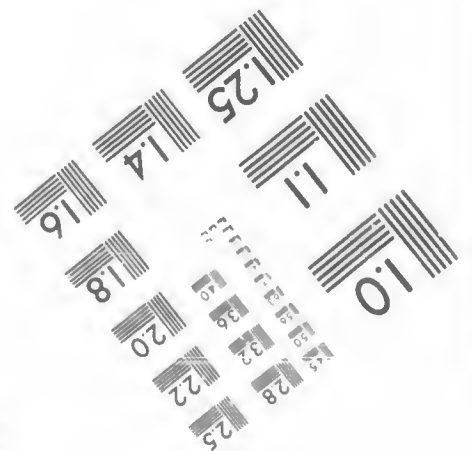
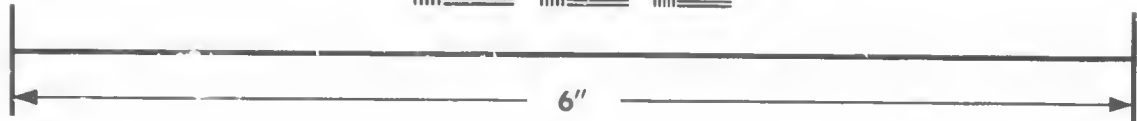
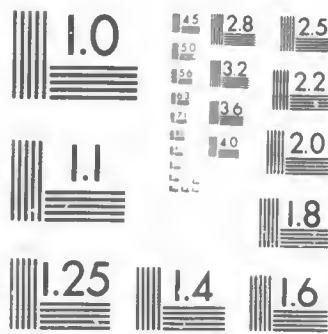


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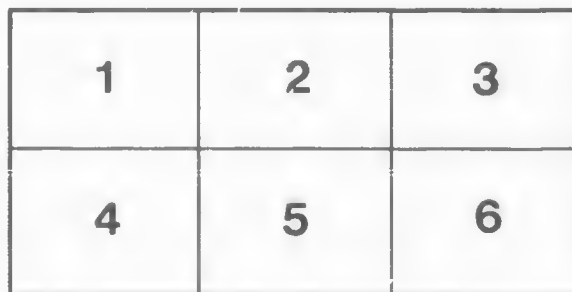
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The Peninsular Saengerbund.



IN the Fatherland music is universal. The German schools, streets and homes are full of music, and the divine art is as much a part of the German's inheritance as his father's name. Travel whither he may the German never loses his love for song, and generation after generation of his children, born under less favorable circumstances in foreign countries, inherit the parents' love for music, and wherever a few Germans can find it convenient to meet together, there surely will be found a singing society. These singing societies exist all over the United States and wherever in Canada there is any appreciable proportion of Germans among the population. And it was out of these little societies that the great Peninsular Saengerbund grew.

The Peninsular Saengerbund was organized July 21, 1877, in Jackson, Michigan, the word "Peninsular" having reference to the lower and greater peninsula of Michigan. At the organization a constitution was framed and adopted, and the organization set out on a most successful career. It was subsequently found desirable to make some change in the constitution, and at a convention held at Bay City, Michigan, Aug. 9, 1882, the constitution was revised.

The organization grew rapidly, the music-loving Germans in Michigan hastening to join themselves to it, until now the Peninsular Saengerbund is comprised of the societies at the following places:

MICHIGAN—Detroit, Jackson, Lansing, Bay City, Ann Arbor, Houghton.

OHIO—Cleveland, Toledo.

NEW YORK—Buffalo, Rochester.

PENNSYLVANIA—Erie.

ONTARIO—Toronto, Berlin, Waterloo, Hamilton.

The first Fest was held in Jackson, Mich., and this was followed in order by other Fests held at Toledo, Grand Rapids, Detroit, Bay City, East Saginaw, Ann Arbor, Detroit and Cleveland, each succeeding Saengerfest being a greater and greater success. Last year the Peninsular Saengerbund made a raid into Canada, and held its Fest at Waterloo, a center of German population. Notwithstanding the fact that Waterloo was a much smaller town than those in which the Saengerbund has previously met, the Fest was a great success, and the German-Americans concluded that Canada deserved encouragement, and consequently decided to hold this, the Eleventh Peninsular Saengerfest, in Hamilton, Ont.

The present officers of the Peninsular Saengerbund are:

GEO. BARTMANN, President.

J. ZINGSHEIM, Treasurer.

H. KAPSCHINSKY (Detroit), Rec. Secretary. CHAS. BUSH, Cor. Secretary.

The Eleventh Meeting of the Bund will be convened in the Council Chamber, City Hall, Hamilton, at 9 a.m., Thursday, Aug. 20.

HEADQUARTERS OF VISITING SOCIETIES.

Orpheus, Buffalo—St. Nicholas and Ladies' College; *Saengerbund, Buffalo*—American Hotel; *Concordia, Berlin*—Dominion Hotel; *Liederkrantz, Berlin*—Cosmopolitan Hotel; *Saengerbund, Berlin*—Commercial Hotel; *Harmonie, Detroit*—Grand Opera House Hotel; *Cannstatter Maennerchor, Detroit*—Dufferin House; *Plattdeutscher, Detroit*—Hotel Kaiser; *Veteranen Saengerchor, Detroit*—Goering's Hotel; *Germania Liederkrantz, Detroit*—Germania Hotel; *Erie Maennerchor*—Dominion Hotel; *Heights Maennerchor, Cleveland*—Victoria Hotel; *Harmonie, Jackson*—Richter House; *Liedertafel, Rochester*—Franklin House; *Liederkrantz, Toronto*—Exchange Hotel and Maple Leaf Hotel; *Turnverein, Toronto*—Nelson House; *Liedertafel, Waterloo*—Dornan's Hotel; *Orpheus, Waterloo*—Globe Hotel; *Liederkrantz, Rochester*—Dressel's Hotel; *C Co. Band, Toronto*—Schmidt House.

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The Germania Club.



THE Club was organized October 3rd, 1871, under the name of Gesangverein Germania. The first officers were: William Bartmann, President; H. G. Franz, Treasurer; R. Jahn, Secretary; H. Meinke, Librarian; Wm. Nieghorn, Conductor. The Society occupied various halls during the years of 1871 to 1874, procuring larger quarters according to its increase in membership and steady progress. In November, 1874, the old Masonic Hall, on corner of Main and John streets, was rented, and since then has been occupied by the Club, with the exception of two years.

In 1874 the Germania Club joined the Canadian German Saengerbund which was then organized, and before taking part in the first Saengerfest of the Bund at Waterloo, the Society was presented, by the German ladies of the City of Hamilton, with a handsome banner, the presentation taking place in the Crystal Palace on Aug. 3, 1874. The presentation address was read by Miss Emma Kraft.

On June 30, 1881, the Society was incorporated as "Germania Club," under Chap. 167, R. S. O. The charter members were: Fred. Schwarz, President; George Heilig, Leopold Bauer, Wm. Goering, L. Roehm, L. Blatz, H. Dinsse, F. Schrader, J. Zingsheim, Wm. Geiss and Chas. Hiby.

Rapid progress was the order in connection with the Club, and the co-operation of the ladies was secured by the efforts made from time to time for their entertainment. A library, piano, and other adjuncts were acquired, and a stage built in the hall for the purpose of dramatic representations. All of these helped in no small degree to perfect the young people in their mother tongue.

On October 18, 1884, the Club was also incorporated under the "Ontario Joint Stock Companies' Act." The first officers were: J. Zingsheim, President; L. Blatz, G. Heilig, B. Schelling, A. Otto, L. Roehm, R. Jahn, A. Bartmann, F. Schwarz, J. Munzinger, H. Geiss.

The Club has ever since made steady progress and maintained a good reputation among the citizens, which is satisfactorily proved by the great interest taken by the whole population of Hamilton in the arrangements for the great Saengerfest.

The present officers and members of the Club are:

	William Nieghorn,	Director.
Lorenz Roehm,	President.	Geo. Bartmann, Vice-President.
	Louis E. Hatzfeld,	Treasurer.
Chas. Schleissing,	Rec. Sec'y.	Chas. Schwenger, Cor. Sec'y.
Leo. Blatz.	Julius Winckler.	Franz Kaiser.
Adam Bartmann.	Jacob Zingsheim.	Thomas Elz.
Henry Goering.	Rudolph Peters.	Otto Spitzfadem.
John Gompf.	Isaac Blumenstiel.	Joseph Nett.
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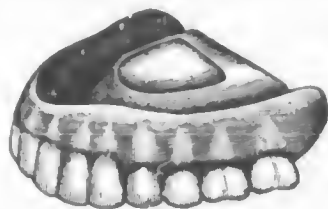
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Events of The Saengerfest.

FIRST DAY, Tuesday, Aug. 18.—Arrival of the visiting Societies, who will be escorted to the Palace Rink by the XIII Batt. Band, welcomed by the Reception Committee and served with refreshments. **GRAND RECEPTION CONCERT** at the Drill Hall in the evening at 8 o'clock—Hamilton's most talented soloists will take part, assisted by a Grand Chorus of 600 voices, under the direction of W. H. Robinson, and C. L. M. Harris' Orchestra of 60 instruments.

SECOND DAY, Wednesday, Aug. 19.—Promenade Concert in the Gore during the morning, music by the XIII Batt. Band and visiting bands. **GRAND AFTERNOON CONCERT**, in the Drill Hall at 2.30, under the direction of John Lund, Buffalo. Open air concerts at Dundurn Park during the afternoon and evening. Display of Fireworks at Dundurn. **GRAND EVENING CONCERT** in the Drill Hall at 7.30, under direction of John Lund. These concerts comprise the finest musical programmes ever given in Canada. At the conclusion of the Evening Concert a Banquet will be tendered to the visiting societies, at Palace Rink.

THIRD DAY, Thursday, Aug. 20.—Convention of the Peninsular Saengerbund at 9 a. m. in the City Council Chamber. At 10 a. m. the magnificent **STREET PARADE** will be organized by Chief McFinnon and his aides. Procession of the members of the singing and glee societies, bands, officials and our distinguished visitors. Beautifully constructed floats, with handsomely costumed ladies and gentlemen, representing *Cyprias*, *St. Cecilia*, also the great musical composers, attended by knights and pages, one whole comprising one of the most gorgeous and artistic pageants ever seen in the streets of Hamilton. It will form on the Gore and proceed through the principal streets (which will be magnificently decorated under the superintendence of Chief Aitchison) to Dundurn. On arrival at the park Athletic performances and competitions by Tarisquearel and Turner Societies from various points of United States and Canada. In the evening, exhibitions by the winners of the athletic contests. A Grand Ball in Dundurn Castle. Brilliant Display of Fireworks. The following programme will be rendered by the XIII Batt. Band.

AFTERNOON.	EVENING.
Overture—Zampa..... <i>Herold</i>	Polonaise—Masken..... <i>Faust</i>
Waltz—Soire D'Ete..... <i>Waldteufel</i>	Overture—The Armourer..... <i>Loetzing</i>
Reminiscences of Rossini..... <i>Godfrey</i>	Waltz—Laetitia..... <i>Fahsbach</i>
Gavotte..... <i>Flicke</i>	Drum, Cornet & Euphonium— <i>Exeelsior...Balse</i>
Polka—Hannah..... <i>Lustwich</i>	Polka Mazurka—Margaret..... <i>Kuhner</i>
Waltz—Eldorado..... <i>Royle</i>	Reminiscences of Mozart..... <i>Godfrey</i>
Military Fantasia..... <i>Kapfey</i>	Waltz—Brautlieder..... <i>Gungl</i>
Galop—Wind der Wind..... <i>Faust</i>	Galop—Bald da Bald dort..... <i>Faust</i>

FOURTH DAY, Friday, Aug. 21.—At 8 a. m. EXCURSION leaves for Niagara Falls Park. At 10 a. m. Excursions to Hamilton Beach commence—seven special trains will leave King Street Station during the day. In the evening Aquatic Fireworks on Hamilton Bay and Lake Ontario, on which occasion a display of pyrotechnics will be given of unparalleled magnitude and brilliancy.

The Fireworks Exhibitions will be given by Hand & Co.

RATES FOR THE EVENTS.

CONCERTS—Admission, 50c.; Reserved Seats, 75c., \$1.00, \$1.50. Seats may be secured at Saengerfest General Office, corner James and King Wm. Streets.

DUNDURN PARK—Tickets, 25c.

EXCURSIONS—Niagara Falls and return, 85c.; Hamilton Beach and return, 25c.

BADGE—Entitling holder to all the events, except Excursions, \$5.



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JOHN LUND.

Biographical Sketches.

JOHN LUND.

Mr. John Lund, the musical director of the Saengerfest, was born in Hamburg, Germany, in 1850, and received his early education in that city. In 1876 he entered the famous Leipzig Conservatory and remained in that institution four years, establishing for himself a reputation for thorough and conscientious work. His first composition was a sonata for the pianoforte which was played at an *abendunterhaltung* and received by his teachers and fellow-pupils with great favor. A trio for pianoforte, violin and violoncello, a series of songs and a cantata entitled "The Flower's Revenge," were

his next musical efforts. From Leipzig Mr. Lund went to Bremen, and for three years held the position of chorus-master at the opera there. In 1881 he was appointed first conductor of the theatre at Stettin, and remained there until he was invited to conduct the German opera in New York. From the latter city in 1885 he came to Buffalo as conductor of both the Orpheus Society and Buffalo Orchestra. The "March to Bartle," to be rendered at this festival, was composed in 1890 and is for male voices with soprano and baritone solos with orchestra. That Mr. Lund has drunk at the fount which has supplied so many other talented Germans with the highest inspiration is apparent in this composition. It has classic effects and contains evidences of the highest scholarly attainments. "I was stimulated to write it," says the composer, "by the beauty of the words and the remembrance of the triumphs of the German warriors."

WALTER. H. ROBINSON.

Mr. Walter H. Robinson, conductor of the Hamilton Chorus and director of the Reception Concert, was born in Hamilton in 1867. He is the second son of Mr. Geo. Robinson, bandmaster of the XIII Batt. Band, from whom he received his musical training. He is solo B flat clarinet player of the XIII Batt. Band, and fills the position of solo tenor and choirmaster of the First Methodist Church. In selecting Mr. Robinson to conduct the Reception Concert the committee made a happy choice, and under his baton the grand chorus of over 400 of the flower of Hamilton's vocalists will give such an account of itself as will make the Ambitious City feel proud of her talented son.

WILLIAM NIEGHORN

Is a native of Maelthorf, Saxony, Germany, and came to this country in 1870. He was one of the founders of the Germania Club, and has been its musical director almost continuously since its formation. Mr. Nieghorn has been very active in the arrangements for the musical features of this great festival, and has been appointed by the executive to the responsible position of assistant conductor. As director of the Germania he has won laurels for the club at previous festivals which have made him very popular with his countrymen in Hamilton.

Robert Laidlaw, Photo Engraver.

Is a gentle man whose work can best be appreciated by glancing at the plates displayed in this programme. They were manufactured at his establishment, 68 1/2 King street west, Hamilton, directly from the photographs. Mr. Laidlaw makes a specialty of this class of engraving, and has no hesitation in placing his work beside that of any firm in Canada.

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Reception Concert.

TUESDAY EVENING, AUG. 18.

MR. WALTER H. ROBINSON, - - DIRECTOR.

1. OVERTURE..... "Zauberflöte" *Mozart*
XIII Batt. Band.
2. CHORUS..... "Social Greeting"..... *Buhr*
Germania Club.
3. WELCOME SPEECHES BY MAYOR DAVID McLELLAN AND PRESIDENT GEO. BARTMANN.
4. SONG..... "C! schöne Zeit—O! selige Zeit"..... *Goetze*
Miss Anna Schumacher.
5. Bridal Chorus from the "Rose Maiden" *Corwen*
Hamilton Chorus.
6. OVERTURE..... "Morning, Noon and Night"..... *Suppe*
Harris Orchestral Club.
7. PART SONG.....
 { a. "Fahrender Scholar"..... *Sturm*
 { b. "Spinn, Spinn"..... *Juengst*
Orpheus, Buffalo.

INTERMISSION.

8. PART SONGS.....
 { a. "The Hunting Song"..... *Benedict*
 { b. "You Stole My Love"..... *W. Macfarren*
Hamilton Chorus.
9. VIOLIN SOLO..... "Gipsy Dances"..... *Sarasate*
George Fox.
10. Reminiscences of Gounod..... *Godfrey*
XIII Batt. Band.
11. SCENA AND CAVATINA..... "Ernani Involami"..... *Verdi*
Miss Anna Schumacher.
12. PART SONG..... "Serenade"..... *Becker*
Concordia (Berlin) and Orpheus (Waterloo).
13. CHORUS..... "Fixed in His Everlasting Seat" (Samson)..... *Handel*
Hamilton Chorus.

GOD SAVE THE QUEEN.

Conductor of XIII Batt. Band, Mr. George Robinson.
Conductor of Orchestra, Mr. C. L. M. Harris.
Conductor of Hamilton Chorus, Mr. W. H. Robinson.
Acoompanist to Chorus, Miss Annie Mann.
Acoompanist to Soloists, Mr. C. L. M. Harris.

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For total of Choruses see Pages 19 to 26.

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Grand Afternoon Concert

WEDNESDAY, AUG. 19.

MR. JOHN LUND, - - - DIRECTOR.

1. OVERTURE....."The Merry Wives of Windsor".....*Nicolai*
Buffalo Orchestra.
2. GRAND CHORUS....."Der Trompeter an der Katzbach".....*Mochring*
United Singing Societies, with Orchestra.
Orchestrated by Prof. Herrmann, of Detroit.
3. VIOLIN SOLO....."Airs Russes".....*Wieniawski*
Miss Nora Clench.
4. PART SONG....."Am Altare der Wahrheit".....*Mohr*
Erie Maennerchor, Erie, Pa.
5. PART SONG....."Ade, du liebes Waldesgruen".....*F. Abt*
Germania Liederkranz, Detroit.
6. PART SONG....."Im Wald".....*Becker*
Concordia Mixed Chorus, Berlin.
7. Prelude from "Eve" for String Orchestra.....*Massenet*
Buffalo Orchestra.
8. ARIA....."Daughter of the Regiment".....*Donizetti*
Mme. Ida Klein.
9. PART SONG....."O, träume nur".....*Schiller*
Liederkranz, Rochester.
10. PART SONG....."Irmigard".....*Podbertsky*
Liederkranz, Toronto.

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11. CHORUS....."Banner Song".....*Herrmann*
Detroit United Societies.
12. PART SONG....."Senn's Ufenthalt in Thal".....*F. Schneberger*
Saengerbund, Berlin.
13. "In the Cave of the Mountain King" (Peer Gynt).....*Grieg*
Buffalo Orchestra.
14. GRAND CHORUS....."Muss I denn".....*Arr. by Hansia*
United Singing Societies.
15. Coronation March from "Die Folkunger".....*Kretschmer*
Buffalo Orchestra.

GOD SAVE THE QUEEN.

Conductor of Orchestra. Mr. John Lund.
Accompanist, Mr. C. L. M. Harris.

For Text of Grand Choruses, in English and German, see Pages 19 to 26.

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HAMILTON

Grand Evening Concert.

WEDNESDAY, AUG. 19.

MR. JOHN LUND, - - - DIRECTOR.

1. OVERTURE....."Rosamunde".....Schubert
Buffalo Orchestra.
2. GRAND CHORUS....."Germanenzug".....J. Lund
United Singing Societies, with Orchestra.
3. SOLO.....Aria from "Tannhäuser".....Wagner
Mme. Ida Klein.
4. PART SONG....."Abschied".....Becker
Harmonie, Detroit.
5. PART SONG....."An der Weser".....Presselt
Saengerbund, Buffalo.
6. PART SONG....."Vogelsprache".....Weinzierl
Maennerchor Liedertafel, Rochester.
7. Two Norwegian Dances.....Grieg
Buffalo Orchestra.
8. VIOLIN SOLO.....Nos. 5, 3, 6, Hungarian Dances.....Brahms-Joachim
Miss Nora Clench.
9. CHORUS....."Princess Ilse".....A. Schulz
United Singing Societies from Detroit, with Orchestra.
Under the direction of Prof. Yunch, of Detroit
10. SONGS.....
 (a. "Resolution".....Lassen
 (b. "Spring Song".....Becker
Mme. Ida Klein.
11. PART SONG....."Staendchen".....Attenhoffer
Orpheus, Buffalo.
12. PART SONG....."Der letzte General Marsch".....Tinnetti
Plattdentscher Maennerchor, Detroit.
13. PART SONG....."Wie hab' ich sie geliebt".....Moehring
Cannstatter Maennerchor, Detroit.
14. Prelude from Lohengrin (III Act).....Wagner
Buffalo Orchestra.
15. GRAND CHORUS....."In der Ferne".....Silcher
United Singing Societies.
16. Wedding March from Feramors.....Rubinstein
Buffalo Orchestra.

GOD SAVE THE QUEEN.

Conductor of Orchestra, Mr. John Lund.
Accompanist, Mr. C. L. M. Harris.

The celebrated Pianos, the Knabe Grand, from Messrs. Gourlay, Winter & Leeming, Yonge St., Toronto, and The Cabinet Grand, from The Gerhard Heintzman Co., 69 to 75 Sherbourne St., Toronto, are used exclusively at this Festival.

For Text of Grand Choruses, in English and German, see Pages 19 to 26.

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The Grand Choruses.

BY UNITED SOCIETIES.

" FAR FROM HOME,"

" IN DER FERNE,"

Fr. Silcher

Farewell, quiet little alley,
Farewell, home, where dear ones dwell!
Father, mother, and my true love,
How they fondly looked farewell!

In a foreign land I wander,
But my heart is o'er the sea;
Blithely sing my gay companions,
But their song is sad to me.

Lordly towns and lovely maidens
I behold where'er I rove;
Ah, how many lovely maidens—
But not her, the one I love!

Other towns and other maidens—
Yet unbidden tears will come;
Other towns and other maidens—
But my heart turns back to home.

Nun leb' wohl, du kleine Gasse,
Nun ade du stilles Dach!
Vater, Mutter, sah'n mir traurig,
Und die Liebste sah mir nach.

Hier in weiter, weiter Ferne,
Wie's mich nach der Heimath zieht
Lustig singen die Gesellen,
Doch es ist ein falsches Lied.

Andre Städtchen kommen freilich
Andre Mädchen zu Gesicht;
Ach, wohl sind es andre Mädchen—
Doch die Eine ist es nicht.

Andre Städtchen, andre Mädchen—
Ich da mitten drinn so stumm;
Andre Mädchen, andre Städtchen—
O wie gerne kehrt' ich um.

" THE TRUMPETER ON THE KATZBACH,

" DER TROMPETER AN DER KATZBACH,

F. Moehring

The trumpeter, sore wounded,
Upon the Katzbach lies,
His life-blood freely flowing,
The death within his eyes.

Fiercely his death-wound rages,
But, oh, he cannot die
Until his comrades bring him
The news of victory.

Now, writhing in his anguish,
He holds his breath to hear
A cry that from the distance
Comes to his dying ear.

Up from the earth he rises
And mounts his steed alone;
He sits erect and rigid,
Like statue carved in stone.

To his pale lips his trumpet
He holds with steady hand,
And "Victory, victory, victory!"
Rings through the echoing land.

His trumpet drops; his heartstrings
Burst 'mid the mighty sound,
And, reeling from his charger,
Dead falls he to the ground.

Around him in a circle
The regiment draws nigh.
Speaks low the old field-marshal:
" 'Tis blessed thus to die."

Von Wunden ganz bedeckt,
Der Trompeter sterbend ruht,
An der Katzbach hingestreckt,
Der Brust entströmt das Blut.

Brennt auch die Todeswunde
Doch sterben kann er nicht,
Bis neue Siegeskunde
Zu seinen Ohren bricht.

Und wie er schmerzlich ringet,
In Todesängsten bang,
Zu ihm herüber dringet
Ein wohlbekannter Klang.

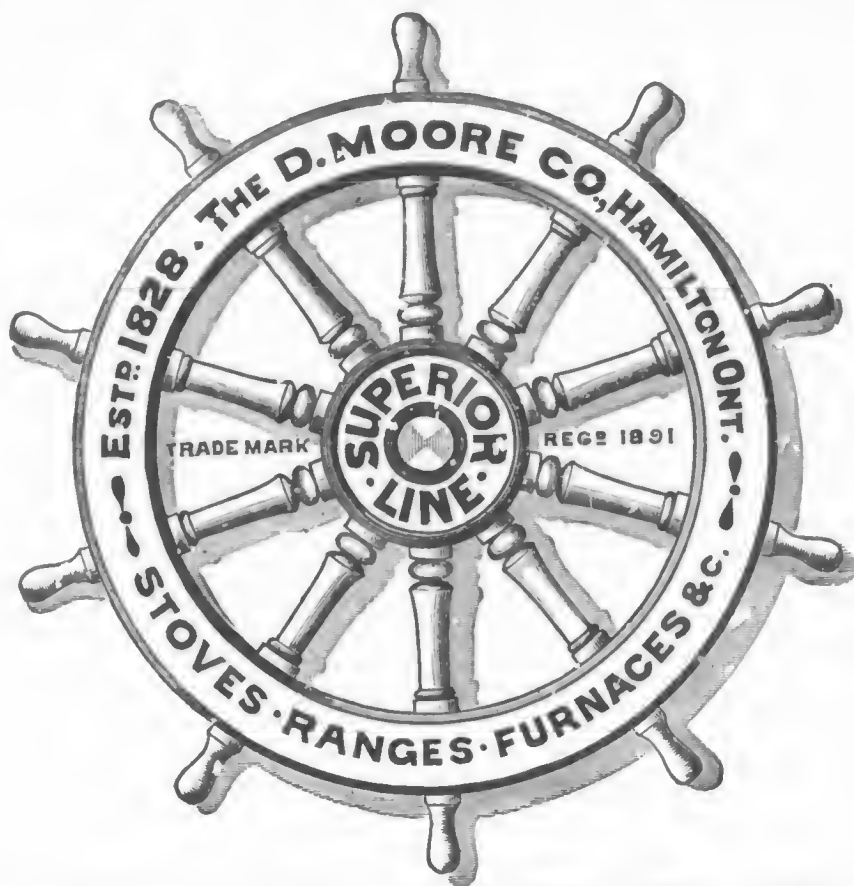
Das hebt ihn von der Erde,
Er streckt sich starr und wild
Dort sitzt er auf dem Pferde
Als wie ein steinern Bild.

Und die Trompete sie schmettert
Fest hält sie seine Hand,
Und wie ein Donner sie wetttert
Victoria in das Land.

Doch als es ausgeklungen
Die Trompete setzt er ab
Das Herz ist ihm zersprungen,
Vom Ross stürzt er herab.

Um ihn herum im Kreise
Hielt's ganze Regiment,
Der Feldmarschall sprach leise
Das heisst ein selig End'.

Notice.—Everyone should procure one of the Official Souvenir Medals, which were struck in honor of the Saengerfest. Being made of that grand metal, Aluminum, it will always retain its pristine beauty. Price 25 cents.



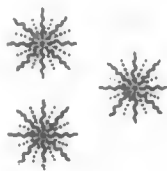
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Grand Choruses—Continued.

“THE MARCH TO BATTLE,”

John R. Lund

“GERMANENZUG,”

CHORUS.

Brave Teutons, in mail and in battle
array,
March on to the conflict, to hottest of
fray,
Thro' forests so dense, that with dull,
leadén breath,
Are murmuring low and whisp'ring of
death;
As though e'en the Warriors so bold
they'd instil
With knowledge of evil, with presage
of ill!

Unheeding they march, whom no fear
can abash;
Thus thunder approaches—thus light-
nings may flash.
But hark! now the air through the
branches is stirred;
The sound cometh nearer—a strain now
is heard;
For Valkyries sing, their courage to fire,
The heroes brave to new prowess inspire.

A VALKYRIE.

In Odin's halls there all are free from
pain and care;
And Freya sends happiness to all who
enter there.
Sølgofnir wakes the golden day,
And Braga's harp doth sound;
'Mid clang of sword and tuneful lay
The blissful hours go round.

In Odin's halls, there all is light,
And free from pain and care;
Who combats for the good and right
Shall dwell with gods fore'er.

O, love alone did us install,
The brave's fate to announce.
The fray doth call—
Ye all may fall,
And ever, ever life renounce!

CHORUS.

You heroes are battling and know naught
of fear,
As shield bears on shield, and as clashes
each spear.

A WARRIOR.

And should this our march be our last
e'en on earth,
We gladly will follow, though death call
us forth,
If but from the conflict rich blessings
arise,
If conquer'd the foe be and victory the
prize,

CHOR.

Germanen durchschreiten des Urwaldes
Nacht,
Sie ziehen zum Kampfe, zur heiligen
Schlacht;
Es stehen die Eichen im düsteren Krier
Und rauschen so bang, und flüstern so
leis.
Als sollte der Krieger gewaltigen
Schwarm
Durch dringen die Ahnung, erfassen der
Harm.

Sie aber, sie wandeln urkräftigen Schritts,
So nahet der Donner, so zündet der
Blitz,
Doch aus des Gezweiges wild düsterem
Hang,
Da wird es jetzt lauter, da tönt ein
Gesang.
Denn der Walküren bewachend Geleit,
Umshwebt die Helden und singet vom
Streit.

EINE WALKÜRE.

In Odin's Hallen is est frei von Erden-
pein,
Aus Freya's wonnestralen bricht die
Seligheit herein.
Sølgofnir roft den goldnen Dag,
Und Braga's Harfe klingt;
Mit Schwerter Schlag und inn Gelag
Die süsse Zeit utschwingt.

In Odin's Hallen ist es licht
Und frei von Erdenpein;
Wer muthig für die Höchste ficht
Der geht zu Göttern ein.

O Liebe ist's die uns bezwingt,
Zu Künden das Geschick.
Der Kampf nun winkt—
Ihr alle sinkt,
Und keiner, keiner Kehrt zurück.

CHOR.

Da schlagen die Krieger mit tapf'rer
Gewalt,
Die Schwerter zum Schild, das es hallt
und erschallt.

EIN KRIEGER.

Und soll dies Schreiten das letz auch
sein,
So wollen wer gerne den Tode uns
weihn;
Doch möge aus diesem so muthigen
Ziehn,
Der segén der Heimath, das siegen er
blühn!

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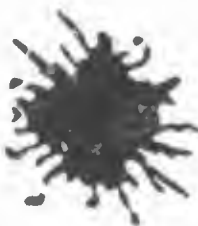
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Grand Choruses—Continued.

Tentonia's sons ever cheerfully gave
 Their warm, flowing life-blood, the
 country to save!
 For freedom we strike, for our altars
 and fires,
 And bravely we dare, till each foeman
 expires.

A VALKYRIE.

O, love alone did us install!
 The fray doth call—
 Ye all must fall,
 And ever, ever life renounce!

CHORUS.

And should this our march be our last
 e'en on earth, etc.

Tentonia's zöhne mit freudigem muth
 Sie geben so gerne, ihr Leben und
 Blut!

Die Freiheit, die Heimath, ja ewig
 bestehn,

Die flüchtigen Güter, sie mögen vergehn.

EIN WALKYRIE.

O Liebe ist's die uns bezwingt!
 Der Kampf nun wiukt—
 Ihr alle sinkt,
 Und keiner, keiner kehrt zurück.

CHOR.

Und soll denn dies Schreiten das letzte
 anch sein, u. s. w.

“MUST I THEN GO AWAY FROM THE TOWN,” . . . *Suabien Song*
 “MUSS I DENN ZUMM STADTELE N'AUS,” . . .

Must I then, must I then, go away from
 the town,

While thou dost here remain?

When I come, when I come, when I come
 once more,

I will be with thee again.

Though I am not always by thy side,

My love, it will remain.

When I come, when I come, when I come
 once more,

I will be with thee again.

Thou dost weep, thou dost weep that I'm
 wandering forth,

And believe my love goes too,

But around, but around many maids
 may come,

Still to thee I will be true.

Do not think when I another see,

My love I'll give her too;

For around, for around many maids
 may come,

Still to thee I will be true.

But a year, but a year and I shall return,

My love, to stay with thee.

And will I, and will I be thy sweet-heart
 still,

Then shall the wedding be;

But a year and is my exile past,

And I belong to thee;

And will I, and will I be thy sweet-heart
 still,

Then shall the wedding be

Muss I denn, muss I denn zum Stadtele
 n'aus,

Und du, mein Schatz, bleibst hier?

Wenn I komm, wenn I komm, wenn I
 wiederum komm,

Kehr I ein, mein Schatz, bei dir.

Kann I gleich nit allweil bei dir sein,

Han I doch mein Freund'an dir,

Wenn I komm, wenn I komm, wenn I
 wiederum komm,

Kehr' I ein, mein Schatz, bei dir.

Wie du weinst, wei du weinst, das I wan-
 dere muss,

Wie wann d'Lieb jetzt wär vorbei,

Sind au draus, sind au draus der Mädele
 viel,

Lieber Schatz, I bleib' dir treu.

Denk du net, wenn I e Andre seh,

No sei mein Lieb vorbei,

Sind au draus, sind au draus, der Mädele
 viel,

Lieber Schatz. I blieb' dir treu.

Uebers Jahr, übers Jahr, wenn me Traü-
 bele schneidt,

Stell I hier mi wiederum ein,

Bin I dann, bin I dann, dein Schätzele
 noch,

So soll die Hochzeit sein;

Uebers Jahr, da ist mein Zeit vorbei,

Da g'hör I mein und dein,

Binn I dann, binn I dann dein Schätzele
 noch,

So soll die Hochzeit sein.

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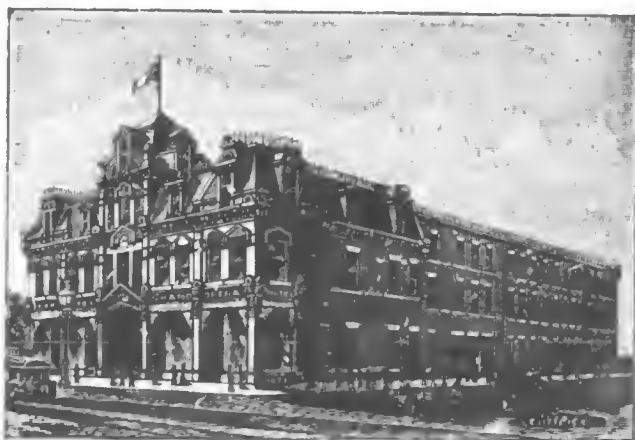
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The Welcome Choruses.

BY GERMANIA CLUB.

"SOCIAL GREETING," H. Buhr
"VEREINSGRUSS,"

Comrades! Brothers!
You are welcome here among your brothers,
You are welcome, yes, welcome here at
this our social gath'ring.
Comrades! Brothers!
Now accept our hearts' salute.
Join us in our festive pleasures,
Sing with us our joyful measures,
And be happy one and all,
Freedom! in the minds' endeavor,
Freedom! and the right divine to call,
And receive each man as brother,
Who with us has passed thro' sorrows,
And the days of joy in life,
Like a brave companion.
Though the years, like dreams may vanish,
On the wings of fleeting time,
Ever forward be our motto!
Ever trying, ne'er despairing,
Forward to the distant goal,
Never despair, for storms will pass,
And victorious be truth,
Truth and Freedom and Right!

Freunde! Brueder!
Seid willkommen hier in unserm Kreise!
Seid willkommen, willkommen hier in
unsrer trauten Mitte!
Freunde! Brueder!
Nehmet unsres Herzens Gruss.
Lasst in festgeschmueekter Halle,
Bei der Lieder munterm Schalle,
Heut uns alle froehlich sein.
Freiheit! in des Geistes Ringen,
Gleichheit! in dem ernsten Muth,
Jeden Bruder gern zu nennen,
Der mit uns durch Sturm der Zeiten,
Wie durch Lust und Lebensfreud',
Muthig durchgedrungen.
Ob auch Jahre moegen schwinden
Auf den Schwingen fluechtger Zeit:
Ruestig vorwaerts lasst uns dringen,
Muthig wagen, nicht verzagen,
Vorwaerts ist das Ziel auch weit.
Harret nur aus, nach Sturmes Braus,
Sieget Wahrheit und Recht,
Sieget Freiheit und Recht.

BY HAMILTON CHORUS.

BRIDAL CHORUS FROM THE "ROSE MAIDEN."

F. H. Cowen.

'Tis thy wedding morning,
Shining in the skies,
Bridal bells are ringing
Bridal songs arise,
Opening the portals of thy Paradise.
'Tis thy wedding morning, etc.
'Tis the last fair morning for thy
maiden eyes,
'Tis thy marriage morning, rise
sweet maid, arise,
Rise, arise, sweet maid arise!

"THE HUNTING SONG"

Sir Julius Benedict.

Rise, sleep no more, 'tis a noble morn,
The dews hang thick on the fringed
thorn,
And the frost shrinks back like a beaten
hound,
Under the streaming, the streaming
ground.

Behold where the billowy clouds flow by,
And leave us alone in the clear grey sky.
Our horses are ready, and steady so-ho!
I'm gone like a dart from the Tartar's
bow,
Hark! Hark!—Tally-ho! who calleth the
maiden morn,
From her sleep in the woods and the
stubble corn,
The horn! the merry sweet ring of the
hunter's horn
Tally-ho! Hark away.
Now, through the copse where the fox
is found,
And o'er the brook at a mighty bound,
And o'er the highlands and o'er the low,
O'er furrows, o'er meadows, the hunters
go,
Away, as a hawk flies at its prey,
Flies full at its prey
So flies the hunter away.
From the burst at the cover till set
of sun,
When the red fox dies, and the day is
done.

Welcome Choruses—Continued.

Hark! Hark! Tally-ho!
What sound on the wind is borne?
'Tis the conquering voice of the hunter's
horn,
The merry, bold voice of the hunter's
horn.

. Tally-ho! etc.

"YOU STOLE MY LOVE."

Walter Macfarren.

You stole my love; fy upon you, fy!
You stole my love; fy, fy, a;
Guessed you but what a pain it is to
prove,
You for your love would die, a;
And henceforth never longer,

Be such a crafty wronger;
But when deceit takes such a fall,
Then farewell, sly device and all.
You stole my love, etc.

FIXED IN HIS EVERLASTING
SEAT.—(Samson.)

Handel.

Fixed in His everlasting seat.
Jehovah, Great Dagon, rules the world
in state,
His thunder roars, heaven shakes and
earth's aghast,
The stars with deep amaze,
Remain in steadfast gaze,
Jehovah is of Gods the first and last.

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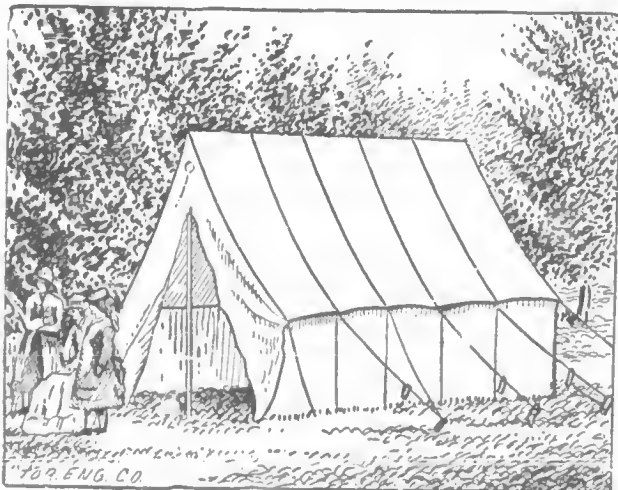
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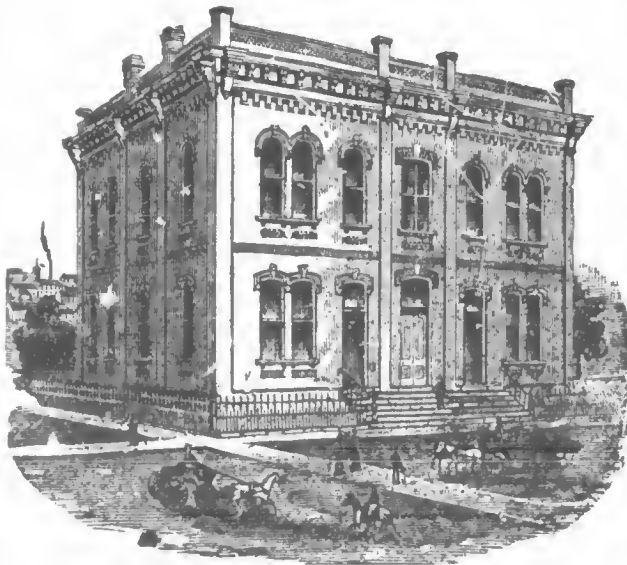
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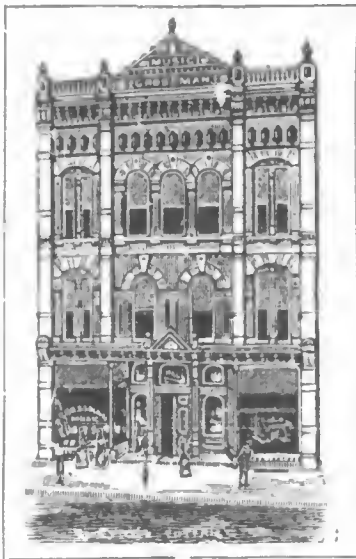
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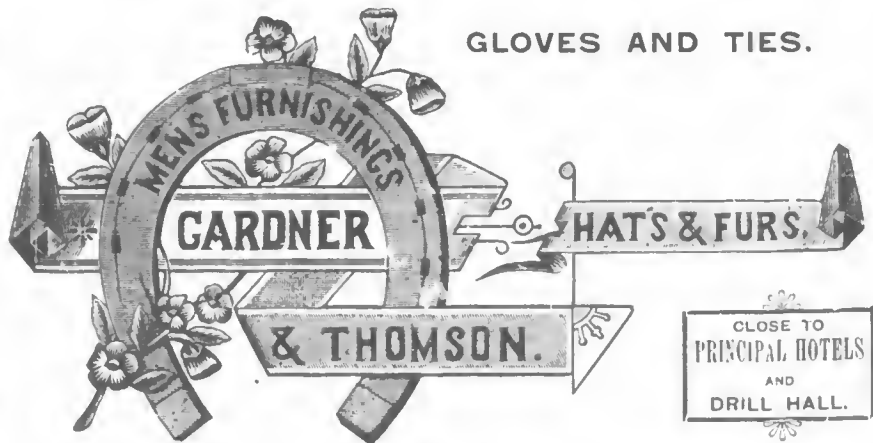


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NORA CLENCH.

GEORGE FOX.

ANNA SCHUMACHER.

IDA KLEIN.

Biographical Sketches.

IDA KLEIN.

Mme. Ida Klein is an American by birth, although her parents were German. New York is her birthplace. When quite young she evinced remarkable musical talent. She has been under some of the best masters, such as Fursch-Madi, Celli, and others, but lately studied principally with the Serranos, who are considered among the best vocal teachers in the metropolis, and to whom Mme. Klein owes much of her recent successes in the concert room. For four seasons the fair soprano was one of the leading prima donnas of the German Opera Company at the Metropolitan Opera House, and for two seasons she headed the Boston Ideals. Mme. Klein is the possessor of a magnificent high soprano of rare beauty, well cultivated and full of dramatic fervor. She has an elegant physique, and is justly considered one of America's greatest sopranos. Next year she will be one of the prima donnas of Abbey's Italian Opera Company, but will also devote a great portion of her time to concert singing.

ANNA SCHUMACHER.

This young lady is a native of Hamilton, Ont., and has received her entire musical schooling in this city, having studied under Prof. D. J. O'Brien and Prof. Hasham, teachers of vocal culture at the Hamilton College of Music. She is gifted with a soprano voice of rare compass and sweetness,

and has a pleasing, natural method. Miss Schumacher has for some time been a great favorite with local audiences, and has also sung with great success in other Canadian cities. She is of charming presence, and it has been predicted by competent musical critics that she is destined to become one of the foremost of Canadian vocalists.

LEONORA CLENCH.

High ideals, indomitable perseverance, and a capacity for work, as well as an intensely artistic nature, have made Miss Nora Clench what she is—the first among the female violinists of Canada. She was born in the pretty little town of St. Mary's, Ont. Her father, a barrister, was talented amateur musician, and inclined her tastes music-wards almost as soon as she could talk; and while yet a child she was fortunate enough to have as her teacher Mr. J. W. Baumann, who carefully laid the foundation of her musical education. Before she left Mr. Baumann's hands she had already achieved a large measure of celebrity as a violinist. Five years' residence at Leipzig, studying at the famous conservatory, enlarged Miss Clench's musical knowledge, broadened her style, and gave her more confidence in herself. She left Leipzig an artist. Since her return to Canada she has given a series of concerts in all the important Canadian towns, under the management of her former teacher, and was everywhere received with enthusiasm and heard with delight by large audiences. Last winter she played the leading violin in the Land orchestra of Buffalo. In Miss Clench's playing are revealed a conscientious correctness of interpretation combined with deep musical insight, and her tone has a robust sensibility which is often startling in contrast with her delicate and almost fragile frame.

GEORGE FOX.

This young artist is a native of Ontario. It can almost be said of him that he has been a virtuoso from the cradle. Like Mozart and Liszt he developed marvellous musical powers when a little child, and was paraded in public as an infant prodigy. His first instrument was the piano; but, fortunately, when he was only seven years old, he excited the interest of Mr. J. W. Baumann, who undertook to make a violinist of him. Since that time he has been the pupil of Mr. Baumann, who has made the training of the brilliant youth a labor of love. George Fox has the rare quality of genius. Thanks to the careful instruction which he has received, he is a brilliant executant; but no one can listen to his playing without perceiving in it something apart from and independent of execution, something in the player himself, and which cannot be taught. It is commonly said of his playing that there is "soul" in it, and perhaps that is the best way of expressing it. It is the soul of music. His tone is all his own—a tone of wonderful sweetness, purity and resonance. It is safe to predict that, if George Fox is true to himself, he will one day be a violinist of world-wide fame.

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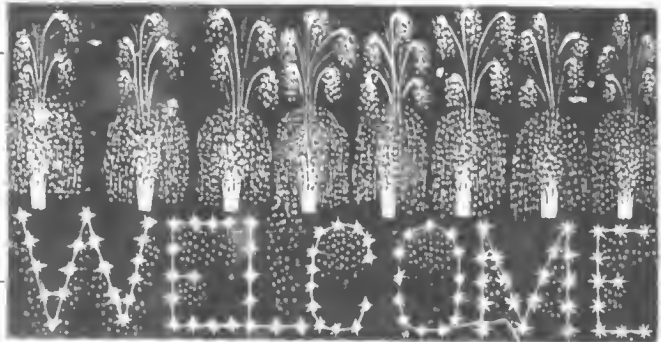
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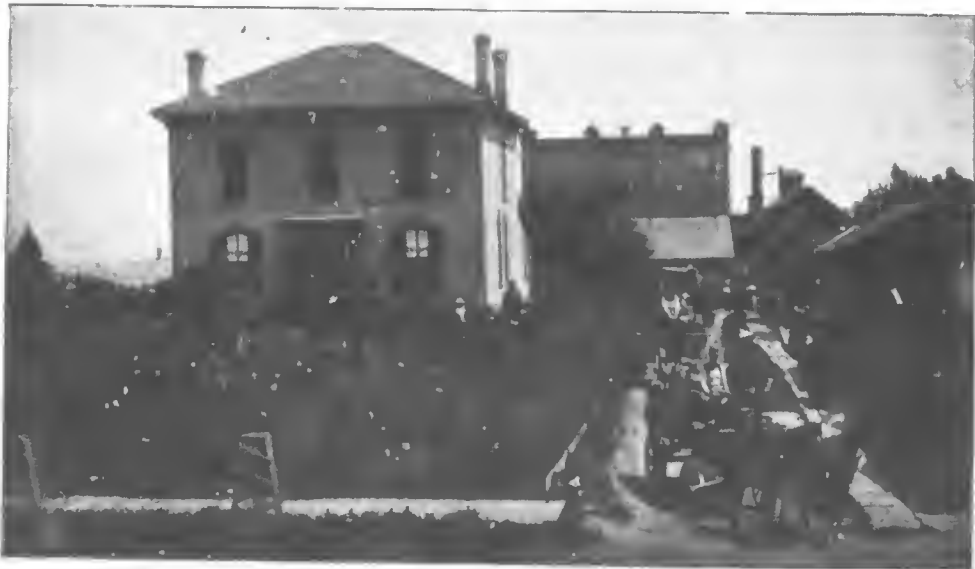
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