice. The polyphonic work was characterized by transparent clearness, precision of attack, and superb expression.

It is difficult to decide whether Mr. Claassen deserves higher praise for his splendid work with the chorus, or for his artistic and suave orchestral accompaniment of the soloists. [This] ability is very rare and even the most famous conductors are frequently deficient in this branch of the art.¹⁹⁰

Nor did the Freie Presse spare its enthusiasm:

What [Claassen] has made of our orchestra and to what heights he has brought it borders on the

¹⁸⁸Ibid. Mabel Garrison recorded the "Bell Song" for Victor, with an orchestra conducted by George Siemonn; reissued privately as Club "99," CL99-48.

¹⁸⁹The appearance of this excerpt on a Texas Sängerfest concert is most appropriate. On April 4, 1868, the Liedertafel "Frohsinn" of Linz, Austria, presented the first performance of the closing scene of Meistersinger at its anniversary concert, more than two months before the Munich premiere of the entire opera. The Frohsinn's conductor was Anton Bruckner who, as we noted earlier, would be the teacher of Gustav Braun, father of San Antonio's program annotator, Alois Braun, who also played piano accompaniment for the choral preparations of this Sängerfest. Max Auer, Anton Bruckner: Sein Leben und Werk (Leipzig, 1941), pp. 181-182. Even today, few opera companies in Germany perform Die Meistersinger without the help of local Liedertafeln to augment the male choruses.

¹⁹⁰Braun, op. cit., p. 19.

wondrous. Equally as fine is the training of the massed choruses, especially in such a short time.

Twenty-five years ago the idea was brought up to have a permanent conductor of the Sängerfests. At that time it was rejected. Now, with such an eminent and able man present, perhaps the idea should be put forward again, in order to assure a bright successful future.¹⁹¹

But the days of Texas state Sängerfests as significant musical accomplishments were numbered. As if they sensed the impending storm, the members of the Sängerbund council, meeting on the morning of May 10, 1916, authorized J. C. Lieb of Houston to compile a history of the Bund.¹⁹² That volume was never written.

That night was the Kommers at Beethoven Hall. The musical content of the program follows:

1. Bundeslied Mozart
All Participants and Orchestra
2. Selections during the Banquet . . . Orchestra
3. Frühlingszeit Carl Wilhelm
Galveston Concordia
4. Grösse an die Heimath Carl Crimer
Rockdale Liederkranz
5. Als die Römer frech geworden
All Participants and Orchestra
6. Viel Tausend Reben blühen J. Lenzen
Schulenburg Liederkranz
7. Des Deutschen Vaterland G. Reichardt
Denison Vorwärts

¹⁹¹Freie Presse, May 9, 1916, p. 2. The reference is to Theodor Meyder's Proposals, made in Dallas in 1892.

¹⁹²Ibid., May 10, 1916, p. 4. Could the historian-designate have been C. C. Lieb, director of the Houston Sängerbund?

8. San Antonio C. M. Ziehrer
LaGrange Männerchor
9. Comical Scene from Der Bettelstudent
. Millöcker
A. Bauer, speaker
10. Wie hab' ich sie geliebt F. Möhring
Dallas Frohsinn
11. Thurmwächterlied Niels W. Gade
Austin Sängerrunde
12. Die schwarzen Augen Carl Fittig
Fredericksburg Concordia
13. Feldpostbrief Julius Wengert
Houston Sängerbund
14. Das Zillertal Franz Abt
Dallas Schweizer Männerchor
15. Ein Marsch C. A. Kern
Fort Worth Teutonia
16. Selection
San Antonio Deutscher Männerchor
17. Mei Mutter mag mi net A. Zöllner
San Antonio Hermannsöhne Männerchor
18. Director's Woes
Arthur Claassen, speaker
19. Die Wacht am Rhein Carl Wilhelm
All Participants and Orchestra
20. Auf Flügeln der Nacht C. Faust
San Antonio Liederkrantz
21. a. Hüte Dich A. Girschner
b. Wiegenlied Mozart, arr. Claassen
San Antonio Beethoven Männerchor
22. Salamander Toast
All Participants
23. Star-Spangled Banner, etc. 193
All Participants¹⁹³

¹⁹³Deutsch-Texanischer Sängerbund, Kommers-Zeitung, San Antonio, May 10, 1916, p. 4. The Salamander was an elaborate,

This banquet, with solo songs by each individual Verein, in alternation with speeches, formal toasts, and the ceremonial "rubbing of the Salamander," marked the last meeting of the singers for many years. Before another state Sängerfest could be celebrated, the United States entered into war with the Vaterland.

formal toast which had its origins in the German Burschenschaften (students' societies) of the early nineteenth century.

CHAPTER V

THE PASSING OF MUSICAL LEADERSHIP: 1917-1921

The next few years were to be a time of severe trial for the German-Americans in Texas as well as in the country as a whole. In February, 1917, the United States broke off diplomatic relations with Germany and on April 6, Congress declared war. In his Flag Day address on June 14, 1917, President Wilson declared, "Woe to the man or group of men who seeks to stand in our way in this day of high resolution."¹ For many of the Germans, who had defended the Fatherland in the days of American neutrality, the decision of loyalties was understandably a difficult one. They loved the life they had made for themselves in the United States, but still had sentimental attachments to the German way of life or, more realistically, to relatives who had remained behind in the Old Country. The possibility of family members opposing one another on European battlefields (not unlike many such happenings in the American Civil War) was painful to the German-Americans who had opposed active American intervention.

¹Horace Cornelius Peterson and Gilbert Fite, Opponents of War, 1917-1918 (Madison, 1957), pp. 3, 8, 14.

Because those of German descent were so numerous in the United States, and because their opposition to war had been strong, anti-German sentiment had to be created and sustained as part of the American war effort. The Germans in Europe were termed cruel and monstrous "Huns," and their relatives in America were often suspected of having "Hunnish" qualities. Everything German fell from esteem; streets which had previously had German names were now given such patriotic names as Freedom Avenue. Sauerkraut quickly became "Liberty cabbage." German language instruction was dropped from the nation's schools. Even in almost purely German sections of Texas, "everyone was forbidden to speak the German language. Whoever spoke German was suspected of being in sympathy with the Kaiser."² The white-robed Ku Klux Klan now directed their hate campaigns against the Germans and, in Brenham, Texas, made a show of force by carrying an American flag, the traditional flaming cross, and signs reading, "Speak English or Quit Talking on Brenham's Streets" and "Get It Right. An American Is One Who Is For His County and Against the World."³ In Kurten, choir director and bandmaster Rev. J. J. Kasiske was threatened on several occasions by overzealous patriots, but was always rescued by friends.⁴ Even on the playgrounds

²Schindler, Letter, May 7, 1972, op. cit.

³Hasskarl, op. cit., pp. 77-78. This actually took place at the Brenham Maifest, May 19, 1921, but is indicative of incidents that had gone on for several years.

⁴Kurten, Zion Church, op. cit., p. 5.

of the public schools, Anglo-American boys would gang up on their classmates with German names, taunting them for being "Dutchmen."⁵

German music was hardly exempt from the American war hysteria. In urging that "the scum of the melting pot" (meaning the German element) be scoured from the American life, the Saturday Evening Post declared that anyone who defended German music must be either a radical or a wooly-minded dreamer.⁶ Singing societies became the objects of anti-German feelings when, in 1918, Congress investigated the connection of German-American-owned breweries and anti-war propaganda. The Senate passed a resolution stating that

the facts will conclusively show that ten or fifteen German brewers of America, in association with the United States Brewers Association, furnished the money . . . to buy a great newspaper in one of the chief cities in the nation. Around these great brewery organizations owned by rich men, almost all of them of German birth and sympathy, have grown up the societies, all the organizations of this country intended to keep young German immigrants from becoming real American citizens. It is around these sanger-fests and sangerbunds [sic], generally financed by the rich brewers, that the young Germans who come to America are taught to remember first, the Fatherland, and second, America.⁷

Indeed, one of the factors that finally sold the American people on the Prohibition question was the fact that the

⁵Hoffman, Letter, May 1, 1972, op. cit.

⁶Richard O'Connor, The German-Americans: An Informal History (Boston, 1968), p. 414.

⁷Ibid., pp. 386-387.

breweries were owned by the hated "Huns." Prohibition eventually hurt most German social activities, including the singing societies.

Within a week after Congress declared war, the members of the Beethoven Männerchor of San Antonio, in order to demonstrate their loyalty to the United States, resolved to hold a concert in May for the benefit of the American Red Cross. The concert netted the charity \$178.00. During the War the Beethoven also gave concerts at the military camps near San Antonio and suspended payment of dues for those members serving in the armed forces. The club also looked into the possibility of purchasing War Savings Certificates.

Meanwhile conductor Arthur Claassen sought every means possible to keep up concert activities, although plans for the state Sängerfest in Fort Worth had to be set aside: the War was causing a great deal of economic strain and any large gathering of German-Americans might be misinterpreted by the general population. Letters were often published in local newspapers both condemning the Beethoven for its German origins as well as defending it for its patriotic activities and cultural contributions. And the Verein had still other non-musical worries. Chief among these was the threat of Prohibition, which would close the Beethoven's bar, for so long a constant source of revenue. Figures also show that

from September, 1917, to September, 1918, the Beethoven decreased from a total membership of 416 to 315.⁸

The Winter of 1918, while bringing an end to hostilities in Europe, brought influenza to San Antonio, and the Verein was forced to curtail all rehearsals during the quarantine. The board of directors decided to extend the period without musical activity until the peace between the United States and Germany was final. With their hall dormant, the Beethoven had little income and could not pay Arthur Claassen for most of the winter. As an emergency measure, the board decided to cut his pay in half after March, 1919. Between April, 1918, and February, 1919, the Verein had lost 103 members, against a gain of only 2.

In July, 1919, Claassen announced that he would not be returning to San Antonio in the fall and, almost simultaneously, the Männerchor resolved to sell Beethoven Hall, which was too large a financial burden in economically depressed times. Bernhard Bolte served as temporary director in September and October, 1919. On November 1, Carl Beck took over the chorus again, having been lured back to San Antonio from Kingsville for that purpose, but the club could no longer afford to give the type of concert it had sponsored only three years earlier. On February 10, 1920, negotiations were

⁸Beethoven Protokoll, op. cit., April 12, 1917; September 12, 1917; January 8, 1918, June 17, 1918, December 13, 1917; January 22, 1918; April 9, 1918; March 9, 1916; February 14, 1918, September 27, 1917; September 17, 1918.

completed to sell Beethoven Hall for \$60,000, and the Männerchor elected to rent their former building for rehearsals. By the end of that summer, the Verein purchased a residence at 422 Pereida Street, and made plans to convert it into a clubhouse.⁹

Another crisis was at hand, for on October 2, 1920, Carl Beck died,¹⁰ leaving the Beethoven once more without a conductor. During Beck's final illness Bolte took rehearsals until the new director, Henry Jacobsen, arrived from Rochester, New York. But Jacobsen found that he could not make a sufficient living in San Antonio and returned North in June, 1921.¹¹

All singing societies in Texas had difficulties during the war years, some more than the Beethoven and some less. The societies in the Hill Country and other rural areas densely populated by Germans curtailed their activities heavily. The Houston Sängerbund, which had purchased a hall in 1914, also had to give up its meeting place during the conflict.¹² The

⁹Ibid., November 14, 1918; December 12, 1918; February 25, 1919; July 12, 1919; July 14, 1919; September 2, 1919 through November 13, 1919; December 8, 1919 through August 12, 1920.

¹⁰Freie Presse, October 6, 1920, p. 8.

¹¹Beethoven Protokoll, op. cit., September 19, 1920, through August 2, 1921.

¹²Deutsch-Texanischer Sängerbund, Souvenir Program, Houston, May 1-3, 1938, n.p.

Dallas Frohsinn completely ceased activities and, in the process, lost all of its early minutes, programs, and other documents.¹³ These societies were fortunate; they managed to survive despite the hardships of the war and the years immediately following. Many others simply closed their song-books forever.

¹³Meiners, op. cit.

EPILOGUE: THE LEGACY--1975

Today, as they have been for almost sixty years, the German singing societies in Texas are on the decline. They no longer attract the young members who used to join in the singing next to their fathers and eventually replace them. Despite a rapidly aging membership, many singing societies still meet regularly. In San Antonio, the Beethoven Männerchor is now complemented by a Damenchor (ladies' chorus), founded in 1932, and the Beethoven Concert Band. The Liederkrantz still exists, as does a Hermannssöhne Gemischter Chor which dates from 1920. Austin is still represented by the Sängerrunde and its Damenchor. In the old stronghold of New Braunfels, the Echo, Männerchor, and Gemischter Chor "Harmonie" still meet on a more-or-less regular basis. A Gemischter Chor "Frohsinn" meets in Clear Springs, and the Salatrillo Liederkrantz holds its rehearsals in Converse. Further into the Hill Country are the Boerne Choral Club, as well as two choruses in Fredericksburg, the Arion Männerchor and a Hermannssöhne Gemischter Chor. Three of the oldest singing societies in the Hills have only recently ceased to function: the Boerne Gesangverein, Comfort Liedertafel, and Fredericksburg Concordia Männerchor. Occasionally come reports of the Bellville Concordia's continuing existence. Like San Antonio, Houston

still boasts two male choruses, the Liederkranz, founded in 1925, and the older Sängerbund; the latter also has a Damenchor. In North Texas, German song is carried on by the Dallas Froh-sinn and the Muenster Männerchor, the latter made up of members of the local Catholic church choir.

The two major singers' leagues hold their annual Sänger-fests, the Deutsch-Texanischer Sängerbund each Spring, the Gebirgs-Sängerbund each Fall. There is now little difference in programming between the two except for traditional geographical considerations; today's Sängerfest concerts are reminiscent of those of the early 1870s in their musical content.¹

Although their prospects for the future seem dim, the German singing societies in Texas can point with pride to past musical accomplishments. While the area was still a wilderness the singers were performing choral music by serious composers; later, long before the end of the frontier days, they sponsored orchestras and even operatic performances. Their festivals were attended not only by the German element but also by the community in general, eager to hear music never before performed in Texas. If the fiery and youthful ambition for great musical deeds is gone from the Teutonic element, their spirit of Gemütlichkeit combined with the love of good music remains.

¹In one capacity or another the author has participated in many Sängerfests for over a decade.

Reflecting on their eventful past, the German singing societies in Texas can proudly sing: "Grüss Gott mit hellem Klang, Heil deutschem Wort und Sang!"²

²"Greetings with a rousing sound, Hail German word and song!" Traditional German singers' greeting, composed by Albert Methfessel (1785-1869).

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