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The Norwegian male chorus movement in America: A study

Knudsen, Alf Lunder, Ph.D.

University of Washington, 1989

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The Norwegian Male Chorus Movement
in America: A Study

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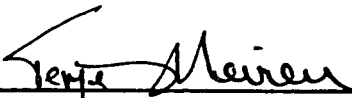
Alf Lunder Knudsen

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of the requirements for the degree of

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1989

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(Chairperson of Supervisory Committee)

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Abstract

The Norwegian Male Chorus Movement
in America: A Study

by Alf Lunder Knudsen

Chairperson of the Supervisory Committee:
Professor Terje I. Leiren
Department of Scandinavian Languages and Literature

Despite the important role song and music have played in the Norwegian immigrant life in the United States since the 1860s, few documented studies about the Norwegian Male Chorus Movement exist. This dissertation, a cultural study, is an historical account of the chronological development of the Norwegian Singers' Movement in America. A discussion of its origin, the European context and its development in Norway, are found in the Introduction and Chapter One. The migration of the Movement to the United States and its development on the East Coast are discussed in Chapter Two, while Chapters Three and Four present the development in the Mid-West and on the West Coast, respectively.

The ethnic Singing Societies in America offer a unique musical repertoire of which the Norwegian is still

rooted in the National-Romantic period of the nineteenth century. Chapter Five juxtaposes the nineteenth century and the late twentieth century repertoires and examines the works of Norwegian and American composers and lyricists who have contributed to the movement.

The Norwegian Male Choruses, contrary to the immigrant churches, have maintained use of the Norwegian language. Indications, as discussed in Chapter Six, are however, that in the twenty-first century, they will face a struggle to maintain the language and keep alive the Norwegian Male Chorus tradition itself. Of the 378 choruses which have existed in the United States and Canada, twenty-five currently survive.

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INTRODUCTION

The purpose of this study is to present an in depth discussion of the Norwegian Male Chorus Movement in the United States from its birth in the 1850s until the 1980s. In order to understand the value this movement has had for the immigrants in the New World, it is necessary to look at the origins and development of the movement in Norway. It is also necessary to examine the importance of the Male Chorus in the struggle for complete independence and freedom that Norway was going through during the nineteenth century. The importance of men's singing during the National-Romantic era in Norway's history cannot be overlooked. The Male Chorus Movement is also discussed in its European context, through a brief outline and an abbreviated history of the development of the movement in some of the more predominant countries.

Due to the number of choruses concerned, it has been impossible to go into great depth and detail describing each and every Norwegian Male Chorus in the United States. Some, such as the Kolbrunarskjald of Minneapolis, which lived for a total of three weeks, had

a rather short life span whereas others have survived for over a century. The latter groups will, naturally, be covered more thoroughly, however, regardless of how long time a chorus existed, the fact that it did exist at all means it contributed to the development. Each was a link, however small, in the continuous chain stretching from the 1980s back to the 1850s.

A recitation of the organization, function and operation of each individual chorus would be overly repetitive and lengthy. In as much as the similarities between choruses outnumber the dissimilarities, the choruses discussed in depth may be considered as "prototypes" representing all the choruses in America in most aspects. Where certain peculiarities known to the author warrant special mention, they will be discussed separately.

Some parallels will be drawn between this Norwegian immigrant movement and those of other European immigrant groups who have had similar developments both in the United States and in the country of origin.

The inclusion of, and reference to, some Danish and Swedish Singing Societies may be questioned. The main reason for their inclusion, however, is due to their affiliation. In the early days, choruses representing

all three Scandinavian countries joined together to form the first national organization, The United Scandinavian Singers' Association (USSA) in 1886. As G. Bie Ravndal, a singer activist around the turn of the century and first President of The Norwegian Singers' Association of America (NSAA) in 1910, later put it:

We would recognize no distinction between Americans of Swedish, Danish or Norwegian extraction; they were all equally interested in Scandinavian Song in America as well as legitimate co-heirs on an equal basis to any cultural heritage from their "old countries."¹

The average concert program for any of the Scandinavian singing groups in America confirms Ravndal's statement. There frequently seems to be no Danish, Norwegian or Swedish distinction, but rather Scandinavian, or even Nordic, character in programming a concert.

Although the Swedes seceded and formed their own association in 1892, the Danish-Norwegian collaboration continued, formally, until 1910. Thenceforth the name has been The Norwegian Singers' Association of America, but it is worth noting that there were still Danish choruses in the association, even in the late 1980s. There remained individual Swedish and Danish singers in many Norwegian choruses and the closeness and warm

cooperation between the three nationalities have never really ceased in the choral movement. The cross-memberships of individual singers may not have been particularly noticeable, but the many Directors crossing ethnic lines, even directing several chorus simultaneously, have always been rather obvious.

While there may be occasional ethnic cross-overs in the choruses, the conservative tradition of excluding females remains. The Norwegian Male Chorus Movement in the United States maintains a "males only" policy, as opposed to a number of German, Swedish and Swiss choruses and associations. A few Norwegian Male Choruses who have admitted women, have left, or been forced out of, the national singers' associations. The idea of forming mixed choruses and/or admitting ladies' and mixed choruses to the Norwegian singers' associations is not exactly new and it is worth mentioning at this point that Ravndal had as one of his suggested subjects for study by the association's officers "Participation of women's singing societies in sangerfests." He stated:

In golf and tennis we have men's singles, ladies' singles and mixed foursomes. Something of that sort might be contrived for our sangerfests, and these might gain thereby without forfeiting their traditional character.²

Whether that can be construed also to mean inclusion of the ladies in the NSAA would be pure speculation, but he nevertheless favored the participation of women in some fashion.

No matter what the occasion, sad or happy, wedding or funeral, a political or sporting event, song and music are almost as important as the ingrained culturalized habit of consuming food and drink at every celebration or social gathering. Singing is found in all cultures and has been of great historical significance in preserving knowledge in and about early cultures, especially before written or literary language appeared. Although it is assumed that singing has been "performed" since time immemorial, the question of when singing actually began is neither easily nor exactly answered. The Norwegian musicologist Hampus Huldt Nyström has perhaps answered the question most succinctly:

Few things are more elusive than a tone. Born on the spur of the moment, it lives while it sounds, only to disappear without a trace. It is therefore useless to turn to the archeologists for an answer. "Petrified" song is at the most a product of our own time - the era of the phonograph record and the tape recorder.³

Instrumental music and its development can be partly traced by recovered instruments, or parts thereof, as

well as from drawings and rock carvings. From these representations it is, furthermore, possible to determine that there must have been singing of some sort.

Throughout the history of music, there have been many important occurrences in the development of choral singing. Traces of singing and even choirs are found in Egypt as early as 4000 B.C., where priests, apparently, trained choirs in singing ritual music. According to Grove's Dictionary of Music,

The Old Testament provides ample evidence of the existence of well-organized choral singing in ancient Israel. David, when he made preparations for bringing the ark of the Covenant into Jerusalem, 'spake to the chief Levite to appoint their brethren to be the singers with instruments of musick, psalteries and harps and cymbals, sounding, by lifting up the voice with joy' (I Chronicles xv. 16).

...

The levitical choir was officially composed of only adult males,...⁴

The word chorus comes from the Greek word choros. Originally it simply meant dance place. The definition gradually evolved to include the dancers as well, and because the dancers also sang or were singers, it eventually included the singers. Since the time of Pope Gregory I, around A.D. 600, it has referred exclusively to a group of singers. The choros was an important, integral part of the Greek drama. The Greek tragedy

consisted of a series of dramatic episodes interspersed by a costumed choros which danced, chanted and sang choral odes, moderately long poems of praise, usually to a musical accompaniment. Before Aeschylus (520-456 B.C.) the tragedy had but one actor who could only respond to the questions or suggestions of the choros.

Already around 700 B.C. the Greeks wrote what is referred to as choral lyrics, as opposed to monodic lyrics, for a group of singers. Around 600 B.C. they held festivals honoring Dionysus, god of wine and fertility, in which they gave choral performances of dancing and singing. During the 400s B.C., the golden age of the Greek drama, the tragedy was performed as part of the City Dionysia festival, which also included contests in choral singing.

In Athens, where the approximately 14,000 seat amphitheater, the "Theater of Dionysus" is located, stands a monument which was erected in honor of the victorious chorus in 335 B.C. on it the following inscription appears:

"Lysikratis, son of Lysitheides, was leader of the dance when the boys chorus from Akamantis won the prize. Theon blew on the aulos, and Lysiades from Athens had rehearsed the chorus. Enaenetos was mayor."⁵

Music education, chorus singing in particular, was apparently quite important in ancient Greece. The chorus seems also to have been considered a valuable tool in the upbringing of young people. In addition to the artistic and educational values it instilled, it fostered civil obedience, good manners and patriotism. Music was supposed to possess ethos, the power to influence the listeners' behavior, emotions and morals. In one state it was required for all males to have music lessons until they reached thirty years of age. It was important for the state to always have a chorus available for official representation, the larger the better, as there was keen competition between cities to see who could produce the largest chorus.⁶

It is evident that the Romans were also fond of large choruses. According to Lucius Annaeus Seneca (4 B.C. - A.D. 65), Roman author, philosopher and statesman, concerts were held in the colossal theaters, seating from 7,000 to 12,000 people, in which the chorus membership outnumbered the huge audiences, giving some indication of the sizes of the choruses.

These earlier efforts were all monophonic music, that is possessing a single melody line. Polyphony, two or more melodic lines sounding simultaneously, appeared

in Europe around A.D. 800. The Madrigal, either an unaccompanied secular song in the mother tongue or a shepherd's song, which surfaced in Italy during the 1300s, had evolved to four part harmony, using the voices soprano, alto, tenor, bass.

The role of women in singing has varied from time to time; however, chorus singing has traditionally been done by the men. While the early societies were still very much patriarchal, women were allowed to sing the high parts of soprano and alto in the secular Madrigals, but it was boys, falsettists and castrati who filled those parts in the sacred Motet.

There was a males only policy in the church choirs in the Middle Ages and the Renaissance, traces of which were found even in eighteenth century operas. The Italian Opera seria, which made little use of the chorus, used almost exclusively castrati, adult male sopranos and altos, for the treble parts. The German composer Christoph Willibald Gluck (1714-1787) helped reform the serious opera. One of his many changes was to make the chorus more prominent. The chorus often played an important part in the unfolding of the drama, however, Gluck still did not use women in his operas, thus an alto castrato had the title role in Orfeo ed Euridice (1762).

When and if high pitches had to be sung, there were, or have been, three alternatives to replacing women's naturally high pitched voices. Occasionally some men are found to have unusual naturally high pitched voices; more common by far was the boy soprano or alto; for a while the castrato fulfilled the role. The Roman Catholic church did not allow women to participate in the chorus. The Church's position with regard to church music was restated in the Moto proprio of Pope Pius X as recently as 1903:

wherever it is desired to employ the acute voice of sopranos and contraltos, these parts must be taken by boys, according to the most ancient usage of the Church.⁷

The term Chorus, usually referring to a secular singing group, the doublet of Choir, usually referring to a sacred singing group, is also found in many other languages, Latin chorus, French choeur, German Chor, Italian and Spanish coro, Norwegian and Danish Kor, Swedish Kör as well as the Greek (Khoros) choros. In addition to the vocal ensemble, excluding duets, trios and quartets, the term Chorus/Choir in today's society may also apply to, among other things: (A) a composition written for an ensemble, with or without instrumental accompaniment; (B) a refrain or a portion of a song which

presupposes participation of many singers; (C) an instrumental group of differently pitched instruments of the same family, e.g. Flute, Clarinet, Saxophone, Tuba, etc.; (D) an improvisation performed in a jazz group.

The Male Chorus, a term obviously referring to a group of male singers, consists of adults only, as opposed to a Women's-, Mixed-, Girls'-, Boys'-, or Childrens' Chorus. The voice distribution is first and second tenor, first and second bass, leaving out the higher female or boy parts of soprano and alto.

The vast majority of Male Choruses were, and still are, amateur groups, and for the most part, consist of men with untrained voices and very few who actually know how to read music. Their knowledge of note values, dynamics and basic conducting patterns is usually limited. Often the men get together for the love of singing, the comradery, an opportunity to perform and the social life which accompanies it. To most singers, the Male Chorus is a form for relaxation; however, it can become an addiction.

Since people have different backgrounds, opinions and tastes, quality may be a nebulous term when discussing music and art; however, there are certain time-tested values upon which the Associations seem to

agree. Certain authors and composers are known for their high quality work, and when a great number of these artists' works and names repeatedly are found in the singers' repertoire, there is good reason to believe that the singers are, in fact, promoting quality music and poetry. On that basis one may draw the conclusion that the singers' movement is indeed substantial.

It may seem as though it were the writers and composers who had the ultimate responsibility for keeping the movement alive. However, the enthusiasm of the individual singer, fueled by the leadership of the directors and other leaders, has been the vehicle by which the movement, in reality, was kept alive. It is interesting to note that in the early days, the conductor/director usually was referred to as the leader. This may have been more appropriate than in fact calling him conductor/director, as his background, training and skills, in many instances might be limited or, perhaps, nonexistent. Leadership ability, willingness to delve into the unknown and enthusiasm probably aided the unskilled conductor/director until a more qualified leader could be found. In some cases, the persistent "on-the-job training" and dedication developed many a fine director.

That the movement attracted large numbers of members is an indication that there was some value in being associated with the movement, if only for the singers themselves. The loyal audiences attracted everywhere by the singers, however, seems to indicate that there were, in addition values beyond the mere self-gratification of the singers. A similar loyalty is found among today's audiences, exemplified perhaps by the old Norwegian-American who traveled 111 miles to listen to the Norwegian Sunmøre Brødrekor (The Brother Choir of Sunmøre) when it visited the United States in June, 1987.⁸

The reasons for the followers' loyalty may be many and varied. In the United States the Norwegian Male Choruses no doubt satisfied and soothed the romantic longings for Norway in many of the immigrants. They had brought a bit of Norway to America, by preserving and performing so many of the Norwegian songs remembered by the immigrants from their childhood. It should also be kept in mind that, until the introduction of modern means of communications such as the radio, television or even the automobile, chorus singing served as important entertainment and as a form of recreation for the Singers and their audiences alike.

To study the Norwegian Male Chorus Movement in America is to study the Norwegian culture in America. The Norwegian Male Chorus has frequently been an active participant at most cultural affairs in the Norwegian immigrant communities throughout the nation. Searching through committee rosters for the various ethnic functions, one usually finds strong representation from the Norwegian Male Chorus. The Singers have preserved, perpetuated and performed Scandinavian music in the United States since the 1850s.

A mainstay in Norway's cultural life for many years, the Male Chorus early gained recognition, respect and status throughout Norway, so it is not surprising that the Norwegian Male Chorus in America also became a cultural institution in the Norwegian communities throughout America. Despite the central and important position the Norwegian Male Choruses have held over the past 130 years, little has been written about the movement. For the most part, materials available are limited to a few short one-page outlines written by members and published in individual chorus anniversary and Song Festival (Sangerfest) publications.

CHAPTER I

THE BEGINNING

The oldest Male Choruses known were the sacred medieval choruses of priests and monks, their function solely to participate in church services. During the sixteenth century one finds the voces aequales, a vocal ensemble consisting of like voices such as all male voices. Since the seventeenth century Male Choruses have been used in many operas in order to emphasize the main character's social status, such as that of the warrior and his generals, the king and his men, or in describing social background of characters like farmers, hunters, soldiers, sailors or priests. Perhaps best known among these are March of the Priests from Wolfgang Amadeus Mozart's Magic Flute, the Pilgrim's Chorus from Richard Wagner's Tannhäuser and the Soldier's Chorus from Charles Gounod's Faust.

While the males may have been the dominant figures in chorus singing throughout the ages, the Male Chorus as we know it today, came into existence during the late

eighteenth and early nineteenth centuries. It seems to have evolved simultaneously in several countries, and fraternal movements such as the Freemasons facilitated its development.

Germany and Switzerland have generally been considered the birthplace of the Male Chorus Movement, but towards the end of the seventeenth century Male Choruses were already organized in Austria with composers such as Johann Michael Haydn (1737-1806) writing specifically for Male Choruses.¹

The movement also showed considerable strength in England and France. The annual National Festivals taking place in France in the 1790s, during the French Revolution, attracted thousands of singers to performances of the huge mass choruses, choeurs universels. At the Paris festival, l'Etre supreme (The Supreme Existence), June 8, 1794, a mass chorus of 2,400 voices performed.² Perhaps the greatest significance of this particular chorus was that it was a mixed chorus, it consisted of both men and women, and this actually marks the beginning of the women's emancipation activities through the choral movement. These performances, in fact, and in spite of the 1794 mixed chorus, inspired the organizing of France's first Male Chorus, the Orpheon

(Choral Society) and the beginning of the Male Chorus Movement in France that same year. It has been estimated that by 1860, France had 3,200 choruses totaling 150,000 singers who belonged to L'Orphéon, the French National Singers' Association.³

In England the catch, a unison canon, or round, for three or four voices, was popular from the sixteenth to the nineteenth centuries. The text, usually humorous, sometimes turned out nonsensical when sung in a round, but the lyrics were usually so cleverly written and arranged that the double meanings and play on words often bordered on the obscene. The earliest known reference to catch dates back to 1580 and is found at the King's College in Cambridge, in a manuscript containing several fine catches. The first printed collection of catches was that of Edward Ravenscroft's Pammelia in 1609. Ravenscroft collaborated with the English composer Henry Purcell (1659-1695) who composed the music for more than fifty catches.⁴

The Madrigal Society was organized in London in 1741. Twenty years later, in 1761, The Noblemen's Catch Club was organized to promote the composition of "new music, preferably of a convivial nature".⁵ Already in 1763 Thomas Hale published an anthology of songs for Male

Chorus and in 1783 The Glee Club, was organized. The term "glee club" was later adopted by American colleges and universities. It appears that there was a close relationship between these clubs and the Freemasons, as in Germany, where various sets of Freimaurer-Melodien (Freemason Melodies) were published in Male Chorus arrangements.⁶

The masonic movement experienced a tremendous growth about the turn of the nineteenth century and, partly due to its strong affiliation with the masons, the Male Chorus Movement enjoyed a parallel growth. It was also through its affiliation with freemasonry that the Male Chorus was taken under the "protective wings" of, and favored with, compositions by some of the greatest composers of the time, Wolfgang Amadeus Mozart (1756-1791), Felix Mendelssohn-Bartholdy (1809-1847), Franz Schubert (1797-1828), Robert Schumann (1810-1856), among others.

In Germany, choral singing went through a period of decline and by the end of the eighteenth century had deteriorated to the point that Italian singers had to be engaged when a major work was to be performed. To rectify the situation a number of song schools were organized throughout the country, the first of which was

the Berliner Singakademie (The Academy of Singing of Berlin) in 1792. On December 28, 1808, Karl Friedrich Zelter (1758-1832), a brick layer by trade, founded the Zelter Lieder-Tafel, (Song-Table) in Berlin. Its membership was, originally, limited to only twenty-four men who met every month for meals, singing and recitation. The membership restriction was gradually relaxed. In 1939 all Male Choruses of the German speaking countries were brought together into an association known as Vereinigte Liedertafeln (United Song Tables).⁷

The purpose of the socially oriented Male Chorus organization was to pay tribute to the national symbols and the King. Among the typically nationalistic works specifically written for the Liedertafel were Louis Spohr's (1784-1859) Das befreite Deutschland (The Liberated Germany) (1814), Carl Maria von Weber's (1786-1826) Kriegslied (War Song), the collection of songs Leyer und Schwert (Lyre and Sword) (1814) and Kampf und Kriegs- und Heldenlieder nebst Festsongs für Siegestage (Fight and War- and Heroic Songs Including Festive Songs for Victory Days) (Leipzig 1830).⁸

While the Male Chorus Movement in Germany was organized on an aristocratic foundation, the movement in

Switzerland developed among and for the citizenry and general public, or lower class.

Hans Georg Nägeli (1773-1836) a Swiss author, composer, music publisher and music educator, was referred to as Switzerland's Sängervater (Father of Song) by the Swiss music establishment. Under his leadership Male Choruses were organized throughout the country, the first in 1805. Nägeli took his inspiration from the Swiss philosopher and educator, Johann Heinrich Pestalozzi (1746-1827), whose pedagogy was based upon the development of "head, heart, and body". Education, he claimed, should be organic, based on the natural development of the child and integrate intellectual, moral, as well as physical education and "should draw upon the faculties or 'self-power' inherent in the human being."⁹

Nägeli adopted Pestalozzi's ideas as his own, very much in tune with the ancient Greek philosophy, which considered that music education fostered civil obedience, good manners and patriotism and influenced behavior, emotions and morals. In a document, titled Die Pestalozzische Gesangbildungslehre (The Pestalozzian Song Cultivation Doctrine) (1809), he stated:

The era of music begins only, when not just professional musicians perform the superior art,

but when the superior art has become community property of the people, the nation - yes, even all of Europe - when mankind itself is absorbed in the element of music. This is possible only by promoting the chorus singing.

Take multitudes of people - take 100, take thousands - and try to get them to mutually understand each other! Where can each individual freely express his individuality in words and feelings, where can he in the most intuitive and multitudeness way realize that he is both an autonomous being and yet has responsibility for others - where can he inhale and radiate love - is there any other realm than choral singing where this can be done? Perform a choral work with hundred singers who sing with the voice mother nature has provided them - and one has a symbol of people's majesty!¹⁰

It was no accident that the Male Chorus Movement of the common man started in a land with a rich musical and a long democratic tradition. Switzerland became a democracy in 1291 and the people have insisted that they, not just kings and bishops, should also have a say in politics, religion and music. Calvinism had played an important role in their religious music since the early sixteenth century, not the least in their hymn singing, which was performed in four part harmony by the congregation during the church services, a tradition still surviving in the twentieth century. When the German orchestra conductor Johann Friedrich Reichardt (1752-1814) visited Switzerland in 1791, he found that

The reformed congregations sing regular hymns in four part harmony following the printed score next to the text. ... When I returned from a trip in the meadow and came in with the people at the inns, I often got a harmonized song in four parts when I asked for an old, real folk melody ¹¹

Switzerland is a country of festivals. Every town and community has its own elaborate festival arranged by and featuring the local inhabitants. All the festivals, continuing a long tradition, have song and music in common. The Fête de Vignerons (Festival of Grapes) in Vevey, for example, dates from 1633.¹² The entire festival revolves around song, music and dance. Although probably not original with him, Nägeli believed that "music involving the participation of many people in joint performance was of its very nature democratic."¹³ By 1810 he had formed a Singers' Association for Male Choruses in Zurich. His Sängerverein der Stadt Zürich (Singing Society of the City of Zurich), later renamed Zürich Männerchor (Zurich Male Chorus) was organized in 1826. Male Choruses so dominated in Switzerland as the chorus movement spread throughout the country, that a Singers' Association for Mixed Choruses was not organized in Switzerland until 1910.

The Male Chorus Movement, with its strong nationalistic influence, also had an overtone of

utilitarianism combined with the ideals of the French Revolution, primarily liberty, equality and fraternity, very much in tune with the expressed ideals of the masonic movement. However, at one time, both in France where François Joseph Gossec (1734-1829) wrote "choral works reflecting his political thinking" and in Germany where the "political character of the male-voice choir - for which much music to politically inspired texts was provided by German composers" almost became overwhelming. Austria, fearing the appeal to liberal reformers and revolutionary sentiment, objected to this practice and prohibited for a time the organization of Male Choruses.¹⁴

The Male Chorus Movement took separate directions in Germany and Switzerland and traces of the German "aristocratic" and the Swiss "democratic" avenues were also reflected in the Norwegian movement. In Norway, both levels worked simultaneously. The class distinction, intentional or not, is also found in the names of many of the choruses such as Handelsstandens- (Merchant Class'-), Haandverkernes- (Craftsmen's-), Arbeidernes- (Workers'-), Fagforenings- (Labor Union's-).

Norwegian musicologist Ola Kai Ledang (1940-) points out that:

At the end of the 18th century a middle class music culture amongst government officials, politicians and well-to-do business people developed. In the cities "Musikkselskap" (Musical Societies) were organized by and with dilettantes, often under the leadership of a professional musician and the societies became a leisure time pursuit for the upper class.¹⁵

In Trondheim the Selskab af Musique-Liebhabere (Society of Music Fanciers) and Trondhjems musikalske Selskab (Trondheim's Musical Society) were organized in 1769 and 1786 respectively. In 1824 Det Musikudøvende Selskab (The Musical Performing Society) and in 1832 Den musikalske Forening (The Musical Association) appeared on the scene. Still active today is Bergen's Musikkselskabet Harmonien (The Music Society Harmony) (October 8, 1765), the oldest continual orchestra in the world. Stavanger musikalske Selskab (The Musical Society of Stavanger) was organized in 1866, although there already had been a music society there in 1850. In 1787 the Musikalske Selskab (Musical Society) was organized in Kristiansand. Under the leadership of the municipal musician (stadsmusikanten), the orchestra concerts in Oslo were somewhat sporadic prior to the 1760s, but regularly scheduled subscription concerts were held by various musical societies between 1760 and 1799. From 1800 until 1810 the musical activities were taken over by

The Dramatic Society (Det dramatiske selskap) followed by Det musicalske Lyceum (1810-1838). Christiania Theater was organized in 1827 and gradually became the musical banner carrier when the Lyceum ceased operation. Det Philharmoniske Selskap (1846-1867), was followed by Musikforeningen (1871-1919) and finally, Filharmonisk Selskaps Orkester (1919-present).¹⁶

Similar societies, such as The Dramatic Society (Det Dramatiske Selskab), The Scientific Society (Videnskabernes Selskab), The Society for the Advancement of Popular Education (Selskabet for Folkeopplysningens Fremme), Society for the Well-being (Welfare) of Norway (Selskabet for Norges Vel) were in vogue at the time.

Ledang claims that the Music Association (Musikk Foreningen) was the embryo for the new medium in which composers like Edvard Grieg (1843-1906) and Johan Svendsen (1840-1911) later felt comfortable.¹⁷ If Ledang's statement is to be interpreted to mean that Grieg felt more comfortable with the "upper class", it is disputable. In his book Norwegian Music, A Survey, Kristian Lange, Norwegian musician and radio correspondent, quotes O.M. Sandvik as saying:

Grieg has an extremely close connection with the Norwegian folk tune. He, who never borrows, sings in a way which makes us feel even his

strangest melodies as unmistakably Norwegian. There are few of the peculiar traits in our folk music which do not have parallels in Grieg's melodic pattern.¹⁸

One of Norway's foremost composers at the time, Waldemar Thrane (1790-1828), uncle to the later famous labor leader, Marcus Thrane, also found his inspiration in the Norwegian folkmusic, as did violin virtuoso and composer Ole Bull (1810-1880), who is regarded by many as the foremost champion of promoting Norwegian culture. He certainly helped put Norway on the map by concertizing throughout the European and American continents for almost forty years, between the decades 1830s to 1870s.¹⁹

Contrary to common practice, Bull, a trained concert violinist, had worked closely with many of Norway's outstanding fiddlers, the majority of whom had no formal training on the violin. One fiddler in particular, Torgeir Audunsson (1801-1872), known more commonly as "Myllarguten", had been of great inspiration to Bull and taught him many folk dance tunes (sl tter).

When "Myllarguten" made his official concert hall debut in Oslo in a joint appearance with Ole Bull on January 15, 1849, before what has been described as a "sophisticated, upper class, big city" audience, "the sound barrier between country dance music and classical

music was torn down", and the Hardanger Fiddle (hardingfele) achieved the status as the unofficial national instrument of Norway, a position it still retains.²⁰

This musical class distinction was not unique to Norway; it was also noticeable in the other Scandinavian countries and it was through the universities that Male Chorus singing was introduced to Scandinavia. On May 30, 1813, students at the University of Uppsala, Sweden, organized a chorus. By 1833 the University of Lund, Sweden, had its first chorus, and in 1839 the University of Copenhagen, Denmark, joined ranks with The Student Singing Society (Studentersangforeningen).

Norway's first university was founded September 2, 1811, with a grant from the Dano-Norwegian King Frederik VI and opened its doors in Oslo in 1813. Song has probably always belonged among the fun loving youth and the new university's students were no exception. Part singing was used relatively early, but no doubt more for parties and fun than for public performances. Already in the 1830s the student body published books with songs arranged in three part harmony for use at meetings and festive occasions.²¹

One aspect of the Male Chorus Movement especially

important in Norway, where the union with Sweden after 1814 led to Norwegian efforts to establish a separate identity, was the wave of patriotism which it fostered. The celebration of a glorious past, pride in heritage, promotion of nationalism and loyalty to a free nation, were all important factors during the political and cultural struggle which eventually led to full independence in 1905. The imagined or real strength and power of the Male Chorus, the music of which touched off conviviality on one hand and revolutionary determination on the other, became an integral part of that struggle.

Obviously aware of events elsewhere in Europe, Norwegians were inspired to organize choruses in Norway. In 1819, an article appeared anonymously in Morgenbladet, a newspaper in Oslo, which "sang the praise" of chorus singing. Virtually echoing Nägeli's earlier message, the paper claimed that choral singing was "the art whereby the Spirit is elevated, the Heart is touched, the Body is strengthened, the Person (Human Being) is ennobled, yes, the entire Society prospers" (... den Konst, hvorved Aanden opløftes, Hjertet røres, Organet styrkes, Mennesket forädles, ja hele Samfundet trives).²² The article concluded by challenging a musician named Lars Roverud (1777-1850) to organize choruses. Roverud

accepted the challenge, unsuccessfully, but it appears that quartet singing was nevertheless quite popular in the following decades and many other people actively promoted quartet singing.²³

A Danish musician and composer, Poul Diderich Muth-Rasmussen (1806-1855) offered lessons for "Christiania Gentlemen interested in quartet singing" in 1838 and the following year a song pedagog named Edvard Schmückert did the same.²⁴ At the same time there were concerts arranged throughout the country featuring "four part singing for Men's voices" indicating that male quartets were indeed more widespread than generally believed and that the foundation for the choruses to come had been laid.²⁵

Frimurernes Sangforening was organized in 1842, and although it was a good size chorus, this secluded group appears never to have performed publicly and is usually left out of chorus chronologies.²⁶ In 1843 a Holtsteiner named A. E. Schütze organized what he called a Liedertafel, Sangforeningen til Mandsselskabssangens Uddannelse (Singing Society for the Promotion (Education) of the Male Society Chorus), however, this undertaking apparently was a school in quartet singing rather than an organized chorus. Schütze did, however, publish a volume

of forty-one Norwegian, German and Swedish songs arranged for four part Male Choruses.²⁷ The same year Johan Gottfried Conradi (1820-1896) organized a quartet at the University of Oslo and a chorus of about twenty academicians and craftsmen in the city.²⁸

Bishop U. Vilhelm Koren, President of the Norwegian Evangelical Lutheran Church Synod in America, has claimed students from Bergen organized the first student quartet in Oslo in 1844, with Behrens as their leader, Pastor Jens Mikael Lund 1st tenor, Koren 2nd tenor, Hartvig Lassen 1st bass and Chr. Hartwig 2nd bass. The following year the quartet, which had prepared a few songs for the occasion, participated in the first Nordic student meeting in Copenhagen, but on the way down they heard the impressive Uppsala studentkören (The Uppsala Student Chorus) perform in Lund and became so discouraged that their quartet never performed one song on the entire trip.²⁹

In spite of the previous attempts made by a number of people to organize Male Choruses, it is Den Norske Studentersangforening, (The Norwegian Students' Singing Society) which is recognized as Norway's first Male Chorus. Organized by Johan Didrik Behrens (1820-1890) in Oslo on July 13, 1845, he had conceived the idea of Den

Norske Studentersangforening on his way home from the trip to Lund and Copenhagen.³⁰

Although Behrens was neither the greatest musician nor a great conductor, he was a highly gifted organizer; three of Norway's first Male Choruses, Den norske Studentersangforening (1845), Christiania Handelsstands Sangforening (Christiania Merchants' Singing Society) (1845), Christiania Haandverkensangforening (Christiania Craftsmen's Singing Society) (1845), all organized by Behrens, are still in existence.

Behrens was also controversial and was severely criticized by the Norwegian author, Alexander L. Kielland, in Agerhøns med Champagne (Partridges and Champagne). In 1878 Kielland spent some time in France, and, in July, recorded that he attended, with a Norwegian Singing Society, the dress rehearsal for that evening's joint concert with a Swedish Singing Society at the "Palais du Trocadéro", famous Parisian concert hall by the Seine River. At this rehearsal, the "sneaky Swedes", as Kielland put it, only rehearsed with "half voices, while ours poured it on". At the concert, however, the Swedes "sang circles around us". Kielland claimed that it was not only thanks to their fine tenors, "but the Swedes had a fine musician - Hedenblad - as their conductor; while

we had the old non-commissioned officer Behrens, who never has had any conception of music, and whom I wholeheartedly felt deserved this bitter defeat, a defeat he most likely did not fully comprehend."³¹

Originally choruses were concentrated in the south-eastern part of Norway (Østlandet). However, other cities such as Bergen, Trondheim and Stavanger, as well as Hamar and Kristiansand, soon joined the movement.

RIVALRY

Whenever and wherever more than one Male Chorus appears in one city, there can be expected a friendly, and sometimes a less friendly, rivalry between the choruses, if not the leaders. Each director usually has a dedicated following of singers and often times audiences as well. The earliest documented case of such rivalry and confusion regarding organizers and dates of origin seems to have occurred in Oslo in 1845.

Studentersangforeningen had been organized July 10, 1845, by Behrens, giving him the title of "father of the Male Chorus movement" in Norway. The same year, on November 7, Conradi organized Haandværkersangforeningen. Conradi

also organized Handelsstandens Sangforening in 1845, but little is known about this chorus. In the October 16, 1845, issue of Morgenbladet, the following advertisement appeared:

Sangforening for Handelsstanden.

Da jeg er bleven opfordret af Flere til at danne en Sangforening for Handelsstanden, saa anmodes de Herrer, der ønske at deeltage i en saadan, at tegne deres Navne paa en i Cappelens Boglade nedlagt Liste.

J. G. Conradi.³²

TRANSLATION:

Singing Society for the Merchants' Association.

Since I have been urged by Many to organize a Singing Society for the Merchants, those Gentlemen, who wish to participate are requested to sign their names on a list placed in Cappelen's Bookstore.

J. G. Conradi.

On November 7, 1845, the same paper ran the following advertisement:

Handelsstandens Sangforening.

De Herrer, der have tegnet sig som Deeltagere i denne Sangforening, ville behage at afgive Møde hos Undertegnede Fredag Aften den 7de November Kl 8-1/2.

J. G. Conradi,³³
Kapt. Lutzows Gaard paa Fästningen.

TRANSLATION:

Merchants Associations' Singing Society.

Those Gentlemen, who have signed as Participants in this Singing Society, will please to attend a Meeting at (the house of) the Undersigned Friday Evening the 7th of November at 8:30 p.m.

J. G. Conradi,
Capt. Lutzow's Manor at the Fortress.

Although the chorus was established and, apparently existed for a short while, a chorus by the same name was subsequently organized by Behrens on October 3, 1847. He also became director of Haandværkersangforeningen the following year, and has been credited with organizing this chorus on September 22, 1848. Also this was in reality a reorganization of Conradi's old chorus and according to O.M. Sandvik's account, the membership remained largely the same.³⁴ There also seems to have been confusion on this point among the members. Not until 1855, when Conradi published a new songbook for Male Chorus, which he dedicated to the original Haandværkersangforeningen, did the members realize that theirs was a new chorus. On the title page, under his name, Conradi had put "the chorus' organizer" (foreningens stifter), which he agreed to change to read "Organizer of the first Craftsmen's Singing Society in Christiania" (Stifter af den første

Haandværkesangforening), but only after Behrens had demanded that the statement be declared false and the controversy had reached the newspapers.³⁵

Speculating on what really happened, it seems likely there had been some dissention in the ranks, especially among the leadership which apparently decided to reorganize and elect a new director. Perhaps there were personality conflicts, after all, Conradi, in spite of all his fine qualifications, has been described as an introvert, somewhat short-tempered and fastidious about artistic details, whereas Behrens was an extrovert, easy going, enthusiastic, extremely well liked and, above all, a born leader.³⁶ It is interesting that Hampus Huldt-Nyström, Norwegian musicologist, points out that Behrens continued the German Liedertafel movement, whereas Conradi followed the Swiss popular direction eventually becoming the leader of Arbeidernes Sangforening (Workers' Singing Society), perhaps another reason why Conradi's affiliation with these two "upper class" choruses was short and often rocky.

That all was not rocky, however, can be seen in the cooperation among different Male Choruses, such as the "Three Great Ones" which Behrens directed in the 1850s in Oslo, Studentsangforeningen, Håndverkernes and

Handelsstandens. Almost at a moment's notice, Behrens could stage a chorus of from sixteen to 170 men which on several occasions he did.

On April 16, 1850, Behrens held a joint concert of these three choruses in Oslo. It was, incidentally, such a "mass chorus" under the direction of Behrens which first performed Ja, vi elsker, Norway's National Anthem, on May 17, 1864 in front of the Eidsvoll building and repeated the performance at the Palace Square in Oslo that same evening. Not to be outdone, Conradi organized an outdoor Sangerfest on Bastöya, an island in the Oslofjord, on August 25, the same year. The Sangerfest or Sangerstevne in Norway had begun.

SANGERFEST/SANGERSTEVNE

The "First Great Sangerfest" (Første store Sangerfest) was held on June 1, 1851, at Asker, west of Oslo, with the participation of the "Three Great" Oslo choruses and two from Drammen, Drammen Sangforening (Drammen Singing Society) and Drammens Haandverkensangforening (Drammens Craftsmen's Singing Society). At the concert the participating five choruses

and their 173 singers performed under the direction of Behrens.

The rivalry between Behrens and Conradi continued, and simultaneously with Behrens' Asker festival, Conradi arranged a Sangerfest in the city of Tönsberg, with participation from Holmestrand, Larvik, Moss, Porsgrunn, Skien and Tönsberg.

The immediate success led to yet another Sangerfest, also led by Conradi, the following year, 1852, this time in Horton, with participation from Drammen, Holmestrand, Horten, Moss and Tönsberg.

On May 15 and 16, 1853, the "Second Great Sangerfest" was held, also in Horton, but this time under the leadership of Behrens. The number of participating choruses from Asker, Kristiania (3), Drammen, Halden, Holmestrand, Horten (2), Røyken and Tönsberg, had grown to eleven with a total of three hundred singers.³⁷

For the 1856 "Third Great Sangerfest" in Halden, twenty-eight choruses were invited, but only ten and a total of 298 singers attended. A most memorable event from this Sangerfest was the Sangerferd (Singers' Voyage) on board the paddle wheel steamer Foldin which left from Oslo early in the morning picking up singers at various ports before it finally docked in Halden in the early

afternoon. It is noted that the writers Andreas Munch, Johan Sebastian Welhaven, Magnus Brostrup Landstad, Björnstjerne Björnson and Lorentz Dietrichson and composers Friedrich August Reissiger and Johan Didrik Behrens all attended.³⁸

In 1859 the "Fourth Great Sangerfest" took place in Arendal and, again, the singers sailed on Foldin from Oslo, this time they were joined by the steamship Victor which sailed alongside to Arendal. In addition to ten choruses and three hundred singers, the writers Henrik Ibsen, J.S. Welhaven and Aasmund Olavsson Vinje and composers Kjerulf, Reissiger and J.G. Conradi also attended.³⁹

Four years later Bergen became the site for the "Fifth Great Sangerfest", the first one to represent the entire country, with thirty-five choruses and 528 singers attending the three-day convention from June 14 to 16, 1863. Among writers and composers attending were A. Munch, H. Ibsen, B. Björnson, Kristofer Janson, O. Bull, F.A. Reissiger, M.A. Udbye, and A. Maczewski.⁴⁰

Because of the logistic problems involved in hosting the ever growing Sangerfest, only cities of considerable size could do so. The frequency with which the event could be held was also of concern to many. After a

twenty year respite the "Sixth Great Sangerfest" was held June 16-18, 1883, this time in Trondheim. There were twenty-eight choruses and 698 singers in attendance at a time when there was estimated to be approximately two hundred choruses in Norway.⁴¹ Grieg's famous song "Sangerhilsen" (Singers' Greetings) to the text of Sigvald Skavland was premiered by a two hundred voice "trönder" chorus under the direction of Conradi.⁴² The song was an immediate success and it has since become a tradition that Sangerhilsen is sung by the Sangerfest host chorus greeting fellow singers.

Although the repertoire for the Norwegian Male Chorus had been for the most part limited to songs by lesser-known German composers often set to Norwegian texts, by the 1880s more Norwegian patriotic material became available and new songs were introduced at every Sangerfest. Gradually the Sangerfest programs took on a more distinctive Norwegian flavor and at the June 16, 1883, concert in Trondheim, a total of eleven Norwegian compositions were performed.⁴³

Another thirteen years passed before the "Seventh Great Sangerfest", the largest of the nineteenth century, took place in 1896 in Oslo with 1,200 singers participating. A special singers' hall, with a seating

capacity for an audience of 5,400, plus room for an additional nine hundred standing and a stage to hold 1,400, was built for the occasion. For this Sangerfest it had been decided by the arrangement committee that only choruses with a minimum membership of thirty-five singers could participate, thus eliminating several smaller choruses. What at the first glance seemed rather harsh and counterproductive, nevertheless did have beneficial consequences. Many of the smaller choruses, determined to participate, joined together and not only qualified for participation, but through their cooperative efforts, concurrently and almost unwittingly organized local Singer's Associations (Sangerforbund).⁴⁴

By the turn of the century a new awareness of the artistic and musical side of chorus singing had emerged. The two giants, Behrens and Conradi, had left the scene and with them, no doubt, some of the drive and leadership that had been so vital in building this large and far reaching movement. After the Oslo Sangerfest, there had been an uneasy feeling among most of the singers that it would be the last national one.⁴⁵

After ten years of careful planning, however, the Stavanger singers hosted the "Eighth Great Sangerfest" in 1909 with an estimated 1,000 singers in attendance. The

invitation stipulated that choruses with less than twenty singers would not be permitted to perform individually at the concerts.⁴⁶ It had almost become customary for the host city to build a hall for Sangerfest. Thus Sangerhallen (Singers' Hall) 60m by 32m with an audience capacity of 2,000 and staging for 1,000 singers was built in Stavanger for the occasion.⁴⁷ Since that time National Sangerfests have been held: 1914 in Oslo, 1926 in Bergen (2,400 singers), 1930 in Trondheim, (2,550-2,800 singers), 1935 in Oslo, 1952 in Tromsø (1,000 singers) and Lillehammer (3,000 singers), 1956 in Bergen (with a 3,000 voice children's chorus), 1963 in Trondheim and 1967 in Oslo.

In 1952 the trend to hold regional Sangerfests by dividing the country into three major regions began. Although this may make more practical sense than to hold the big national events with staggering numbers of participants, the "Great Sangerfests" have continued as well. The twentieth "Great Sangerfest" in 1983 was divided into three regional Sangerfests which took place on May 27-29 in Drammen, June 3-5 in Ålesund and June 17-19 in Bodø.

In the early 1960s there were several National Associations such as Norges Landssangerforbund, Norsk

Arbeidersangerforbund, Norges Sangerlag, Norges Kirkesangerforbund, Bygdelagenes Korforbund, made up from nearly one hundred local Singers' Associations, representing hundreds of choruses. In addition there were approximately 150 choruses operating independently with no affiliation to any Singers' Associations.⁴⁸

The largest Association, the Norges Landssangerforbund, with a Male Choruses only policy until 1965, was organized September 11, 1921, between the ninth and the tenth "Great Sangerfests."⁴⁹ The Norsk Arbeidersangerforbund, organized May 1, 1908 consisted of Male Choruses only until 1918 when Mixed and Women's Choruses were accepted.⁵⁰ The Norges Sangerlag was organized March 10, 1929. Begun with 3,296 members, reaching a membership of 6 - 7,000 by the 1950s the Norges Sangerlag admitted women and was open to all types of choruses.⁵¹

In September, 1984, Norges Landssangerforbund and Norges Sangerlag, following years of deliberation, joined forces and were merged into Norway's Chorus League (Norges Korforbund). The newly formed association represents some 1000 Male-, Mixed- and Women's Choruses, with a total membership in excess of 30,000 singers. Perhaps to ensure a future membership, Norway's

Children's- and Youth Choir Association (Norges Barne- og Ungdomskorforbund) was established in 1984.

However, the future of the Male Chorus Movement will depend to a great extent upon its leadership. In the final analysis, it was the organizers, such as Behrens, Conradi, Nägeli and Zelter, and the conductors such as Robert Schumann and Halvdan Kjerulf, which nurtured the tradition of Male Chorus singing in Norway and the rest of Europe. With composers such as Felix Mendelssohn Bartholdy, Wolfgang Amadeus Mozart, Richard Nordraak and Carl Maria von Weber directly associated with the Male Chorus Movement, the tradition was clearly built on a solid foundation.

The unique sound and quality produced by a top-notch Male Chorus using the four voices First Tenor, Second Tenor, First Bass and Second Bass, can hardly be matched by any other voice combination. This unique quality was also recognized by some of the world's finest composers. Edvard Grieg, Richard Wagner, Giuseppe Verdi, among others wrote outstanding works for this particular voice combination and continue to be used in the repertoire of the Male Chorus.

CHAPTER II

FROM IMMIGRANTS TO CHORISTERS

Most of the early Norwegian immigrants came to America for economic reasons. Initially, many found the conditions in their new homeland to be worse than what they had left behind. They faced bitter daily struggles where after a long day's work, there was seldom time or energy left for "frills and frivolities". The cultural aspects of their lives were often neglected. There were few, if any, Norwegian cultural centers or activities available where the immigrants could replenish their needs. Often they had to create their own. The Norwegian language was maintained as much, and for as long, as possible. Bibles, hymnals and songbooks were more often than not their only books and the extent of their literary familiarity.¹

As the stream of immigrants increased, the settlements grew and living conditions improved. Increasingly more time and attention could be turned towards the cultural aspects of life. Congregations were formed, churches and schools were built, a prolific

Norwegian press evolved and writers emerged, often using the new press as a vehicle for exposing their literature to the public. One of the most important aspects of Norwegian culture, too often neglected, in the life of the immigrants was song. In times of despair and when they most needed consolation, song was a way to reestablish contact with Norway. Singing at home or with friends was soothing medication for many a longing heart.

Ole E. Rølvaag, the Norwegian-American novelist, recognized that singing was important to the immigrants. In his novel Giants in the Earth, Rølvaag presented an instance where song helped save the settlement's newly organized school. Serving as teacher at the time, Henry Solum was at his wits' end trying to fill the day's curriculum. One day he turned to his brother, Sam, and uttered:

"Let's go east, man, and get out of here! ... This is the devil's own foolishness!"

"Why don't you try singing with them?" Sam answered, bouncing up from the chest with the excitement of his idea.

"I'll leave that job for you," snapped Henry, ² snatching his cap and running out of the room.

Finding himself as the new teacher, Sam started to sing with the class, if for no other reason than to avoid

ridicule from the stunned students who had witnessed the scene. That winter the children and the adults learned many songs, Norwegian, Swedish and American, from hymns and national anthems to love songs and folk songs.³

It is also noteworthy that Peder Victorius is subdivided into four sections, two of which have song related headings. Section I is called "The Song of Life's Dismay", and section IV "The Song of the Shulamite". Also in Peder Victorius, the Reverend Bakken drew large crowds to his meetings as a result of a choir he established, "whose appearance on every program greatly increased the popularity of the meetings."⁴ Although Rølvaag obviously recognized the value of song and chorus singing, especially among the immigrants, it does not appear that he himself ever belonged to a Norwegian Male Chorus or any other singing society.

The Norwegian choruses which have evolved in America fall basically into four major categories: Church Choirs, College/University Choirs, Ladies Choruses and, by far the most substantial group, Male Choruses. A later development, Barnekoret (The Children's Choir), is frequently found throughout the Norwegian communities in America.

A mainstay in Norway's cultural life for many years,

the Male Chorus very early gained recognition, respect and status throughout Norway. It is not surprising that the Norwegian Male Chorus in America also became a significant cultural institution in so many of the Norwegian communities, large or small, throughout America. The size and the makeup of the community have something to do with whether or not a Male Chorus might appear or survive, but by far the most important ingredients are enthusiastic, qualified organizers and a strong leadership. There have been highly successful choruses in communities where the Norwegian element has not been particularly prominent and there have been less successful choruses in some of the larger Norwegian strongholds.

The growth and development of the Norwegian Male Chorus movement did not follow any particular pattern in the early years, although it was related to, and to a great extent dependent upon, the general emigration pattern. It appears that there already was a Norwegian Male Chorus in Chicago as early as 1858, and in the 1860s, choruses were organized in Illinois, Iowa, Minnesota and Wisconsin. During the next decade, new choruses appeared in Illinois, Massachusetts, New York, Iowa, Minnesota and Oregon. Within a twenty year period,

traces of the Norwegian singers' movement could be found from New York to Oregon and numerous communities in between. In the 1880s, new choruses were started in Minnesota, New York, North Dakota, Illinois, California, Massachusetts, New Jersey, Pennsylvania, Connecticut, Washington, Nebraska, Rhode Island and Wisconsin. South Dakota joined the ranks in the next decade. The first Canadian chorus came in 1908, when the Norwegian Glee Club was organized in Winnipeg, Manitoba; Montana joined the movement in 1910; Utah's contribution to keep the tradition alive was Salt Lake City's Voice of Norway in 1913, and the last state to take up the cause was Wyoming in the 1930s, when Norden was started in Casper.

GETTING STARTED

While no-one can point to a specific time or place, the Norwegian Male Chorus movement appears to have developed in many places simultaneously. Various versions describing the tradition and emigration of the Norwegian Male Chorus movement may be found in many of the "Brief Historical Notes" usually printed in the Sangerfest souvenir programs. A program from Seattle in 1936 claims:

It is a fact, that the average student of music history, while well versed in the musical traditions of most civilized nations past and present and always ready to expound and enlarge upon THEORIES pertaining to music as an art among the ancients, nevertheless is quite ignorant about FACTS anent [sic] music and musical instruments in Norway, Sweden, Iceland and Denmark, the common belief being that these countries in earlier times had no musical civilization.

Let it be understood that the old nations of the North have a musical tradition which is as rich and was as rich as that of any other country.

And it is an old tradition indeed. . . .

The earliest written records of any historical value about music state clearly that harmony in its more primitive forms originated in the NORTH and was brought by the Vikings and other Nordic travelers to England and from there to the rest of the continent.

THEY SANG IN HARMONY

With such traditions it is no wonder that the Norsemen are still in the foremost ranks, both as music lovers, composers and performers.

Singing, and in particular male chorus singing, has a broad place in their daily life. Virtually every little community has its singing societies, and Sangerfests with massed choruses numbering from 5000 to 6000 men are realities. ...

This great musical inheritance the Norsemen brought with them to America. In this, their new home, they have carried on the rich tradition of their forefathers and have contributed honorably to make America the greatest musical Nation in the world. ...⁵

Strong and patriotic words indeed, but largely

inconsistent with fact. Although this excerpt may express some of the reasons for Norwegian Male Chorus Singing in America, it is nevertheless a misconception that Norwegian Male Chorus Singing has centuries of tradition. As mentioned before, it did not start officially in Norway until 1845.

J. R. Nannestad of Albert Lea, Minnesota, a prominent organizer and leader of the singers' movement in America at the turn of the century, thought that all choruses "in the final analysis are resting on memories from Norway. Someone or another, who at one time had been member of a singing society in Norway spearheads, gets other men interested and so they organize a singing society. Perhaps an inefficient method, but the only one usable here in the West."⁶

With no tradition of Male Chorus singing in the United States, Nannestad believed that the memories and the tradition from Norway had to be used as a foundation on which the singers' movement could build and, furthermore, he maintained:

Hence our Male Chorus singing is just a bit of emigrated culture, a seed, which perhaps has been hidden and forgotten for many years, and which some fine day sprouts and roots in American soil. I know cases where old singer's memories from Norway have been dormant for a whole generation only to spring forth with the next generation. I

know singing societies here, who were organized by the children of old singers from Norway, children born in America. That is how deep the roots of singers' memories reach.⁷

ORGANIZING NEW CHORUSES

During the second half of the nineteenth century Scandinavian organizations of various kinds, from church and sports clubs to temperance and labor organizations, were formed in every region of the country where Scandinavians settled. The membership of new choruses was drawn from many of these organizations.

A. Iversen, a writer for Vinland, a Norwegian-American newspaper in Chicago, in describing the Scandinavian immigrants settling in America in the nineteenth century claimed that "the first two things they did when they formed a new community were build a church and start a men's chorus. Then they built their home."⁸

Despite its popularity, the belief that a Male Chorus necessarily would appear immediately whenever and wherever a Scandinavian settlement was established, is a misconception. Had this been the case, there certainly would have been a Norwegian Male Chorus in Poulsbo, Washington, and the hundreds of other small Norwegian

communities throughout America. By the end of the nineteenth century there were hundreds of Norwegians in Poulsbo. It took on a Norwegian flavor from the very beginning, but attempts by singers from Seattle, with support from Everett and Tacoma, to organize a chorus in Poulsbo, have been to no avail.

In Alaska too, the tradition has not taken root. In fishing communities, which many of the Alaskan towns are, it may not be feasible to keep a Male Chorus going since so many of the men are away from home for extended periods of time, thus making chorus singing virtually impossible.

Likewise, in Los Angeles where the distances and the traffic simply became too cumbersome for the singers, choruses have folded because the necessity of weekly rehearsals proved too taxing on the singers.

If economic and demographic conditions were right, however, the love for singing, song, music, the fellowship and comradery which are an essential basis for the movement, allowed it to survive and thrive.

A measure of the popularity is seen by the number of choruses formed throughout the United States. To date 378 Norwegian Male Choruses have been identified in North America, six in Canada, with the remaining 372 in the

United States, distributed over twenty-three states and 152 cities.⁹

Most singing societies joined a Singers' Association (Sangerforbund), whether it be the Norwegian Singers' Association of America (NSAA) or The Pacific Coast Norwegian Singers' Association (PCNSA), or any previously active and now defunct associations, such as the United Scandinavian Singers of America (USSA). The choruses may be traced through the records of the various organizations. However, the many choruses which never did join a Sangerforbund and had no other affiliation are more difficult to identify. Compounding the problem of identifying singing groups is poor record keeping by the individual groups or the loss of numerous records, especially those of now defunct choruses. In 1988, statistics for the Norwegian Singers in America show close to one thousand singers spread over approximately twenty-five Singing Societies, representing a total of nine States and Canada, considerably less impressive than in the past.

As had been the case in Norway, the Male Chorus movement in America started with men's quartets first being organized and larger size Male Choruses gradually appearing. In the late 1860s there were several male

quartets throughout the Norwegian-American communities of Chicago, Illinois; Decorah, Iowa; La Crosse, Wisconsin; Minneapolis, Minnesota; New York City and Brooklyn, New York, as well as Boston, Massachusetts.

In 1867, a double male quartet was started within the Nora Lodge, a Norwegian men's society in Chicago organized July 18, 1860.¹⁰ A quartet named Luren (The Lur) whose members were: O.A. Nelson, first tenor; N.E. Nelson, second tenor; Teodor Möller, first bass, and H. Engbertson, second bass, was organized in Decorah in 1868. In 1869 Idun quartet was organized at Luther College in Decorah. According to Carl G.O. Hansen, former editor of Minneapolis Tidende and Honorary Director-in-Chief of the NSAA, there was a quartet, Lyren (The Lyre), in Minneapolis, consisting of Andrew Slotten, Bernt Sannerud, John Gjedde and Louis Solberg. This quartet performed at various Scandinavian function as early as 1869 and was last mentioned in Budstikken, a Norwegian newspaper in Minneapolis, when it presented a concert on December 27, 1875.¹¹ Simply because of the pattern normally followed in establishing a Male Chorus, there is reason to believe that Boston, where Nordmaendenes Sangforening was organized in 1871, must have had some quartet activities in the 1860s. From the

records available, among them Sangerfest souvenir programs and reports in Sanger-Hilsen, it actually appears as though La Crosse, where Normanna Sangerkor was organized in 1869, had the only true Male Chorus, but there are also some indications that there may indeed have been a Norwegian Male Chorus in Chicago as early as 1858:

A small men's chorus, the Norwegian Singing Society (Den norske Sangforening), had entertained at Nora's first meeting in July and was invited to unite with Nora, which shortly arranged a flower festival in the German Hall to mark the singing society's anniversary, perhaps its second, on July 27, if it is identical with the Male Chorus referred to in Wossingen in June 1859.¹²

DISTRIBUTION BY STATES

Looking at the distribution by states, we find that the state of Minnesota has had ninety Norwegian Male Choruses in twenty-four different cities or towns, but only two choruses survive. Carl G.O. Hansen, one time Director of the Norske Goodtemplar Sangforening (Norwegian Goodtemplar Singing Society) and the Norwegian Glee Club, both of Minneapolis, claimed in his book My Minneapolis (1956) that, since 1869, Minneapolis alone has had close to fifty Norwegian Male Choruses.¹³

While the state of Washington can lay claim to only fifty-two Norwegian Male Choruses in fifteen different locations from 1888 to 1988, the city of Seattle has had well over thirty men's singing societies at one time or another since 1889, the year the Norwegian Male Chorus was organized in that city. These were not exclusively Norwegian choruses, of which there have been six, but ethnically mixed, with all the Scandinavian countries being represented as well as German, Swiss and American participants.

Wisconsin has had thirty-six choruses distributed over seventeen different locations with one chorus surviving in Madison. Illinois has had thirty-three choruses in six locations, Chicago alone twenty-seven, with three surviving. New York has had twenty-nine choruses in only five localities, Brooklyn, with the only surviving chorus, has had a total of twenty different choruses.

DISTRIBUTION BY DECADES

In addition to Chicago (1858) and Boston (1871), choruses appeared in Decorah, (Luren Singing Society) Fort Dodge, Iowa (Grieg Singing Society) and Portland,

Oregon (Nordmaendenes Sangforening), for a total of fourteen choruses in the decade of the 1870s.

In the 1880s fifty-five choruses were organized, including three in North Dakota, nine in Illinois (all in Chicago), three in Minnesota and Connecticut, two in Nebraska and one each in California, Massachusetts, New York and Wisconsin.

The 1890s were even more prolific and brought yet another sixty-one new choruses. The new century did not show much of a slow down of growth in the first decade with forty-five choruses being added to the rosters. 1910-1920 added forty-two choruses; 1920-1930 added twenty-six choruses; 1930-1940 added twenty-one choruses; 1940-1950 added seven choruses; 1950-1960 added one chorus; 1960-1970 added two choruses; 1970-1980 added one chorus; 1980-1990 none.¹⁴

THE ORGANIZATION

Since the Norwegian Male Chorus in America is patterned after its precursor in Norway, the structure and mode of operation follow the format established there in the mid-nineteenth century. Describing one chorus, to a certain extent describes them all. There, naturally,

are differences, there always will be, but yet, they are all basically the same.

The typical Norwegian Male Chorus consists of a group of men whose voices fall into the following categories in a descending order of pitch level or voice range: First Tenor, Second Tenor, First Bass (Baritone) and Second Bass. There is a Director or Conductor, sometimes an Assistant Director and usually an Accompanist, the latter often being the only female in the organization. Because the Male Chorus is a fraternal society, there usually exists a formal structure to run the organization. Therefore, in order to assure a smooth operation there usually is a slate of duly elected officers consisting of: President, Vice President, Corresponding Secretary, Financial Secretary, Treasurer, Marshall, Librarian, Assistant Librarian, Historian and Trustees. Sometimes the Directors are also considered officers. All of the above are elected according to specified guidelines set forth in the By-Laws of a chorus. In the case of the Norwegian Male Chorus of Seattle, Article Five states:

The election shall be by ballot; the one receiving the majority vote of the voting members present shall be declared elected. Twelve (12) Active Members shall form a quorum.¹⁵

In each chorus memberships are generally divided into various categories such as: Active-, Associate-, Life-, and Honorary Members. Usually after twenty years of singing with one chorus, a singer is designated a Veteran's status. While a music committee, together with the Director, often is responsible for making recommendation for the admittance of new Active singers, it is usually the membership which has the final say in the matter. Some choruses have secret balloting in voting on new members. The old tradition of "blackballing" is even used some places. Each singer has the opportunity to pick a black or a white ball out of a box and putting it in another box. In this process black balls reject and white balls elect. Life- and Honorary Members are usually voted upon by the entire membership. Most choruses also have a strong associate membership, sometimes numbering three times the size of the chorus. The main function of this group is to give moral and financial support and anyone willing to pay the dues may become an Associate Member.

An integral part of each chorus, is the ladies' auxiliary. This group supports the chorus in every respect, especially during the Sangerfest year. In addition, it is always a most enthusiastic audience.

Regardless of how strong the "male bastion" of the Association is, there will be no arguments heard from any of the singers about the importance of these women's groups.

Originally a Norwegian or Scandinavian background was a prerequisite for a man to become a member of a Male Chorus. Björquin in Chicago supposedly was only open to males from Bergen and its suburbs. Any restrictions which may have applied in the past are, however, relaxed to the point where just about anyone may join a Norwegian Male Chorus. With little, if any immigration from Norway, most choruses have mostly second, third and fourth generation Norwegians in their ranks. As with most other ethnic organizations, the membership is now open to anyone, with the desire and interest in Scandinavian song, music and culture being the deciding factor for admittance. Thus there are Danes, Swedes, Germans, Swiss and others, in the Norwegian Male Choruses of today, in short, anyone wishing to affiliate with the chorus may become a member, with the exception, naturally, of women. Certain guidelines are often in effect regarding membership and Seattle's Article Three states:

This Association shall consist of: Active, Associate, Life, and Honorary Members.

(a) Any man who is interested in Norwegian Male Chorus singing and who is recommended for membership by an active member, may after his voice has been duly attested to, by the Music Committee, be elected an Active Member.¹⁶

Article Four deals with the procedure followed for admittance of a prospective member to the chorus, as well as what the membership's obligation is:

Applications for Active Membership must be submitted in writing on cards furnished by the Secretary, accompanied by the initial fee of Five Dollars (\$5.00). After attending four meetings of the Association and securing the written approval of the Music Committee, the applicant is eligible for initiation and may be elected an Active Member. Voting for such members shall be by white and black marbles deposited in a wooden box and must be unanimous in order to secure election of the applicant.¹⁷

Active Members are obviously dues paying singers actively participating in all functions. Associate Members, sometimes referred to as Social Members, represent people who have a genuine interest in singing, but for some reason or another are unable to participate actively, perhaps they are "non-singers". They pay dues to help support the chorus financially and in return generally receive some service from the chorus, perhaps in the form of complimentary concert tickets or the privilege of taking part in the chorus' social functions.

Life Members are Active Singers who have served the chorus for a certain period of time and Honorary Members are individuals who have made exceptional service to the chorus.

In Los Angeles the membership categories are defined as "Active, Passive, Assisting and Honorary." "Passive," in this case, translates to what is normally called Associate Members, but the interesting term is "Assisting" which, in this case, refers to any Active Member who is non-Norwegian.

As is evident from these articles, some of the procedures are archaic, but they are, no doubt, maintained as a long-standing tradition and perhaps more of a formality or ritual to go through than strictly enforced laws. There are more efficient ways of operation, but it may very well be appropriate for the Norwegian Male Choruses to continue their mode of operation based on the long tradition they carry with them.

Usually also stated is the purpose of the organization, and although there are many versions, they, too, follow a common pattern. Seattle's Article One states:

This Association is organized under the Laws of

the State of Washington, Incorporated June 2, 1924, for the purpose of promoting and cultivating vocal music and dramatic art and especially to foster and promote Nordic Songs and Music.¹⁸

The incorporation date, June 2, 1924, does not coincide with the date of the chorus' founding, December 6, 1889, because the membership only decided to incorporate in the State of Washington, twenty-five years after it was established.

Article Two of Normennenes Sangforening of Los Angeles, California written in Norwegian and dated January 4, 1939, states as the purpose of the organization:

- (a) To foster part singing for men, especially the Norwegian, and to work for more extended interest in all good song and music.
- (b) To arrange for the members noble entertainment as well as pleasant recreation.
- (c) To organize in a brotherly society men of Norwegian heritage who are interested in seeking and preserving the Norwegian language and the Norwegian melodies.¹⁹

The First Article in the By-Laws of Nordmändenes Sangforening of Brooklyn, states:

The purpose of the society shall be to work for the presentation and preservation of special Norwegian, as well as other Scandinavian songs for male chorus, and also of American songs for male chorus to the extent dictated by good

American citizenship and the interest of the members.²⁰

SINGERS ASSOCIATIONS

UNITED SCANDINAVIAN SINGERS OF AMERICA

From a modest beginning of quartet singing, choruses were formed and rapidly spread throughout America. Once choruses had been formed, it was perhaps only natural that their leaders joined forces to organize regional Singers' Associations, Sangerforbund, the main functions of which were to arrange Song Festivals, Sangerfester.

C. M. Machold, a Danish-born businessman living in Philadelphia, came up with the idea of an American Sangerforbund for all Scandinavian singers in 1885. His idea was to unite Singing Societies of the three Scandinavian Nations - the Danish, the Swedish and the Norwegian - "into a Musical Union and thereupon arrange Singing Festivals at stated intervals."²¹ He had an additional three fold purpose in mind as well, partially to bring the Scandinavians of the United States into closer relation and harmony, partially to bring the Scandinavian composers and their works before the American public; finally also "by these means to

demonstrate to the country at large the intellectual standing of the Scandinavians and especially their musical and vocal gifts."²²

The purpose of the local Association, as later set forth by the Midwest Singers' Association, was to "induce more life into the singers' movement by giving the smaller choruses an opportunity to arrange miniature Sangerfests, that a better understanding among the singers may be our goal and furthermore to help each other in the furtherance of singing for mutual joy and gratification."²³

At the monthly meeting of the Scandinavian Quartette Club (SQC) of Philadelphia in October, 1885, C.M. Machold recommended that a committee be appointed, to assemble all Scandinavian singing societies into one central organization. Little did he know the trouble and agony his recommendation would cause him over the next twenty-two months. Appointed to the committee were: J.C. Andersen, Albert F. Arveschoug, P. Carlbourn, H.P. Johnson and C.M. Machold. The first committee meeting was held November 15, 1885. The SQC had already participated as guest observers in the German Sängerfest in Brooklyn July 4-8, 1885, in preparation for their plan to join all Scandinavian singing societies into a single Scandinavian Singers Association.²⁴

It was also decided to approach the twenty-nine Scandinavian newspapers in the United States and enlist their assistance in the project. Only the Chicago based Norwegian newspaper Scandinaven and Budstikken of Minneapolis carried stories of the attempt. Svenska Tribunen of Chicago, on the other hand, demanded that the committee first had to find out how many singing societies existed while The Norwegian Publishing Company, felt there was no interest in the formation of such an organization.²⁵

In spite of the less than enthusiastic response from the press, Machold proceeded as planned and invited Den Norske Sangforening in New York to send two delegates to a December 27 meeting in Philadelphia.²⁶

Anton Kolderup and M. Krohn, the elected delegates from New York, were present at the meeting where it was decided that circulars, in English, calling for a meeting to organize a Skandinavisk Sangerforbund, be sent to all Scandinavian singing societies. The New York delegation pledged support for Philadelphia in its efforts, but added that there was friction between the Norwegian singing societies in New York. Since a grand festival for May 17, 1886, was already planned by all the

Norwegian organizations in New York, Kolderup recommended that the meeting be held in New York on May 16. That recommendation was adopted unanimously.

Regularly scheduled meetings were held from January through April, 1886, but with only President Machold and Secretary Johansen in attendance. Then on April 15, an invitation was sent to all existing Scandinavian singing societies requesting two delegates to meet in Congress Hall, New York City, on May 16, 1886. At this final preparatory meeting only the President and Secretary were in attendance. Because none of the Scandinavian Quartette Club members would represent the club and Johansen had to withdraw due to illness, P. Clausen was appointed to be the new Secretary. When the latter did not arrive in time, A.F. Machold, the President's brother, stepped in.

Although no one had seemed interested in the preparations, when the meeting convened in Congress Hall, on May 16, five of the invited singing societies represented by their delegates were recorded as being present: the Scandinavian Quartette Club, Philadelphia, A.F. Machold and C.M. Machold; Norwegian Singing Society, New York City, A.M. Kolderup and B.M. Krohn; Scandinavian Singing Society, Boston, Hjalmar Nilsson and Hjalmar A.

Tenggren; Scandinavian Singing Society, Brooklyn, Victor Johansen and A. Kjelling; and Swedish Glee Club, Brooklyn, E.G. Lundquist and Emil Molin. The Singing Society Odeon, Perth Amboy, New Jersey, was not represented, but "would send delegates the next time"; the Swedish Quartet, New Britain, Connecticut, "would join after the Association had been organized"; and Svea-Nor Singing Society of Philadelphia "wanted to see the outcome and perhaps join later."²⁷

C.M. Machold was elected chairman and after explaining the purpose of the meeting, he proposed that a new organization be formed and that the name should be "The United Scandinavian Singers of America", that a Fund be established with contributions from each one of the societies and that the delegates present give their approval.

Also present were some non-delegates. Among them was O. Tønnesen, president of the Norwegian Singing Society of New York. He asked for, and received, permission for non-delegates to speak. He then proceeded to speak against the proposal saying that there was no need for such an organization. His sentiments were supported by Molin of the Swedish Glee Club, Brooklyn. Machold did, however, receive support from Ole Löcken,

Norwegian Singing Society, Brooklyn and after a lengthy discussion his proposal passed. The United Scandinavian Singers of America had been organized, a constitution was adopted with C.M. Machold elected the first President.²⁸ Machold added in a footnote that the Secretary never did do any work and that he never returned any books or papers given to him. Laconically he noted, "we never saw him again; he is now dead."²⁹

The next priority item of business on the agenda was to choose the site of the first Sangerfest, the choices being New York or Philadelphia. The former received the majority of votes and it was also decided that all the singing societies in New York and Brooklyn jointly would form the arrangements committee for Sangerfest, which was to be held in July 1887.

In the late spring of 1887 the Swedish Quartette Club of Philadelphia received a letter from Tönnesen, Chairman for the New York the Sangerfest, who reported that nothing had been done and that he did not know how to proceed. Furthermore, all their singing societies were destitute. He invited Machold to a meeting at the end of May. According to Machold's account, the meeting was sombre and all the New Yorkers confessed that it was impossible for them to organize a Sangerfest and

recommended that the idea be abandoned. In order to save the situation Machold convinced the men to give him a unanimous vote to hold the Sangerfest in Philadelphia.

Understandably, it was a stunned group of singers in the SQC which received the report from Machold that they had two months in which to prepare for Sangerfest. It did not help that the SQC treasury had a grand total of \$4.30. The first Sangerfest was, however, held in Philadelphia July 31-August 2, 1887. There were 123 active singers in attendance, forty-three of whom represented Nordmändenes Sangforening of Chicago. The Grand Chorus was directed by John W. Colberg of Chicago. Other groups present included the Scandinavian Quartette Club, Philadelphia; the Swedish Glee Club, Brooklyn; the Scandinavian Singing Society, Brooklyn; the Swedish Quartette Club, New Britain, Conn.; Odeon, Perth Amboy, N.J.; the Norwegian Singing Society, New York; the Scandinavian Singing Society, New York; and the Scandinavian Singing Society, Boston.

Of the nine choruses participating, only Nordmändenes of Chicago and the Norwegian Singing Society of New York were Norwegian, the rest were Scandinavian or Swedish. As a consequence, the program was predominantly Swedish and only Nordmändenes of Chicago sang a complete

program of Norwegian songs, among them "Olaf Trygvason" and "Serenade ved Strandbredden."

The next Sangerfest was held in Chicago July 14-17, 1889. Twenty-four choruses and more than six hundred singers participated in the concerts which took place in the Second Regiment Armory on Michigan Avenue. The Director-in-Chief was again J.W. Colberg and included soloists Anna Smith of Chicago, and Alma Hultkrantz and Albert F. Arveschoug, of New York. The Sangerfest schedule of events included an opening afternoon dress rehearsal with an evening Concert. On July 15, the program featured morning sight-seeing, an afternoon dress rehearsal, and an evening Concert. On July 16, a morning parade preceeded a picnic and games in the afternoon. Finally, on July 17, the morning convention meeting was followed by the evening banquet.

This format, with minor variations, was followed for years. In more recent years, Sangerfest has become a three day affair and, on recommendations from the directors, the performances have been reduced to one concert by the mass chorus.

By 1891, when Sangerfest was held in Minneapolis, the USSA had grown to fifty choruses with a total membership of 1,800 singers. Between 1,200 and 1,500

singers took part in the Minneapolis Grand Chorus. According to the notes in the 1891 Sangerfest Souvenir Program, the territory now covered by the singers attending embraced the country from Boston to San Francisco, and many of the members had "to make great personal sacrifices to attend this, the greatest Music Festival ever given by any one Nationality in the history of the United States."³⁰

By the time of the Minneapolis Sangerfest, choruses were no longer limited to the East Coast or the Mid-West. It is also interesting to note that the choruses were cited as part of "one Nationality".³¹ Whether that was a slip on the part of the writer, or a prevailing feeling of "Scandinavian unionism", is difficult to determine. Nevertheless, at this same Minneapolis Sangerfest a split occurred, eventually resulting in the emergence of two Singers Unions, one Norwegian-Danish and the other Swedish, the latter of which is still in existence today.

THE NORTHWESTERN SCANDINAVIAN SINGERS ASSOCIATION

Perhaps as a result of the split which occurred in Minneapolis, or perhaps for purely practical reasons, the idea of a Singers Association "out west" was also

conceived at the Minneapolis Sangerfest in June, 1891. By September, an organizing meeting was held in Sioux Falls, South Dakota, during the so called Vindruefest (Grape Festival), in honor of Leif Erikson's discovery of Vinland.

In addition to the host chorus, Minnehaha Mandskor, Skandia from Wilmar, and Heimdal from Granite Falls, Minnesota, took part and several choruses from other areas were represented by individual singers at the Festival. Approximately sixty singers participated in the concert on September 23, 1891, and held their convention the following day.

The convention resulted in the formation of The Northwestern Scandinavian Singers' Association (Det Nordvestlige Skandinaviske Sangerforbund), an election of officers was held and it was also decided to hold the new Forbund's first Sangerfest in Sioux Falls in 1892.³²

J.R. Nannestad, a participant writing later in Nordmanns Forbundet, claimed that, in his opinion, "the two highlights of the Minneapolis concert were the singing of Grieg's Landkjenning with Sven Wolf as the soloist, John R. Ortegren, conductor, and Aagot Lunde singing Ole Bull's Säterjentens Söndag, accompanied by Sarah Bull, the composer's widow."³³

The Nordvestlige Skandinaviske Sangerforbund lasted approximately sixteen years, when the name was changed to the "Northwestern Norwegian-Danish Singers' Association" (Det Nordvestlige Norsk-Danske Sangerforbund) in 1907. Three years later, in 1910, it finally was renamed the "Norwegian Singers Association of America" (NSAA) (Det Norske Sangerforbund i Amerika), eliminating not only Danish, but Northwest from the name as well. At this time efforts were also made to recruit the East Coast choruses and the Pacific Coast Norwegian Singers Association to join the Norwegian Singers Association of America.

In spite of its relatively short existence, the United Scandinavian Singers of America had a profound impact on the Singers' movement in America, by organizing three Sangerfests, and laying the foundation for all the Singers Associations to come, Danish, Norwegian or Swedish.

THE AMERICAN UNION OF SWEDISH SINGERS

The American Union of Swedish Singers (AUSS) was established November 24, 1892, when representatives from

ten Swedish choruses met in Chicago. The first Swedish national singers convention, Sångarfest, was held in conjunction with the Chicago Columbian World's Fair in 1893, at which time fourteen choruses participated. Not only was this the first Swedish Sångarfest in the United States, but the first ever held, on American or Swedish soil. Four years later, in 1897, the first Sångarfest in Sweden was held, the same year the second American-Swedish Sångarfest was held in New York City. The Division Conventions, or local Sångarfests, started in 1899, the first two held that year in Worcester, Massachusetts and Rockford, Illinois. The Western Division, then known as the United Swedish Singers, held its first convention in Portland, Oregon, in 1905.

According to Gunnar Bloom, editor of the Chicago based Musiktidning for twenty-six years, there have been at least 225 Swedish Male Choruses representing some ninety cities throughout the United States and Canada. In 1920 there were fifty-six AUSS choruses with a total membership of 1,133 singers. In Chicago, alone, there have existed twenty-seven AUSS choruses through the years.

DET DANSKE SANGERFORBUND AF AMERIKA

Although less prolific than the Norwegians and Swedes, the Danes also developed Male Choruses. The Danish Singers' Association of America (Det Danske Sangerforbund af Amerika) was organized in 1913 in Port Chester, New Jersey by representatives from seven singing societies in the east with a total membership of 125 singers.³⁴

EAST COAST

MASSACHUSETTS

Det skandinaviske Selskab of Philadelphia, Pennsylvania, was founded in 1768 and is thought to be the first Scandinavian organization in America.³⁵ On September 19, 1853, the oldest Norwegian Society in America was organized in Boston, Massachusetts.³⁶ It was also in this area that the first Scandinavian Singers' Association was formed in 1886. Logically one would expect that the development of the Norwegian Male Chorus Movement should have started on the East Coast and followed the established pattern of the immigrants from

the east to the west. The research on the singers' movement this writer has done to date seems to indicate that the earliest Norwegian Male Choruses were started in the Mid-West. However, because so many other ethnic organizations were initially started on the East Coast, one should perhaps not rule out the possibility that Norwegian Male Choruses also might have been started earlier on the East Coast than in the Mid-West.

Boston's Den Norske Sangforening (The Norwegian Singing Society) was the first chorus to appear on the East Coast in 1871. It was soon to be followed by other Norwegian singing societies, the most recent to emerge being The Norwegian Glee Club of Boston, whose date of origin is March 15, 1928. In chronological order, the following choruses have existed in Boston:

Den Norske Sangforening, was organized in 1871, and the founders included Emil Lorentzen, Gustav Möller, Edward Olsen, Ole Olsen and a "Mr." Solberg.³⁷ Solberg served as president in 1871 and under Ole Olsen's leadership the chorus prospered until he resigned and moved to Rhode Island. It appears that without his leadership the singing and the chorus gradually faded away until it stopped completely a few years later.

Sangforeningen Nora was organized in 1878. Among

the charter members were M. Björnstad and Adolph Lorentzen, who served as president and director, respectively, for at least that first season. Lorentzen actually directed the group successfully for a few years and it was not until the singers decided to form a band, that Nora, like Den Norske Sangforening, also gradually faded away. The Cambridge City Band or Lorentzen's Orchestra, as it also was called, consisted of chorus members and apparently the interest in playing was greater than singing and by the mid-1880s Nora was silenced.

In the fall of 1890, Nordmændenes Sangforening appeared on the scene. It was affiliated with Den Norske Forening (The Norwegian Club) and, as such, its membership was limited to members of the parent organization. Rehearsal facilities were only available twice a month, hardly advisable for an amateur chorus. Consequently, it was rather difficult to build up a repertoire. The singers, therefore, apparently decided it would be better to disassociate themselves from the club. The officers to guide the newly formed chorus were Arnold Kenseth, president; Emil Kolseth, vice president; Kristian Pedersen, treasurer; Axel Johnsen, secretary; and Erik Oulie, director. Under Oulie's leadership the chorus prospered, but the union was short lived.

Oulie took the Scandinavian Male Chorus of Boston to the 1891 Minneapolis Sangerfest. Both the chorus and Oulie's direction made a favorable impression on the singers of Nordmändenes Sangforening of Minneapolis. He was approached by the Minneapolis singers about taking over the directorship of Nordmändenes and persuaded to go to Minneapolis. By August 1892, when Oulie moved to Minneapolis, the Boston singers were without a director, but not for long. Hjalmar Nilsson arrived in Boston and became conductor where he remained until 1898. Among the highlights during his leadership were the concert in 1894 in Berkeley Temple where \$800.00 was raised for the unemployed and needy Scandinavians, perhaps those hurt in the depression of 1893, and the 1897 joint concert with the Danish and Swedish singing societies in Union Hall.³⁸

The history of the Boston singers, as frequently was the case in so many other cities, shows sporadic periods of growth and decline. A volunteer organization such as a chorus may seem at its apex one day only to reach a nadir soon thereafter. There was a dead period until Andrew Sutterud came to Boston from Odalen in Norway. Until his resignation in 1907, the chorus, which was reorganized in 1904, was on the way to a peak. His

successor, August Hultin, remained until the singers themselves wanted a respite in 1912. On October 1, 1913, Nordmändenes started again with Sutterud as director and by 1915 the chorus had a membership of twenty-five singers.³⁹

L.E. Arnesen, the secretary of the Norwegian Glee Club of Boston in 1938, wrote a short report in the March 1938 issue of Sanger-Hilsen which perhaps capsulizes the Boston history best:

It was in the year 1898 that Nordmändenes Sangforening af Boston was organized. It died out a few years later; but then in 1905 it came back to life again. From 1905 to 1925 the chorus has been alive for a few years, dead for a few years, but then it was revived. For 20 years it has thus bloomed and withered ...

Then in February 1928 some of the old singers got together again. The first thing they did was to give the chorus an English name, The Norwegian Glee Club of Boston. ... We still have the same leader as when we began ...⁴⁰

Perhaps the key to success can be found in his last sentence. Or perhaps it was just the schedule and pace the chorus kept as indicated in the opening of his letter: "Just a few words from Boston so you can see that we are not dead down here. We meet every Friday night ... it is irritating that the three and one half hours go so fast."⁴¹ Rehearsals normally last two hours. From New Year to April the singers had managed to squeeze in a

combination of eight concerts, guest performances or parties. Arnesen also reflected on the the 150 performances of the group over the past ten years; the four competitions in Symphony Hall, of which they had won three; and their performances on four different radio stations.⁴²

The director who had been with the chorus for ten years in 1938, Torleif Helgesen, survived for another decade, when, for health reasons, he moved to California in 1948. The climate apparantly more agreeable, Helgesen survived until November 26, 1977. He died at the age of ninety-one.

Succeeding Helgesen, William Andersen became director in 1949 and led the chorus for many years. He was, in turn, succeeded by Luther Enstad for a brief period. Tore H. Dahl, one of the chorus members, took over when a new director was needed in the 1970s and was still directing in 1987.⁴³

In 1978 the Norwegian Glee Club of Boston celebrated its 50th annivesary. Rather than reaching far into the past like many other choruses have chosen to do, the Boston singers chose to use March 15, 1928 as their date of inception. That was the date Ludvig Strandberg had invited men of the area to get together to form the new

group. Their roots went deeper and farther back, but this had been for them, the new beginning.

NEW YORK

Chorus histories from Brooklyn and New York claim that there existed quartets in New York City in the early 1860s and that "there was evidence of small groups attempting to organize glee clubs."⁴⁴ These groups were rather unstable and it was not until Arnold Quamme organized Den Norske Sangforening of New York on October 21, 1873, that Norwegian Male Chorus singing became firmly rooted in New York. In 1890, after seventeen years in the city, it seems that the chorus simply relocated and was reorganized under a new name. Norwegian settlement patterns, originally centered in New York on the borough of Manhattan, gradually moved to the "wide open spaces" of Brooklyn. Even after the opening of the Brooklyn Bridge in 1883, "The Neo-Brooklynites found the journey too cumbersome by horse-car, ferry and ox-cart across the great East River".⁴⁵ While the Brooklyn Heights colony grew, Den Norske Sangforening af New York dwindled, but at one time the chorus counted twenty-eight men in its ranks. The directors, in chronological order, were Victor Sperati, the Danish director Eisinger, Nils

Lassen, F. Wahlfelt, Alfred Mjöen, and Carsten Christoffersen all in a seventeen-year span, giving each, on the average, less than three years of service, hardly an indication of strength and stability.

In the 1880s there was a Norwegian Male Chorus in Brooklyn, Det Norske Kristelige Mandskor (The Norwegian Christian Male Chorus) of Brooklyn, which usually performed at church related functions. Little is known about this chorus, except that its director was Gotfred Nielsen who also succeeded Arvid Åkerlind as director of the Norwegian Singing Society of Harlem.

On February 17, 1890, seventeen men gathered in Reese's Hall, 217 Court Street, Brooklyn, to re-organized the chorus and the Norwegian Singing Society of (Nordmändenes Sangforening) Brooklyn was born.⁴⁶ The Swedish conductor Joseph Hagström led the chorus from its inception until 1896. He was followed by fellow Swede, Arvid Åkerlind from 1897 until 1911. Ole Windingstad took over in 1911 and directed for twenty-seven years. From 1938 to 1954 Frederick Axman directed, followed for a two year period by William Erickson. From 1957 to the present time, Norman Myrviik has been at the helm.⁴⁷

With the establishment of the Brooklyn chorus in 1890, some of the New York singers found it difficult to

discontinue their operation and a brief, but intense, rivalry between the old and the new choruses erupted. When the small group in New York finally conceded, they joined forces with the Brooklynites and transferred the archives and the music library. Even the old banner, slightly altered, was used as the official emblem of the new chorus.

It is quite obvious that the men who made up the chorus in 1890 must have had some choral singing experience. Three months after its inception, on May 17, the Norwegian Singing Society put on the first concert, under its new name, in Dobbin's Schuetzen Park on Third Avenue and 50th Street in Brooklyn.⁴⁸

Another short-lived chorus, Harpen (The Harp), appeared on the scene in 1890. Its main claim to fame, before its dissolution in 1892, was a charitable concert held for the benefit of the victims of a major fire on July 8, 1892, in Kristiansand, Norway.

A tradition of performing for charitable causes by Nordmændenes was started in the winter of 1891, when the chorus put on a concert in Tammany Hall in New York City for the benefit of survivors of perished Lofoten fishermen of Norway. Later, a concert was arranged for the victims of the fire in the city of Ålesund.

Similarly, during World War II, the chorus dedicated most of its efforts towards aiding the war-torn nations and a great number of benefit concerts were performed, among them concerts in Carnegie Hall and in the Metropolitan Opera House with the famous Danish Tenor, Lauritz Melchior, as soloist.⁴⁹

In 1893 Den Norske Gleeklub of Brooklyn made its first appearance of a short-lived existence. This organization bloomed while Nordmændenes Sangforening of Brooklyn was having a period of decline. When the latter got rolling again in 1895, the Glee Club faded away, indicating that, perhaps, there were not enough people to support two choruses in the community, or that frictions and disharmony within the original group had been resolved. Such a development was, by no means, unique to Brooklyn. It was, in fact, quite common throughout the history of the Male Chorus Movement, not just in the United States, but in Norway as well.

Having joined the Norwegian Singers Association of America in 1910, twenty-five of the Brooklyn singers took part in the 1914 Norway tour. Under the tutelage of Ole Windingstad, Nordmændenes steadily improved and grew and, by 1926, it was ready to set out on its own Norway tour. Twenty-one of the Brooklynites with assistance from the

Norsemen Glee Club of Staten Island and Den Norske Glee Club of Hoboken, New Jersey, both of which also were directed by Windingstad, The United New York Singers set course for Norway. With August Werner of Seattle as their featured soloist, the group performed thirty-one concerts on the thirty-day tour in May and June.

According to an anonymous "historian" of the Brooklyn chorus:

As they went from town to town in their "old" country, they won acclaim and praise at every performance. They brought tears to the eyes of the composers who heard their own works performed, and amongst others, Oscar Borg remarked. "I never knew that I had written anything so beautiful."⁵⁰

Most predominant of the ups and downs of a chorus is the fluctuation in membership. Brooklyn, not atypical of most American choruses, varied between a low of twelve and a high of seventy-two members in its nearly century of existence, with about twenty singers in more recent years.⁵¹

The decade following the successful 1926 Norway trip had many lows. The depression did not help Nordmændenes' operation, especially the financial side, but the perseverance of a few dedicated singers, plus a sizable donation of \$5,000.00, from "a great admirer, Carl Michael

Eger of Hecla Iron Works," offered some respite.⁵²

While financial difficulties plagued many choruses, the loss of musical directors could be more upsetting. A new director can face initial uncertainty but when finally accepted give confidence and acclaim to both the chorus and himself. When he became the third director of the Brooklyn chorus, Windingstad exceeded all expectations. He was considered "a musical genius on whom fate bestowed acclaim but not fame to a degree he so richly merited."⁵³ Directing the Singers of Brooklyn, Hoboken, Staten Island, the Danish singers of Dana, the Eastern Singers Association and the Danish Singers Association of America, was merely an avocation he dearly loved. He was an organist, composer and a Symphony Orchestra director. When Windingstad left Brooklyn, in 1939, to become the New Orleans Symphony Orchestra's new Musical Director and Conductor, his successor:

the capable Swedish-American organist, piano virtuoso, arranger, chorus director, Fred Axman, was engaged to fill Windingstad's place. The demand to "fill" was evident in many respects, Axman was measured in terms of a Windingstad standard, and for a long time the demagogism of the Old Master hung over the choir like a cloud. This attitude added to the difficulties of the successor and hindered the free expression of his individuality.⁵⁴

Although Axman's fifteen-year tenure as the chorus

director should be evidence enough that he conquered the hearts of the singers, preparation for the 50th Anniversary concert in February 1940, was a trying period. Though the concert was successful, it "was not appreciated at the time by many of the singers who were too busy mourning the loss of Windingstad."⁵⁵ By 1950, however, attitudes had changed slightly and an evaluation in the 60th Anniversary concert notes reads: "He is now performing at top efficiency, the results of which are now being acclaimed, in that the choir is performing at a higher perfection than ever before."⁵⁶ His genius was eventually recognized and appreciated by all the singers and in 1954, when the chorus faced another one of its crises, Axman's passing was referred to as "the untimely death of the beloved Axman."⁵⁷

After a two-year interlude with one of the chorus members, William Ericksen, as director, Norman Myrvik, a Juilliard graduate from Minneapolis, took over in 1957. He soon gained respect from the singers as well as the community and while it is difficult to designate any one director as "the best", the 1970 "historian" of the chorus gave his assessment of Myrvik claiming that "he has filled all of the singers to a greater degree than any one of his predecessors. He has trained voices, ...

kindled enthusiasm, instilled discipline, ... raised the repertoire to an all time high. If this makes him the 'best' may he wear his laurels for years to come."⁵⁸

Over the years the men of the Norwegian Singing Society of Brooklyn remained an integral part of the Norwegian ethnic community. If they have not actually been responsible for an arrangement, they were asked to perform at it. They have taken part in the Carnegie Hall concerts sponsored by the American-Scandinavian Foundation, Sonja Hennie's Land of the Midnight Sun, Nordisk Tidende's concerts in the 1930s and even appeared on Mitch Miller's Sing Along With Mitch broadcasts in the 1950s.

With Myrvik as their inspiring leader a small but enthusiastic group of Brooklyn singers have continued the Male Chorus tradition into the 1980s and show no sign of discontinuing.

Brooklyn was also the home of the Scandinavian Workers' Chorus (Det Skandinaviske Arbeiderkoret) in the 1930s. In January 1941, Sons of Norway lodge Arbeideren (The Worker), organized a chorus with Harry Vaage, a member of the Färder lodge, as the Director.⁵⁹

CONNECTICUT

The five Scandinavian choruses which appeared in Connecticut between 1886 and 1891 were located in Bridgeport, New Britain, New Haven and West Haven, but they were mostly Swedish Male Choruses.⁶⁰

NEW JERSEY

In the thirty-year period from 1885 to 1915 at least six Scandinavian Male Choruses were active in New Jersey. As early as December 13, 1885, the Odeon Male Chorus of Perth Amboy came into existence. There does not seem to have been any other new groups started in the state until the middle of the first decade when the Norsemen Glee Club of Jersey City was established. About 1910 the Norwegian Male Chorus of Hoboken was organized. In 1911, this group joined the NSAA with Ivar Einarsen, president, G. Walstad, secretary, Arvid Åkerlind, director, and a membership of twenty singers. In February 1912, Den Norske Glee Club af Hoboken (The Norse Glee Club of Hoboken) was organized with six members and Ole Windingstad as director.⁶¹ After a year's work, the membership had grown to twenty singers who, in May 1913,

attended the first Sangerfest of the Norwegian American Singers Association of the East Coast, of which it was a charter member. The membership had further increased to twenty-five by 1915.

With Einarsen serving as president for both these groups, there was a link between the two and with the rapid growth of the latter chorus, one might speculate if it was not a continuation of the former.

Prior to 1912, a joint Scandinavian effort had produced Det Skandinaviske Arbeider Koret af Hoboken (The Scandinavian Worker's Chorus of Hoboken). Some time prior to 1913, the Danish Singing Society of Port Chester was organized and it was in this city that the Danish Singers' Association of America was organized in 1913. There are no choruses surviving in the 1980s.⁶²

PENNSYLVANIA

While Male Chorus singing was popular on the East Coast before the turn of the century and the foundation for the Norwegian Singers Association of America was really laid in Philadelphia, the voices have long since been silenced in that city. Of the five choruses identified there, four, Scandinavian Quartette Club,

Svea-Nor, Fredriksten Sangforening and the most recent one, Det Norske Mandskor, organized in 1938, were in Philadelphia. McKeesport also had a chorus in 1888.⁶³

RHODE ISLAND

The State of Rhode Island has produced at least two Scandinavian male choruses. Andvake (Insomnia) was organized in Providence on November 9, 1889, "by twelve men with Mr. Birkedal as the first director".⁶⁴ The lapidary industry apparently was the city's one and only industry, which kept the chorus members constantly on the move and made the operation of a chorus rather difficult. Adding to the problem was the rather small Norwegian colony of about two hundred from which to draw members. In spite of those handicaps the chorus survived, somewhat sporadically, for more than twenty-five years and in 1913, presented twenty-eight members at the first Sangerfest of the Norwegian-American Singers Association of the East Coast (Det Østlige Norsk-Amerikanske Sangerforbund).

There was also a Swedish chorus, Verdandi, organized in 1890, which frequently performed with the Norwegian groups of the area, perhaps mainly because they more

often than not shared the same conductor. As recently as in 1974 Verdandi assisted the Norwegian Glee Club of Boston in its 50th anniversary concert.⁶⁵

CHAPTER III

THE MIDWEST

ILLINOIS

The musical life in the rapidly growing city of Chicago was gaining momentum by the mid-nineteenth century. Concerts and operas were performed, concert halls and opera houses were built. Instrumental and vocal ensembles, among them Male Choruses, were organized. In 1846 the Choral Union was started. When the North American Sängerbund (German Singers' Association) held its five day Sängerfest (Song Festival) in June, 1868, it had representatives from both Europe and America in attendance. June 18-22, 1881, marked the twenty-second Sängerfest of the same organization. It had a Male Chorus of over 1,100 voices, a Mixed Chorus of six hundred singers, an orchestra of 142 musicians and several soloists performing a total of seven concerts in a large concert hall constructed in the Exposition Building.¹ If one assumes that Sängerfests were held annually, the first one must have been held around 1859. If they were held biennially the first one would have been held in 1837, a date which must be seen as too

early. The individual German choruses making up the Sängerbund were, however, organized prior to 1859. Among the choruses were Männer Gesang Verein (Male Singing Society)(1850), The German Musical Union (1854), the Concordia Männerchor (Concordia Male Chorus) and the Germania Männerchor (German Male Chorus). By the 1870s-80s the number of Male Choruses in Chicago had exceeded sixty, mostly German, but also Bohemian, Scandinavian and others.²

Since those early days there have been well over sixty Scandinavian choruses, twenty-seven Swedish, twenty-five Norwegian and a number of Danish singing societies. Having had close to thirty Norwegian Male Choruses over the years, there are three still surviving in 1988: Bjornson Male Chorus, Normennenes Singing Society and Singing Society Harmonien, the latter actually being Danish, but a bonafide member of the Norwegian Singers Association of America.

How it all began is not clear, but evidence seems to point in the direction of Chicago as having been somewhat ahead of the other regions in the country.

The Norwegian Nora Society or Nora Lodge, which was organized July 18, 1860, when "a few Norwegians met at a

blockwright shop at 13 North Wells to organize a Norwegian society," and "a small men's chorus, the Norwegian Singing Society (Den norske Sangforening)", entertained at its first meeting.³ The chorus was invited to join Nora, which "arranged a flower festival in the German Hall to mark the singing society's anniversary, perhaps its second, on July 27, if it is identical with the Male Chorus referred to in the Norwegian language newspaper Wossingen in June, 1859".⁴ Regardless, this indicates that there indeed was a Norwegian Male Chorus organized in Chicago as early as July 27, 1858. Little is heard about the group after this, but the quartet activities continued and eventually larger groups evolved.

Among the many Scandinavian organizations in Chicago, there also existed a Scandinavian Turner Society in the late 1860s. About a dozen of its members who, with great difficulty, mainly financial, had tried to maintain a Male Chorus within that organization, realized that "turn and song did not exactly harmonize" and finally seceded from the Scandinavian Turner Society in 1870.⁵ On August 30, the same year, the Chicago Scandinavian Singing Society was formed by John S.

Lindtner who had just arrived from Norway. He wanted the name of Normændenes Singing Society and since all but two of the members were Norwegians, he also hoped to make it a purely Norwegian society. The name was changed according to his wishes during a reorganization on October 30, but whether or not he succeeded in expelling the two "foreigners" is not revealed. Lindtner became the chorus' first Director.

The first decades of Normændenes history were filled with excitement and the singers participated in a variety of performances. In December, 1872 the chorus performed for Norway's internationally acclaimed violinist Ole Bull, who frequently performed in Chicago and the famous Swedish Soprano Christina Nilsson. On August 9, 1874, John W. Colberg took over as Director, a position he held for twenty-five years. During Bjørnstjerne Björnson's visit to Chicago in 1880, Normændenes Sangforening serenaded him at his hotel, "which won the singers warm words of appreciation from the great Norwegian poet and author" and in 1881 the chorus staged its first downtown concert.⁶ In 1885, thirteen functions such as "concerts, bazaars, picnics and social parties" were held and in 1892 the number had reached sixteen.⁷ One hundred

Chicago singers made a concert tour to Minneapolis in 1886 and forty-three of them attended the first American Sangerfest in Philadelphia (1887). Normändenes hosted the second USSA Sangerfest in 1889, at which Albert F. Arveschoug appeared as soloist for the first time. The chorus also hosted the fourth and last Sangerfest to be held under the auspices of the USSA in 1893. At the "International Competitive Singing Contest, held at the Auditorium in 1896, the Normändenes participated ... and received a gold medal as a trophy."⁸ It was to this chorus Oscar Borg dedicated his famous composition "Leif Erikson," which was performed for the first time by Normändenes in 1897.

It was customary for choruses to perform for charitable causes, whether these were Polish, Swedish, Norwegian or American. Already in 1882 a charity and benefit concert for the needy in Finmark(en), Norway, was held by Normändenes and \$400.00 was turned over to the committee. During World War II the chorus, as most choruses in the United States, contributed cash, performed concerts and held charitable functions on behalf of Norwegian Relief.⁹

The chorus which had started with approximately

twelve men in 1870, had grown to ninety-five active, 247 passive and sixty-one honorary members by 1920. Honorary memberships at that time were given automatically to singers with twenty years of service, but this was changed in 1905 so that one had to "earn it", rather than getting it automatically by simply being a member.

The society had a health care benefit fund which started in 1872 and it was believed that this fund helped increase the membership. In 1920 the fund paid out \$2,409 in sick benefits and \$684.00 in death benefits and there still was a cash balance of \$2,389.00.¹⁰

The chorus also has an impressive record of four Norway tours. In 1924 Normennes visited Norway for the first time. Following a visit to Washington, D.C. on May 18, where the singers were guests of the Norwegian Minister, Hjalmar Bryn, at the legation and a farewell banquet in Brooklyn, they crossed the Atlantic Ocean on the S.S. Stavangerfjord. Although the tour was successful in every respect, most memorable was a non-musical incident which happened while on board the steamship Kong Harald south bound from Svolvär to Sandnessjøen. At night and in heavy fog the southbound steamer collided with the northbound Haakon Jarl whose

starboard side was cut open and sank within eight minutes. The Kong Harald crew saved sixty of the passengers and twenty-eight of the crew from the sinking Haakon Jarl, but twenty people perished. The concerts in Sandnessjøen and Trondheim were cancelled because of the tragedy, but the remaining fifteen concerts were held as scheduled.¹¹

On May 25, 1938, thirty-six singers with Otto Clausen as Director, August Werner as Soloist and Gertrude Werner as accompanist again sailed for Norway on the S.S. Stavangerfjord arriving in Bergen on June 2, where they were greeted by Bergens Haandværks- og Industriforenings Sangforening (Bergen Craftsmen- and Industrial Association's Singing Society). A total of thirty-three concerts were performed in as many cities between June 4 and July 4, a rather strenuous schedule by any standard.

Fifty-six singers with Knute Hansen as Director and Lillian Arnesen as the accompanist made up Normennenes Singing Society's 1952 Norway Chorus. The tour was described as "perhaps the best arranged, publicized, with quality of song, produced NSS concert tours ... well received by the audiences and the Norwegian Press."¹²

Finally, in 1964, a group of forty-eight singers with Wayne Spies as Director, Mette Askheim Spies as Soprano Soloist and Dennis Moffat as Accompanist made up the fourth Normennenes Norway Chorus and while S.S. Stavangerfjord was utilized for the first two tours, the latter two went by air.

To produce four Norway tours in a forty year period is quite an accomplishment, both artistically and financially. Normennenes has been blessed with many good singers and fine Directors over the years which helps explain how the chorus could be ready artistically. There have also been many supporters and patrons over the years to help with the finances, however, as the then President Erwin Larsen pointed out, in his brief history for the chorus' 85th anniversary, in 1955:

It was indeed a very humble beginning, in a rented hall, with a banged up piano and a clanking street car outside to add its thunder to the noises of a fast growing city. The bottom of the treasury was reached many times over to pay the director, the hall rent and the aforementioned piano. ... Today our society is on a sound foundation financially. We own a comfortable club house in the Logan Square district, beautifully furnished and endowed with many art treasures created by noted artists-and lo and behold-as of today we have a grand piano in every room except the kitchen.¹³

The clubhouse with its restaurant had a "Nordic

Room", "Mural Room", and a "Skål Room", the latter, naturally, being a bar. In addition to wealthy patrons, Normennenes worked hard at its fundraising in many ingenious ways and made a great deal of money. Former Director Knute Hansen referred to the "wealth" in a Vinland interview:

When I was conductor, the clubs were making a lot of money. We were treated to parties and trips and that was a great incentive to keep people involved. In 1947 I toured with the Swedish Singing Club in Sweden and we paid all our expenses from our earnings over the two years before. Anything we made on the trip we gave to charities.¹⁴

Intending to build a club house, three lots were purchased "on Fullerton Avenue, near California" in 1916.¹⁵ The club house was never built and the lots were sold at a good profit, but in 1925 one of the singers, George T. Thoresen, offered to finance the down payment on a building at 2414 North Kedzie Boulevard. The offer was accepted by the chorus and the building was purchased for \$30,000.00.

In spite of all their social activities the singers of Normennenes never neglected their music. They were kept busy with rehearsals and performances, either by themselves or jointly with other groups.

While Normennenes had always been concerned with the social welfare of its members, and during the depression were able to help unemployed members financially, they also had the foresight to organize a Junior Club whose membership was limited to men and women ages sixteen through thirty. The function of the Junior Club was primarily social but was also intended to attract young people so as to perpetuate the "Senior" club. The club was started in 1933 with Arne Westlie as the organizational chairman and John Haugen as its first President.¹⁶

It is difficult and dangerous to point to any one individual as having served a group better than any other, but it seems that Normennenes had at least one man who stood above the rest. In 1930 Hans L. Oftedahl, honorary member, many times President of the society and one of the most industrious members of the affairs of the society, died after a long illness".¹⁷

The Ladies Auxiliary of Normennenes was organized in 1914 with Mrs. Anton Darrell as President. Especially notable presidents of the Auxiliary were Mrs. Olaf Lyng and Mrs. Elise Hanssen. In addition to the regular support such an organization gives the singers, this

group has also shown considerable community spirit by contributing to various welfare societies such as the Illinois Lutheran Welfare, the Lutheran Day Nursery, the Lydia Children's Home and the Metropolitan Crusade of Mercy and Oak Forest Infirmary.

Among the many other singing societies which have existed in Chicago are Chicago Skandinaviske Arbejdersangforening (Scandinavian Socialist Singing Society) (ca. 1878), Björqvins Sangforening (Bergen Singing Society) (July 2, 1882), Den Norske Glee Club (The Norwegian Glee Club) (April 30, 1888), Kjerulf (1890), Dansk Arbejdersangforening (Danish Workers' Singing Society) (November 10, 1896), Den Norske Kvartetklub (Norwegian Quartet Club) (1902), Norske Klubs Sangforening (Norwegian Club's Singing Society) (1914), Grieg Male Chorus (1915), Bjornson Male Chorus, Sons of Norway (March 21, 1924), Stavangerne (1927) and Nordkap (pre 1928).

Unique among them all was Björqvins, whose membership was restricted to men from Bergen and its vicinity. The group was organized by a former member of Nordmändenes, Julius Jäger, with assistance from Andrew Nielsen and Peder Ericksen. (Julius Jäger served as Association

President in 1916.) Actually a double quartet, the original name was Kvartetten Björqvin. By 1884 its membership had increased to thirty and the name was changed to Björqvin Sangforening and in 1905 the chorus was strong enough to build its own hall, "Björqvin Hall", a status symbol practically every Norwegian Male Chorus had as its goal. Some achieved it, many did not. The chorus moved out of Wolf's Hall, site of its first concert in December, 1882 and where it had continued to rehearse ever since.¹⁸

Emil Becker was the first Director, followed by Theodore Elberg and later John L. Severson (Svendsen) who directed the chorus for fifteen years. Emil Biörn (Björn) was Director in 1910 and Joel Mossberg in 1912. Knute Hansen served as Director from 1926 until the mid 1940s.¹⁹

Although it is not known exactly how long the restrictive membership stipulation remained in effect, it seems not to have applied to directors. Becker was a Swede, Elberg a Dane, and Hansen, although a Norwegian, was born in Fredrikstad. It is also hard to believe that the Bergen boys could not detect the "foreign" accent by two of its early members, Christian Olsen and Brynjolf Pedersen, both of whom hailed from Stavanger.²⁰

By 1967 Björqvin had opened its ranks to women and

become a mixed chorus which was preparing for a Norway tour in 1970. State Vice President for Illinois, John Lee from Bjornson Male Chorus of Chicago, reported that no one was in attendance from Björqvin Singing Society at the Madison, Wisconsin, 1974 Sangerfest, and by January, 1975, Björqvin was dropped from the roster of the NSAA.²¹ The surprising thing is that a Mixed Chorus was allowed to remain in "good standing" in an association whose constitution article III states: "This organization shall consist of organized Male Choruses"

With the departure of Björqvin, another long time Norwegian Singing Society had been stricken from the dwindling roster of American choruses. Fortunately, there are occasionally new groups filling the void left by those departing. One such group, still going strong in the late 1980s, is the Bjornson Male Chorus. A relatively young chorus, Bjornson was organized March 21, 1924. There had been previous unsuccessful attempts at organizing a chorus within the Björnstjerne Björnson Lodge, Sons of Norway, but Thomas Andersen, a lodge member and old time singer, finally obtained signatures of eighteen members, expressing their willingness to join a chorus. Sverre G. Larsen, a professional singer, volunteered his services as Director, and the initial

rehearsal was called for Sunday March 21, 1924, at the Lodge hall, which was made available for Sunday morning rehearsals.²² By the end of May, the membership had reached twenty-six. The first business meeting was held June 12, 1924, the official name adopted was Bjornson Male Chorus, Sons of Norway, and the debut concert was held in December, 1924.

The Bjornson singers have enjoyed working with well known Norwegian composer and choral director Henrik Lyssand, who served as their Assistant Director in the 1950s. In 1926 the chorus performed in Orchestra Hall together with the famous Norwegian Hardingfele player Per Bolstad. On Sunday March 20, 1949, the chorus celebrated its twenty-fifth anniversary in concert with one of Norway's leading singers of the time, dramatic tenor Bjarne Buntz, and pianist Audun Ravnar. Buntz was flown over from Norway specifically for the occasion.

It appears that when the Bjornson singers do something, they do it with a flair and in 1950, April 10 to May 17, they took on an ambitious twenty-five concert tour of twenty-four cities in Norway. Thirty-five singers participated, with Sommerfelt as Director, Norwegian Opera singer Gunnar Sandvold, baritone, and Ravnar, pianist, as soloists.

The singers arrived in Oslo on April 11. The following day they visited Björnstjerne Björnson's grave in Vår Frelzers Gravlund (Our Saviour's Cemetery). As the first official act of the tour, chorus President, Aksel Jonassen, placed a wreath of red roses on the author's grave while the chorus sang "Hjemlengsel" (Nostalgia) and Ja, vi elsker, Norway's National Anthem, the lyrics of which had been written by Björnson.

In Halden, where the singers took part in a welcoming parade, they sang and placed wreaths by the monuments of Oscar Borg and F.A. Reissiger, two of Norway's best known composers of Male Chorus songs. They visited Drammen, hometown of A.W. Andersen, composer of "Sangermarsj" (Singers' March) and "Sangerglede" (Singers' Joy). Sommerfelt's hometown, Rjukan, presented three bands and a crowd of over 2,000 people to welcome a favorite son. In Bergen, the chorus visited Edvard and Nina Grieg's home Trollhaugen, south of Bergen, and placed a wreath on their grave. Finally the chorus visited Björnson's home, Aulestad, where they were given a guided tour by the author's granddaughter, Else Björnson and of course, flowers were placed at the memorial erected there.

In Oslo the chorus took part in celebrating the

city's 900th anniversary, sang for the opening of the newly constructed Oslo City Hall, which had been under construction since December, 1931. But the highlight of the tour was no doubt the opening concert in Universitets Aulaen (University Concert Hall) in Oslo on April 13, with His Majesty King Haakon VII, Crown Prince Olav and Crown Princess Märtha in attendance. Haandverkernes Sangforening opened the concert from the balcony singing Grieg's "Sangerhilsen" after which Bjornson took over. His Majesty liked Sommerfelt's "Hjemlengsel" so much that he requested it be sung again, which it naturally was.²³

Already in 1956 a Bjornson chorus of fifty-five singers was ready for another Norway tour, this time from Stavanger to Nordkapp and back to Trondheim by boat. Brand IV was chartered from the Norwegian Mission (Norske Misjonsselskap). From Trondheim to Oslo they travelled by train for a farewell concert in "Aulaen," as on the previous tour. Director for this tour was E. Arnold Alenius and soloist Audun Ravnar. While the fifty-five voice chorus was in Norway, the remaining twenty Bjornson singers left behind in Chicago, attended the 1956 Sangerfest in Rockford, Illinois. The chorus was at its largest in 1956, but its ranks were perhaps somewhat "inflated" since there were singers who had joined for

the free trip to Norway. Many of them dropped out soon after the trip and the Bjornson chorus was back to its regular size of about thirty men.

Bjornson Male Chorus cooperated with the other Norwegian Male Choruses in Chicago arranging for the twenty-eighth Norwegian Singers Association of America's Biennial Sangerfest June 15-17, 1950, and served as host for the forty-fifth Sangerfest in June, 1984.

CHICAGO SINGERS' ASSOCIATIONS

By far the most prolific or fertile area both in terms of choruses and memberships has been the Mid-West region of the United States where several Norwegian and/or Scandinavian Singers' Associations have existed over the years, the oldest of which is The United Scandinavian Singers of Chicago (Det Skandinaviske Sangerforbund af Chicago) organized June 15, 1890. The Norwegian Singers' League of Chicago (Chicago Norske Sangerforbund) was established on September 30, 1899, and in 1902 the Chicago Singers Union was organized.

The establishment of local Singers' Associations, which developed for practical reasons, occurred rather early in America. A logical progression in the

development would seem to start with the smallest unit, the individual choruses, then after the foundation had been laid, the next step would be the formation of local or regional associations and finally the establishment of a national organization. That was ironically, not the succession the singers' movement followed, however, in either Norway or America. When a number of choruses had been organized, the national Association was established. After that the idea of the local Associations evolved. This was also the pattern the singers followed in Norway. While many factors played a part in this development, the size of the Norwegian Sangerfest simply became too large for the smaller cities and towns to handle and both here and in Norway the distances singers had to travel in order to attend Sangerfest became too burdensome and costly.

The regional Sangerfest often became an optional "off-year" event, which, although popular, never replaced, or competed with the national Sangerfest arrangements. Likewise the local Association was organized as an additional link in the chain which makes up the national Association. Since the beginning of the twentieth century, the country has been divided into three regions, the East Coast, the Midwest and the

Pacific Coast. This natural division, created mainly because of the distances involved, has more or less forced each area to develop independently of each other.

The choruses of the East Coast have joined the Midwest choruses and participated in the biennial Sangerfest of the Norwegian Singers Association of America. The Pacific Coast Norwegian Singers Association on the other hand, with the exception of a few of its member choruses which belonged to the USSA at the turn of the century, never did join the national Association but has maintained an independent and equal status since its inception and has arranged its Sangerfest annually. Since 1892, one Sangerfest has been held in New York City, in 1964, and one in Winnipeg, Canada, in 1928, clearly demonstrating that the strength of the NSAA lies in the Midwest where the other forty-five Sangerfests have been held.

The United Scandinavian Singers of Chicago (USSC) (Det Skandinaviske Sangerforbund af Chicago) was organized June 15, 1890, consisting of Normændenes Sangforening, Björqvinn, Kjerulf, Svithjod, Svenska Glee Klubben, Iduna and Harmonien, with approximately three hundred singers. The first Director was John W. Colberg, later followed by Alfred Paulsen and its first

President was Julius Jäger, succeeded by Christiansen and later Anton Löken.

This union came about mainly because of the directors who frequently served several choruses simultaneously. It was not uncommon practice for a Swedish chorus to have a Danish or Norwegian director, or for a Norwegian chorus to have a Danish or Swedish director, thus the Dane Theodore Elberg was director for Björqvin, Hamlet and Harmonien. Over the years Chicago has had several outstanding Scandinavian musicians, composers and directors among whom we find, in addition to those already mentioned, Alfred Paulsen, Knute Hansen, John W. Colberg, Maurice Andre Sommerfelt, E. Arnold Alenius, Emil Biörn, Otto Clausen and Wayne Spies.

The idea for organizing the USSC had been conceived at the sixth anniversary of Björqvin July 2, 1888. The Scandinavian choruses of Chicago had already had many joint events such as benefits for the upcoming Chicago Sangerfest and for the "burned victims in Sweden" and organized a trip to Racine, even before the USSC was organized. The union lasted only a few years. With the Swedes living on the north side of Chicago while the Danes and Norwegians lived on the west side of town, difficulties with rehearsals, specifically, the

Norwegians not attending rehearsals on the north side, contributed to the demise of the Association.

On September 15, 1899, an organizational meeting was held, with representation from the four Chicago choruses: Björqvinn, Gleeklubben, Kvartetklubben and Normændenes, for the purpose of forming a new singers' association. The result was The Norwegian Singers' League of Chicago (Chicago Norske Sangerforbund) which was organized September 30, with the first slate of officers: President, Dr. Ths. Warloe; Vice President, T. Ebert; Secretary, Nic. Hall; Treasurer, N. Fieldse.

The only other surviving Norwegian Male Chorus in Illinois, outside Chicago, is the Harmony Singing Society of Rockford, which was started in the home of Frank Pettersen on November 23, 1923, by thirteen men, all of whom were experienced male chorus singers. Pettersen became the chorus' first President and Sofus Michelsen, Sr., its Director. The initial rehearsal was held in the Pettersen home and subsequently rotated between three members' homes with pianos until 1925 when the rehearsals were moved to 1020 Broadway, "above Bergren's Plumbing."²⁴ Two years later, in 1927, rehearsals commenced at 1135 Broadway, this time above Linguist Jeweler. After three years at that location a move

brought the chorus to 1109 Broadway, home of Harmony for the next seventeen years.

A major goal and distinct mark of success for most Norwegian Male Choruses was the acquisition of its own hall. In 1942, the Harmony singers bought the corner lot at 15th Avenue and 7th Street. On the lot was also a two-family house (duplex) which was rented out until it was time to build. The \$5,300.00 investment "was one of the best gambles that Harmony ever took" according to Hans Pettersen, a member of the chorus for over fifty years and a past NSAA President.²⁵

Work on the hall was started in 1949, and in December of that year the singers moved into Pettersen Hall, named after Harmony's first President. The New Year's Eve party was celebrated in the brand new hall with a seating capacity of 180. In 1966, a second hall, with a seating capacity of 350, was added to the structure and named Michelsen Hall, after the first Director. To complete the project, Harmony bought land on 15th Avenue and in 1982, a parking lot was constructed in time for Sangerfest, hosted by Harmony for the third time. The two previous Sangerfests were held in 1940 and 1956.

When Harmony attended its first Sangerfest in

Chicago in 1926 as a new member of NSAA with John Roebuck as its Director, the membership had grown to thirty-two active singers. Perhaps the largest membership, forty-five active singers, was reached by the 1950 Sangerfest, also held in Chicago. Roebuck was still the Director, but Axel Titus and Sverre Forland had served intermittently for a few years. Forland was again at the helm in 1954, followed by Oysten Kvernland in 1956, the latter serving through 1964. At the 1966 and 1968 Sangerfests, E. Arnold Alenius was director, but from 1970 to 1976 Forland was again directing. Carl E. Carlson then took over and was followed by the present Director, Duane Barker, in 1981. Several directors put in many years of service with Harmony; however, none can match the tenure Esther Ericksen as accompanist for the chorus. She can be found on the chorus pictures in the Sangerfest Souvenir Programs from 1954 through 1988. They may be male choruses, but more often than not, they have female accompanists to steer them through troublesome music.

There usually are more women behind the scene of a successful Male Chorus. The Rockford Harmony Singing Society Ladies Auxiliary, organized in 1931, has been an integral part of Harmony and vital to its continued

existence.²⁶ Although the Ladies Auxiliary's monetary contribution to the chorus, exceeding \$150,000.00 over the past fifty-eight years, are impressive, it constitutes only one side of the Ladies' contribution to the men of Harmony. Hans Pettersen, son of the first president, Frank Pettersen, as well as two sons of the first Director, Sofus Michelsen, Sr., William and Sofus, Jr., are long-time members of the chorus and in this case some of the members of the Ladies' Auxiliary were both wives and mothers of Harmony singers.

MINNESOTA

Minneapolis, historically the most prolific producer of Norwegian Male Choruses in America, has but two surviving in 1989, Nordkap and Den Norske Glee Club (The Norwegian Glee Club), both of which had their start in the twentieth century.

Nordkap, organized March 18, 1909, was originally named Nordlandslaget's Sangforening (Nordland Society's Singing Association) and was part of the Norwegian Bygdelag (District Group) Nordlands Minde (Nordland's Memory).

While Björqvins Sangforening of Chicago catered to

men from Bergen and the surrounding area, Nordlandslagets Sangforening drew its membership from the northern part of Norway in as much as one had to come from that part of the country in order to belong to Nordlands Minde. The exclusive membership requirement, which could have been detrimental to the chorus, did not come about intentionally but rather by affiliation, so before too long even "non-nordlendinger" were admitted as members. The name was also changed to NordKap, a somewhat less cumbersome name, but still identifiable with its origin of northern Norway.²⁷

A letter appearing in the November-December, 1981, issue of Sanger-Hilsen reported that 1980-81 had developed into the greatest year. The reorganization of various committees of NordKap the past year to involve the total membership had progressed well. The emphasis on planning, setting of goals, and leadership in following through, was very encouraging to the membership.²⁸ In a two month span, ten new members had joined and brought the membership up to fifty-six active singers in a group claiming to represent the "Land of the Midnight Sun", but whose membership in fact represented a "variety of other background homelands, including Sweden, Czechoslovakia, Denmark, Germany, and others."²⁹ The

membership goal was seventy-five singers for the 75th anniversary and the oldest member at the time was Hagbarth Bue, ninety-four years old and the youngest, Johan Koren, thirty-three years of age. Among the many activities for the chorus in 1981 was a joint Christmas Concert, with Nordkap Male Chorus and the Brooklyn Center High School Chorus.³⁰

Since 1928 Nordkap has actively participated in Norwegian celebrations, performed for visiting dignitaries, and as one of the Twin Cities' Norwegian Male Choruses, it has shared the responsibility for arranging the Seventeenth of May celebration in Minneapolis. The chorus started with fourteen members in 1909 and, in 1988, with a group of forty-five men, Nordkap made arrangements for the 47th biennial Sangerfest for the Norwegian Singers Association of America.

The other surviving chorus in Minneapolis is the Norwegian Glee Club (NGC), which grew out of the membership of two other Minneapolis choruses, the Norwegian Good Templar Singing Society, founded January 12, 1909 and the Hugnad Male Chorus, founded in January, 1910.

The Norwegian Glee Club claims August 7, 1912, as

its founding date, but proudly claims its roots in two previously active singing groups which were terminated because their memberships had dwindled. At the 1912 Sangerfest, in Fargo, only two Hugnad members and six Good Templars participated. Realizing the futility of the situation, the directors of both choruses submitted their resignation. The alternative to complete disappearance of the two choruses was a merger between them. The result was a solid and durable singing society in the Norwegian Glee Club.³¹ Among the singers serving the longest with the NGC are Hans Wold, Birger Steen, Erling Stone and John Akslen.³²

The roots of both Nordkap and the Norwegian Glee Club, no doubt, could be traced even earlier. Among the former's founders were at least two experienced singers, G.A. Crystad and L.A. Strauman who, no doubt, had sung with other choruses and although the NGC only traces its origin to its immediate predecessors, as there was a Norwegian Glee Club organized in 1892 by Jacob L. Hjort and yet another chorus by the same name which had appeared in 1895.

There was a male singing group, Lynen (The Lyre), in Minneapolis as early as 1869. The quartet consisted of Andrew Slotten, Bernt Sannerud, John Gjedde and Louis

Solberg. They performed as a group for at least six years, the last evidence of which was a notice in Budstikken of a December 27, 1875, concert.³³ By that time two more singing groups had come on the scene, a Scandinavian chorus named Skandia (April 1, 1874) and Norden's Singing Society (1875), which, in reality, was a continuation of Skandia, the members of which had joined the Norden society when the new chorus was started.

The Norwegian Rifle Club was organized July 13, 1884, and its membership grew rapidly past two hundred. Within the club there were other activities offered, one of which was the Norwegian Rifle Club Male Chorus. Its Director was Hallvard Askeland, who at the age of sixteen immigrated from Stavanger to Minneapolis to attend Augsburg Seminary. He became a central figure on the city's cultural and musical scene and directed choruses in Minneapolis for almost sixty years, three of which were Norröna, Normanna, Dania. Askeland also sang with the Kjerulf Quartet as well as the Askeland Octet.

When Nordmennenes Sangforening from Chicago came to visit in 1886, there were no choruses active in Minneapolis. To greet the visiting singers, an octet was hurriedly put together. The success of the concert and the "magic ring" of the chorus name, gave the impetus to

the local men to organize a new singing society. A notice about the plans for organizing a new chorus in Minneapolis appeared in Budstikken and the first meeting was held "in the latter part of August in a feed store on Minnehaha Avenue close to Cedar, and about one hundred men showed up."³⁴

When Nordmenes Sangforening of Minneapolis was organized September 9, 1886, forty-five men signed up. David T. Scheibe was elected its first Director and A. Grinager president.³⁵ The organizational meeting took place in Martin Hall, corner of Cedar and Washington.³⁶ When Scheibe resigned as Director the following September, two men applied. Westrem, a Norwegian violinist and Franz Lund, a band director, but both were turned down. Halfdan Viberg, a portrait painter with some piano background and singing experience from Bergen, where, it was claimed, he had sung under Grieg's direction, came to Minneapolis. He started the successful Concordia Octet with some of the singers from Nordmennenes and perhaps as a result of this, was elected Director of Nordmennenes in January, 1888. At the concert in April that year, "Landkjenning" by Grieg was sung for the first time in Minneapolis. Soloist was O.P. Vangness and Askeland organ accompanist.³⁷

The chorus joined the USSA in 1888 anticipating to attend the 1889 Sangerfest in Chicago. Under Viberg's guidance fund raising was started and enough money was raised to defray transportation and hotel expenses for all members attending Sangerfest. It was a disappointment when Viberg returned to Norway in December and the chorus was again without a leader. About the same time, Carlo Sperati of the famous Danish/Italian/Norwegian musical family in Oslo, had come to town as a divinity student at Luther Seminary. He agreed to take over as Director of the chorus. Under his leadership the chorus rehearsed three times a week, two week nights and Sunday afternoon in preparation for Sangerfest.

As a result of Nordmennenes participation, and their musical success at Sangerfest the Minneapolis singers were able to convince the United Scandinavian Singers of America delegates, many of whom had not been in favor of going that far west, to hold the next Sangerfest in Minneapolis, but not without guaranteeing that they could raise \$20,000.00 or more. Soon after the Chicago trip, Sperati turned in his resignation as Director since Luther Seminary had moved to its permanent place in Robbinsdale and the commute would be too cumbersome. Luck was again with Nordmennenes when John Dahle was

induced to come up from Story City, Iowa, to assume the directorship.³⁸ Dahle lasted for about six months when Sperati was again approached. "As an inducement a staunch member of the chorus, C.L. Aaker, who ran a creamery on the corner of Seventeenth avenue south and Cedar, made Sperati a gift of a pony and a sulky so he could drive in from Robbinsdale for the rehearsals."³⁹ Sperati accepted and remained with the chorus through the 1891 Sangerfest. Under his leadership the chorus was awarded third prize in the Sangerfest competition, a bronze drinking horn. The "Lindblom Banner" went to the first place chorus, Swedish Glee Club of Brooklyn, a silver drinking horn went to the second place chorus, Swedish Glee Club of Chicago. Accordingly, Nordmennenes was the best Norwegian chorus at that Sangerfest.

Succeeding Sperati was Jacob L. Hjort and by 1892, Nordmennenes had persuaded Erik Oulie to come from Boston to take over as Director in Minneapolis. On the Seventeenth of May, 1896, after the unveiling of the Ole Bull statue, the erection of which Nordmennenes had been the moving force, the chorus directed by Oulie with their rendition of "Olav Trygvason," won the prize banner in a competition of nine choruses.

Nordmennenes finally joined the Northwestern Scandinavian Singers' Association in 1897 and attended

the 1898 Duluth Sangerfest with Oulie serving as Director-in-Chief. Oulie resigned from the chorus in 1899 and was briefly succeeded by F. Melius Christiansen. At the St. Paul Sangerfest in 1900, Nordmennenes did not attend, instead a smaller group appeared. Called Varden, it was made up of Nordmennenes members with Oulie directing. Oulie also directed the Viking Singing Society which lasted until 1904.

In a constant downward spin with trials and tribulations facing Nordmennenes many attempts were made to revive the chorus. One splinter group, in trying to attract younger members by "englisizing" the repertoire, organized Kjerulf in 1901 with F.M. Christiansen as Director. When Christiansen left for St. Olaf College in Northfield, J.L. Hjort took over and led Kjerulf, but only long enough to put on what turned out to be the final concert before it disbanded in 1905. Another group with Oulie as their leader organized the short-lived Nordlyset (The Aurora Borealis) Singing Society.⁴⁰

John Tønning, a former member of Nordmennenes, belonged to the Sons of Norway Lodge, Dovre #3, as did several other singers. He organized the singers a little octet performing solely for the entertainment within Dovre. On November 2, 1902, it became the Dovre Singing Society. Tønning directed the chorus for ten years and

was followed by John Dahle in 1912. After a year Carsten Woll, who also lasted one year, took over and in 1914 Tønning returned. The last two Directors were Olaf Halten 1921-26 and Sivert Watten 1926-28.

In spite of many chorus activities, the picture looked rather bleak and unstable for the Norwegian singers in Minneapolis around the turn of the century. Then, in 1905, a visit to the city by Studentersangforeningen from Oslo had the same rejuvenating effect as had the Chicago singers visit in 1886. Carl Raugland seems to have been among the instigators, and offered to let the arrangement committee for the visiting chorus performance meet in the piano salesroom. He also let the singers meet there for a revival meeting October 31, 1905. Members from Nordmennenes and Kjerulf attended and the result was the formation of a chorus to be called Nordmennenes, with Erik Gulie as Director and Nils Fosen as president. Banners, flags and other paraphernalia from the old chorus was turned over to Nordmennenes, as if to secure the perpetuation of the old spirit in more than name.

What must be considered an historic event took place in 1907, when Dovre took the first tour ever to Norway by an American Norwegian Male Chorus. Twenty-five singers, with John Tønning as director and Emma Lou as soloist,

embarked upon a forty-four concert tour of Norway. Among the singers was Frederick Wick, a future leader in the Male Chorus Movement in America.

When Edvard Grieg died on September 4, 1907, a memorial concert was scheduled for January 24, 1908. Under the direction of Erik Oulie, a total of 160 men, from Nordmennenes, Dovre, Nidaros, the Augsburg Seminary Glee Club and others joined forces and started weekly rehearsals in preparation for the concert. A separate ladies' chorus under the direction of Hallvard Askeland was formed and the Minneapolis Symphony Orchestra was engaged for the occasion which drew an audience of over 2,000.

With Minneapolis hosting the ninth Biennial Sangerfest, (actually the first Northwest Norwegian-Danish Singers Association Sangerfest since the name change), scheduled for August, 1908, the opportunity for the local choruses to start cooperating on the arrangements was seized. It proved to be a successful Sangerfest with five hundred singers in attendance. Emil Biörn of Chicago was Director-in-Chief and Erik Oulie Assistant Director-in-Chief. President J.S. Johnson was re-elected as were Biörn and Oulie and Sioux Falls, South Dakota was selected as the next Sangerfest site.⁴¹

On September 11, 1911, Nordmennenes, now consisting

of thirty members, celebrated its twenty-fifth anniversary with an afternoon concert and an evening banquet. Oulie turned the reins over to Henrich Gunnersen in 1918 who directed the chorus until 1926 when Hilbert Dahl took over.

In the spring of 1929 both Nordmennenes and Dovre, ready for collapse, joined forces under the name of Norse Male Chorus with Frederick Wick as Director. When Wick resigned some time later, Jerome Hendricksen became the Director but even his resignation could not keep the members from their weekly meetings. When the chorus folded, however, most of the remaining members joined the Norwegian Glee Club.⁴²

SIoux VALLEY

Favorite phrases occurring in the numerous historical notes found in Sangerfest programs often proclaim that "No town or hamlet in Norway was too small to have at least one church choir and a sangforening and "It is not uncommon, therefore, for every other Norwegian to consider himself a singer along with his other trade or profession," as stated in for instance in the Brooklyn

60th Anniversary booklet.⁴³ The American equivalent, with a slight alteration, could read: "No town or hamlet in Sioux Valley was too small for at least one church choir and a sangforening."

Along the Big Sioux River, an area commonly called the Sioux Valley, there were numerous Scandinavian strongholds, from farm communities to cities, and the majority were Norwegian immigrant communities. In South Dakota alone, between Aberdeen in the north and Yankton in the south, we find Brookings, Madison, Baltic, Garretson, Crooks, Renners, Corson, Sioux Falls and Canton and all eleven have had no less than one Norwegian Male Chorus at one time or another. There may, indeed, have been more choruses which have not been recorded or discovered yet, however, at the present time, the only other known chorus in South Dakota was the Nordic Male Chorus in Rapid City.

Around the turn of the century, Canton was perhaps South Dakota's most Norwegian city and there have been at least four Norwegian Male Choruses since 1893. Laurel H. Holter, Grieg Male Chorus Historian, wrote in 1986 that accurate records of the Grieg Sangforening

were not available, but according to minutes from the annual business meeting on February 21, 1912, stating that was the nineteenth annual meeting, the date of origin should be 1893. This is in agreement with a brief sketch of the chorus found in the 1912 Sangerfest Souvenir Program, which states that Grieg "was organized on May 29, 1893, with an active membership of twenty-five." ⁴⁴

The only names known from this original group are: H. Gregerson, G.S. Hansen, A.K. Ingseth and John Isakson. Ingseth directed the chorus from its inception until 1910, when G.S. Hansen, another one of the charter members took over the directorship. By 1924 the chorus neither participated in Sangerfests nor was a member of the NSAA. However, the Grieg Sangforening remained active locally until the late 1920's when the depression hit the area hard and made participation difficult. One can only assume that the chorus disbanded, since there are no further records available. ⁴⁵

It is, however, substantiated that there were two other Norwegian Male Choruses struggling for survival in the mid 1930s in Canton and the present Grieg Male

Chorus has its roots in the old Grieg Chorus, the Namdal Chorus and the Apollo Club in Canton. In the fall of 1936 the Namdal Chorus with twelve to fourteen singers, was preparing to host the Sioux Valley Sangerfest for the following year. Melvin Juel, the Director, suggested that the Apollo Club be contacted requesting a merger of the two choruses in order to form a larger group. How long the Apollo Club and the Namdal Chorus had been in existence is also unknown, but it was reported in Sanger-Hilsen that a new Grieg Singing Society was formed in 1936, "with the Namdal Chorus added to their membership, several singers who formerly sang in the Apollo Club and the old Grieg".⁴⁶ Already in 1938 the new Grieg Singing Society attended its first Sangerfest in Sioux Falls and a picture in the Souvenir Program reveals fifty-four men with a good balance of young and old singers. If they sang as well as they looked, it must have been a fine chorus. While the membership reached a peak of fifty-two singers in 1938, between twenty-five and thirty singers were still meeting in 1938.⁴⁷

The oldest chorus in South Dakota is the Minnehaha Mandskor organized by J.S. Johnson, a local practicing

physician and one of the giants in the movement at the time, the only man ever to serve once as Director-in-Chief and twice as President of the Singers' Association. He was also instrumental in the organizing of The Northwestern Scandinavian Singers Association (NWSSA) on September 24, 1891 and started the Nordraak Singing Society in 1894 in Madison as well.

Preliminary meetings were held November 11 and December 11, 1890, but it was in February, 1891, that the permanent organization was founded. The chorus was organized in the tailor shop of Rogness and some space in J.S. Johnson's offices, where it also held practices for several months. Since 1940, when the Mandskor Hall, at 120 North Main Avenue, was purchased, rehearsals have been held there.⁴⁸

The chorus joined the United Scandinavian Singers of America (USSA) in 1891 and participated in the Minneapolis Sangerfest that same year. For whatever reason, it seems that many successful ideas in the singers' movement have "emerged" on the way home from a successful Sangerfest. Behren's idea to organize Norway's first chorus was conceived on the way home

after attending singers' conventions in Lund and Copenhagen. Similarly, on the train home from the Minneapolis Sangerfest G. Bie Ravndal, editor of the Syd Dakota Ekko (South Dakota Echo), a Norwegian newspaper, and J.S. Johnson, Director of Minnehaha Mandskor, discussed the idea of inviting other choruses from Iowa, Minnesota, Nebraska, North and South Dakota to Sioux Falls for a smaller Sangerfest in a year or two. It was later decided to extend an invitation to the choruses to attend the Leif Erickson festival September 24, 1891. The festival, known as Vindruefesten (The Grape Festival), in honor of Leif Erickson's discovery of Vinland, was attended by Skandia from Willmar, Heimdal from Granite Falls, the host chorus Minnehaha Mandskor and individual singers from many other choruses in the Midwest.⁴⁹

The underlying idea of the mini Sangerfest was to organize a Sangerforbund "out west", an idea which had been conceived during the Minneapolis Sangerfest. On September 24, 1891, in Sioux Falls, the idea materialized and the Northwestern Scandinavian Singers Association (NWSSA) (Det Nordvestlige Skandinaviske Sangerforbund) was organized. The Director was J.S. Johnson from Sioux Falls.⁵⁰

With the formation of the new Association, the stronghold and leadership of the Scandinavian singers' movement actually moved from the East-Coast to the Mid-West. Whether this was a planned strategy or purely coincidental is difficult to determine, but potential Norwegian leaders were more plentiful in the Midwest.

The purpose of the new Association was not to compete or undermine the USSA, but to support and cooperate, and in 1894 it actually became part of the USSA, only to withdraw again in 1896. Joining the USSA was a puzzling move since that organization for all practical purposes was dead in 1892 when the Swedish singers withdrew and organized their own Association. Officially, however, the USSA was not dissolved until May 18, 1897, at the Minneapolis Sangerfest where the only two representatives present were: T.E. Nelson, second vice president and Erik Oulie, Director-in-Chief. In addition to a good share of the leadership positions in the Association, Sioux Falls also became the next Sangerfest site. Nine months later, July 12-14, 1892, Minnehaha hosted its first of seven Sangerfest.

It appears that Minnehaha Mandskor stepped directly from the cradle into a leadership role and

helped shape the direction which the singers' movement in America was to take.

On November 2, 1928, Ludvig Narlin, Sven Odney, Andrew Sandness and Ole Stene, after enlisting ninety-one Charter Members, organized what was to become the Norse Glee Club. About thirty of these Charter Members became active singers, among them Helge Stadum and Elius Stene, whereas the others helped, in many ways, to meet the expenses of the new organization.

The first quarters of the Glee Club were located on the third floor of the old Metropolitan Building on the corner of Ninth Street and Main Avenue in Sioux Falls. During the early part of 1938 the singers moved to the third floor of the Pay Block on South Phillips Avenue and stayed there until 1953 when they moved to their present quarters in the Nordic Hall.⁵¹

The Norse Glee Club joined the NSAA in 1929 and attended the 1930 Sangerfest in Minneapolis and has, together with Minnehaha, hosted four National Sangerfests, (1938, 1954, 1968 and 1980).

The members are proud of their fine record of attendance, having maintained over ninety percent

attendance at the National and nearly one hundred percent at the Sioux Valley Sangerfests over the years and many of the members have received their Diamond Medal. In order to receive this recognition, a singer must attend twenty NSAA Sangerfests, the equivalent of at least forty years of service to his chorus and the Association.

The Glee Club has maintained a membership of forty-five or more for the past forty-five years and credits much of its success to the fellowship atmosphere created amongst the singers by the many social functions such as fishing, basket socials, carnivals and "lutefisk" dinners.

The highlight each winter is the "Stag" or "Smoker", an annual affair started in 1939 by Andrew Sandness. The men of the Glee Club cook and serve a fish dinner for men only and put on an all male show. The performers impersonate male and female stars of the day, perform pantomime and dress up "appropriately" for the roles. The event has steadily increased in popularity and draws over 250 members and friends. For the last several years the show has "gone on the road" to Luverne, Minnesota, to perform for the local Lions

Club, where crowds up to 650 people have attended regularly.

The social functions have not interfered with their singing schedule and the Norse Glee Club has performed regularly in Sioux Falls as well as other places up to 150 miles from the city.

The Ladies Auxiliary, which was organized January 2, 1929, also has a membership of about forty-five shares credit for the success of the Norse Glee Club of Sioux Falls.

IOWA

More than twenty Norwegian Male Choruses identified in Iowa were scattered throughout the state in twelve locations. Sioux City has had half a dozen and Decorah at least four and it is in these cities the two surviving choruses are found, the Nordic Male Chorus and the Luren Singing Society.

As in some of the larger cities, New York, Boston,

Minneapolis and Chicago, there were quartet activities in Decorah in the late 1860s. Kvartetten Luren consisting of four immigrants from Norway: O.A. Nelson, first tenor; N.E. Nelson, second tenor; Teodor Möller, first bass; and Hartvig Engbertson, second bass, was organized in 1868. The latter was considered the actual founder who also gave the name Luren to the group, after a double quartet by the same name in his home town of Oslo and "Engbertson told that the quartet 'Luren' came together and practiced and sang often in private Norwegian gatherings here in town, but he could recall only one time when they appeared in public, and that was when they gave an evening program in Calmar." There is little other information about the quartet and there are no records of activities by Luren after 1870.⁵²

On March 17, 1874, a group of nine men organized Luren Singing Society.⁵³ The organizational meeting was held in "Solbergs Hal" where twenty-five men were said to have been present. With the founder of the Luren quartet, Engbertson as a charter member of the chorus, there was a link between the groups. With the exception of a brief mention on September 19, it was not until the October 3, 1874, issue of Decorah Posten that any mention was made of the chorus' founding:

About five or six months ago, a few young men from the Norwegian populace of Decorah had the splendid idea of organizing a chorus on a grand scale, and they got together for that purpose, adopted by-laws, elected officers and engaged the competent instructor Mr. Emil Berg from La Crosse as singing teacher [director].⁵⁴

The article notes that the society had twenty-two active and fifteen associate (passive) members who, although struggling, managed satisfactorily the pecuniary aspects, that rehearsals had been held twice a week all along and that they recently had a concert for a small audience in their rehearsal hall, followed by a dance. In addition to the chorus singing there were solos by Berg, who also recited Österdölen heimköme fraa'n Amerika (Österdöl's Homecoming from America), the hit of the evening. The article concluded with an appeal that a similar arrangement, but on a larger scale, be held soon.

The September 19, notice in Decorah Posten regarding the above mentioned event, claimed:

We have learned that Sangforeningen Luren intends to hold an evening of entertainment followed by a dance on the 28th of September in 'Solbergs Hal.' Although it is a private affair,... we still want to take the liberty of diverting people's attention to this young organization.⁵⁵

The first public concert was held in Calmar on Thursday, November 26, 1874, in "Radliffs Hal", perhaps

the same place the quartet had made its only public appearance.

One month later, on Monday December 28, Luren made its debut with a concert in Decorah and an announcement in the December 12, issue of Decorah Posten about the upcoming concert at the "Steyrs Operahus." The review in the same newspaper on January 2, 1875, was glowing for "Hr." Emil Berg, but

regarding the other singers, one has to admit that they really did not satisfy the requirements ... 'Hr.' Berg is surely the man who will mold this into a 'Singing Society' worth listening to ... The rhythm and the spirit were good, while on the other hand the expression and the harmony were not so good; but as previously said, the continued development will fill that void.⁵⁶

If the critic was rather harsh towards this group of amateur singers who had not even sung together for one year, he was no less merciful with the professional guest artist. "From 'Hr. Prof.' Gremm one had expected more. ... his playing shows technique and knowledge on the matter, but the performance lacked feeling."⁵⁷

In spite of the somewhat belated announcement about the organizing of Luren, Decorah Posten was good about keeping the people informed of the chorus' progress and activities, almost on a weekly basis.⁵⁸

On January 31, 1875, it was announced "We have heard rumors that 'Sangforeningen Luren' wishes to obtain a Banner for the upcoming May 17th".⁵⁹ The following week a column read:

We have learned with pleasure that some of our Norwegian ladies have already started off gradually to make a Banner for "Sangforening Luren", and we are urged to announce that there will be a ladies' meeting at Mrs. Engbertson's house Saturday evening at 6 p.m.⁶⁰

In the May 8, issue no less than two pictures of the Banner appeared in Decorah Posten and the accompanying story, "Last Thursday was truly a 'banner day' for 'Sangforeningen Luren' since a beautiful highly decorated Banner was bestowed upon the chorus by some of Decorah's Norwegian ladies".⁶¹ In the same issue it was announced that it was decided at Luren's business meeting "to celebrate May 17 within the four walls of the singers' room since 17de Mai this year occurs on the day after Pentecost [2den Pinsedag] and one cannot celebrate with a public festival which would have been desirable. Non-members will be invited."⁶² Again, in the May 15, issue there was a reminder that there would be a celebration "in the singers' room at 'Selbergs Hal' the next Monday, consisting of singing, speeches, singing, refreshments, singing, singing and singing plus singing

and perhaps a little innocent dancing. The hall will be nicely decorated with greeneries."⁶³ The May 22, issue with a report dated May 19, stated that Luren's celebration was exceptionally well attended. After the welcome by the committee chairman, Oscar Habsen, Luren sang several patriotic songs followed by the speech for the day by the Director, Mr. Berg, then some more songs by Luren followed by a few words about the "old country" by Bernt Askevold. The entire hall was tastefully decorated with flags, garland and transparencies and the organizing committee was praised for all the work it had done.⁶⁴

Although initially successful Luren was no different from any other chorus in that it had its ups and downs and, at times, was even inactive.

On March 10, 1878, Decorah Posten carried an appeal for all members to attend a meeting "first coming Monday evening the 12th of this month at 8 p.m.". The appeal urged the members to meet "en Masse" since matters of utmost importance would be discussed, "one of which will be the appointment of a new Director to replace Emil Berg, who has resigned."⁶⁵ Berg had resigned as Director and returned to La Crosse in 1877. A rather detailed, and perhaps disturbing, article followed explaining how

within Luren there had been "over the past year, or at least since the last unfortunate concert, a tepidity which is highly regrettable and must be eradicated if the society is to endure."⁶⁶ From what had appeared to be a bright future, there had been a turn about and suddenly there were no more rehearsals; it was almost impossible to hold a business meeting, the members owed \$100.00 in dues and the treasury had one (1) cent left. A piece of advice appeared in Decorah Posten:

Get a good instructor who is worthy of the position, who will do his duty, a man who can instill respect, then we do not doubt that there are Norwegians in Decorah who love singing and who will do their share to keep the society alive.⁶⁷

The concluding statement

The fact that the society owns an exceptionally beautiful Banner, presented by Decorah's Norwegian ladies, alone ought to be a serious enough incentive. ... Let us show that an individual cannot destroy the society.⁶⁸

But things did not get better for Luren which had to pawn its banner to cover the debt for the hall rental. It is not clear if the problems started before Emil Berg resigned, there are some indications that the trouble did not start all of a sudden but had been brewing for some time, or if his successor, C.M. Berg, could not fill his

predecessor's shoes. The next director, E.M. Sunnes, who took over in 1879, was likewise unable to salvage the situation. In 1880, the five remaining members were meeting in individual singers' homes, but by the spring of 1883, the meetings ceased altogether.⁶⁹

Then, on May 1, 1884, nine men again organized Luren Singing Society, after having assisted Miss Anna Ström of Milwaukee in a concert in Steyer's Hall. On May 17, they assisted Hallvard Lee in concert and Mr. Solberg lent them the Banner for that occasion. The chorus later bought the Banner back for a fraction of the original debt, \$25.00. Luren seemed to flourish and rehearsals were held at Det Norske Selskabs clubroom each Wednesday, free of charge.

The nonet's new aim was "self satisfaction" with its motto "in song we stand united", reminiscent of the Sons of Norway motto of enig og tro til Dovre falde (united and faithful until the Dovre mountain falls). One important event followed the other for Luren: bylaws were adopted in 1885 and printed in 1887, membership in the national Association, USSA, was applied for in March, 1889, benefit concerts and fund-raisers for the upcoming Sangerfest and, finally, attendance at the Chicago Sangerfest July 14-17, 1889. On July 31, that year,

however, the treasury had shrunk to twenty-one cents, leading to a membership drive, netting some fifteen associate members, eight active singers immediately and a healthy \$50.00 treasury by the March 17, 1890, semi-annual meeting.

When Det Norske Selskab wanted to increase Luren's rent from \$1.50 per month "to assume half of the total expenses for the clubroom", the chorus felt it had to move elsewhere.⁷⁰ Det Norske Selskab was going through a somewhat depressed period and needed help. Luren, however, did not feel its own membership was stable enough to extend the needed help, which "after all, might actually run as high as four dollars a month".⁷¹ Subletting from De Unges Forbund for Monday and Wednesday nights came to \$35.00 per annum and "Luren moved into its new quarters on Wednesday, February 26, 1890." This home lasted until March 6, 1891, when the chorus moved all of its paraphernalia to its new home at merchant B.F. Smith on West Water Street.

The latest move could have had severe consequences for this male chorus, since they shared quarters with Dame Luren, a ladies' chorus, whose aim it was to form a mixed chorus with Luren. They only got to the point where they shared the director, J.J. Hopperstad, however,

the women's group later went on to become the Luren Ladies, the ladies' auxiliary.

When the Northwestern Scandinavian Singers Association was organized in 1891, it was hoped that all the mid-west choruses would join; Luren however, remained loyal to the USSA. The affiliation with the USSA was doomed, as was the USSA when the Swedish singers pulled out in 1892, and formed their own Association. In the meantime, the 1893 Sangerfest was held in Chicago July 26-28, during the World's Fair and some Luren members attended.

For some unknown reason there must have been trouble in the Luren camp. Two months after Sangerfest, the majority of singers had resigned and Luren was reduced to a quintet, Sigurd Halvorson, John Jackowitz, first tenor; Carl Larsen, second tenor; Oscar W. Holm, first bass; and E.M. Sunnes, second bass. The chorus, however, was not abandoned by its friends. Many people came to its rescue and signed up as passive members, many former active members and in, 1894, Luren joined the Northwestern Scandinavian Singers Association.

Despite any internal problems there might have been, Luren remained popular, and it was as a quintet it had

its golden age, especially around the time of the 1896 Omaha Sangerfest. The five men sang themselves into everyone's hearts and received rave reviews in American, Danish, Norwegian and Swedish newspapers. During the Sangerfest no chorus was allowed encores, Luren, however, was simply demanded back by the audience and had to give an encore, the only encore of the Sangerfest.

"But Luren no longer belonged to only the Norwegians of Decorah, or even the town of Decorah as a whole" wrote Christianson in 1968.⁷² The quintet now performed in town - out of town, in state - out of state, from Calmar to Omaha, Spring Grove to New Hampton and had to decline requests for performances, some as far away as Madison, South Dakota. For their twenty-fifth Anniversary in June 1899, Luren was visited by two of the finest choruses of the Midwest, Normanna Sangerforening from La Crosse and Minnehaha Mandskor from Sioux Falls. While Luren normally travelled by horse drawn wagon, Minnehaha came "in a private railroad car."⁷³ The NWSSA even held its directors' meeting in Decorah to coincide with the celebration. There was a joint concert in the Grand Opera House, followed by a celebration in the Luren clubrooms. The next day there was a tour of the town, a

picnic, a visit to Luther College and an evening banquet for 250 guests in Steyer's Hall, with speeches and congratulatory telegrams from far and near.⁷⁴

Most puzzling, however, is how, with their great popularity and with all the singing talent in Decorah, Luren managed to remain a quintet as long as it did. It literally took someone's death before the change came. When Sigurd Halvorsen, first tenor of the quintet, died at the age of thirty-four on April 18, 1900, Luren was again a quartet. Decorah Posten reported that "four greyhaired men remained."⁷⁵ On May 9, when four new singers joined, Luren was an octet and by Thanksgiving the number had grown to eleven active singers. Luren's popularity may have reached its apex in 1900, when it actually won a popularity contest, the prize of which was a Western Cottage Organ valued at \$150.00. Customers of some of the leading merchants in Decorah could vote for their favorite church, school, lodge or organization with any cash purchase of 25 cents or more. The contest ran for fifteen weeks, with a total of thirty-one organizations competing and on June 13, Luren was proclaimed winner with 137,028 votes, the Women's Relief Corps came in second with 133,164 votes and Decorah

Institute third with 8,795 votes. Luren either had a lot of good friends or a few real rich ones.⁷⁶

Their performances in town and out of town brought revenue into the treasury and when Luren attended the 1902 Sioux Falls and the 1906 LaCrosse Sangerfests, they travelled by private Pullman railroad cars in 1902, Luren was, again the only group allowed an encore. That same year a new Banner replaced that of 1874. Since it was, in turn, "retired" in 1968, it has hung in the Norwegian-American Museum in Decorah along with its predecessor."⁷⁷

Their original popularity due, in part, to their vaudeville activities, after the turn of the century, this once "frivolous" singing society, whose aim had been egen Fornöielse, (self-satisfaction) took on a more serious profile.⁷⁸ In 1903, Luren sponsored a Grieg Festival and sent the composer a birthday gift of twenty Norwegian crowns thanking him for his splendid music and hailing him as "the world's greatest living composer."⁷⁹ A postcard, dated August 27, 1903, was received by then president Holm: "Dare I pray you bring the singing society 'Luren' my hearty thanks, delayed by long illness, for the lines with which they brought joy to me

on my 60th birthday. Most respectfully Edvard Grieg." ⁸⁰
 Luren also had two representatives present at the coronation of King Haakon VII in Trondheim in 1906. K.I. Haugen and B. Anundsen presented the King with a document of congratulations from Luren. In return they received the Royal Coronation Medal in Silver. ⁸¹

On July 5, 1910, Luren was incorporated in the state of Iowa, for the purpose of the

cultivation of music, particularly male chorus singing; to foster and engender among the members a love for the beautiful in the national and patriotic songs, especially of Norway and the other Scandinavian countries as well as of America; to assist in disseminating ... this class of music ... and to promote sociability and good fellowship among the members. ⁸²

When The Norwegian Singers' Association of America was organized in 1910, Luren chose not to join, as it earlier had refused to join the new Association, the NWSSA, in 1891. According to Sanger-Hilsen, it was not until 1936, that Luren, with a membership of eighteen singers, joined the NSAA. ⁸³

It seems as though the chorus was more withdrawn as, in the words of Christensen "the life of Luren revolved around its own annual events during these decades." ⁸⁴ Sperati returned as director in 1911 and the

chorus had joined the Winneshiek County Sangerforbund, of which Sperati was director. Of the Sperati era, Christenson wrote:

For a good quarter century, thereafter, Luren was not so much a mere performing organization as it was a social and musical club of Decorah's Norwegian-Americans. The men did the singing, but the social life was for the whole family. Sangerfests no longer dominated the calendar as biennial high points preceded by months of preparation and followed by long periods of recollection and fond memories. ...⁸⁵

In preparation for the fiftieth anniversary, Sperati's sister-in-law, Julia Holm, had, on his recommendation, written a Luren history which was presented at the anniversary celebration on March 17th, 1924. In 1933 Luren stirred a considerable controversy within the NSAA, by changing the year of its organization from 1874 to 1868. According to Christianson

The secretary's minutes, however, do not mention the date 1868 until the entry for March 27, 1928 ... The photograph of the quartet of 1868 was produced ... it shows clearly that Luren began in the year 1868, and Luren unanimously voted to change its beginning from now on, ... In 1933, the date on the Luren banner was changed from 1874 to 1868 and there was a big celebration of Luren's 65th anniversary. ... Luren's origins were now clearly defined.⁸⁶

It was ironic that some of the men who helped organize the Luren Singing Society in 1874, Emil Berg,

John Jackwitz and B. Anundsen, had been members of Normanna Sangerkor in La Crosse, the chorus with which Luren feuded for decades over which was the first Norwegian Male Chorus in America. Normanna has long since ceased to exist, but the argument is still not settled. The discovery of an even earlier Norwegian Male Chorus in Chicago, Den norske Sangforening, organized on July 27, 1858, may finally have laid the argument to rest.⁸⁷

For many years Luren would sing only Scandinavian songs in the original language but allow guest artists to perform in the English language. Their By-Laws from the mid 1880s were written in Norwegian and minutes at their business meetings were retained in Norwegian until 1943.

After a somewhat shakey period during World War II, with several changes within the chorus, Luren began a period of growth and prosperity. From a membership of no more than twelve, frequently down to five, it gradually grew until it reached approximately eighty active members in the 1980s.

Luren served as host for the fifth and eighth Biennial Sangerfests of the Northwest Division of the NSAA in 1953 and 1959. It also hosted the NSAA Biennial

Sangerfest three times (1966, 1976 and 1986) and has produced several leaders for the Association through the years. A.R. Rikansrud, Harold C. Svane, David T. Nelson have all served in various capacities. David Judisch became Director-in-Chief in 1984 after having served as Assistant Director-in-Chief since 1980.

A successful chorus seems to be a busy chorus or perhaps a busy chorus becomes a successful chorus. In this context, the Luren motto is worth noting: "If you're too busy to sing - you're too busy."⁸⁸

It appears that Luren and its history, in most respects, are not much different from most Norwegian Male Choruses. It does, however, have a more detailed and better documented history than any other chorus in America.⁸⁹

"With banners and flags flying they performed as if they were the best of all."⁹⁰ With these words a reviewer, in 1892, described a Male Chorus from Sioux City at a concert in Sioux Falls. The group, with roots stemming directly from Norway, was the forerunner of the Nordic Male Chorus, Nordmændenes Sangforening af Sioux City. Their motto seems to fall right in line with the critic's assessment of the performance: "Follow us in song

with noble thoughts" (FÖLG OS I SANG MED ÄDLE TANKER).⁹¹

The chorus was organized October 25, 1891, by a group of Norwegian-born men, and, as frequently was the case throughout the country, it was the first of its kind organized in Sioux City. The interest ran high for a while and, in 1892, the society was incorporated under the laws of the State of Iowa.

An excerpt in "Greetings from the Host Chorus" for the 1952 Sangerfest in Sioux City, describes the founders of the chorus in the following manner:

These men banded together for the unselfish purpose of keeping alive the songs and music of Norway which still ran through their hearts and souls, although they had come to make America their home.⁹²

In 1982, for the 90th anniversary, there was a slight change in the phrase reading "... they banded together for the enjoyment of keeping alive the songs and music ...". There is, no doubt, truth in both versions.⁹³

On September 24, 1891, The Northwestern Scandinavian Singers' Association was organized in Sioux Falls. The first Sangerfest by the new Forbund was held in that city the following July and Nordmændenes attended this, its first Sangerfest as well. It was on that occasion that

they, at the tender age of eleven months, appeared and rated the glowing review.

As a result of the organization of the new Association a great number of new choruses sprung up in the Sioux Valley area, Nordmändenes was one of them. They sang under the name of Nordmändenes Sangforening until the 1940s, when the original Articles of Incorporation expired at the end of fifty years. In 1949 the Constitution, and the name of the chorus, was translated from Norwegian to English,

but Nordic or Nordmändenes, the spirit remains the same. The same traditions are being carried out by the second and third generations of the founders, augmented by additional enthusiasts of the beautiful and powerful Scandinavian music.⁹⁴

As poetic and enthusiastic as this sounds, Nordmändenes Sangforening of Sioux City had its ups and downs and for many years, around the turn of the century, "the society was practically dead." But in 1911, "some good live fellows took hold and blew the breath of life back into the society."⁹⁵ For the 1912 Sangerfest in Fargo, the chorus had an active membership of over thirty singers and on April 9, 1913, Nordmändenes was one of the three choruses to organize the Sioux Valley Norwegian Singers' Association (Sioux Valley Norske Sangerforbund).

The chorus also hosted the first SVNSA Sangerfest on August 27, 1913. The arrangement was reported to have been successful in all respects, except that the local singers found themselves with a financial loss. They took the deficit in good spirits and immediately started to rectify the situation, which shortly thereafter had been taken care of and the chorus was again solvent.⁹⁶

The Director-in-Chief for the 1913 Sangerfest was Fred Wick, who taught music at Sioux Falls College and directed the Sioux Falls Symphony Orchestra but, strangely enough he did not direct a Norwegian Male Chorus at the time. By 1917 he had moved to Sioux City, Iowa, where he remained until 1929, when he moved to Minneapolis. Fred Wick taught at Morningside College, directed the Sioux City Symphony Orchestra and Nordmændenes Sangforening for twelve years.

John Story, editor of a Norwegian newspaper, Sioux City Tidende, had been the first Director and regular factotum. He remained with the chorus until 1893, when he moved to Lake Mills, Iowa. There he started another Norwegian newspaper, probably Republikaneren, as well as working with a Norwegian Male Chorus, Norge.⁹⁷

MICHIGAN

A total of five choruses have been identified in Michigan, four in Detroit and one in Grand Rapids.

Heimdal was organized in 1891 in Grand Rapids, Arpi 1912, Bel Canto on June 16, 1914, Det Norske Mannskor in 1929 and Noreg Singing Society in 1935, all of Detroit. The latter two were in fact the same chorus with a renaming taking place in 1935.⁹⁸

NEBRASKA

The Norden Singing Society of Omaha, Nebraska, was in existence before 1889 and, in that year, Droslen (The Thrush) was organized. By 1925 when Lynen (The Lyre) was started, Nebraska had registered six choruses, all in Omaha and all extinct by the 1980s.⁹⁹

NORTH DAKOTA

Male Choruses in North Dakota were started as early as July 3, 1881, Bjarne of Grand Forks; and as late as in the 1940s. Varden (The Beacon) of Grand Forks in 1924; Franklin Male Chorus of Mayville in 1925; Maaltrosten

(The Song Thrush) of Simcoe in 1928; Grieg of Dahlen in 1934; Lyric Male Chorus of Fargo in 1937; the Norwegian Male Chorus of Kindred in 1938; the Nordic Male Chorus of Bismarck in 1940; Nökken (The Water Sprite) of Fort Ransom was organized in 1942.

A total of twenty-six choruses have existed, distributed over seventeen different sites. Fort Ransom has had four, Fargo and Grand Forks both three Norwegian Male Choruses, but none survive in the late 1980s. Grand Forks hosted its first Sangerfest in 1904, its second, and North Dakota's third, Sangerfest in 1916. Fargo also hosted two Sangerfests, one in 1912 and one in 1934. The latter was the fourth and also the last to be held in North Dakota.¹⁰⁰

WISCONSIN

Wisconsin was well represented with Male Choruses in the late 1800s and had at least ten by the year 1900. Normanna Sangerkor, considered by many to be America's first Norwegian Male Chorus, was organized in 1896 in La Crosse. No less than thirty-six choruses have existed and have been distributed over seventeen locations, with Milwaukee, Racine, Rhinelander and Superior accounting

for almost half of the choruses. The only chorus surviving in the 1980s is the Dane County Grieg Male Chorus of Madison.¹⁰¹

WYOMING

By 1937 there also existed a Male Chorus in Casper, Wyoming, the Norden Singing Society, but nothing else has been found or is known about this group.¹⁰²

CHAPTER IV

WEST COAST

Extending the tradition to the Pacific, the first Norwegian Male Chorus on the West Coast, was established in Portland, Oregon, in 1878. It took seven years, however, before a second West Coast chorus was formed, in San Francisco, California, in 1885. Tacoma received its first chorus in 1888, Seattle joined the movement in 1889, the same year Washington became a State. Spokane came along in 1890, while Everett's first Norwegian Male Chorus was organized in 1902 and Bellingham's in 1916.

OREGON

The Norwegian Singing Society of Portland (Nordmændenes Sangforening af Portland), later known as the Norwegian Glee Club, had always been among the leaders on the Pacific Coast and it was on the initiative of one its members, Fredrik A. Tomte (1871-1937), that the Pacific Coast Norwegian Singers Association (PCNSA)

was organized in 1902. During its active years, the Glee Club hosted a total of seven Sangerfests for the PCNSA; in 1905, 1918, 1925, 1937, 1946, 1954 and its final one in 1964. The chorus survived until the mid-1970s before finally giving up the ghost, literally "due to old age." The membership had gotten quite old and there was no infusion of younger members. When the last Director, Björn Heglie, left Portland in the 1970s and the chorus' "primus motor" for a number of years, David B. Westby and Norman Clifton died, it appears that the Norwegian Glee Club had finally reached the end. A cooperative effort with the Swedish Male Chorus of Portland failed to salvage what little was left of the Glee Club, perhaps due to the disproportionate membership, only three Norwegians and the rest Swedes.

WASHINGTON

On October 15, 1888, a group of eight young and prominent business men from Parkland and Tacoma, all immigrants from Norway, met in Parkland and organized the first small chorus in the State of Washington. Although it actually was a double quartet, they called it

Quartetten Luren. Among the founding members were Judge Johannes M. Arntson, Chris Sather and John Westgrund. The first Conductor was the Reverend Nils P. Xavier and the first President was Arntson, a name which frequently reoccurs in the Tacoma saga.

Already in 1890 a new chorus named Norge was started.¹ The Conductor was a "Hr." Sjöquist and the President Arntson, one of the founders of Luren, was also in on the organization of this chorus. Norge was essentially a continuation of Luren.

But again, in 1891, yet another chorus, Heimdal, appeared, also in Tacoma, with the same group of singers and the Director which had started Norge recorded as charter members. It appears, in fact, that the chorus was simply Norge renamed Heimdal.

After three name changes in four years, it may not be surprising that the last one only lasted until 1895, the same group of men were again listed as founders for the new Nordmändenes Sangforening af Tacoma (Norwegians' Singing Society of Tacoma), however, this time with a new Conductor. Carlo A. Sperati who had come to Our Saviours Lutheran Church as pastor in 1895 became Director of Nordmändenes that same year. When he left for Decorah and a position at Luther College in 1905, George Severyn

Johnson took over as Director, a position he held until 1914 and again from 1918 to 1940. From 1914-1916 Nordmändenes was directed by a newly arrived Swede, Per Olson, who also directed the Swedish Singing Society, Svea, in Tacoma. He was succeeded by John Soley from 1916 to 1918. Soley was Editor of the Norwegian language newspaper Tacoma Tidende.

After approximately thirty years the last major name change took place in the chorus which had gone from Luren to Norge to Heimdal to Nordmändenes. On October 27, 1924, ten men signed an "Agreement to Form a Corporation for Musical Purposes" in front of J. M. Arntson, Notary Public "in and for the State of Washington".² November 3, 1924, an organizational meeting for the Normanna Male Chorus was held in Normanna Hall.³

Since 1924 the chorus has remained and prospered as Normanna Male Chorus. From an initial membership of eight, the chorus reached a total of over seventy-five voices in the 1920s and 1930s to finally level off at approximately forty singers the next few decades. A reliable indicator as a measure of a chorus' stability, in addition to membership itself, is often the longevity of service by the director. The records show that Tacoma has had five out of ten directors serving terms of five

years or more. The other five directors were more or less interim directors filling the positions while the chorus searched for a permanent appointee.

The Tacoma singers, also among the leaders of the PCNSA, have hosted ten Sangerfests.⁴ An important part of each Sangerfest is the annual business meeting, at which time the next Sangerfest site is selected, new officers elected and the Association business transacted. At the 1906 Sangerfest a memorable discussion regarding abolishing the common practice of serving frit öl (free beer) took place and it is indicated that "the honor for flooring this issue - which was passed - goes to Dr. J.L. Rynning from Tacoma".⁵ It is doubtful that the dry spell lasted very long. At the 1938 Sangerfest in Tacoma the free beer was flowing again, this time with no objections. This Sangerfest was also the occasion for Tacoma to celebrate "A Century of Song", which was the chosen theme for their 100th Anniversary.

To survive for one hundred years has taken much hard work and dedication by many people, some of whom are, in addition to those already mentioned, Willard E. Dergan who served as President for eighteen years and was a thirty-seven-year member of the chorus. In addition to his leadership ability, he had a fine tenor voice and was

frequently featured as soloist. Dergan, not a Norwegian by birth or heritage, lived for singing, especially Norwegian songs, and had just returned home from an afternoon concert in 1987 where he again had been featured as soloist in "Norge, mit Norge" (Norway, my Norway) when he suddenly died.⁶

The Parkland Singing Society (Nordmändenes Sangforening af Parkland) was organized in 1903 by, among others, Prof. J.U. Xavier and George S. Johnson and applied for admission to the PCNSA January 1, 1904. The group co-existed with Tacoma's Nordmändenes, at least until 1906, attending the 1904 Sangerfest in Seattle and the 1905 Sangerfest in Portland. While both Xavier and Johnson belonged to Nordmändenes of Tacoma, at one time or another, the two represented Parkland and not Tacoma during 1904 through 1906. Xavier was appointed to the By-Laws committee in 1904, was elected and served as Corresponding Secretary for the PCNSA in 1905-06. Johnson was President of Nordmändenes af Parkland in 1904 and served as its Director in 1905.

In 1907 there was also a Tacoma Chorus Fram, unanimously admitted to the PCNSA on September 6, 1910, at the annual business meeting in Eureka, California. It was never heard from again and there are no records

available from or about Fram other than what appears in the PCNSA minutes.⁷

The Tacoma story indicates that, over the years, there has been a great deal of interest in the Male Chorus Movement in that city. The rivalry which frequently surfaced when a number of choruses existed simultaneously in the same proximity, no doubt, was present in the Tacoma area as well. The high number of choruses emerging in a short period of time with the same names appearing in the various groups seems to indicate that there was unrest in the Tacoma singers' camp. However, it appears that all efforts were finally channeled in one direction and resolved, even between Parkland and Tacoma.

The unifying force would often be the Director who, on the other hand, also sometimes could be the dividing force. If controversy erupted in a chorus, the Director would sometimes get caught in the middle, on occasions resulting in a split. Part of the chorus members would side with the Director and the rest of the membership would get a new Director, thus creating two choruses, not necessarily on the best of terms. George S. Johnson, who directed a number of the groups and thus was in a position to merge the groups, seems to have been the

unifier. In the final analysis, the seven groups joined to form one united chorus.

The situation seems to have been somewhat more tranquil among the various Norwegian Male Choruses in Seattle. Since its founding in 1852, it is evident that the city of Seattle had aspired to build a cultural tradition as reflected by the establishment of a library and activities such as concerts, plays and readings. The programs were usually held in the city's only hall, the Yesler sawmill mess hall, which also served as the city's all purpose building after the mid-50s. The mess hall was renovated and reopened as the Yesler's Pavilion in the spring of 1870. Plays, concerts by touring artists, singers, pianists, violinists, even the famous Gilmore Band, organized and directed by Patrick Sansfield Gilmore (1829-1892), were featured in the hall over the next couple of decades until Beede's Opera House on Third Avenue and Madison Street was opened in 1890. The Armory Hall was opened in 1899.

As was the case in Norway, amateur societies flourished also in Seattle during the second half of the 19th century. Several of these were amateur musical groups, some were Male Choruses. Of the latter, there

were four categories: ethnic, fraternal, social and independent organizations.

In his study, A History of the Male Chorus Singing Movement in Seattle,

Wallace John Goleeke notes that:

An examination of various newspaper files, scrapbooks owned by individuals, libraries, or museums, collections of concert programs, and other memorabilia pertinent to a study of amateur music-making in Seattle brings to light a number of singing groups as vital forces in the building of a climate of musical awareness in this city.⁸

Seattle appears to have been ready for the amateur singing societies which emerged in the 1880s. Sing Verein Arion (Singing Society Arion), the Oratorio Society, the Amateur Operatic Company and the Christian Endeavor Chorus were some of the groups performing in the city in the 1880s and 1890s. A single reference is made of Sing Verein Germania, (German Singing Society), in 1876, in a Printed Program of Concert by Hodi Jah Hobache's Singing School, January 25, 1876; however, Seattle's first Male Chorus of record is Nordmändenes Sangforening of Seattle, Wash. which was organized in 1889.⁹ In the subsequent century, close to forty Male Choruses have existed in the city, many of them ethnic choruses and half of them Scandinavian.

Twice the records of Nordmändenes, kept by individual members, were lost, once through a fire and the other when a company was permanently closed to business. Accounts from Washington Posten, Sanger-Hilsen, Anniversary booklets, Sangerfest Souvenir Programs and PCNSA records provide most of the early information on the chorus, which began with somewhat of a tumultuous infancy.

On December 6, 1889, a group of nineteen young men with Halfdan Rode (1871-1945) as their leader got together "somewhere on Western Avenue and Blanchard Street" to form a singing society. In the earliest photograph of Nordmändenes there are twenty men, including Director Rode.¹⁰

With no permanent rehearsal hall, the chorus could not have regularly scheduled rehearsals. When rehearsals were held, various locations were used, such as Dr. A.O. Loe's offices on First Avenue and Pike Street; Leuben's Studio on Yesler and Occidental; the Norse Club in the Arcade Building; the Norwegian Immanuel Lutheran Church on Minor and Olive; the old University Building; Maccabee Hall on Fourth Avenue and Pine Street; the I.O.G.T. Hall; the First and Yesler Hall and the Swedish Club.¹¹

Nordmändenes rehearsals were held in the Norwegian

Workers' Society's hall at Seventh Avenue and Pike Street Sundays at 3 p.m. Many of the chorus members also belonged to the Norwegian Workers' Society or to the temperance society I.O.G.T., the literary society Fremad as well as the various Sons of Norway Lodges after the turn of the century. The same holds true even today, most singers belong to a number of other non-singing societies. The leaders in one often became the leaders in another, thus, Halvdan Rode served not only as Director of Nordmændenes Sangforening, but he was also the Director of the Norwegian-Danish Dramatic Society.¹²

In the January 18, 1893, issue of Washington Posten it was reported that the chorus had made steady progress and that it had twenty-five members with "some money on hand". However, as a result of the panic of 1893 the chorus lost its rehearsal hall when the Norwegian Workers' Society dissolved. The economic depression also saw many of the singers leaving town as well, including the director, Halvdan Rode, who returned to Norway. By 1894 Rode had already made his debut as a concert artist in Norway and from 1907 to 1917 he was one of Norway's leading baritones at Nationaltheatret (National Theater) in Oslo.

In his unpublished account of the Male Chorus

Movement in Seattle, Sverre Arestad noted one experience remembered by "old timers" along Puget Sound the 17th of May celebration in Mukilteo.¹³ In 1891 the Norwegians who resided on or near Puget Sound decided to celebrate Norway's Constitution Day together. Mukilteo was chosen because of its central location and its accessibility by boat and for the reason that it was a thriving town with a large Norwegian element in its population. In its reports of the preparations for the Mukilteo celebration, from early April to the mid-May, Washington Posten stated that "Norwegians were invited from Tacoma, Seattle, Mount Vernon, Port Townsend, Fairhaven, Whatcom (the two latter are now part of Bellingham, Wash.), Sehome, Utsalady, Poulsbo, Port Blakely, Fort Madison, Kent, etc.". ¹⁴

The Seattle Press-Times, May 16, 1891, carried an article with the headline "NORWAY'S NATAL DAY. - It Will be Celebrated Extensively at Mukilteo." ¹⁵ In the report of the event on May 18, 1891, it was stated:

The steamer City of Seattle, carrying over 500 persons, left Tacoma at an early hour in the morning, and stopping at Yesler's wharf in this city swelled the number to over 1200. When the steamer pulled out the First Regiment band struck up "Yes, We Love This Country," and this and the Norwegian national pieces they rendered in a style which is well deserving of special mention. On the upper deck the three singing societies discoursed their best songs and with many cheers the merry-makers celebrated the trip.¹⁶

The celebration was also covered in The Seattle Post-Intelligencer, on May 15, and May 18, under the headlines "NORWAY'S NATIONAL DAY. - Her Sturdy Sons Preparing to Celebrate the Occasion." and "THE NORSEMEN'S DAY. - Grand Success of the Local Celebration. - STRUGGLE FOR INDEPENDENCE. - Immense Crowds of Norwegian Honor Their Nation's Great Day of Rejoicing at Mukilteo."¹⁷

On May 21, 1891, Washington Posten reported that about 3,000 Norwegians came by boat from various cities along the Sound: "It was a glorious day and one that was long remembered. Nordmaendenes Sangforening and the Sagathun Quartette of Seattle and the Norwegian singing society Norge (Norway) of Tacoma sang Norwegian songs for the occasion."¹⁸ That it was remembered is evident by Washington Posten again reporting on "the great 17th of May celebration in Mukilteo, the largest celebration the Scandinavians have held by the Pacific Ocean." (den store 17de Mai Fest ved Mukilteo, den störste Fest Scandinaverne nogensinde har avholdt ved Stillehavet) on March 30, 1900.¹⁹

Two other singing groups, Hønefoss Quartet and the above mentioned Sagathun Quartette were established around 1890. There seems to be no particular rivalry between these groups and they occasionally appeared

together with Nordmændenes on concert programs. The Hønefoss Quartet's first public performance in Seattle was in a joint concert with Nordmændenes March 2, 1893.²⁰

Little is known or heard about either of the Norwegian choruses over the next few years, but when the singers finally surfaced again, the circumstances were not the most favorable and they were closely scrutinized by the Norwegian press. On the front page of the April 13, 1900, issue of Washington Posten appeared an advertisement: "Big Festive Celebration of Norway's Independence Day, May 17th out by Madison Park Seattle. Songs by the Norse Glee Club, Mrs. Edmunds and Mrs. Lundberg. Band plays all day long."²¹ The band was the 1st Regiment's Band. Write-ups followed in the April 20, 27, May 4 and 11, issues of Washington Posten. Following weeks of preparation and advertising for the upcoming 17th of May, as the big day finally arrived, the German Singing Society Liederkrantz appeared on the program and no Norwegian chorus.

On the front page of the May 18, issue of Washington Posten in an article covering the celebration it stated: "Magnificent 17th of May - 4,000 attended the celebration." (STORARTET 17de Mai - 4000 overvar Festen),

but "people were speculating all evening why the Norwegian (or Norse) Glee Club did not appear. This, their non-performance, was due to the fact that one of the tenors went to Alaska the day before and two basses became ill on the 16th and were bedridden."²² The fact is that, according to Washington Posten, the German chorus, no doubt replacing the Norwegian Glee Club, was already advertised as performing on the 17th of May in a notice which appeared in the May 11 issue. The published explanation, most likely concocted by the editor, was good and may indeed be partially factual, however, the real reason was not revealed. For a small chorus to lose one tenor and two basses the day before a concert can indeed be devastating, especially if it is a small chorus and they are the only ones in their sections.

The Liederkrantz chorus must have performed well, if the May 18, report of the celebration is correct. The group was again featured on the 1901, Syttende Mai program, this time with no mention of the Norwegian Glee Club. In spite of the rain, over 2,000 people attended the festivities and Washington Posten reported that there also was another Syttende Mai celebration in Ballard at which the newly organized Norden Singing Society sang and approximately 600 people attended that event.

Norden, also known as the Ballard Singing Society, had been organized in November, 1900. It appears to have been a splinter group from Nordmændenes which reorganized in the city of Ballard, but the two groups were still on friendly terms as evidenced by their cooperation to arrange the 1904 Sangerfest. Among the founding members of Norden were Otto Johnson, Gilbert Ormbrek, Julius Sunde, editor of Washington Posten, and Ole Tjelland (alias Olaus Kjelland), tax collector. Listed as Director in 1900 was Armbreck, no doubt a misspelling of Ormbrek. From 1903 to 1904 H.S. Helgason was Director and from 1905 to 1915, Rudolph Möller. After 1915 nothing is heard from or about Norden until it, or another group by the same name, resurfaced briefly in 1925.²³

The significance of the Madison Park story is that the Norwegian community was highly incensed by having to call upon a "foreign" singing society, especially a German group, to perform on this special day but more importantly, something was done to remedy the situation. It is likely that the 17th of May festivals in Madison Park with the appearances of the German singing society Liederkrantz provided the impetus to the revitalization of a Norwegian Male Chorus in Seattle. If rivalry and/or

jealousy with the newly established Ballard chorus and its successful Syttende Mai appearance had anything to do with the renewed stirring for the Male Chorus, there is no evidence.

F.A. Keen took the initiative to organize the singing society. On November 22, 1901, Washington Posten carried a notice:

A few Norwegians met Tuesday evening, November 19, at the offices of Posten and organized a singing society. Everyone agreed that one such was needed and that one had the manpower for a good society capable of surviving. A committee consisting of John Back and A.J Thuland was appointed to arrange for a leader. The following temporary officers were elected: President, S. Gulbrandsen; Secretary, Theo. Christy; Treasurer, F.A. Keen.²⁴

The next meeting was held in early December and in the December 6 issue of Washington Posten it was reported that "the new singing society has adopted the name 'Grieg.' Dr. O.A. Loe was elected Vice President and Professor H. O. Anderson approved as Instructor. There is talk about a concert in the near future."²⁵

Despite criticism and accusations that the chorus did very little in the earliest years of existence, there is evidence to the contrary. A photograph from 1889 presents the singers in formal dress of white ties and tails with white gloves and the traditional Sangerlue

(Singer's Cap). The formality with which the singers appear in the photograph, suggests it is unlikely that they had just rented the "uniforms" for the picture-taking session. Their banner, prominently displayed in the middle of the photograph, further indicates that this was a well-organized group at the time.²⁶

From 1894 to 1905 the chorus found several directors.²⁷ Stability first came to the chorus with the Director in 1906. Rudolph Hagbarth Möller had been "called" from Superior, Wisconsin, in 1905, to direct Norden in Ballard. He immediately became active in the community and soon was directing a number of various kinds of musical groups. In 1906 he became Director for Nordmændenes in Seattle, a position he held until his death in 1935. During his tenure the chorus was involved in many larger projects, among them the 1909 Sangerfest and Alaska Yukon Pacific Exposition and the 1926 PCNSA Norway tour, in which several Seattle singers took part and Möller was Director.

During Möller's twenty-nine year tenure, the chorus had several ups and downs. For the 1913 Sangerfest in Spokane, Seattle was represented by the Greater Seattle Male Chorus, indicating that something was perhaps going

on in the Seattle singing camp. Even the combined chorus, under the direction of Rudolph Möller and consisting of Norden and Nordmändenes singers, was not as large as one would have expected. But Nordmändenes overcame the lean times and the remaining Norden members joined the Seattle chorus when the latter ceased operating.

August Werner followed Möller as Director from 1935 to 1946 and again from 1950 to 1974, with short periods of time off when he developed heart trouble, for a total of almost thirty-three years. The break from 1946 to 1950, came about as a result of internal conflict between Director and chorus members, not a particularly uncommon predicament in Norwegian Male Choruses. After a four year cooling off period, however, both parties realized that their differences were less important than the need for each other and another twenty-four-year relationship commenced.

Werner, who also had a fine baritone voice, was in great demand throughout the country. He performed as soloist at numerous Sangerfests and was the featured soloist for several choruses on their concert tours of Norway. His wife, Gertrude, was an accomplished pianist who served as his and the Seattle chorus' accompanist.

During the Werner era, the chorus started a tradition of very popular annual "Gay Nineties" parties.

A. L. Knudsen became Director on January 21, 1974. In 1975 the chorus sponsored what was hoped to be an annual event, "A Scandinavian Night With the Seattle Symphony". Although this proved overly optimistic, the concert was, nevertheless, a success with Opera Singer Olav Eriksen, flown in from Norway for the occasion, as soloist. Milton Katims, Seattle Symphony Orchestra Director, and Knudsen shared the duties directing both the orchestra and the chorus. In the following year, the Bicentennial European Ethnic Song Festival was staged in the Seattle Opera House, with Knudsen as Festival Director. Nine choruses from six countries, Finland, Germany, Latvia, Norway, Sweden and Switzerland as well as the Ballard Youth Band took part in what became a biennial festival. The Festival Director and the Norwegian Male Chorus were instrumental in organizing the song festival.

The Norwegian Male Chorus of Seattle has hosted eleven Sangerfests and will host the 1989 Sangerfest. Since 1989 marks the Centennial year for Seattle, permission was granted by the Pacific Coast Norwegian Singers Association to extend invitations to the

Norwegian Singers Association of America and Norges Korforbund (Norwegian Choral Association) in Oslo, Norway. This was only the second time that choruses from all over the United States met for a Sangerfest, the first in 1962 in Salt Lake City, Utah.

Many men from among the singers' ranks were, and still are, among the leaders in other Norwegian organizations, thus it is not surprising to find the names of singers: ship chandler Carl Sunde, engineer Melvin O. Sylliaasen and County Clerk Theo. Christy on the first Board of Trustees of the newly organized Norwegian Commercial Club of Seattle in 1932. Engineer B. Thor Björnstad, general contractor Abraham Kvalheim and architect Edward Mahlum, all singers, were among the men instrumental in the development of such projects as Norse Home, a Norwegian retirement home, dedicated on June 16, 1957, in Seattle. Building contractor Olav Boen and real estate broker Trygve Nakkerud, were instrumental in getting Norway Center built in Seattle in 1947.

Male Chorus singing often becomes a family tradition and it is not at all uncommon to have father and son, or brother combinations in a chorus. It is however, more rare to find three generations of the same family as simultaneous members of a chorus. The musical Svendsen

family of Seattle with father Clarence Svendsen, son Robert Svendsen, grandsons Arthur and Erik Svendsen were all members of the Seattle Norwegian Male Chorus in 1985. Mrs. Olive Svendsen, Clarence's wife, was PCNSA and the Seattle chorus' longtime accompanist and is presently the only female honored as a Life Member of that chorus. It should be noted that daughter Julie Svendsen Schmidt served as accompanist for the Everett Norwegian Male Chorus and Svendsen's brothers, Ragnar and Roy Svendsen, were also members of the Seattle chorus.

The Berg family has an equally impressive membership record showing brothers Erling, Jarle and Kristian, with cousins Kåre Berg and John Falmyr as well as uncle Christ Berg all singing together in the Seattle chorus. All were immigrants who had enjoyed singing and belonged to singing societies since their childhoods in Norway.

Seattle has for years been fortunate to have strong leaders among the singers, serving both the chorus and the PCNSA.²⁸ Among them was Melvin O. Sylliaasen who served his last term as President in 1939, during the chorus' fiftieth anniversary year.

In an article in Sanger-Hilsen for the occasion of the fiftieth anniversary, Carlo Sperati stated about Sylliaasen:

The president was instructed to give life memberships to Theodore Christy, Olav Boen and Peter Lilos. The only other life member is Melvin O. Sylliaasen. As far back as I can remember, Engineer Sylliaasen has been either marshal or president. If he has not been the one, he has been the other.²⁹

Sperati himself one of the ten Honorary Members of the chorus had received complimentary tickets, for the December 8, 1939, Golden Jubilee Concert. The only problem was that Sperati and his wife resided in Decorah, Iowa at the time. There was no mention of whether or not the train tickets had been included as well.³⁰

Since the 1970s the Life Membership has been granted to any singer with thirty years of service. In 1988 the chorus had eighteen such members. Singers who have been members for twenty years are automatically designated as having "Veteran's" status.³¹

Seattle has produced eight PCNSA Presidents, three Sangerfest Chairmen, three Directors-in-Chief and three Assistant Directors-in-Chief.³² Because of its strong leadership and perhaps also its proximity, the Norwegian Male Chorus of Seattle has been able to help guide and shape the Pacific Coast Norwegian Singers Association as well as individual choruses.

In a brief notice in Sanger-Hilsen April 1941 in the column "Twenty-five years ago" the following statement

appears: "As a result of Seattle Nordmändenes concert trip to Bellingham a new singing society by the name of Norröna came into existence with former Norwegian Vice Consul in Eureka, California, Pastor Fred Engebretsen as president."³³

During the invitations for the next Sangerfest, at the annual business meeting September 9, 1942 in Everett, Oscar Myhre of Bellingham stated that their chorus had been practically dormant the last two years, although "a couple of boys rehearsed occasionally". He did not think an invitation could be extended "unless it be under arrangements similar to those of 1916 when Sangerfest was managed from Seattle altho [sic] held in Bellingham".³⁴ Bellingham invited, but, for reasons not disclosed, no Sangerfest was held in 1943. One might, however, speculate that it was because of World War II, the NSAA did not hold its biennial Sangerfest in 1944, for that reason.

Myhre's remark was in reference to the 1915 San Francisco Sangerfest where no-one extended an invitation for a 1916 Sangerfest. The Everett, Seattle and Tacoma area was heavily represented in the election, but still there was no invitation for the next Sangerfest and no site chosen.³⁵

On December 12, 1915, a special meeting in Seattle was called by president Sunde. The Corresponding Secretary was charged with contacting Tacoma and Bellingham for the purpose of arranging a Sangerfest site. It is not quite clear why Bellingham was even being considered, since no Norwegian Male Chorus was then active there. It is true that Bellingham had had a Nordic Male Chorus in 1909, but there had been no sign of activity from that group for some time. A partial answer is found in Sanger-Hilsen's April 1941 issue regarding the Seattle chorus' concert trip to Bellingham. What could have been misconstrued as possibly being a boasting statement from some Seattle singer was indeed true, a new Bellingham chorus, Norröna, had been organized in May, 1916. At the conclusion of a successful Sangerfest hosted by a chorus, all of three months old, the next entry in the Forbund journal was dated September 4, 1916, Bellingham, Washington. Ironically, Norröna was voted in as a member of the PCNSA on that same last day of the 1916 Sangerfest, which technically had been hosted by a non-member chorus.³⁶

At the above mentioned special meeting in Seattle, it was decided, although he had been duly elected Director-in-Chief in San Francisco, "to encourage Sperati

not to direct the coming Sangerfest since one felt it would merely be a local convention and held mostly in order to reawaken the interest in the Forbund again and one did not think that one could meet Mr. Sperati's demands."³⁷ In fact, this marked the end of the Sperati era in the PCNSA, which had started in 1903 and the beginning of the Möller era, which lasted, uninterrupted, until 1935.

In 1923, the Norröna Singing Society was again in the unique position of hosting "another chorus' Sangerfest", that of the Edison Male Chorus, Taaqeluren (The Fog Horn). The same situation which had existed in San Francisco in 1915, occurred in Everett in 1922. No invitations for the following year's Sangerfest in spite of the many pleas emphasizing the importance of annual conventions. The new President, Carl J. Gunderson from Stanwood, called for a special meeting in Everett on January 12, 1923, at which time an invitation was extended from Taaqeluren to host a Sangerfest in Edison or in Bellingham. Although there was a membership of twenty-three singers in Taaqeluren, the group apparently felt intimidated because of its size and "handicapped to some extent by its location in a community where the number of people of Norwegian descent is small."³⁸ The

evidence that they had overcome their handicap, was clearly seen "in its effort to arrange this convention at a time when others seemed disposed to discouragement".³⁹ With the President from Stanwood and the host chorus from Edison, the Sangerfest was held in Bellingham, August 11 and 12, 1923.

In 1980, the Norwegian Male Chorus of Bellingham put on one of the finest Sangerfests ever, in spite of a membership of only sixteen active singers.⁴⁰

Since the memorable inaugural Sangerfest in 1916, the Bellingham chorus has hosted six successful Sangerfest; supplied four Presidents and one Sangerfest Chairman.⁴¹

The Norwegian Male Chorus of Everett was organized August 5, 1902 in Quam and Clausen's Coffee and Tea store at 2815 Rockefeller Avenue, Everett. Martin H. Clausen, co-owner of the store, one of the nine charter members, was elected Treasurer.⁴² Rehearsals were held in the vacant part of the store and a request was forwarded to Den Norske Forening (The Norwegian Society) for the use of their organ.

News of the newly established chorus spread quickly and the membership increased. It was reported at the January 11, 1903, meeting that the treasury had \$5.00,

for which the Director, John W. Oyen, recommended they buy songbooks and he was allotted \$3.20 for the purchase of the books. It was also recommended that the association have a party on February 21. The proceeds from the successful party were \$20.75.

Paranthetically it should be mentioned here that a business meeting was held at every rehearsal, thus meeting and rehearsal in the Everett context is here being used synonymously and can refer to both or either.

On August 20, 1902, John Norman and Ole A. Sandheim were elected to attend a meeting to be held in Seattle on August 22, for the purpose of organizing a singers' association. The result of this meeting was the formation of the Pacific Coast Norwegian Singers' Association. The two Everett singers must have left a favorable impression on the assembly, because Norman was elected the new association's first president and Everett was recommended as the site of the first Sangerfest. On February 8, 1903, Everett was invited to host the 1903 Sangerfest.⁴³

At the March 12 meeting of the Everett chorus accepted the invitation to host the Sangerfest. It was a rather bold decision for the small, newly organized group, the more so because they had less than five months

in which to prepare the affair which was scheduled to take place August 1, 2 and 3. The reassuring factor must have been that the treasury had just been increased to \$22.85, out of which were to come the director's salary set at \$10.00 per month, the \$5.00 membership registration to the newly organized Forbund and the cost of additional songbooks as the membership increased. Through diligent work and concerted effort, the treasury grew to more than \$300 by Sangerfest time.

At the April 23 meeting it was decided that the singers rehearse twice a week until Sangerfest. In addition, they maintained a busy concert schedule. On May 17, they participated in the Poulsbo celebration, but they had also accepted invitations from Reverend B.A. Sand to sing at the Zion Lutheran Church, of which he was pastor, on the 18th and a request from Pastor Jones that they "sing a couple of numbers at a private house during a festive arrangement".⁴⁴ Nordmändenes of Everett was an "experienced" chorus by the time of the Sangerfest, having performed eight times at various functions, from the Youth Association and the Elks, to the Methodist Church and the Central Opera House. Although the membership of the Everett chorus had officially reached twenty-two active singers by January 1903, when it was

time to be measured for singers' caps, only sixteen members were accounted for.

The membership of the Everett chorus, as with other choruses, fluctuated considerably. According to the minutes from August 6 and 13, 1903, it seems the membership must have dropped off even after the first Sangerfest.⁴⁵ In a singing competition between the participating choruses Nordmändenes Sangforening af Everett had won "The Everett Cup", a trophy presented to the association by the citizens of Everett, and it was decided that a picture of this silver cup be given each Everett singer. The treasurer was authorized to order half a dozen pictures, which probably reflected the number of singers. By October the outlook must have been grim as P.L. Opsvig recommended rehearsals be suspended "for an undetermined period of time or take a vacation." This caused anger among some of the members and the Director threatened to resign. Only after a decision that rehearsals would continue as usual, did Oyen finally agree to continue as Director, providing the members show more interest.⁴⁶

The reasons for the fluctuations in membership were undoubtedly many and varied; however, when as a special event approached an influx of new members would be

expected. At the June 2, 1904, meeting, the chorus debated whether Nordmændenes Sangforening ought to admit Swedish men as members and thereby increase the membership for the coming Sangerfest. It was recommended and adopted that that would be acceptable "providing they continued to be members for an extended period of time".⁴⁷ Judging from the names of the new members who joined on June 16, at least eight Swedes were admitted and Director Oyen recommended suspension of the rules requiring that new singers be admitted on a probationary period. It seems not to have helped, however. In the semiannual report, secretary Oscar Lomeland reported that "soon after the Sangerfest in Seattle the Swedish element disappeared from the association, so its membership has been substantially reduced".⁴⁸

In anticipation of the combined 1909 Alaska Yukon Pacific Exposition and Seattle Sangerfest twenty-five new members were initiated by the Nordmændenes between October 4, 1908, and March 7, 1909.⁴⁹ At the November 22, 1908, meeting it had been decided that new members accepted after March 1, 1909, could not participate at the upcoming Sangerfest without special permission by the music committee.

Most Norwegian Male Choruses have music committees

whose job it usually is to make recommendations for the songs the chorus will rehearse and perform in concerts. The music committee is frequently bypassed, in some instances ignored, giving the directors greater control. This deals with a sensitive area of the operation of a chorus which can be difficult to handle in a democratic manner. The Everett chorus established a music committee in September 1905, the duties of which included choosing the songs. Although the director could overrule, he could not replace any of the chosen songs without the music committee's approval. There is no question that such restrictions did not please Oyen. Relations between the singers and the Director appears to have become somewhat strained as a result of this disagreement.⁵⁰

On November 5, the director's salary was listed as \$50.00 per year. Three days later a motion was passed to reduce the director's salary. Oyen expressed disappointment in the association and indicated that he could no longer be their leader. At the same meeting an amendment stating that "a director who is being paid by the association shall not have the right to vote within the association" was adopted.⁵¹ Tempers appear to have cooled by the next meeting and it was decided to strike from the minutes everything relating to Oyen. In the

meantime, Oyen must have proposed to the leadership that he would be willing to direct the chorus without pay, "until such time as the chorus could afford to pay a reasonable salary".⁵² His offer was accepted and Oyen continued to direct Nordmændenes until February 15, 1907, when at a special meeting Ben Wold was voted in unanimously as the new Director. He served until September 8, 1909, when Oyen was asked to assume the directorship again. He accepted and remained in that position until 1922, when Rudolph H. Möller, the Seattle Director, took over the chorus for four years. In 1926 Henry W. Ringman became Director, a position he held until his death February 6, 1969.⁵³

Over the years the Norwegian Male Chorus of Everett has been one of the pillars of the PCNSA. As such the Everett singers have hosted ten Sangerfests, furnished seven Forbund Presidents, two Sangerfest Chairmen and three Forbund Directors.⁵⁴

However, the chorus also experienced lean periods, perhaps the leanest being 1918 to 1921. During this time, another chorus of the area blossomed and, perhaps, lured some of the Everett men north to Stanwood.

By the time of the 1939 Sangerfest in San Francisco, however, Nordmændenes Sangforening af Stanwood, (The

Norwegian Singing Society of Stanwood) had one member in attendance. In 1940 at the Sangerfest in Tacoma, the Stanwood chorus, sometimes referred to as Norrönnä Male Chorus and sometimes Normanna Male Chorus, was still listed among the PCNSA member choruses.⁵⁵ Although the chorus name continued to appear in the Forbund membership rosters through 1942, it was a member on paper only, and had, in fact, been dead for some time.

In spite of the seventy-mile distance between Bellingham and Everett, where the two surviving choruses of the area are located, there has been an exceptionally close relationship with cross-over memberships, joint rehearsals and joint concerts frequently taking place. When Silvana and Stanwood, which are considerably closer to Everett, had choruses, there was even more intermingling between the groups.

With Michael Dale as director a new chapter started for the Norwegian Male Choruses of the Everett, Silvana, Stanwood and the Bellingham area. He represented the fourth generation. Dale's great grandfather, Ole Dale, had been a member of Nordmändenes Sangforening af Silvana at its inception in 1904. At the eleventh annual Sangerfest business meeting in Bellingham in 1916, Silvana was still listed as a dues paying member, but

there seems to have been no other sign of activity. By that time the remaining members were no doubt singing with Nordmändenes Sangforening of Stanwood, their closest neighbor, or with the Everett chorus. Ole's son, Olaf Dale, sang with the Stanwood chorus from about 1916 and was still an active singer in 1928. From then on the trail is lost.⁵⁶

When Michael Dale became director of Everett in 1983, there had been a fifty-five-year hiatus in the Dale singing tradition. Luckily Michael was able to bridge that gap. The missing link in the tradition had been his own father, Richard Dale, but it did not last long before father Richard also became a proud member of the Norwegian Male Chorus of Everett, anxiously taking instructions from his son.

With large portions of the Everett chorus records having been lost, it is virtually impossible to reconstruct its complete history and give credit to all the men who deserve it, but bits and pieces have been preserved, some significant, others less so. One such was the "magic disappearing act" in the middle of the annual Forbund business meeting. In 1949 when the Emil Enger, the president, called on Police Seargent Guttormsen to come forward and handle a parking ticket.

Guttormsen stepped up "and graciously ate the ticket thus destroying all evidence of criminal violence."⁵⁷

CALIFORNIA

Several Scandinavian Male Choruses existed in the Los Angeles area around the turn of the century. In 1903 three of these joined forces and formed a short lived group, the Scandinavian Male Chorus. In 1911 the Norwegian Male Chorus of Hollywood was established but lasted only one year. Before it disbanded in 1912, the chorus had held rehearsals in the home of its treasurer, Edward R. Andresen and later in the Swedish-American Hall.⁵⁸

The 1913 annual report of the Norsemen's Glee Club of Los Angeles indicated that a membership drive in the offing: "Any Norseman in and around Los Angeles who is sufficiently interested in song and music is urged to make application for membership through any of the officers."⁵⁹

At the June 2, 1915 annual Forbund business meeting in San Francisco, a Los Angeles chorus was admitted as member of the PCNSA, with one opposing vote. In August

of the same year the Norwegian Singing Society hired a new Director, N.L. Ridderhof, a professional singer and music teacher.⁶⁰ Only three years later, however, there were indications that the chorus was in trouble when, in 1918 and 1919, it was represented by only one singer at Sangerfest. Not until 1925 was there again a representative from Los Angeles at a Sangerfest.

There were, however, a few singers trying to keep the tradition alive; the next attempt to organize a new Norwegian singing society, Den Norske Sangforening, took place in Long Beach in 1919.⁶¹ When the chorus disbanded late that same fall, the treasury of \$25.00 was turned over to a new group of singers and chorus, perhaps re-organized, Nordmændenes Sangforening af Los Angeles (The Norwegian Male Chorus of Los Angeles). Then again on January 1, 1920, Carl L. Solberg invited a group of Norwegian men to his house for the purpose of establishing a chorus.⁶² The first big event sponsored by the chorus was a Song Festival in 1921, in which Danish, Norwegian and Swedish Male Choruses from Los Angeles and San Francisco participated. The concert took place in the Trinity Auditorium, under the directorship of Axel Pihlström of San Francisco. Reports claim that more than 2,000 people attended.⁶³

In spite of the troubles which plagued the Los Angeles Norwegian Male Choruses, there was a thread of consistency throughout the ten year period from 1911 to 1921. According to a Sanger-Hilsen report, January, 1921:

Nordmændenes Sangforening gained ten new members within a month. In stead of expanding the walls of Mr. Andresen's home, it was decided that the Flower Auditorium be rented for future rehearsals. ... Hans Thomassen was also elected director of the Swedish Male Chorus.⁶⁴

The Agathe Club, Ladies' Auxiliary had its inception on July 7, 1924, at the Danish Hall with fifteen charter members present. This organization disbanded in 1935 and was reorganized in 1937 as the Ladies' Auxiliary.⁶⁵

Beginning in 1938, reports appeared regularly in Sanger-Hilsen, written by Erling H. Bache. On Saturday February 26, 1938, the Norsemen Glee Club celebrated its second anniversary with Sigmund and Birger Ruud and Nils Eie, top ski jumpers from Norway as guests of honor.⁶⁶ Ben Edwards, the new Director of the Norsemen Glee Club of Los Angeles, was reported to be the son of Pastor O.J. Edwards at the Norwegian Lutheran Church in San Pedro. He also had an impressive resume as a musician and singer.⁶⁷

Nordmændenes had an all-Norwegian concert in November with Clara Pladsen as soloist. Luverne Sigmond

directed and performed some solos as well. The Norsemen's Glee Club in Los Angeles had an evening of surprise on November 5th at the Federation Women's Club when the wives of the Glee Club members, the "Agathe Club", presented a beautiful banner with standard, a Norwegian and an American flag to the men.⁶⁸

On March 30, 1940, the newly organized United Scandinavian Male Chorus consisting of Nordmändenes Sangforening, the Danish Sangforeningen Luren and the Swedish Manskör Harmoni, held its first concert in the Turnverein Hall, making it a truly international affair with representatives from the three Scandinavian countries singing in a German hall in America.⁶⁹

In January, 1941, the following appeal appeared in Sanger-Hilsen:

Please, Mr. Editor, send me seven copies of the joint chorus books for the Minneapolis sangerfest in 1942, as seven of the "Nordmändenes" in Los Angeles have started a savings account to come and swell the mighty chorus. We will from now on count the days for that happy event.⁷⁰

The chorus had also performed for the Scandinavian Seamen's Mission, however, because of the war, there was no Scandinavian boat in port. It was also reported that Aimar Möller, son of the late composer and director, Rudolph Hagbarth Möller, had joined Nordmändenes and the

family had sold its house in Seattle and moved to Los Angeles.

In October 1943, Hans Thomassen wrote that the Grieg Concert in Los Angeles was set for Friday November 5, in The Wilshire Ebell Theatre:

A group of fine soloists, Betty Longacre, soprano; Eunice Wennermark, violinist; and Ingolf Dahl, Piano; will assist Nordmændenes, the Danish and Swedish male choruses. George Hultgren and Ejnar Askier, both formerly of Minneapolis, will direct a group each. Hultgren will sing the solo in "Norröna- land Kongekvadet." J.C. Olsen will sing the solo in "Den store, hvite flok." A.W. Anderson, organist with the Swedish Lutheran Church and Roy Reid Brignall, guest organist at the Norwegian Lutheran Church will accompany the chorus numbers. Thomas Hansen, formerly a Minneapolis singer, is the untiring president for the Norwegian chorus and the always inspiring force for continued self-sacrifice in the service of singing.

- Finally I would like to wish you luck in Minneapolis and Chicago with the Grieg concert in the hope that it will mean a speedy victory for Norway and liberation for an oppressed people.⁷¹

In addition to the internal problems which may have faced the Los Angeles choruses over the years, the major problems in the 1980s are the size of the city itself and the scattering of the Norwegian community. The distances the singers have to travel in order to take part in the weekly rehearsals have discouraged many, especially elderly singers, from continuing in the Norwegian Male

Chorus of Los Angeles and the future looks rather bleak in that city.

A problem often overlooked is the distance between the Los Angeles chorus and the singers further north, where the majority of the PCNSA choruses are located. The problem becomes evident when Sangerfests have been held in Los Angeles. The same kind of work goes into the preparation of a Sangerfest whether it is held up north or down south, but the number of singers participating is usually down, not because the Sangerfest in Los Angeles is in any way inferior to any other, but because the expenses are considered prohibitive by many singers. The Los Angeles singers, in turn are faced with the same kinds of expenses, only more frequently, and have rightfully become discouraged and disappointed.

The Los Angeles singers have hosted four Sangerfests, supplied three Forbund Presidents and one Sangerfest Chairman.⁷²

One decade after Los Angeles had joined the Male Chorus Movement, Oakland had its start. The earliest sign of Norwegian Male Chorus singing in Oakland seems to date back to January, 1913, when Sangklubben Eidsvold was organized. Konrad Andersen from San Francisco served as its Director.⁷³ Nothing else regarding Norwegian Male

Chorus singing in Oakland is found until two years later when, at the San Francisco Sangerfest, three singing societies, Oakland, Salt Lake City and Los Angeles, submitted requests for permission to join the Forbund on January 2, 1915.⁷⁴ J.W. Oyen from Everett recommended that the Oakland Sangforening, as the chorus was referred to at the time, be admitted since it was the only group represented. After much discussion all three were finally admitted. Oyen's statement appears not to have been entirely correct because a "Mr." Svendsen, from Salt Lake City, thanked the Forbund on behalf of Salt Lake City Sangforening.⁷⁵

Oakland was not present at the 1916 and 1917 Sangerfests in Bellingham and Seattle. The next time the chorus surfaced was at the 1928 Sangerfest in San Francisco, when twenty-eight singers registered. Again chorus membership appears to have grown in anticipation of a Sangerfest to take place. The following year, at the Astoria Sangerfest the number of participating singers from Oakland had dropped to four. The Everett chorus had similarly experienced a significant drop in membership after the 1909 Sangerfest in Seattle. Adding to the problem, especially during the depression years, was no doubt the financial burden and travel distance to

the next two Sangerfest cities. At the 1931 Sangerfest in Grays Harbor, Washington, only two Oakland singers attended. With the exception of two California Sangerfests, Los Angeles in 1948, San Francisco in 1961, and Seattle in 1951, Oakland was not fully involved until 1965, when it hosted its second Sangerfest. Since then it seems the Normanna Glee Club of Oakland has become one of the pillars of the PCNSA, a position it continues to hold.

However, the Norwegian Singing Society of Oakland apparently did dissolve in 1916. According to an unpublished historical chronology of the Norwegian community in Oakland, A Hundred Years with Norwegians in the East Bay by Soren C. Roinestad, it was not until 1923 that Aanon Aanonsen, John Furien, Axel Linnes and M.A. Sundby, took the initiative and invited a group of men to organize a new Norwegian Singing Society. The four men had previously belonged to the disbanded chorus. At the organizational meeting June 12, at the home of Sundby J.M. Texdal was elected President.⁷⁶

The chorus rehearsed in the social hall of the Trinity Lutheran Church until 1926, when rehearsals were moved to the Odd Fellows Hall at 1918 Grove Street. On January 8, 1926, at the first annual meeting, By-Laws

were adopted, the name changed to Normanna Glee Club and M.A. Sundby replaced Texdal as president.

When Roald Amundsen visited Oakland on February 13, 1926, to give a lecture, the Normanna Glee Club entertained. This performance at the Oakland Auditorium was their first official public appearance, although they had already given a concert in Jenny Lind Hall in 1924. The first income the chorus earned, \$57.85, was made when the singers sponsored the showing of a film, Norway, in the Oakland Auditorium on March 6 that year. One success seems to have led to another. Following their performance on the Seventeenth of May, the Normanna singers made their radio debut on San Francisco radio station KGO on May 29.⁷⁷ They later were featured on radio stations KLX and KRE as well.⁷⁸

The Ladies Auxiliary, was started January 27, 1928. In 1952, although the singers had no plans for an anniversary celebration, the ladies surprised them at a rehearsal with a buffet dinner and a \$150.00 check. For their own 25th anniversary January 13, 1953, the ladies again surprised the men with a social in the Norway Hall dining room, all secretly, and quietly, arranged during the men's evening rehearsal.⁷⁹

On October 10, 1930, Normanna, in cooperation with

the Daughters and Sons of Norway, instituted the Leif Erickson Festival, which became an annual affair in Oakland. Less than a month later, November 8, Normanna Glee Club, the Danish Egen Glee Club and the Swedish Svea Glee Club performed as the newly organized United Scandinavian Singers (USS). After each chorus had sung individually, a grand finale was performed by the combined mass chorus under the direction of Arnesen. The concert was reported to have been a success both musically and financially, as each chorus gained a net profit of \$100.00. The USS performed over radio station KLX on Saturday evening May 27, 1933, and on the following day held a picnic, pitting the various nationalities against each other in singing and competitive horse-shoes. In singing, the groups agreed to a draw, but in competitive horse-shoes, Normanna ended up with four points to Egen's two and Svea's one. The picnic ended on friendly terms with a non-competitive dance.⁸⁰

The United Scandinavian Singers continued its cooperative efforts until 1952, the last nine years as a Norwegian Swedish duo after the Egen Glee Club dropped out in 1943. But Normanna also maintained its cooperation with the local Norwegian organizations in

Oakland, as well as those across the Bay in San Francisco. There were numerous performances for visiting dignitaries, among them Crown Prince Olav and Crown Princess Märtha of Norway, during their tour of America in 1939. In 1940, Normanna and the Norwegian Singing Society of San Francisco also assisted in the Norway Day celebration at the Fair on Treasury Island in San Francisco Bay, for the Norway Relief Fund during World War II. Similar undertakings, included a benefit for Camp Norway, shoes for the children of Norway, food for the war weary people of Norway, which continued throughout the war years, in Oakland as elsewhere in the country.

Although June 15, 1943, marked the 100th anniversary of Edvard Grieg's birth, more significant and meaningful, perhaps, to the Oakland singers was their own twentieth anniversary. On June 12, they honored the memory of Grieg by performing several of his works, including his arrangement of "Den store hvide flok," (The Great White Host) with Gerhard Arntsen Astad as soloist and Phillip K. Hillstrom as director.⁸¹

At the twenty-fifth anniversary Banquet and Ball on June 12, 1948, the Ladies Auxiliary presented the men with a \$250.00 birthday gift. Life Memberships were

presented to three surviving charter members, Aanon Aanonsen, Gerhard A. Astad and M.A. Sundby. In this anniversary year, the Normanna Glee Club was also awarded a Certificate by King Haakon of Norway "for valuable service rendered the people of Norway during and after the war years".⁸²

Normanna and the San Francisco singers performed for the festival following the restoration of Roald Amundsen's Gjøa in the Golden Gate Park on May 14, 1949. Four of the nine Oakland singers who attended the PCNSA Sangerfest in Everett, in preparation for the 1950 Oakland Sangerfest, were elected to important offices in that organization. One hundred fifty-four registered singers took part in the grand concert at the Scottish Rite Auditorium with soprano Clara Pladsen Sandvig, baritone Carl Hague as soloists. Leading the grand chorus were Director-in-Chief Henry Ringman and Assistant Director-in-Chief Gunnar Malmin.⁸³

Since that time the Normanna Glee Club has been active in the Scandinavian community of Oakland, as well as in San Francisco where it has worked with the Norwegian Singing Society. By the time of their thirty-fifth anniversary, the Normanna singers had amassed the impressive record of having attended 1,700

rehearsals, performed in 290 public appearances and memorized eighty songs.⁸⁴ By the time of their sixty-fifth anniversary, in 1988, the Oakland singers had attended fifty Sangerfests, hosted five Sangerfests, and could boast of having produced three Forbund Presidents and two Sangerfest Chairmen.⁸⁵

The same impressive record of accomplishments is shared by the Ladies of the Auxiliary, who have supported the chorus by attending their concerts and providing uniforms.

Many singing groups were started throughout the country, but for various reasons were not able to survive. To some it was a matter of surviving just a few weeks or months, while others struggled for years before they finally faded away. Some choruses appeared, disappeared and reappeared time and again, perhaps within a year or two. Without strong leadership, proper structure, stability and regularity in practice and performance, the results were usually unsatisfactory and the entire operation doomed to failure.

Some of the successful and enduring choruses, came out of the same kind of tenuous beginning. From the ashes of these "burnt out attempts" there occasionally rose again a new successful chorus. Such had been the

case with Conradi's two Oslo choruses Haandverkernes and Handelsstandens, both of which had failed shortly after they were formed in 1845, only to reappear a couple of years later under new leadership with Behrens at the helm. Not only did they succeed the second time around, they were still going strong in the late 1980s.

By the end of the nineteenth century, San Francisco had had three Norwegian Male Choruses. In 1885, Nidaros became the second chorus organized on the Pacific Coast, however, very little is known about this particular group. Six years later, in 1891, Nordmændenes Sangforening was organized followed by Lynen (The Lyre) in 1896. No records are available to determine whether these are basically one and the same, however, when twenty singers formed the Norwegian Singing Society of San Francisco on September 30, 1903, J.A. Lindtner was the Director. He had also been the Director of Nidaros in 1885 and continued with Nordmændenes Sangforening until 1907.⁸⁶ The chorus applied for membership in the PCNSA on May 6, 1904, and was admitted on August 1, the same year; in 1915, the San Francisco singers hosted their first Sangerfest. According to the PCNSA minutes of the annual meeting in Bellingham, in 1916, J.W. Oien,

the treasurer, reported that he had not received a full settlement from the 1915 Sangerfest. His records indicated that of the \$154.36 total balance due, he had received only \$50.00.⁸⁷ Another payment in the amount of \$57.00 had also been deducted, however, one of the two was supposed to be for the annual dues. The outstanding balance, either \$104.37, \$97.36 or \$47.36, depending on what the previous payment(s) had been, was still reported as not having been paid according to Treasurer M. Sylliaasen at the annual meeting in Seattle in 1917. From then on there is no mention of this chorus until the letter for the Tacoma Sangerfest September 5, 1926 "desiring membership in this Association and enclosing the necessary contingent. ... accepted by a rousing vote."⁸⁸

Surviving through glorious and not so glorious lean times, the chorus was still hanging on in the 1980s with hopes of a brighter future. During their lean times, the San Francisco singers often gained strength and encouragement from joint ventures with the Oakland singers. San Francisco singers also have attended Sangerfests from 1927 to 1944, from 1946 to 1952, in 1955 and from 1959 to 1988. They have hosted five Sangerfests, and produced three Association Presidents.⁸⁹

PACIFIC COAST NORWEGIAN SINGERS ASSOCIATION

Norwegian Male Choruses have been active on the West Coast since 1878, when the Portland chorus was started, but it was not until after the turn of the century, that a Singers' Association came into existence. Portland was again in the forefront as F. A. Tomte of the Portland chorus promoted the idea of forming a Singers' Association on the West Coast. He received wholehearted support from Carlo A. Sperati, director of the Tacoma chorus as well as others affiliated with the local choruses. Den Norske Sangforening i Seattle (The Norwegian Singing Society of Seattle) extended invitations to the existing Singing Societies on the Coast for the purpose of exploring such an idea. As a result of this meeting, Pacific Kystens Norske Sangerforbund (PNSF), (The Pacific Coast Norwegian Singers' Association) (PCNSA), was organized in Seattle, August 26, 1902. Founding member choruses represented Portland, Tacoma, Seattle, Ballard and Everett.⁹⁰

The newly elected officers and the representatives at the meeting decided that the new Association should comprise the States of Washington, Oregon, California,

Idaho, Montana and the Province of British Columbia. Alaska and Utah were later added to the roster.⁹¹

Not recorded in the minutes was the election of Sperati who served as Director-in-Chief at Sangerfest, however, the minutes from the 1903 Everett meeting indicate that "Rev. Sperati was unanimously elected Director-in-Chief".⁹² An account of the preparation for the first Sangerfest as found in the 1903 souvenir program, states:

It was decided at that time to celebrate the first annual Sangerfest in Everett in the summer of 1903. Acting upon this decision, the Everett singers have made preparations for the reception and entertainment of their fellow singers from the cities of the Pacific Northwest during a three days festival, the climax of which will be the grand concert to be given at the Everett Theatre on Sunday afternoon, August 2nd, for which event the best musical talent on the coast has been secured besides the various singing societies themselves. ...⁹³

The first Sangerfest was held August 1-3, 1903, with the Norwegian Male Chorus of Everett hosting. Soloists were O. Moline, Piano; Olaf Udness, Baritone; Olaf Bull, Violin. Participating Singing Societies came from Portland, Tacoma, Seattle, Ballard and Everett. Although no record can be found of how many singers actually participated at this Sangerfest, it is likely that it did not exceed 111 men. Pictures from the 1904 Sangerfest in

Seattle the following year, indicate that Portland had nine members, Tacoma twenty-five, Seattle thirty, Ballard twenty-eight, and Everett twenty-four, all including the directors.

One of the charter members of the Everett chorus, Martin H. Clausen, stated on June 26, 1946, in his recollection of the first Sangerfest that

On Sunday evening all of the singers were given a royal banquet at the Monte Cristo hotel, Everett's leading and only hotel prepared to accomodate such an event, ... This first banquet was unique in that, while it provided for the singers and their invited guests, complete from soup to nuts and ending with wine, cognac and champagne, the ladies were not invited nor present at the banquet where liquor was being served, ... Therefore the management of the Hotel provided a seperate dining room for the ladies. Needless to say, they did not appreciate this very much. The boys on the other hand, had the time of their lives and the party lasted to early morning ... and you could hear singing all over the City until past daylight. ...⁹⁴

As the number of choruses grew, so did the number of singers and Sangerfest participants. At the second Sangerfest held July 30 through August 1, 1904, in Seattle, two new choruses, Nordmändens Sangforening Luren (Norwegian Singing Society Luren) of Parkland, Washington and Nordmändens Sangforening (Norwegian Singing Society) of San Francisco, California, had joined the Association, which now totaled seven singing societies,

thus giving it a numerical strength of 160 singers, who all took an active part in the program which was generally spoken of by the people and by the press of the city as the greatest musical event that had ever taken place in Seattle, and certainly did a great deal towards developing a proper understand [ing] and appreciation of the beautiful songs and other music from the Land of the Midnight Sun. ...⁹⁵

Ten choruses participated when the third Sangerfest was held in Portland, Oregon, on August 26-28, 1905, during the Lewis and Clark Exposition:

The organization had made a substantial increase during the year, having received an accession of five new societies and could now muster a grand chorus of three hundred voices. The Lewis and Clark Exposition had attracted to Portland a large number of people from all parts of the world, and our singers thus had an excellent opportunity of presenting Norse music to the most representative audience ever gathered west of the Rocky mountains. The occasion was a great one, and our singers were equal to it, and certainly left on the vast and varied audiences a strong and favorable impression of Norwegian music that will be carried to the most remote corners of the globe. ...⁹⁶

On August 28, 1905, Singing Societies Norden of Eureka; Lärken, of Astoria; Barlow Sangforening, of Barlow and Nordmändenes Sangforening, of Silvana, were all voted in as new members of the Association during the business meeting. The Ballard Islanders Singing Society had also submitted an application for membership, together with the required \$5.00 filing fees and dues,

which "was declined, but referred to the Norwegian Singing Society of Ballard. Their dues were returned."⁹⁷ The chorus, nevertheless, participated in the Sangerfest Grand Concert, but for the first and only time. The Eureka Singing Society was not in attendance in Portland, and the San Francisco chorus, which likewise had missed the Seattle Sangerfest, was absent as well.

The 1910 Sangerfest in Eureka, was somewhat of a new adventure for everyone involved. Norden, among the youngest choruses on the coast, had grown from ten singers in 1907, to seventeen in 1910. All previous PCNSA Sangerfests had been held within relatively short distances of each other in Washington and Oregon. Not only was Eureka outside the "home territory" for most choruses, but it was also a thirty-hour boat trip from Portland. All Washington and Oregon choruses left Portland on board the SS Geo. W. Elder. The trip was almost a Sangerfest in itself, but there were also those who felt they should take it easy and save the voice for the "real thing." Whether that was the actual reason, or whether it was the rolling of the boat and a slight case of sea sickness, no-one would admit. Approaching its destination, the boat was met by the local singers off the coast of Eureka and led in. The San Francisco

singers arriving later, also by steam ship, received a similar welcome.⁹⁸

If F.A. Tomte was accurate in his recount of the event, the only one way out of Eureka was the way they had arrived, by boat. He also claimed that the local singers had neglected to tell their guests that the next boat left Eureka in eight to ten days. By that time, however, the three hundred singers in attendance had been pampered and entertained so royally that they were in no hurry to leave.⁹⁹

Th. F. Hamann, Secretary of the Norwegian Singers' Association of America, was accepted as an "advisory member", in order to attend the business meeting. He presented an invitation, or perhaps an appeal, from the NSAA, which had just been organized July 16 at the Sioux Falls Sangerfest, for the PCNSA to join that organization in order to create one all-encompassing national organization. His, and subsequent attempts by others to unite the two proved unsuccessful, however.¹⁰⁰

Although the PCNSA initially intended to limit the membership to Norwegian Male Choruses, it has readily participated in national and international performances over the years. In 1905, as earlier mentioned, a successful Sangerfest was held in Portland during the

Lewis and Clark Exposition. In 1907, at the Astoria Sangerfest it was "recommended that singers report in Tuxedos" to the next Sangerfest which was to be held in Seattle during the Alaska Yukon Pacific Exposition in 1909, and that the PCNSA "take charge of the Norwegian day at the Exposition."¹⁰¹ The 1915 Sangerfest took place during the Panama-Pacific International Exposition in San Francisco and some singers participated in the 1962 Seattle World's Fair. In 1986 the PCNSA sang at the Norway Day program at Expo '86 in Vancouver, British Columbia.

NORWAY TOURS

Although the Association has not ordinarily ventured too far beyond the Pacific Coast during its eighty-six year existence, there was a group of singers from the West Coast which joined Det Norske Sangerforbund i Amerikas Sangerferd til Norge 1914, to celebrate the Centennial of the Norwegian Constitution. In May 1913, Harold Hansen, a singer from Eureka, reported in Sanger-Hilsen that "a few of the members in Norden of Eureka, California, America's westernmost city, Hans Thomassen, Th. Gundersen, Oluf Karlsen, Sam Nöding and C.W. Widness, had announced participation in the 1914

Norway tour."¹⁰² Also joining the Norway chorus were members from Nordmændenes Sangforening of Seattle, Nordlyset Spokane and Nordmændenes Sangforening of Portland. A formidable group of eighteen singers and two directors, A. Clifton and Hans Thomassen, thus represented the PCNSA in the sizeable 181 voice NSAA Norway chorus.

PACIFIC COAST NORWAY CHORUS 1926

A considerably smaller PCNSA representative chorus of forty-seven singers, one soloist and two directors set out on an ambitious Norway tour in 1926. While discussion of going to Norway had taken place for several years, it was not until at the 1924 Sangerfest in Seattle that it was finally decided to take a concert tour of the "home-land". Pastor C.A. Petersen, who had taken a trip to Norway on official business, came back filled with enthusiasm for a concert tour after having done considerable ground work by visiting towns and large parishes as well as getting Nordmanns Forbundet (The Norsemen's Federation), an international Association of Norwegians headquartered in Oslo, interested in the tour. At the 1925 Sangerfest in Portland, the Norway chorus became a reality. Largely because of the duration and

the expense of the tour, many singers were, however, prevented from participating. Participation in the chorus, therefore, was essentially determined according to financial status rather than musical ability, as explained in the printed program:

We are not a select chorus from a musical standpoint. But the boys have worked hard and energetically since the organizing of the chorus in order to make themselves worthy of taking part in the tour and it has taken great sacrifices and patience both from their and the director's side in order to keep the rehearsals going. The thought and hope that we again would get to see ours or our parents' childhood home has kept the singers' spirit up and under our magnificent director's tutelage they have done their best in order to achieve tolerably good harmony. We have been away from mother Norway for a long time, and many of us are born here in America and have never seen our parents' country, the others have been away from the native land for a great many years; but we feel and are sure that you will not make too heavy demands on us and that you will write off the mistakes we make and the shortcomings we have on our patriotic account. The desire of getting to see Norway has been the incentive for our tour.

To mother Norway and everyone at home we bring a greeting from the thousands of homes in the far West, and after the end of our tour we will take similar greeting from father, mother and siblings to their loved ones in the West. A triple-double singers' hurray and hearty thanks to Normands-Forbundet and everyone who has assisted us on our Norway tour.¹⁰³

M.O. Sylliaasen, who had been a member of the Seattle Chorus since 1909, and an officer of the Norway Chorus, offered his reflections about the tour:

Twenty-three members of the Seattle Chorus formed the nucleus of a forty-nine men from the Pacific Coast Singers' Association which went on a concert tour to Norway. Eleven concerts were given crossing the United States and thirty-four concerts in Norway. In all parts of Norway the chorus was received by tremendous crowds and great enthusiasm. The chorus participated in the Landssangerstevne in Bergen and in the Smaalenenes sangerstevne in Fredrickshald and in Orkedalsstevne at Orkla and Thamshavn. The chorus participated in the 17th of May celebration in Oslo, sang on many miscellaneous occasions and was entertained royally wherever it went. The chorus disbanded in Trondheim and from there on individually visited relatives and went touring in Norway, Sweden, Denmark, and other parts of Europe.¹⁰⁴

Despite the great success of the 1926 tour, it was not until May 1981, that the next Norway tour was undertaken. One hundred singers, their wives and two hundred friends cruised the coast of Norway on a tour, which included a televised appearance at the International Music Festival in Bergen's famed Grieghallen and a concert in Universitets Aulaen in Oslo. The tour committee, headed by Jerome L. Sandvig of Seattle, had worked on the planning of the concert cruise for over two years. The Norwegian singers and friends stepped on board the M/S Funchal, "a Danish-built cruise ship, renovated by the Dutch, sailed by a Portuguese crew and chartered to Fritids Kryss, one of Sweden's leading tour operators," in Göteborg in order for these American

singers to concertize in Norway. The "floating United Nations" sailed along Norway's coast for twelve days and visited ten different cities, Sandefjord, Fredrikstad, Oslo, Stavanger, Bergen, Kristiansund N., Trondheim, Alesund, Haugesund and Kristiansand S.¹⁰⁵

Soloists were Clara Sandvig, soprano from Seattle and Olav Eriksen, renowned baritone from Oslo. Incidental soloists were Richard L. Meyer, director of the Oakland chorus and Ed Amundson, who also served as Assistant Musical Director for the tour. A.L. Knudsen, Director-in-Chief for the PCNSA, was Musical Director for the tour. Accompanists were Beverly Hamway, formerly Pianist with the Seattle Symphony Orchestra, and Olive Svendsen, both of Seattle.¹⁰⁶

While concert tours to Norway by the Association or individual choruses from the West Coast have been rather rare, the PCNSA has frequently served as host for musical groups, especially choruses, visiting from Norway, some of which have even been guests at Sangerfest.¹⁰⁷

ALASKA

Alaska, which has been mentioned briefly elsewhere, has had three choruses, two in Ketchikan and one in Petersburg. Although one of the Ketchikan choruses

belonged to the PCNSA, it never attended any of the Sangerfests. Attendance records show that only one singer attended the 1929 Sangerfest in Astoria and a single singer also attended the 1946 Sangerfest in Portland.¹⁰⁸ The roster of singers listed in the 1933 Everett Sangerfest Souvenir Program revealed a chorus of thirty-six singers in Normanna Male Chorus of Ketchikan but, perhaps because Sangerfest was held September 1-4, in the middle of the fishing season, none of the Alaska singers attended. Because of the distances and the particular time of year Sangerfest was held, attendance figures at Sangerfest have little meaning in terms of how dedicated the singers were or the quality of their choruses. Reports found in Sanger-Hilsen from time to time are more valuable in this regard. Thus, in 1928, President John A. Johnson reported that Normanna had a membership of twenty-four,

almost all of them old singers. We have had a very busy time with singing this spring, clear up to this time, June 12; but now we have to take a vacation since most of the boys have gone for the salmon. But later this fall, when the ocean is emptied of its treasures, we will again bring out the music and roar ahead, perhaps over 30 voices, under the leadership of our outstanding director, Mr. Charles Homan. ... This our secretary rightfully should have written, but since he is out fishing, I will have to do his duty.¹⁰⁹

A. Hestoy, correspondent from Petersburg, stated in

a letter dated May 22, 1933, that the singing society,
Kjerulf

also last winter was active during the short period when the fishing was not in progress. We had rehearsals, some times twice, but normally once a week under Dr. Rude's leadership. ... The halibut fishing has been in full swing since February 1 ... so the singing is silenced too frequently. ... and next winter when the seamen/seafarers again meet in the Sons of Norway Hall, there will be singing like never before.¹¹⁰

In his letter of December 4, 1934, Gust Olsen, one of the Ketchikan singers, reported that Normanna had its elections the previous day with the result that "almost the entire slate of officers were re-elected, John A. Johnson is still our president."¹¹¹ Johnson was still president in 1938 as reported by Bjarne Thane in August. He also relates how close the chorus came to folding when the Director, Charles Homan, moved to Lincoln Rock as lighthouse keeper in 1937. Johnson recruited George Weeks, music teacher at the local high school, as the new Director.¹¹²

In January, 1938, it was decided that the chorus would hold a concert in Ketchikan. An additional concert was held in Petersburg on March 12 as well as in Wrangel the following day. While preparing for the concerts, it was difficult for the singers to forget entirely about Homan who had led them for ten years but now lived by

himself seventy-five miles out to sea where postal delivery reached him only once a month. It was known that he listened to the local radio station and, on Thursday March 10, much to his surprise, received the following message over the air waves: "Get ready, Charley, Normanna is going to Petersburg and Wrangel, we'll pick you up Saturday morning, and bring your wife and uniform!"¹¹³

On Friday, March 11, at 11 p.m., the Normanna contingent of sixty, including wives, two soloists and the director, left Ketchikan onboard three fishing vessels, the Foremost, Atlas and Sentinel, skippered by their respective owners, Marcus Ness, John Monsen and Louis Sunderland. About 6 a.m. Homan was picked up and, at 1 p.m. the boats arrived in Petersburg for the first concert. On Sunday morning 8 a.m., they set out on the four-hour voyage to Wrangel. After the 3 p.m. concert and a reception, the trip started back to Ketchikan where they arrived Monday morning at 7 a.m. Homan, dressed in his singer's uniform, was in the audience for both concerts, but the new director, Weeks, requested that he step forward and direct one number at each concert.¹¹⁴

The soloists were Marsden Brooks, cellist and Hjördis Strand Hansen, soprano, who "were remunerated

with room and board plus \$10.00 each for their services and they were happy to take part."¹¹⁵ Brooks was amazed to hear that a group of people went on a tour to entertain others and were willing to pay to do it. The singers paid their own expenses for room, board and whatever other costs not covered by admission charges.

It appears that the first Norwegian Male Chorus in Alaska was organized in Ketchikan about 1928 and, although it has been referred to as Nordmændenes Sangforening and most frequently as Normanna Male Chorus, it was probably the same chorus. Another reference to the Nordkap Sangkor by a P.B. Nelson from Ketchikan in the August, 1938 issue of Sanger-Hilsen may also be the same chorus. No other references to this chorus have been found which, after 1946, has left no trace.¹¹⁶

It is, perhaps, reasonable to assume that some of the Alaska singers were transplants from other parts of the United States. P.B. Nelson, a friend of John Lilos, a singer from Seattle, had been with the PCNSA since 1903, a year after its founding, until 1912. There were also connections between both cities and Sanger-Hilsen in Minneapolis, indicating perhaps transplants from that part of the country as well.¹¹⁷

IDAHO

The Potlach Singing Society was organized in 1908 in Potlach, Idaho, and the Norden Singers of Des Moines, organized prior to 1935, are the only two choruses known in that state.¹¹⁸

MONTANA

With the exception of two choruses, Odin of Helena organized in 1891, and the Norwegian Male Chorus of Havre in 1919, the remaining ten choruses of Montana were organized between 1910 and 1916. One was founded in 1910, one in 1911, seven in 1913 and one in 1916. The main reason for this sudden surge of Norwegian Male Choruses in Montana appears to have been the Reverend C. August Petersen who, because of his profession, travelled extensively in Washington and Montana. He organized the choruses in Anaconda, Butte, Helena, Kalispell and Somers and if no qualified director was available, he served as Director as well. O.G. Olson, a transplanted singer from Nordmändenes in Sioux City, Iowa, organized the Havre Male Chorus.¹¹⁹

UTAH

It was not until the turn of the century that any Norwegian Male Choruses were organized in Salt Lake City, Utah, the first being Scandia Male Chorus. Six choruses are known to have existed in that city, most recently the Voice of Norway chorus organized in 1964. Salt Lake City also has the distinction of being the first city to host both the Norwegian Singers Association of America and the Pacific Coast Norwegian Singers Association in a combined Sangerfest in 1962.¹²⁰

CHAPTER V

REPERTOIRE

The Norwegian Male Chorus repertoire is largely composed of folksongs and songs of a patriotic and heroic nature, along with a few religious and art songs. The English-language songs in the repertoire generally fall into the same categories, but include show tunes and songs from musicals as well. So-called pop tunes are seldom, if ever, a part of the repertoire, perhaps because young people seldom participate in choruses. There seems, however, to be a common ground shared by the immigrant chorister and today's youth, the need for heroes, one group living in the past while the other in the present. While the fleeting heroes worshipped by the youth are the stars performing pop songs, it is a different and, perhaps, more lasting kind of hero found in the Male Chorus repertoire. Perhaps no more real than the pop star, the romanticized Viking king image has, nevertheless, survived for centuries.

Throughout the repertoire we find songs saturated with a "romantic vocabulary", such as dream, feeling, longing and sadness, all suggestive words appealing to

the imagination. The songs frequently dream about renewing the greatness and glory of the past, the wonderful days of childhood and innocence, or the supernatural nixes and the whispering elves. Written during the nineteenth century, the lyrics reflect Norway's national re-awakening.

Artists painted Norwegian scenes and linguists discovered the value of local dialects. Writers and composers became conscious of the folk traditions, legends, fairytales, ballads and folksongs. Norway's past was rediscovered; the traditions and culture of the farmer were glamorized and romanticized. Two written languages developed, one urban based on Danish, the other rural rooted in regional dialects. Among the most influential proponents for the latter were the well-known writers Ivar Aasen (1813-1896), A.O. Vinje (1818-1870), Elias Blix (1836-1902) and Arne Garborg (1851-1924), whose songs are well represented in the Male Chorus repertoire. A religious revival movement spread across Norway at the same time, perhaps explaining the religious content or overtones in so many of the songs.

Discussions of the developments during that century of growth are often mistakenly limited to arts, literature and politics, yet other important events need

to be included to complete the picture of this formative and prolific period. Sigurd Aa. Aarnes, Professor of Literature at the University of Bergen, wrote that "a new stretch of road could shout with enthusiasm and release national tones just as much as a new fairytale collection."¹ In 1826, Norway's first steam ship, the Constitutionen, was purchased from England and on September 1, 1854, the first stretch of railroad in Norway, between Oslo and Eidsvoll, was opened. In the 1870s the Bunad or Bygdedrakt (Folk Costume) became Norway's National Costume (Nasjonaldrakt), which also has been treasured and preserved in the United States.²

The artists were inspired by Norway's past heroes, its present beauty and by each other. The latter perhaps best exemplified by "Brudefärden i Hardanger" (The Bridal Party in Hardanger). Often called Norway's most "romantic year" is 1849, the zenith of which must have been March 29, when three of the arts were represented by the painting, the poem and the composition, all named "Brudefärden i Hardanger".

While there may have been reasons for concern in Norway, as expressed in 1980 by Aarnes, that some of this tradition appears to be losing its grip today, this, does not appear to be the case in the United States.³

Significant events such as those of 1905, World War I and World War II, have helped create, or recreate, loyalty and rekindled the patriotic spirit in the Norwegian people around the world and inspired them to keep alive their dream world which had been created during the National-Romantic period.

A closer look at the German, Swedish and Swiss choral movements' repertoires demonstrates that these are also filled with nationalistic sentiment as reflected in song titles such as "Heimatweh", "Mein Vaterland", "Rose im Schnee", "Vikingerne", "Hör oss Svea", "Mis Heimatdörfli", "Lingua Materna" and "Es lebt in jeder Sweizerbrust", among others. A glance at other ethnic immigrant groups reveals that they, too, are not immune to the romantic glorification of the homeland.

The need to identify with a genus, preferably with a glorious past, is perhaps human nature. Consequently, the attraction to the National-Romanticism is not unique to the singers. It is found in most social and fraternal ethnic organizations. It has actually become a distinguishing characteristic of Norwegian-Americans, which has also carried over into business. Industries from oil to candy, underwear and tourism capitalize on the themes which have become Norse trademarks, "land of

the midnight sun", the virile viking, the beautiful fjords or the snowclad mountains. Aarnes claims that "the foundation which was laid for Norwegian culture at that time, is still there as fertile soil prepared for vigorous growth."⁴

Norway was still seeking a separate identity in 1905. The Norwegian Male Chorus singing had, however, already been well established by then. When it came to the United States, the Norwegian Male Chorus Movement became a vehicle for the transference of immigrant culture across the nation.

The purpose of Norwegian Male Choruses is essentially the same everywhere in North America. Each works to perpetuate and promote Norse song, music and culture. They often sing with a Norwegian accent, they dress alike and they, sometimes, think alike. There is, in fact, little difference between a concert program on the East Coast, in the Midwest or on the West Coast. One can safely say that their repertoires are, for the most part, the same.

A singer could comfortably step from the ranks of a chorus in America into one in Canada or in Norway with no apparent language problems. Frequently, however, the American singer does not understand the words he is

singing, but the sounds he utters are defined as Norwegian. Many of the singers are unable to carry on a conversation in Norwegian or even understand more than a few words or phrases and although the lyrics are memorized, their general knowledge of, or proficiency in, the Norwegian language often ends there. The Director or a singer, so designated, will usually translate a song to give everyone an idea about its content and mood. In effect, the Norwegian language of the Norwegian Male Chorus in America is a dead language, much the same as Latin is a dead language. That does not seem to discourage the academicians all over the world who proudly sing "Gaudeamus igitur, juvenes dum sumus". Perhaps they understand, or can translate, the first line of this memorized song, but that is also usually the extent of their knowledge of the Latin language. The major difference between these two languages is, as Nancy W. Olsen, a contributor to the Sons of Norway Viking magazine points out, that "no language is dead if those who love and understand it still are alive," and Latin, after all, is not spoken as a living language anywhere.⁵

It could safely be said that the repertoire, more than any other factor, actually defines most accurately the Norwegian Male Chorus Movement in America. As

previously stated, singers with different ethnic backgrounds have been accepted as, and continue to be, members of various Norwegian Male Choruses. While their main interest may be singing, these members perform a repertoire which is predominantly Norwegian and, by becoming active members of a Norwegian Male Chorus, they are indicating their commitment to the preservation and promotion of Norse song, music and culture.

The old requirement that only "men of Norwegian heritage" may become members, as stipulated in the 1939 By-Laws of Nordmennenes Sangforening of Los Angeles, has been replaced by a more recent and more liberal attitude, reflected in the By-Laws of the Seattle chorus, which states that "any man who is interested in Norwegian Male Chorus singing ... may be elected an Active Member."⁶ It appears as though the ethnic background of the singer is irrelevant as long as he is willing to make the effort to sing in the Norwegian language. Carrying the logic of this definition one step farther it could, therefore, theoretically be possible for a chorus made up entirely of Germans or Japanese singing Norwegian songs, to be called a Norwegian Male Chorus. The probability of such occurring, however, is unlikely.

The Male Chorus repertoire in America is, to a great

extent, the same as in Norway. The main difference is that in Norway more modern Norwegian music is sung. Such recent songs have had difficulty penetrating the repertoire in America. In song, as in culture generally, the immigrant remains conservative and culturally retentive.

In Norway, choruses also tend to sing more non-Norwegian songs, especially American. Norwegian Male Choruses from America visiting Norway are expected to display a similar repertoire, preferably consisting of Cowboy songs, Negro spirituals, show tunes and even Stephen Foster songs. But it must be remembered that their reasons for being are different. Norwegian choruses do not feel compelled to preserve and perpetuate Norwegian songs, music and culture in the same sense that their American counterparts must. For the same reason modern Norwegian composers no longer compose nationalistic or patriotic music for a purely Norwegian market.

The repertoire of the Norwegian Male Chorus in America came originally from the songbooks the immigrants brought with them from Norway, such as J. D. Behrens' song booklets. According to the account of J.S. Johnson, past President and former Director-in-Chief of the Norwegian Singers' Association of America, in his article

"Det norske Sangerforbund i Amerikas Historie" (History of the Norwegian Singers' Association in America):

These old song booklets of Behrens' can be found all over. Stories could be told of a couple of them, which came over during the 60's, and which have been in on the organizing of more than one Male Chorus.⁷

Eventually, books like John Dahle's Sangbog (Song Book) (1891) and Nordisk Sang-Album for Mandskor (Nordic Song Book For Male Chorus) (1909), published in the United States, became available. The books contain lyrics by some of the best known writers and composers in Norwegian literature and music of the time. From 1904 until, at least, 1926 it was customary for the Pacific Coast Norwegian Singers Association to print booklets containing the songs for each Sangerfest program. This procedure was later used by most Associations and had, no doubt, already been used by The Northwestern Scandinavian Singers' Association, if not The United Scandinavian Singers of America. For practical reasons, songbooks were again printed, with permission from the publishers and copyright holders, by the PCNSA in 1981 for the Norway tour and again by the Seattle chorus for the International Sangerfest in 1989. The Northwestern Norwegian-Danish Singers' Association's first Sangerfest issue of 1908 is still preserved along with samples from

the Red River Valley Scandinavian Singers as well as many of the above mentioned PCNSA issues.⁸

Comparing more recent concert programs to those from the turn of the century, give a good indication of the lack of development of the various Association repertoires. The first Sangerfest to be held under the new name, Norwegian Singers' Association of America, was actually the eleventh in succession, but these were held under different names. Concert programs from various years of this century demonstrate this:

NORWEGIAN SINGERS' ASSOCIATION OF AMERICA
11th BIENNIAL SANGERFEST
FARGO, NORTH DAKOTA
CONCERT PROGRAM

Friday, July 12, 1912

1. Overture-Le Domino Noir D.F.E. Auber
Orchestra-H.M. Rudd, Director
2. Giv Agt Alfred Paulsen
Grand Chorus-Emil Biorn, Director
3. Hear Ye Israel (Elijah) F. Mendelssohn
Mildrid I. Romsdahl, Soprano
4. Olaf Trygvason F.A. Reissiger
Winnesheik County Norske Sangerforbund
Carlo A. Sperati, Director
5. Prologue Leoncavallo
Gustaf Holmquist
6. Naar Fjordene Blaaner Alfred Paulsen
Chicago Norwegian Singers' League
7. Norrøna Kvadet (Sigurd Jorsalfar) E. Grieg
Grand Chorus-Solo-Eivind Borsum

Intermission

8. (a) Serenata-Love in Idleness Macbeth
(b) Norwegian Dance Grieg Op. 35
Orchestra

9. Du Lann Signe Lund
Grand Chorus- Orchestra Accompaniment
10. (a) En Sommerdag Kjerulf
(b) Mor Heinrich Mathius
(c) Ballade-Knud Larvard Niels Gade
G. Holmquist
11. Varde Johannes Haaklou
Grand Chorus-Solo-G. Holmquist-Halten Directing
12. (a) Jeg elsker dig Ed. Grieg
(b) Jag er ung Hallström
(c) Good Bye Tosti
Mildrid I. Romsdahl
13. Ossian Beschmitt
Twin Port Singers-Gustaf Flaaten, Director
14. Trombone Solo-Intro. and Polonaise-Demersseman
Trygve Helseth
15. Landkjenning Ed. Grieg
Grand Chorus-Solo-G. Holmquist

CONCERT PROGRAM
Saturday, July 13, 1912

1. Scenes Pittoresque J. Massenet
Orchestra
 2. Brudéfärden F.A. Reissiger⁹
Grand Chorus
 3. Robert, toi que, j'aime Meyerbeer
Jessie Hazelton Askegaard-Soprano
 4. Den store Hvide flok Ed. Grieg
Grand Chorus-Solo-G. Holmquist
 5. Toreador song (Carmen) Bizet
Gustaf Holmquist
 6. En Vaarnat Oscar Borg
R.R.V.S.S. Ass'n.-Dr. Vistaunet, Directing
 7. Hör oss Svea Wennerberg
Grand Chorus
 8. Konge Kvadet (Sigurd Jorsalfar) Ed. Grieg
Grand Chorus-Solo-Eivind Borsum
- Intermission
9. Fantasia-Traumbilder H.C. Lumby
Orchestra
 10. Sangen Her Lysning Alfred Paulsen
Grand Chorus-Solo-G. Holmquist
 11. (a) Oh! Had I Jubal's Lyre-Joshua Handel
(b) Prelude-Cycle of Life Ronald

- (c) A Birthday Woodman
 Jessie Hazelton Askegaard
12. Tordenskold Selmer
 Minneapolis Singer Union-Erik Oulie, Director
13. (a) Kamrat Korling
 (b) En Sangers Bön Reissiger
 (c) Sotargossen Lindblad
 G. Holmquist
14. St. Paul Singers Union
15. Trombone Solo-Air Varie Arthur Pryor
 Trygve Helseth
16. Landkjenning Ed. Grieg
 Grand Chorus-Solo-G. Holmquist

Owing to the length of Program, the Orchestra
 and Choruses will give no encores.

The Norwegian Singers' Association of America
 GRAND CONCERT
 Friday, June 18, 1982 - 8:00 P.M.
 Metro Center - Rockford, Illinois

National Anthems

- This is My Country Ringwald
 David E. Judisch, Conductor
- Mit Fagre Hjem A.P. Bergren (Danish)
- Norrönafoiket-Kongekvadet Edvard Grieg
 Solo: Christian Simonsen
 Wayne Spies, Conductor
- Vackra Sky C.A. Brolen (Swedish)
- The Heavens Resound Beethoven
 Duane Barker, Conductor
- Ved Rondane Edvard Grieg
- Våren Edvard Grieg
- Solvejgs Sang Edvard Grieg
 Mette Askheim Spies, Soprano
 Wayne Spies, Accompanist
- Nessun Dorma, From Turandot Puccini
- Marparri, From Martha Von Flotow
- Amor Ti Vieta, From Fedora Giordano
 Kenneth Michaels, Tenor
 Wayne Spies, Accompanist
- Dear Land of Home Sibelius
- Aura Lee Parker
- The Creation Richter

GRAND CONCERT PROGRAM
Grand Opera House, Sunday, July 31, 1904, 2:30 P.M.
Carlo A. Sperati, Director-in-Chief

1. Overture-"Jubilee" Bach
Wagner's Orchestra
2. Naar Fjordene Blaauer Paulsen
Unietd Singers
3. The Torreador Song from Carmen Bizet
Wagner's Orchestra
Herr Karl Schwertfeger
4. Landkjending Grieg
Bass Solo by Harry T. Hanlin
United Singers and Wagner's Orchestra
5. Niagara Kuzdo
Serenade Drdla
Edwin Cahn, Violin Soloist
6. Lullaby from Jocelyn Godard
(Violin Obligato Edwin Cahn)
Miss Emma Loe, Vocal Solo

7. Fanevagt Olsen
United Singers
8. Morning in the Village Dwells Korbay
In Mohac Field Korbay
Harry T. Hanlin, Vocal Soloist
9. Sigurd Jorsalfar-Norrönakvad-Kongekvad ..Grieg
(Solos by Herr Karl Schwardtfeger)
United Singers and Wagner's Orchestra

INTERMISSION

10. Medley Norwegian Folk Music
Wagner's Orchestra

Contest for Everett Prize Cup
11. Brudefärden Kjerulf
Everett Singing Society
12. Brus höit
Portland Singing Society
13. Naturen og Folkets Vaar Udbye
Ballard Singing Society
14. Ossian Beschnitt
Seattle Singing Society
15. Anne Knutsdotter Reissiger
Tacoma Singing Society
16. Valdrisvisen Behrens
Parkland Singing Society
17. Den store hvide Flok Grieg
(Soprano Obligato Miss Emma Boe)
United Singers
18. Postlude-Star Spangle Banner
Wagner's Orchestra

78th Annual SANGERFEST
Festival Program
Grand Concert
Friday, June 26, 1987
Los Angeles, California

Alf L. Knudsen, Director

- 1 Let There Be Music Elliot/Williams
- 2 Fram Sanger Nu Fram Möller/Möller
- 3 Give Me Your Tired Lazarus/Berlin/Ringwald
- 4 Norge, Mit Norge Caspari/Paulsen
Richard Meyer, Soloist

- 5 Landkjenning Björnson/Grieg
Peter Butler, Soloist

Aimar Moller, Director

- 6 Vikingsønner Sagen/Möller
(Dedicated to the PCNSA)

Peter Butler, Director

- 7 Bound For Jubilee Eilers/Eilers
8 Det Rödmer Saa Vakkert Nilssen/Torkildsen

GUEST ARTIST, DANIEL POLLACK, PIANIST

Peter Butler, Director

- 9 Krigerens Dröm Dahle/Cronhamm
10 Dear Land of Home Sola/Sibelius

Gunnar Malmin, Director

- 11 Vackra Sky Snoilsky/Brolen

Alf L. Knudsen, Director

- 12 Olaf Trygvason Björnson/Reissiger
13 Klara Stjärna Wetterling/Wetterling
14 Hil Dig, Norge Sivle/Forwald
15 Battle Hymn Howe/Steffe/Wilhousky
Trumpets: Alf L. Knudsen, Jr., Derek Vinyard¹⁰

Although individual programs may differ, overall today's programs are little changed from those of 1904. A few "modern" Norwegian songs have been introduced over the years, but not enough to make a substantial difference. The key to this conservative tendency, as Nannestad pointed out, is that "all Norwegian Male Choruses over here are, in the final analysis, built on memories from Norway."¹¹ The immigrant's mind has difficulty registering as Norwegian that which he cannot remembered from Norway.

The most obvious difference between a turn of the century Sangerfest program and its counterpart of the 1970s and 1980s, is the absence, and a very definite loss, in the latter, of the Symphony Orchestra, which in recent years has become prohibitively expensive. The logistics, staging and locales for these events, have added to the difficulty. With the tremendous influx of amateur bands and orchestras across the country, there may be a revival of the participation of instrumental groups at future Sangerfests, providing suitable concert facilities can be provided.

A major problem in most musical performing groups is that of introducing and adding new, contemporary music to the repertoire. There are three major stumbling blocks in the introduction of something new, the singers, the directors and the audiences. Norwegian Male Choruses in America, like all ethnic groups which try to maintain ties with their ethnic roots, face yet another hurdle, that of distance. Despite an ever-shrinking world, there is a cultural distance or dimension which may be difficult to define, but which, nevertheless, exists.

For many Norwegian emigrants, development in the "Old Country" stopped when they emigrated. To them, Norwegian songs mean songs they knew and loved before

they emigrated. Songs written thereafter are, to a certain extent, as meaningless as new buildings, roads and other developments because they do not exist in their memory. Nothing can be done to alter this picture, except perhaps an occasional trip back to Norway to see that Norway has actually developed. In music, as in other areas of life, it takes time for recent developments to be accepted in the emigrant's mental picture. This is one major reason why today's repertoire of the Norwegian Male Chorus in America may appear somewhat outdated, repetitious and, to a certain extent, stagnant.

A case in point is Grieg and Björnson's famous "Landkjenning" (Land-Sighting) which was performed at the first Sangerfest in Everett, Washington in 1903. In 1988 it was performed again in Tacoma, Washington at the seventy-ninth annual Sangerfest for the seventy-eighth time. The Everett Sangerfest in 1985 alone did not include "Landkjenning" in its program. The example may perhaps seem somewhat extreme, however, it is probably necessary to have at least one "traditional standard-bearer" on the Sangerfest program. Comments from some members of the audience in 1985, clearly not pleased with the omission, also seem to indicate the need for such a

number. Faithful concert goers and followers flocked to the stage after the concert and remarks such as "it was a great concert, but without 'Landkjenning,' a Sangerfest concert it was not!" were overheard by the singers and Directors.¹²

This poses an interesting dilemma because music from the National Romantic period of Norway, especially Male Chorus music, is often thought to be dated and strictly Norwegian. Among the many songs available from this time period there are a few which have particularly unique backgrounds. "Landkjenning" is one of these.

In 1872, Björnstjerne Björnson wrote the saga-drama "Sigurd Jonsalfar", for which Edvard Grieg wrote the music. Already by mid-January 1872, Grieg was busy working on the composition which he later claimed Björnson only gave him eight days to complete. Upon completion, the drama was promptly rejected, to Björnson's dismay, by theaters in both Copenhagen and Stockholm. Nevertheless, it was successful in Oslo where it premiered April 10, 1872, and was performed a total of nine times that spring alone, including a very successful May 17 performance. Its popularity seems to have kept it in the repertoire for years to come. The significance of the saga-drama in this context is its inclusion of the

two numbers for Baritone soloist and Male Chorus, "Norrönafoiket" at the conclusion of act two, and "Kongekvadet" at the conclusion of the play.

Björnson's collaboration with Grieg was also to include an opera, "Olav Trygvason," about the tenth century Viking King (op. 50). For various reasons, however, it was never completed and only one piece still remains, "Landkänning/Landkjenning/Landerkennung" (Landsighting) also written for Baritone soloist and Male Chorus.

May 17, 1872, was a significant and memorable day, not only for Björnson and Grieg, but for the Male Chorus Movement in Norway as well. In addition to a successful performance of "Sigurd Jorsalfar," the world premier of "Landkjenning" took place in the gymnasium at Akershus Fortress in Oslo. The occasion was a fundraising bazaar held for the restoration of the Nidaros Cathedral in Trondheim. Björnson had written the poem for this occasion building his text on Snorre Sturlason's account of Olav Trygvason's plan to build a church in Nidaros, the medieval name for Trondheim, upon his return to Norway in A.D. 995.

On May 12, 1872, Björnson wrote to Grieg "I love this song! I expect a great melody!" Grieg himself also

considered it a "great melody" as conveyed in a letter to Björnson the following year dated June 17, 1873:

Day before yesterday I gave a benefit concert for "Håkonshallen" ... Your "Landkjenning" made a great impression and had to be encored. I have now changed my declamation and am fond of the piece. But the Bergensers can also sing. NB when I conduct! Every individual little note blended perfectly into one single great tone, and that is not possible unless everyone is completely enthralled.¹³

The original score called for Male Chorus, baritone soloist, band (wind ensemble) and organ. In 1881 the piece was printed as opus 31, however, Grieg had by then made a few revisions. The final version was scored for symphony orchestra, Male Chorus and baritone soloist and new interludes between stanzas had been added.¹⁴ For the world premier, the performing Male Chorus was a select group from Den Norske Studentersangforening and Handelstandens Sangforening with F.A. Bekkevold as soloist and Johan D. Behrens as Conductor.¹⁵

The poem, "Brudefärden i Hardanger," written by Andreas Munch², was inspired by Adolph Tiedeman & Hans Gude's 1848 painting of the same name. Halfdan Kjerulf composed the music to this text. Ole Mørk Sandvik (1875-1976), Norwegian musician, musicologist and music educator, called the song "one of our music's most immortal works, which expresses the most profound

feelings of the nationalistic movement".¹⁶ The song had its world premier Thursday, March 29, 1849, at an "Aftenunderholdning" (Evening Entertainment) in the "Christiania Theater," sponsored by the local society of artists, "Kunstforeningen," on the initiative of the painter Hans Gude. The evening of entertainment was one in a series arranged at the theater to establish a scholarship fund for Norwegian artists. The highlight of the evening was a pageant based upon Tiedemann and Gude's painting "Brudéfärden i Hardanger," but it is worth noting that Ole Bull also premiered his own composition "Säterbesöget" (The Visit to the Mountain Farm) the same evening.¹⁷

Fred Wick, former Director-in-Chief for the Norwegian Singers' Association of America, claimed that de tre store (the three great ones), Den Norske Studentersangforening, Handelsstandens Sangkor and Haandverkernes Sangkor performed together for the first time with Johan D. Behrens directing the premier.¹⁸ Other accounts claim that it was just Den Norske Studentersangforening, directed by the composer, which performed the new song.¹⁹ At the time, Behrens was the Director of all three choruses and the joint performance, as on other occasions, could have been possible. The

song became an immediate success both in Norway and abroad.

The one-hundred voice Uppsala Studentsången, from the University of Uppsala in Sweden, under the direction of Oscar Arpi won the French Empress' Prix d'Excellence Unique in the summer of 1867 at an international competition in Paris. On May 3, 1868 the song was performed in a French translation, Le Cortege De Noce D'Hardanger, by a five hundred voice chorus in Paris for an audience of some 6,000, which included Emperor Napoleon III and Empress Eugenie.²⁰ Den Norske Studentersangforeningen also won acclaim in Paris with its rendition of the same song in 1878. In the 1980s, the song is frequently found on concert programs in Norway and abroad and still appears to enjoy great popularity.²¹

"Den store hvide flok" (The Great White Host) almost has an international flavor. The text was written by the Danish Bishop Hans Adolph Brorson (1694-1764) and was published in his collection of hymns, Troens rare Klenodie, in 1739. Edvard Grieg arranged an old Norwegian folk tune (op. 30 nr. 10) to the Brorson text about 1877.²²

"Naar fjordene blaaner" is unique in the sense that

the poem was written by the Bergen poet John Paulsen and the melody was composed in 1907 by a Norwegian emigrant musician and choral director in Chicago, Alfred Paulsen (1849-1936). Most Norwegians are unaware of the fact that the melody of one of their most beloved Norwegian songs was actually composed in America.

There are eight songs which have been performed twenty or more times and twenty-two songs, ten or more times, at the seventy-nine PCNSA Sangerfests. "Den store hvide flok," has appeared on fifty-five programs. "Olav Trygvason," composed by a German immigrant to Norway, Friedrich August Reissiger (1809-1883), with text by Björnson, has appeared on thirty-three concert programs. The Norwegian folksong, "Bådnåt" (Children's Tune), arranged by Grieg has appeared twenty-seven times; "Brudefärden i Hardanger" (Bridal Party In Hardanger), twenty-five times; "Naar fjordene blaar" (When the Fjords Turn Blue), twenty-four times; "On the Sea," music by D. Buck, twenty-two times; "Norrönafoiket" (The Norse People), music by Grieg, text by Björnson, twenty times.²³

All but one of the above mentioned songs sing the praises of the Norwegian heritage, its heroes, its people and its nature. The only song which does not fit this

pattern is the non-Norwegian song "On the Sea". It is, however, related to the extent that it deals with the sea and the seafarer, typically favorite subjects among Norwegian song writers. Nationalistic pride, so typical of the National-Romantic period, is apparent throughout the Male Chorus repertoire.

While it is often said that the traditional music of Norway has somewhat dark, somber and melancholy traits and, although some of the finest Norwegian music is written in minor keys, this music is supposed to be a reflection of the rugged, but beautiful Norwegian nature, the struggling Norwegian people and their moods, the scarce and often poor soil and the meager living conditions in the country. Perhaps it is also a reflection of the mood created from centuries of dependence on Denmark and Sweden by this once proud and independent nation. To find validity for such an argument, one needs only cross the border into Sweden, which has not suffered foreign rule or occupation. Here the music presents an entirely different and much lighter character. Ironically, Norwegian Male Choruses often include Swedish songs to "liven up" their otherwise somber concert programs.

Norway's most famous physical feature has always

been her immensely beautiful nature with rugged cliffs plunging into the bluish-green fjords, the cold snow-capped mountain peaks, the rushing waterfalls, the forest-clad hillsides and the green valleys frequently depicted in detail and at great length by her many poets. Some of the best known songs, in addition to those already mentioned, include "Ved Ronderne" (No ser eg atter slike fjell og daler), "Millom bakker og berg ut mot havet", "Barndomsminne fra Nordland", "Gamle Norig", "I midnattsolen" and "Norge, mit Norge".²⁴

Writers who capitalized on and wrote about this beauty defined the National Romantic movement throughout Europe in the early nineteenth century. As writers and poets, composers, too, responded to the stimulus of an awakened nationalism.

This period, referred to as Norway's golden age (glansperiode), witnessed an awakening from a centuries of political and cultural domination of Denmark and Sweden, gave Norway a separate identity and a culture with immense national vitality.

The Male Chorus Movement developed as an integral part of the National Romantic movement, and served to champion its impulses. Ole Mørk Sandvik, in his article "Norsk Korskang" (Norwegian Chorus Singing) noted

It is significant that we became part of this movement in the 1840's. The new art form did indeed have strong National Romantic roots from the very beginning. Powerful choirs consisting of male voices had - one believed - a special ability to give a stirring expression of the folksy, to portray the simple feeling of nature and interpret patriotism. And just during the 40's the soil became especially susceptible to a transplant of this particular music to Norwegian soil. The spiritual spring, which broke forth with the reawakened understanding of the folksong and the feeling for nature, needed an interpreter, and the song thrush's role in the "National Romantic Breakthrough" was taken over by the Male Chorus singing.²⁵

The mood described by Sandvik served to inspire numerous songs, many of which were specifically written for the Male Chorus. The most famous Norwegian composers who contributed to the Male Chorus Movement were: Oscar Borg, Ole Bull, Edvard Grieg, Halfdan Kjerulf, Richard Nordraak, Alfred Paulsen, Friedrich August Reissiger, among others. The lyricists, often forgotten in the program notes, are also represented in Norway's literary giants, such as Ivar Aasen, Bjørnstjerne Björnson, Elias Blix, Arne Garborg, Henrik Ibsen, Andreas Munch, Per Sivle, Johan Sebastian Welhaven and Henrik Wergeland. These National Romantic songs still form the nucleus of the repertoire of the majority of the Norwegian Male Choruses in America.

There are exceptions, of course, usually found among

the choruses where knowledge of the Norwegian language has been lost for the majority of the membership, or for those directors with no background or interest in the Norwegian language. Among these groups the repertoire tends to become Americanized at the expense of the Norwegian or Scandinavian songs. As the supply of Norwegian-born or bilingual directors dwindles, the problem increases. For fear of letting a chorus die without a Norwegian musical director at the helm, the membership may accept anyone with a musical background as a chorus director, even at the expense of the all-important language requirement.

Be that as it may, lack of language familiarity does not necessarily condemn a chorus. Many well qualified non-Norwegian directors have been successful. Outstanding examples among these are directors Wayne Spies of Chicago, Illinois; David Judisch of Decorah, Iowa; Richard Meyers of Oakland, California; and Peter Butler of Salem, Oregon, none of whom is of Norwegian descent. Many of the second and third generation Norwegian directors seem to have the "seed", referred to by Nannestad, and a desire to overcome the language barrier.²⁶ Directors, Norman Myrvik of Brooklyn, Jon

Malmin of Tacoma and Mike Dale of Everett are American born directors who carry that "Nannestad seed."

There are additional dimensions extremely difficult to define, but nevertheless essential for the chorus to succeed. The directors and choruses alike must have a "feel for the Norwegian", an understanding of the culture and the ability to interpret not only the lyrics, but the music as well. The above mentioned directors all have these qualities, innate or acquired, and that is probably why they have been successful and their choruses continue to prosper.

The leaders of the Pacific Coast Norwegian Singers Association are also well aware of, and have addressed, these problems to a certain extent. A policy has been adopted stipulating that at least two thirds of the songs on any single Sangerfest program must be Scandinavian, a step in the right direction and a step ahead of its fellow Association, the Norwegian Singers' Association of America. It is also in this spirit that the "Constitution and By-Laws" of the Norwegian Male Chorus of Seattle state, that the purpose of the organization is "to promote and cultivate vocal music and dramatic art and especially to foster and promote Nordic Songs and

Music." ²⁷ Without the unique Nordic repertoire to preserve and present in its original form, it is probably unrealistic to think that most Norwegian Male Choruses, which rehearse but once a week, would be able to survive and compete with the many excellent High School, College and University performing groups which rehearse on a daily basis.

Norwegian Male Choruses in America also face the increasingly difficult problem that fewer and fewer singers master the Scandinavian languages. A controversial alternative to using Norwegian, frequently advocated, but hardly acceptable to the purists, is to sing the Scandinavian repertoire in English translations. Although there are not enough supporters of this idea to form any serious threat in the nearest future, the language issue has been the focus of discussion since the early 1930s. In a letter to Sanger-Hilsen dated December 4, 1934, Knut Hansen, former Director-in-Chief of the NSAA from Chicago, wrote:

It will most certainly please your devoted singer heart that the Norwegian singing here in Chicago is stronger than ever. All four of our singing societies which belong to the Forbund are stronger in numbers and financially than last year. We are frantically hanging on to the Norwegian language with all our might and it is along this path and with this foundation that the

singers have built their success. If the Norwegian language disappears, then also disappears our mission here in America. ...²⁸

The most comprehensive Norwegian work ever to be written for, and about, singers and singing, Sangerliv: Et verk om korsang (Singer's Life: A Work About Chorus Singing), a two volume work of 1,517 pages, edited by Hampus Huldt-Nyström was published in 1958. In an article in Sangerliv, entitled "Hva skal vi synge?" (What Shall We Sing?), Øistein Gaukstad has listed, some 2,350 Male Chorus songs in addition to Mixed Chorus, Ladies' Chorus and Children's Chorus songs. He also lists thirty-five books with collections of Male Chorus songs, each containing from seven to one hundred melodies in four part harmony, for a total of approximately 3,750 numbers, all of which are published in Norway and do not include publications abroad. If a chorus were to sing all of these songs, there would be enough for at least two hundred fifty concerts without repeating any of the songs. At an average of two concerts a year and singing exclusively from the above mentioned repertoire, it would take 125 years.

In reality, what happens is that when a song is liked by singers and audiences alike, it appears and

reappears on concert programs. Björnson/Grieg's "Landkjenning" or Garborg/Borg's "Fädrelandssong," better known as "Gud signe Norigs land" are examples of this.

Since the publication of Sangerliv, the composition of Male Chorus songs in Norway has declined. In 1982, the Bulletin from Norwegian Music Information Centre revealed that only twenty choral compositions were produced, none of which was for Male Chorus and, in 1988, a total of thirty-three compositions were written for chorus, none for Male Chorus.²⁹ None of the above figures include unpublished songs still in manuscript form. Nevertheless, there appears to be a trend in the latter part of the twentieth century, which does not favor the Male Chorus as a performing group for modern composers. While the sound produced by this voice combination, TTBB, is unquestionably unique, it is perhaps somewhat more limited than a Mixed Chorus, SATB, or even SSAATTBB, giving the composer a wider range and more possibilities to work with.

Although the Male Chorus Movement has gone through ups and downs in terms of popularity among singers and audiences alike, there has been a resurgence of Male Chorus singing in Norway in the 1980s. The number of

choruses may be reduced from what it once was, but the quality is up. The relatively low production of songs for Male Choruses by the modern composers, however, seems not to have had a detrimental effect on the movement, as a glance at the repertoire already in existence proves.

Much the same as singers and audiences have their favorite songs, referring to both the melody and the lyrics, so too it seems there are certain favorite poems which have attracted the attention of numerous composers. Arne Garborg's "Gud signe Norigs land," for example, has had at least fifteen different melodies composed by as many different composers. Another Garborg poem, "Det stig av hav eit alveland" (From the Ocean There Rises a Fairytale Land), has at least seven different tunes. Ivar Aasen's "Gamle Norig, nördst i grendom" (Old Norway Northernmost in the Neighborhood) also has more than seven melodies, while Björnstjerne Björnson's "Der ligger et land mot den evige sne" (There Lies a Land Towards the Eternal Snow) has over eight different melodies.

It is interesting that all of the above mentioned songs are patriotic, three were written in nynorsk (new Norwegian) during the second half of the nineteenth century when nationalistic themes dominated Norwegian

political and cultural life. Composers in the second half of the twentieth century still appear to be fascinated by the old poems and continue to write melodies for them.

Most of the composers are well known for one or two songs, sometimes the only ones they wrote, others may have written scores of songs most of which may still be unknown. Among the most prolific Norwegian composers of Male Chorus songs are Friederich August Reissiger, Johan Didrik Behrens, Johan Selmer, Oscar Borg, Edvard Grieg, Martin A. Udbye, Edvard Bräin, Halvdan Kjærulf, Johannes Haarklau, Sparre Olsen and Ludvig Magnus Lindemann. Behrens, more than any other composer, collected, translated and arranged for Male Chorus in excess of five hundred songs. A great number of these songs, such as "Syng kun i din ungdomsvår" (Only Sing in Your Youth) and "Rett som örnen stiger" (Straight as the Eagle Flies), were German adapted to Norwegian and believed by many to be genuinely Norwegian.³⁰

Among modern Norwegian choral composers, some of whom have reached world fame, we find names such as: Conrad Baden, Edvard Hagerup Bull, Egil Hovland, Kjetil Hvoslef, Hallvard Johnsen, Kjell Mörk Karlsen, Knut

Nystedt, and Geirr Tveitt. Their favorite choral medium, however, is the Mixed Chorus, not the Male Chorus. There may be no single prevailing reason for this, but there appears to be a much larger market for Mixed Chorus compositions.

Norwegian composers in the late twentieth century write for the world community, rather than the smaller Norwegian market. To do so makes sense from a financial standpoint and composers frequently use texts written in English, for the same reason. One might speculate whether the modern composers lack the patriotism so prevalent before the turn of the century, but realistically, they live in a society which is more cosmopolitan and the conditions which influence musical and literary creativity have also changed dramatically.

NORWEGIAN-AMERICAN COMPOSERS

There have also been a few Norwegian-American immigrant composers who have left a mark on the Male Chorus repertoire. Some of the more notable include John Dahle, Rudolph H. Möller, Alfred Paulsen and Frederick Wick.

Alfred Paulsen was born November 9, 1849 in Oslo,

Norway, and died August 4, 1936 in Chicago, Illinois.³¹

Paulsen, a student of Edvard Grieg and Otto Winter-Hjelm, studied music in Leipzig. He was church organist in Jacob's Church in Oslo until 1888, the year he emigrated to the United States. From 1895 he served as organist and choral conductor of Bethania in Chicago. He is best known for his songs "Naar fjordene blaaner" (1907, text John Paulsen) and "Norge, mit Norge" (1911, text Theodor Caspari). Additional choral works include "Giv Agt" (1907) (Attention); "Hild dig, elskte" (1907) (Hail Beloved); "Sangen har lysning" (1911) (The Song Gives Light). In 1924 he composed music to Björnson's "Norsk Flagsang" and dedicated the song to Normanna Mandskor of Duluth, Minnesota. He also composed and wrote arrangements under the pseudonym of Leon Lambert. Paulsen was decorated with the Cross of the Order of St. Olaf in 1918.³²

John Dahle was born in Valdres, Norway in 1853 and died in St. Paul, in 1931. He published Sangbog for Kirkekor in 1884, and Sangbog for Mandssangforeninger, a collection of seventy-seven patriotic and folk songs for male quartet, in 1891, with a second edition in 1902. In 1912, he published Nordisk Sang-Album for Mandskor, a collection of 110 songs for Male Chorus. He also

composed two cantatas, The Twenty-Third Psalm and Poor and Forsaken.

Dahle taught in the Norwegian Departments at St. Olaf and Concordia Colleges, and was professor of hymnology at Luther Theological Seminary in St. Paul.

In 1890, Dahle, well known in musical circles, was induced to go to Minneapolis from Story City, Iowa, where he became director of Nordmennenes Sangforening, a position he held until 1891. The same year he organized the short-lived Scandia Glee Club.

He was greatly interested in anything musical and in 1890, founded the Skandia Publishing and Printing Company. For approximately a year he published Norsk-Amerikansk Musiktidende (Norwegian-American Music News). The monthly issues contained articles about Norwegian music and composers as well as musical scores.

Dahle served as Director-in-Chief for the Northwestern Scandinavian Singers' Association at the 1900 Sangerfest in St. Paul and served as director of the Fram Singing Society of St. Paul, Minnesota. When Jens H. Flaaten, Director-in-Chief, submitted his resignation to the NWSSA in 1905, Dahle was elected to fill the vacancy. As such he directed the La Crosse Sangerfest concert in 1906. In 1912 he became Director for Dovre

Singing Society of Minneapolis. A prolific composer, Dahle was an able writer and a popular speaker. In 1922 "he was signally honored when the King of Norway created him Knight of the Order of St. Olaf."³³

Rudolph Hagbart Möller, who succeeded Carlo Sperati as the PCNSA Director-in-Chief in 1916, was born September 5, 1869, in Fredrikstad, Norway, and emigrated to America in 1893. Before arriving in Seattle in 1905, he had worked as a musician and Director in Wisconsin. That same year, he became Director of Norden Singing Societ in Ballard. The following year he became Director for the Norwegian Male Chorus of Seattle. During his lifetime he also directed the Danish Singing Society, Everett Norwegian Male Chorus, Normanna Band, Seattle's Ballard First Lutheran Church Choir, Sons and Daughters of Norway Chorus as well as Möller's Orchestra. In 1926 he was Director of the Norway Chorus from the Pacific Coast Norwegian Singers' Association. Among his numerous Male Chorus songs, he is best known for "Fram sanger, nu fram" (1910); "Jeg längter mot sol og sommer," (text by R. Jäger Loenneken); "Kan du glemme gamle Norge;" "Kjerringa me' staven;" "Sangerkantate" (text by J. Baumann) (1928); "Norge, minders sagaland;" "På Sangertog," (text by H. Ibsen) and "Vikingsønner" (text

by L. Sagen), dedicated to the PCNSA. Other works include "Sangermarsch," "Trækfuglskare," "Sangernes Samlingsang," "Höije Nord," "America, Your Boys are Brave" and "Sangerpolka." In addition to being a fine and prolific composer, he was active in several Norwegian organizations. Möller, decorated with the Order of St. Olav by King Haakon VII of Norway, served as Director-in-Chief for seventeen years, until his death January 30, 1935.³⁴

Frederick Wick, born in Breim, Nordfjord, Norway, on October 20, 1881, was a well known composer, arranger, conductor and music publisher. He studied with local teachers in Norway before emigrating to the United States in 1901 and continuing his study of music in Minneapolis. Before his return to Norway, where he studied harmony and composition with Chatarinus Elling at Lindemann's Conservatory in Oslo, he attended the National Conservatory in New York City in 1906-1907.

Upon his return to the United States he held a position at the Sioux Falls College and directed the Minnehaha Mandskor as well as the Grieg Male Chorus of Canton, South Dakota. He founded Sioux Falls' first Symphony Orchestra, served as its conductor for a number of years, and was instrumental in organizing the Sioux

Valley Norwegian Singers Association, of which he served as Director-in-Chief until 1930.

From 1917 to 1929 Wick lived in Sioux City, Iowa, where he directed Normennenes Singing Society, organized the Sioux City Symphony Orchestra and served as its conductor until 1929, when he moved to Minneapolis. In addition to founding the Wick Publishing Company there, he directed the Bethany Lutheran Church Choir, Odin Male Chorus, Norse Male Chorus, Nordkap Male Chorus, The Norwegian Glee Club, The Chanters of St. Paul and The United Male Chorus of Minneapolis.

In 1916 he was elected Associate Director-in-Chief of the NSAA, and in 1920, Director-in-Chief, a position he held until 1948. In 1950 he was again elected to be Director-in-Chief, and held that position until 1960, when he retired and was subsequently elected Honorary Director-in-Chief. Only his death at the age of ninety-five, on January 18, 1977, in Minneapolis, Minnesota, ended his prolific production and remarkable activity.

Wick held the Order of Knight from Den Norske Studentersangforening, The Diamond Medal from the NSAA and received the Insignia of Knighthood of St. Olav, 1st Class, from King Haakon VII.³⁵

CHAPTER VI

THE FUTURE OF THE NORWEGIAN MALE CHORUS IN A MOBILE TWENTY-FIRST CENTURY SOCIETY

The Male Chorus Movement has, first and foremost, demonstrated a nationalistic character. Although traces of class distinction can be found in the early Male Choruses in Norway, this particular trend neither followed the movement to, nor took root in, America, at least not to the same extent. Perhaps that was not for lack of trying, but more out of necessity. Most Norwegian communities in America did not have an overabundance of male singers and it apparently was easier to combine the men available without transgressing on political sympathies of individual singers.

Politics and religion have for the most part been kept out of the Norwegian Male Chorus Movement, perhaps contributing to its longevity. This is true with most, if not all, Norwegian fraternal organizations.

Similarly, political and religious neutrality usually existed among the majority of Norwegian-American newspapers, no doubt hoping not to offend or upset

subscribers in any way thereby causing them to cancel their subscriptions. It is probably necessary for the survival of immigrant institutions generally to seek common non-religious or non-political goals to keep disagreements at a minimum. The arguments which might evolve could easily cause rifts within the membership and be highly disruptive, if not fatal, to the entire chorus operation. The leadership, no doubt, has realized the potential danger that lies in these areas. Maintaining neutrality in politics and religion, Male Choruses, then are made up of men of various backgrounds and trades. Their voices blend for a common goal, to sing and retain their cultural heritage through song.

Political or religious topics are also usually not brought up at chorus rehearsals. If a new singer, however, uninformed of the unwritten, or in some cases written rules regarding these subjects, should broach a sensitive topic, he is subtly, but firmly, re-directed. Directors sometimes like to think that it is the intensity of the rehearsal in preparation for the next performance which discourages political or religious discussions. Politicking within the chorus, on the other hand, does sometimes enter into the election of officers

and directors, but that is the exception rather than the rule. An account by Carl G.O. Hansen in his book My Minneapolis tells of the political involvement of Luren in Minneapolis when, in 1884, they "gave a concert for the benefit of 'Den norsk-amerikanske Venstreforening,' then gathering funds for the purchase of rifles for the Liberals of Norway."¹ This was, however, in support of a patriotic Norwegian venture, and typical of choral activity.

Norwegian Male Choruses were formed for artistic rather than social reasons or simply by the immigrants' search for ethnic togetherness. There were many Scandinavian social and fraternal organizations available and most of the men already belonged to these non-musical groups. It is therefore reasonable to assume that love for singing was the common denominator which pulled these men together to form choruses.

Although some members join for the social aspect of the organization, the primary emphasis in a chorus has always been voice and tone quality, the singer's ability rather than on how successful ones business or the size of ones assets. In the earlier years, the Norwegian Male Choruses seem to have had an additional social purpose

which put great emphasis on financial assistance, especially for brother singers in need. Perhaps a carry over from those days, but more likely for sound business reason, today's singers often help each other out by dealing with, or supporting each other's businesses or services. A building contractor hires a fellow singer carpenter or painter, patronizes another singer's lumberyard, hardware store or plumbing business. Architects, engineers, lawyers, doctors and dentists found among the singers, frequently find fellow singers as their clients.

The spirit of the Male Chorus Movement extends beyond chorus rehearsals. Each chorus usually takes part in the major events celebrated by the local Scandinavian communities as well as Sangerfest. A statement representative of chorus activities throughout the United States, is found in the "Historical Notes" of the 50th Anniversary Program of the Seattle chorus where it states that highlights in the history of the chorus have been the participation in the Norse Centennial in 1925, the Sons of Norway Grand Lodge Convention in 1936, two appearances of Roald Amundsen, the presentation of Fridtjof Nansen to Seattle in 1929, participation in the

sponsorship of Seattle appearances of Crown Prince Olav and Crown Princess Märtha of Norway in 1939, Parliament President C.J. Hambro of Norway in 1938, the Norwegian Students' Chorus in 1925, and Betzy Kjelsberg in 1938, as well as concert tours to neighboring cities.²

Not mentioned are all the Syttende Mai (May 17) celebrations in which they frequently have taken part or led; the Edvard Grieg Festivals, Nordic Festivals, Ethnic Festivals, Fisherman's Festivals, Scandinavian Night with the local Symphony Orchestra. Most of the choruses perform at local Norwegian retirement homes. Some take part in, or perform at, the Norwegian Christmas Church Services. The majority of choruses have long standing traditions of Lutefisk- (Lye soaked dried cod fish-), Kjøttkake- (Meatball-), Torske- (Cod fish-) or Lapskaus- (Lobscouse-) -middager (dinners), all with the traditional trimmings from the "Old Country".

An important factor helping to keep the Norwegian Male Chorus Movement alive in the twentieth century has been cultural nostalgia. This is not likely to be the case in the twenty-first century, however. One factor clearly influencing this change is the lack of new immigrants. In spite of a minor renaissance of the Male

Chorus movement in post World War II Norway, the importance of the Male Chorus, as well as its popularity, has declined. Where Male Choruses are found, ironically, they tend to be stronger than ever and in some cases larger than ever, but the pockets where these now appear are fewer and farther apart.

The trend in the United States has also shown a decline in the number of choruses as well as in the size of the individual choruses. Although some prosper and have even grown, most have dwindled in membership and others have died. The sixty-five to seventy-five voice Male Chorus is a rarity while the group of twenty to thirty voices is most common. An occasional fifty-voice chorus still exists, but is rare. Many of the surviving choruses appear strong enough to undertake extensive concert tours but this vitality probably comes from the attraction of the tours. The present status of the Norwegian Male Chorus in America seems, however, not to be desperate. In fact, if Norwegian Male Chorus singing is considered an immigrant tradition, and if the trends established by other Norwegian traditions in the United States are used as the standard, Norwegian Male Chorus singing in America may well survive its Norwegian

counterpart. As a striking example, one needs only look at some of the Norwegian dialects which have survived virtually in their original forms in America's Midwest while a homogenization process of the language has taken place in Norway itself during the twentieth century, partly due to improved transportation, mobility and the invention and technological advances in radio and television. Studies such as Einar Haugen's work on the Norwegian language in America have demonstrated this.³

Nevertheless, the decline of the Norwegian Male Chorus in America is real. The contributing factors to this in many parallel those in Norway. Former Director-in-Chief for the NSAA Knute Hansen's idea on the subject was short and to the point: "There's too much television and radio today. They use too much modern music too, and I don't care for that. In my day you didn't sit in front of the 'tube' all night; people got together more."⁴

Irving Babow, who studied various immigrant singing societies in San Francisco, has pointed out that

Many choruses attribute to technological innovations such as motion pictures, radio, television, and the phonograph not only a diversion of attention by potential singers and audiences but also serious competition in standards of performance and a variety of readily

accessible mass entertainment and passive recreation. The immigrant singing society has not been able to nor has it appeared desirous of adapting itself to changes in technicways, such as performing on radio or television, even if the immigrant community has its own language broadcast.⁵

Although Babow makes a valid point, he fails to recognize that most immigrant choruses are neither of the quality necessary to compete in the radio and television market, nor is there a listening and viewing audience large enough to make such a venture profitable for the media. Occasionally, however, a local chorus will appear on a local radio program, where such exists. The Norwegian Singing Society of Brooklyn is probably unique in that it made television appearances in the 1950s on the Mitch Miller show, Sing Along With Mitch. The only singing society appearing regularly on both radio and television, unaffected by time and money, is the Mormon Tabernacle Choir, which, of course, is neither an immigrant nor an ethnic chorus, and is also heavily subsidized by the Mormon Church.

In a questionnaire sent to the membership of the Norwegian Male Choruses in America in 1983, by the author, the questions was asked: "Why do we need a Norwegian Male Chorus in America?"⁶ The overwhelming

majority, or eighty-five percent, replied they believed it was a way to "keep the Norwegian or Scandinavian heritage alive." Others included "Singing is in Norwegians' blood" or "Singing is the international language". Choruses are also expected to perform during ethnic celebrations and visits by dignitaries to the community. J.R. Nannestad, writing in Nordmanns Forbundet in 1910, claimed that choruses' most important duty was "to preserve the patriotic national pride and strengthen the respect for our Norwegian culture."⁷

In response to the question: "How do you recruit new Singers?" there were no systematic approaches suggested. Gunnar J. Malmin, formerly Professor of music at Pacific Lutheran University, Director of Normanna Male Chorus of Tacoma, Director-in-Chief-Emeritus for the Pacific Coast Norwegian Singers Association and Director of several Sioux Valley choruses, said that "nostalgia" was the originally reason for men to join choruses. "The songs nourished their love for Norway," he wrote. In addition, the old nostalgic interest no longer prevails, however, as few of today's singers were born in Norway. But interest in roots was increasing, he believed, and this could contribute to the recruiting of new members.⁸

Most surprising, perhaps, was the fact that so many men joined at a fairly advanced age, including those whose fathers, grandfathers or uncles had themselves been members either of a chorus in Norway or in the United States. If there were concerted efforts to recruit younger members, why did these men not join at a much earlier age? Perhaps they waited until retirement when they needed to occupy their spare time. Perhaps it was for financial reasons.

Wayne Spies, former Director-in-Chief for the Norwegian Singers' Association of America and the American Union of Swedish Singers, as well as Director for several Danish, Norwegian and Swedish Male Choruses in the Chicago area, noted that part of the problem the movement is facing in the 1980s is financial:

It's very expensive to be a member today. Everyone has moved to the suburbs, so in order to get together the men have to go a long way by car to get to the club, buy the uniform, and so on. Not everyone has that kind of dedication. ... With the Sangerfest a fellow may have to pay for round trip air fare for him and his wife, hotels, meals, and so on. Today that could be as much as a thousand dollars if the group has to come a long way. ... In the past there were a great deal more immigrants, and they created a demand. Nowadays, we're dealing with the children of these immigrants and they are not as interested in the choruses. ... I see the wave of the future being unity. People from all Scandinavian countries will have to join together for the clubs to continue.⁹

With few exceptions, Sangerfest has been held annually on the Pacific Coast, as opposed to the National Sangerfest which is held biennially.

While it is true that the NSAA Sangerfest is held every other year, the regional singers' associations hold local Sangerfests during the odd years. The result is essentially annual Sangerfests. The larger membership and the greater territory covered by the NSAA may be conducive to this particular format, however, with a somewhat smaller membership and relatively shorter distances to cover within the PCNSA, such an arrangement may not be satisfactory for that Association. This sentiment seems to be reflected among the majority of singers in the PCNSA. Although the idea of biennial Sangerfest have been discussed regularly at the PCNSA annual meetings, it has always been defeated and the annual Sangerfest still prevails. The main argument in favor of annual Sangerfests is its importance for the survival of the individual choruses. The inspiration, comradery and enthusiasm generated at a Sangerfest seem to outweigh the disadvantages, usually financial, and loss of vacation time.

Perhaps because of financial reasons, singers have, for some time, argued for limiting the frequency of Sangerfests. Sangerfest arrangements frequently end up in luxury hotels because these hotels are often the only facilities capable of

accommodating such large gatherings. Although dormitory facilities, with their accompanying inconveniences, are sometimes used for lodging, especially in towns where a university is the largest facility available, many middle class singers object that dormitory living is too "primitive". Such has not always been the case, however. There have been various types of Sangerfest arrangements over the years, but none may quite equal the Omaha Sangerfest in 1896, when the committee literally built its own Sangerfest city:

One especially pleasant feature of this festival must be mentioned, namely, the borrowing by the local committee of about fifty U.S. Government tents with inventory from a nearby fort, the city conferring as a favor the use of the beautiful Hanscom Park, an idyllic spot, where the tents were pitched midst trees and flower beds. Here a great number of the singers were assigned quarters; that much merriment reigned in this vicinity is a foregone conclusion, but the voices were hardly benefited by the camp life.¹⁰

The weather conditions were far from conducive to camping in tents. Because of the rain during the customary parade through town, the open air concert in the park was cancelled.¹¹

Obviously, not all the choruses have been equally strong or active. Some of the larger choruses have, perhaps, naturally carried the major responsibility of maintaining the various Associations. Of the sixty-eight

choruses which have been members of the PCNSA through the years, only sixteen have hosted at least one of the seventy-nine Sangerfests held on the Westcoast. The Seattle chorus has hosted eleven, Everett and Tacoma ten each.

Seventeen choruses have served as hosts for the forty-seven Biennial National Sangerfests. Minneapolis and Sioux Falls have each hosted seven, Chicago five, Duluth and Sioux City four, Decorah and Rockford three and Fargo, Grand Forks, Madison and St. Paul two Sangerfests each.

The size of the chorus may have some bearing upon its ability to arrange a Sangerfest program, but far more important is the leadership of the chorus and the willingness of its members to undertake the responsibility. Some of the most memorable Sangerfests may indeed have been hosted by the smallest choruses.

In 1959 the PCNSA's Golden Anniversary Sangerfest was hosted by the Norsemen of Eugene, Oregon. Howard F. Herbrandson from Eugene, who was that year's President of the PCNSA, wrote in his greetings: "I consider it an honor and a privilege to have served you for your 50th Sangerfest and especially in Oregon's 100th year as a State of this great Nation."¹² Indeed, a milestone both

for the one-year old chorus, organized in 1958, and the State of Oregon, admitted to statehood in 1859. Due largely to Herbrandson's efforts, the Norsemen had a total of twenty-seven members, many of whom knew little about and had not even attended a Sangerfest before, when it undertook the task of hosting the approximately two hundred singers, their wives and friends who normally attend Sangerfest.

The only time the two remaining Associations in America, the Pacific Coast Norwegian Singers' Association and the Norwegian Singers' Association of America, have had a joint Sangerfest, was in 1962 in Salt Lake City, Utah. The host chorus, the Voice of Norway, had only seventeen members. With a mass chorus of about seven hundred singers performing in the Salt Lake Tabernacle next to the Mormon Temple, this Sangerfest is remembered by the participants as one of the highlights of both the PCNSA and the NSAA.¹³ Unfortunately, the Voice of Norway chorus dropped out of the PCNSA after a couple of years. Probably because it basically was a mixed chorus, which tried, unsuccessfully, to keep a Male Chorus active within its ranks. Its affiliation with either Association did not last long. The Voice of Norway remained a member of the PCNSA and pictures of the Male

Chorus continued to appear in the PCNSA Sangerfest programs until 1964.¹⁴

In 1989, the two above mentioned Associations will again appear jointly at a Sangerfest, this time hosted by the Norwegian Male Chorus of Seattle, which is celebrating its centennial year. In addition to all the U.S. choruses, a number of Male Choruses from Norway will also take part. For the first time a Sangerfest will have bridged the Atlantic Ocean.

The 1979 PCNSA Sangerfest was hosted by the four-year old Salem chorus with a membership of twenty-eight singers. The chorus organizer and President, Oddmund Saterdahl, formerly longtime member of the Norwegian Male Chorus in Los Angeles, was convinced that neither the inexperience nor the relatively small size of the chorus could prevent them from hosting a successful Sangerfest. He was right and the chorus successfully hosted the next Sangerfest nine years later in 1986.

Although arranging a Sangerfest is a tremendous job, choruses tend to increase in membership when preparing for Sangerfest. The momentum and growth may continue after Sangerfest allowing a chorus to thrive.

Clearly, however, some choruses have been in the

position to do more than others and there is a definite pattern and correlation between these active choruses and the proportion of leaders which they have produced for the Association over the years. The success and longevity of the NSAA, the PCNSA and many of the choruses, may be credited to the musical and organizational guidance of these dedicated men.

Many singers were, and still are, among the leaders in other Norwegian organizations. The chorus memberships in the early years also included a high number of professional people, Doctors, Pastors and Professors, especially in leadership roles, indicative of the cultural and perhaps spiritual value or middle class nature of the movement in America. Some chorus members, among them Carl G.O. Hansen, Clifford J. Olson, Erling Stone and Fred Wick, have received distinctions such as Studentersangforeningens RidderKors from other Scandinavian choruses as well as their national Associations.¹⁵ For their cultural contributions and activities on behalf of the Nordic countries, over the years a great number of singers and directors have been decorated by the monarchs of Denmark, Norway and Sweden.¹⁶

The Associations and many individual choruses have

their own procedure for rewarding deserving members. The methods used today may seem simple and straight forward, but the road to getting there was often slow and painstaking. At the delegates' meeting on September 25, 1909, in Chicago, it "was decided to reward singers who had participated in five, ten and fifteen or more Sangerfests with a fitting token."¹⁷ T.E. Nelson, a singer from Minneapolis, had originally introduced the idea at the Sangerfest in La Crosse in 1906. His proposal was rejected, "mainly because it came so unexpected, and the singers were not prepared to handle the matter."¹⁸ Nelson brought up the subject again at the 1909 Sangerfest in Chicago and a committee, consisting of Nelson, Forbund Secretary Hamann and President Johnson, was established for the purpose of making the rules and guidelines pertaining to the awarding of the medals. Alfred Paulsen was elected honorary member of the Forbund at the same meeting. In 1910, Emil Biörn reported that the committee which had been appointed to make the sketches for the commemorative medals would report at the next meeting. At the annual meeting July 15, 1911, Director Biörn submitted a sample medal and the rules, six points in all outlining qualification requirements and the procedure to be

followed in awarding the medals. Finally in Fargo in 1912, Sangerfest medals were presented for the first time by then president Christianson, "a small group received the medal in silver for participants of ten or more Sangerfests and a larger group received the bronze medal for five Sangerfests." ¹⁹

At the San Francisco PCNSA Sangerfest in 1915, Melvin O. Sylliaasen recommended that medals be awarded singers having attended five, ten and fifteen Sangerfests in respectively Bronze, Silver and Gold. A committee consisting of M. Sylliaasen, C. Sunde and C. Zapffe was appointed to explore the matter. In 1917, at Sangerfest in Seattle, medals were awarded by the PCNSA for the first time. This little token of recognition is an added incentive for many singers to stay active.

ARTISTIC EXCHANGE

Ties to the "Old Country" have always been strong, and despite the great distance, there has always been cooperation and exchanges between the two nations. Carl G.O. Hansen wrote in Minnesota-Korets Norgesfärd 1923 (The Minnesota Chorus' Norway Tour 1923) that a "singers' excursion to Norway stands as the mightiest and most wonderful goal the Norwegian male choruses in America can

set."²⁰ Already at the 1890 business meeting in Minneapolis, prior to the 1891 Sangerfest in that city, the idea "to undertake an excursion to Europe, and hold the Festival in the Mother countries" was discussed.²¹ Around the same time, Nordmändenes Sangforening of Minneapolis organized a committee to "consider the matter more closely".²² Although the idea did not materialize then, numerous visits and concert tours in both directions have taken place since. Den Norske Studentersangforening may have started the program with its America tour in 1905 because, in the following year, the Dovre Sangforening of Minneapolis reciprocated with what is believed to be the first visit to Norway by a Norwegian-American Male Chorus.²³

This "cultural exchange" has been a two way affair, with many American choruses going to Europe and European choruses visiting the United States. But the exchange has gone beyond choruses and Associations. Over the years composers, directors and soloists have also been "shared" on both sides of the Atlantic.

Oscar Borg (1851-1930) dedicated his famous "Leif Erikson" song to Chicago's Normennenes Singing Society, which performed it for the first time in 1897.²⁴

Norwegian composer Kristian Wendelborg (1863-1938)

wrote the music for Bjarne "ved 'Bjarne's 30 aars jubiläum 3die juli 1911", to the text of L.K. Hassell. The Grand Forks, North Dakota chorus was organized July 3, 1881.²⁵

Norwegian Opera Singer and baritone soloist, Erik O. Bye (1883-1953) appeared as Sangerfest soloist in St. Paul, Minnesota, June, 1924, August/September, 1924 in Seattle, and in Chicago, May, 1926. Bye lived in the United States from 1921 to 1932.²⁶

Danish Opera Singer Lauritz Melchior (1890-1973), who starred at the Metropolitan Opera in New York for twenty-four years, was a popular tenor/baritone soloist. He appeared as soloist at the 1950 Sangerfest in Chicago, Illinois and in Seattle, in 1951.²⁷

Opera Singer Waldemar Johnson (1911-1969) of Bergen, Norway, appeared as soloist with many Norwegian Male Choruses in the 1940s. Facing imprisonment in Nazi concentration camps for failure to perform for German sponsored programs in Norway, he escaped to Britain on a small fishing vessel in 1941. With his magnificent voice the Norwegian Government valued him as a morale-builder, and he was especially popular as a soloist in the many fund raising concerts performed during the war years in

England and the United States. In 1944 he was soloist for the PCNSA Sangerfest in Seattle.²⁸

Opera Singer Bjarne Buntz (1901-1986) was brought to Chicago as soloist for the Bjornson Male Chorus in the spring of 1949.²⁹

Opera Singers Gunnar Sandvold had been a soloist with Haugesund's Mandskoret av 1914 (The Male Chorus of 1914) on its concert tour of the United States in 1949. When the chorus returned to Norway, he remained to return as soloist for the Bjornson Male Chorus on their concert tour of Norway in 1950. To the delight of the Bjornson singers, Mr. Sandvold "joined" the chorus as a First Bass, learned the parts and sang both as soloist and regular chorus member through the entire tour. He also appeared as soloist at the 1952 Sioux City, Iowa Sangerfest and again in 1956 in Rockford, Illinois.³⁰

Composer Henrik Lyssand of Os near Bergen, was Assistant Director for the Bjornson Male Chorus when he stayed in Chicago in the 1950s.

Ingrid Bjoner, a leading soprano for the Metropolitan Opera Company, returned from her triumphal European tour to sing at the thirty-fifth biennial Sangerfest of the NSAA in 1964 in New York.

Roy Samuelson from Moss, Norway, became such a favorite that he performed at four Sangerfests, in Rapid City in 1958; Minneapolis in 1960; and Salt Lake City in 1962; and New York in 1964.

Norwegian Opera Singer Olav Eriksen appeared in Seattle as soloist for the 1970 PCNSA Sangerfest. This appearance lead to his engagement in 1971 as leading baritone with the Seattle Opera production of The Marriage of Figaro.³¹ Eriksen was also brought over by Olav Boen as soloist for a "Scandinavian Celebration" in 1975, co-sponsored by the Seattle Symphony Orchestra and the Norwegian Male Chorus of Seattle, for what was intended to be an annual event. The Seattle Symphony, however, was not interested in an annual Scandinavian event and no follow-up occurred. In 1981, Eriksen was again soloist with the PCNSA, this time for the Norway tour, which took the chorus along the Norwegian coast on a round trip tour from Oslo to Trondheim on its own cruise ship, the MS Funchal.

MOBILITY

Although singers today pride themselves on being able to span the continents in a matter of hours and

concertize the entire coast of Norway in a matter of days, mobility is not merely a phenomenon of the late twentieth century. It contributes, however, to the choruses being less able to retain singers for long terms.

This result of a mobile society, however, was felt rather early by some of the Norwegian Male Choruses. Den Norske Sangforening "Andvake" (The Norwegian Singing Society "Insomnia"), organized November 9, 1889, by twelve men with a Mr. Birkedal as director, seems to have been among the earliest victims. Notes in the Souvenir Program for the inaugural Sangerfest concert of the newly formed Det Østlige Norsk-Amerikanske Sangerforbund (The Eastern Norwegian-American Singers' Association) on May 31, 1913, state that

Andvake has in these 23 years had many good musical forces, but on the count of Providence's one-sided working conditions, namely the jewelry trade, our members are more or less on the move, and this makes it difficult for us, the Norwegians, to keep a stable chorus.³²

One of the leading forces on the East Coast shortly after the turn of the century, a young jeweler named Carl Zappfe, was secretary for Andvake. He was also one of the instigators who, together with O.B. Owren, Andvake's

president, and representatives from other East Coast choruses, was able to organize Det Østlige Norsk-Amerikanske Sangerforbund on September 1, 1912. Zappfe served as one of the new Forbund's first vice presidents and was active in arranging its first Sangerfest in Brooklyn in 1913. He was also one of the jewelers on the move. Shortly after the Brooklyn Sangerfest, he must have made the trek across the country because by June 2, 1915, his name is found in the minutes of the PCNSA journal. He had been unanimously elected corresponding secretary for that Association at the San Francisco Sangerfest. Zappfe, represented the Seattle chorus, became a highly valued member of the PCNSA, where he served in many official positions.³³

Fred Wick, long time Director-in-Chief for the NSAA, while visiting California, noted the migration process:

Here I found Alf Dahl and John Reppe both former members of "Minnehaha Mandskor" in Sioux Falls, South Dakota. Almost everyone had belonged to one chorus or another up north or back east before they "emigrated" to Southern California.³⁴

Tracing some of the singers as they moved from area to area clearly illustrates how mobile they, in fact, were. Erik Oulie, director of Nordmændenes in Boston had, as indicated earlier, been courted by the

Minneapolis singers at the Minneapolis Sangerfest in 1891 and was eventually attracted to the Midwest where he remained until his death April 3, 1924.³⁵

It is not quite clear how Rudolph Hagbart Möller was recruited from Wisconsin to Ballard, Washington, but after having worked as a successful musician and chorus director in Superior for a number of years, he was "called" to Seattle in 1905. He did, however, make a few trips back to the Midwest and, at least once, to Norway with the singers. The minutes of the 1912 Sangerfest in Everett, record that "Mr. Möller from Seattle stated that he was present at a meeting of the committee for the 1914 Norway Chorus in Fargo. He assured everyone that all singers from the Coast would be received with open arms within this chorus."³⁶ Möller, who was born in Fredrikstad and had immigrated to America in 1893, remained an active musician and director in the Seattle area until his death January 30, 1935.³⁷

The man whom Möller succeeded as Director-in-Chief of the PCNSA in 1916, was Carlo A. Sperati (1860-1945), himself quite mobile. He travelled regularly from Oslo to Minneapolis to Tacoma to Decorah and literally commuted between the State of Iowa and the Pacific Coast

in order to attend Sangerfests as Director-in-Chief. Sperati was retained as Director-in-Chief by the singers on the Pacific Coast for ten years, from 1905 until 1915, following his move to Decorah. Directors, it seems, frequently gathered a following and loyalty among the singers which sometimes made it difficult for other, equally or better qualified directors to get a chance at becoming Directors-in-Chief.

Thanks to the railroad system and later the automobile, many of the organizers were able to travel great distances in a relatively short time. There were frequent reports in Sanger-Hilsen from, or about, singers who had moved from one area to another. Singers, apparently, made a special effort to locate fellow singers or choruses when they visited or arrived at their homes. It was reported in Sanger-Hilsen that in 1913, "Lorentz M. Larsen, former member of Chicago Norske Gleeclub, is wandering like a Diogenes out in Los Angeles with his Fram songbook tucked under his arm and is searching frantically for a Norwegian singing society".³⁸ In apparent despair, Larsen wrote to the editor of Sanger-Hilsen who informed him that the Norwegian Male Chorus was inactive due to lack of director, "but

negotiations are under way with Pastor T.T. Ove, former 'Viking' director in Crookston, Minnesota, who now is a pastor in Los Angeles. Go to him and become wise!"³⁹

The following issue of Sanger-Hilsen reported that Larsen and Pastor Ove had indeed met and refreshed memories from the three years, 1890 to 1893, when they sang together under Alfred Paulsen's leadership in Sangforeningen Kjerulf (Singing Society Kjerulf) of Chicago. As it turned out, Ove did not accept the directorship in Los Angeles because he had received a call from a church in Spokane, Washington, and would soon be moving to that city.⁴⁰

Sanger-Hilsen reported in its March, 1920, issue that Nordmändenes had received a new associate member, the Honorable B.H. Lien, formerly of Minnehaha Mandskor in Sioux Falls, South Dakota. He was the first treasurer of the Association in the 1890s, a former Mayor of Sioux Falls and Democratic candidate for Governor. After reading Oleson's article in the January issue of Sanger-Hilsen, Lien "began reflecting upon all the fond memories he had from Minnehaha Mandskor in Sioux Falls, where he was the most active associate member for many years."⁴¹

B. Manger, a former singer of the Norwegian Glee Club of Winnipeg, wrote in Sanger-Hilsen that Nordmændenes Sangforening "consists of 30 strapping boys; haven't found them healthier anywhere else. As director we still have Mr. Hans Thomassen, who tends to his duties quite honorably."⁴² It also appears that the St. Olaf Chorus had recently visited the Los Angeles area and Manger suggested that "perhaps one of the choruses from the Twin-Cities" might be equally successful if they came out west. He continued "If someone or another 'screamer' (en eller anden "skrikhals") should follow the stream to Los Angeles, then ask him to report to Nordmændenes Sangforenings headquarters in the Danish Auditorium, where they are sure to be welcomed heartily."⁴³ The weather report, as requested by the editor, followed and Manger concluded with "another thing is that I believe the climate here is damaging to the social life, and also not too fertile for the spiritual (life), - however, in this regard there are diverse opinions."⁴⁴

The opinions of sunny California among some of the Norwegians visiting the state were indeed diverse, perhaps not always too flattering and would no doubt be refuted adamantly by those who had chosen to settle

there. In 1934, Fred Wick also wrote his impressions of California in Sanger-Hilsen:

The inhabitants of California are a hodge podge of adventurers, speculators, artists, retired big shots, sailors, landlubbers, and cripples. Most are either too rich or too poor.

But here and there, betwixt and between, can be found decent people, who either belong to a singing society or Sons of Norway or perhaps a church choir, and it has been enjoyable to visit some of these organizations.

First and foremost comes naturally "Nordmändenes Sangforening" under Hans Thomassen's competent leadership. Here I met both old friends and a fine chorus.⁴⁵

While in Los Angeles Wick visited as many choruses as he could and was able to hear the Swedish Male Chorus directed by John Axelson, which he claimed had some "quite outstanding tenors". He also visited a joint rehearsal of the Scandinavian singers in town under the direction of Thomassen and "was coaxed into making a desperate attempt at directing Reissiger's 'Olav Trygvasson,' other than that this was an enjoyable evening."⁴⁶ Among the other choruses, the two most outstanding were The Elks Glee Club and The Shrine Chanters led by Luverne Sigmond, another transplant from Minneapolis. It appeared to Wick that a great number of the California singers were transplants from other parts

of the country and some, like O.M. Oleson of Fort Dodge, Iowa, Honorary President (äres-president) of the Association were simply visitors.⁴⁷

Ed A. Finsness, former President of the NSAA from Fargo, North Dakota, had ended up in Kirkland, Washington, by October, 1943, but not before he had served as Association Vice President-at-Large from Winnipeg in 1930.⁴⁸

Not all singers who traveled west stayed. Occasionally there were reports in Sanger-Hilsen about singers who had returned back east. On February 14, 1938, an "elite" double quartet, Norden, was organized in Brooklyn. All the singers belonged to Nordmändenes Sangforening and the main purpose in mind with the formation of the quartet was radio appearances, of which they made many. One of the singers who had made the pilgrimage back to Brooklyn was first tenor and leader of the group, Malvin Events, a former member of Björqvinn in Chicago.⁴⁹

Needless to say, the mobility problem has increased manyfold over the years. What made it possible for Norwegian Male Choruses to be established throughout the United States in the first place, has, ironically, come full circle to haunt the Singers' movement.

The travel pattern today appears not to be in an east-west direction, but rather north-south. The number of people living "up north" during the summer months and moving south to a more palatable winter climate seems to be ever increasing. Vacation travels are longer and more prevalent among retired people, the largest portion of chorus memberships fall in this category.

There have been discussions of concern among leaders of the singers' movement about the effect this migratory membership is having on choruses and the Associations, but no action has been taken. Individual singers have explored the possibility of starting choruses in Arizona and Florida, but with no actual results yet.

Florida may have some possibilities with Sons of Norway and The Norsemen's Federation (Nordmanns Forbundet) already being well established in that state. But the most promising area is Arizona of which Tucson, Phoenix and Sun City are the most frequently mentioned cities among the "snowbirds". As an indication of Norwegian activities in the area it might be mentioned that Sons of Norway has not yet established any districts in Arizona whereas Nordmanns Forbundet has had great success with its chapter in Tucson and all indications are that there is a definite demand for "Norwegian".

activities amongst the second and third generation Norwegian-American living there.

While talk of "expansion and conquering new territory" may be an exciting topic in the true Viking spirit, as well as immigrant spirit, the consensus among singers seems to be that it is safest, nevertheless, to nurture and nourish the already established Norwegian Male Choruses and Associations to make sure that no more vanish.

Although the future of the Norwegian Singers' Movement in America does not lie totally with the retired men, it appears that the movement can not afford to lose them as members. As long as they contribute to the chorus, as singers or in any other capacity, and want to be part of a chorus, there seems to be neither reason nor indication that they will be rejected by fellow singers.

Obviously the future of the singers' movement lies with today's youth. There is unanimity among singers that the secret to perpetuating the Norwegian Male Chorus in America is to attract and retain young singers and the secret to attracting the young people is to let them first grow up and mature. By making the chorus an interesting and exiting group they can subsequently be

brought into the organization just as they may join other ethnically-based groups.

NEED FOR NORWEGIAN MALE CHORUSES IN A MODERN AMERICA

Can there possibly be a need in the modern American society for an organization which clings to and tries to perpetuate the traditions, the culture, art and music of centuries gone by? Can there possibly be a need for a Symphony Orchestra, a Theater, an Art Gallery or a Museum in a today's society? After all, these cultural institutions, which in their struggle to stay alive need to be subsidized, are a financial burden on the local communities. Somehow they survive, somehow a handful of dedicated people manage to keep them alive, sometimes despite vigorous opposition from surprisingly large camps of people who fail to see the vital importance of these establishments in a quality society.

So it is with the Norwegian Male Chorus Movement, perhaps it is not considered to be on the same level artistically as the above mentioned "giants", yet, it represents an immigrant tradition and its preservation. It continues to survive and perhaps it is a bellweather of the "health" of the immigrant community itself. In

its own small way it continues to contribute to the cultural life of America. The main difference in the make-up of the Norwegian Male Chorus today and a century ago is the lack of recent immigrants in its ranks. The chorus today also attracts members who are otherwise totally integrated in American society.

In the 1980s there is still a surprisingly great demand for the Norwegian Male Chorus to perform, usually more than any individual group can handle. In addition to the regularly scheduled concerts, there are many appearances for community celebrations, concerts for the shut-ins as well as the "command performances" for visiting dignitaries.

The recent wave of interest in ones roots has led to the organizing of singing, playing and dancing groups of various kinds among the many ethnic groups in America. Collaborative efforts by many of these ethnic groups have resulted in some rather elaborate and colorful performances. To commemorate America's Bicentennial, one such effort in Seattle, brought together sixty musicians from the Ballard Youth Band and 500 singers from nine choruses representing six European countries (Finland, Germany, Latvia, Norway, Sweden and Switzerland) distinguished by costumes, characteristics and language,

for a grand performance in the Seattle Opera House March 7, 1976. The successful event was arranged largely by the Norwegian Male Chorus of Seattle.⁵⁰

Determined to keep the festival alive, representatives from the various participating organizations have met regularly. On April 13, 1986, the fifth such concert and the tenth anniversary of the festival was held in the Seattle Opera House. Over the years, performing groups from the Balkans, England, Estonia, Iceland, Scotland, Wales and Yugoslavia have also taken part in the festivals. With the tremendous growth of instrumental groups in the area, there has been no problem finding bands or orchestras to assist. In addition to the Ballard Youth Band, which participated in two festivals, the Olympic Youth Symphony Orchestra and the North Seattle Community College Symphonic Band have been the instrumental groups lending their talents to the festival performances.⁵¹

With an increase in the number of amateur musical performing groups, there has also been a resurgence of community symphony orchestras and bands. The trend towards greater participation in amateur musical groups should favor the Norwegian male choruses throughout the country as well.

The fast pace of today's society competes, in fact, with the Male Chorus Movement and may indeed cause the movement serious problems. The positive aspect is that the Norwegian Male Chorus, like other amateur musical organizations, offers a change-of-pace and is a fine recreation or diversion.

As working time decreases, people will have more leisure time. In spite of the strong competition from the television and movie industries, as well as the numerous other opportunities for recreation, there remains hope that the Norwegian Male Chorus Movement will survive. In addition to its musical value, it also offers the Norwegian culture and language. It is, therefore, a major goal of the Norwegian Male Chorus to keep the Norwegian language alive and not follow the examples of churches which, since 1917 have allowed the English language to predominate.

Also relating to the language problem, the minutes from the NSAA Veterans' Chorus' 1988 business meeting stated: "As usual, a limited discussion was had concerning the language of our music from Norwegian to English. No decisions were made."⁵² That final sentence is particularly significant in that it reveals the attitude and lack of action often prevailing at

Sangerfest business meetings. Attention is frequently given to "trivial" matters while matters of importance often appear to overwhelm the singers and are postponed until a later date, a date which never seems to arrive.

The main factors in the success of any group are simply put: priorities, commitment and dedication. A singer has to make a commitment to the chorus, fellow singers, the director, and himself, if he is going to be successful and the chorus is to survive as a viable performing group. The choruses which have folded, usually did so because there was not enough members or directors dedicated to the cause. But there also were the cases when individual singers had to give up their weekly rehearsal night due to changing working hours; when the family moved or the commute became too burdensome.

The future of the NSAA and the PCNSA may be threatened by an even more severe problem than that of language, an aging membership. The minutes from the business meeting of the forty-seventh Biennial Sangerfest in Minneapolis in 1988 repeats a statement by the Association President Ingvald B. Sorensen, a statement used entirely too frequently, but perhaps it best reflects the current status of the singers movement:

"After a few introductory remarks he stated that there were no applications for membership in the Association by new choruses."⁵³ So why are not the hundreds or thousands of young second and third generation Norwegian men joining? Babow summed the problem up in one sentence: "Differences of age, class, education, cultural background, degree of sophistication, leisure-time preferences, and musical tastes make it difficult to recruit young newcomers and second-generation individuals into the singing society."⁵⁴ A most likely scenario is to allow young people of immigrant tradition to develop the interest, then recruit them.

In order to determine the age distribution among Norwegian Male Chorus singers on the Pacific Coast, a survey of all PCNSA chorus members was carried out in 1986. The result, which no doubt reflects a fair representation of the entire United States, shows that, on April 1, 1986, the PCNSA had a membership totaling 269 singers. The youngest member was fifteen years old, the most senior was ninety-six years old and the average age was 62.18 years.⁵⁵

The Singers' movement has overcome adverse conditions in the past. It no doubt will survive current and future threats. The hope goes towards the younger

members and the "young at heart" to keep this Norwegian-American institution alive.

NOTES

INTRODUCTION

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⁴ James G. Smith, "Chorus, Antiquity and the Middle Ages" The New Grove Dictionary of Music and Musicians, ed. Stanley Sadie (London: Macmillan Publishers Limited, 1980) (hereafter cited as Grove)

⁵ Sangerliv, vol. 1, p. 34.

⁶ Ibid., pp. 35-36.

⁷ Percy M. Young, "Chorus, From the Mid-18th Century to the Late 19th" Grove.

⁸ "Sunmöre Brödrekor," Western Viking, July 10, 1987, p. 16.

CHAPTER I

¹ C.-G. Stellan Mörner, "Haydn, Johann Michael," Cappelens musikkleksikon, 1978 ed., s.v. (Oslo: J.W. Cappelens Forlag) p. 321. (hereafter cited as Cappelens)

² Grove, p. 352.

³ Sangerliv, vol. 1, p. 208.

⁴ Cappelens, p. 38.

⁵ Grove, p. 351.

⁶ *Ibid.*, p. 351.

⁷ *Ibid.*, p. 352.

⁸ *Ibid.*

⁹ "History of Education," The Encyclopaedia Britannica, 1937 ed.

¹⁰ Sangerliv, vol. 1, p. 203.

¹¹ *Ibid.*, p. 204.

¹² "La Fete, 300 ans d'histoire," Fete des Vignerons 1977, Numero special (Zofingue iZofingen: Ringier & Cie SA, septembre, 1977), p. 9.

¹³ Groves, p. 352.

¹⁴ *Ibid.*

¹⁵ Ola Kai Ledang, "Om folkemusikk og annan musikk," Norges Kulturhistorie, 8 vols., ed. Ingrid Semmingsen, Nina Karin Monsen, Stephan Tschudi-Madsen and Yngvar

Ustvedt (Oslo: H. Aschehoug & Co. (W. Nygaard), 1983),
vol. 5, p. 307. (hereafter cited as Norges
Kulturhistorie)

¹⁶ Cappelens, pp. 282-283. (Unless Christiania
appears in a title, the name Oslo will be used in this
study, however, the name of the city from 1624-1925 was
Christiania, in the later nineteenth and early twentieth
century written as Kristiania.)

¹⁷ Ledang, Norges Kulturhistorie, vol. 5, p. 307.

¹⁸ O.M. Sandvik, "Norsk korsang," Norges
musikhistorie, 2 vols. (Kristiania iOsloi: Eberh. B. Oppi
- Kunstforlag; 1921), vol. 2, p. 30. (hereafter cited as
Norges musikhistorie)

¹⁹ Cappelens, p. 529.

²⁰ Ledang, Norges Kulturhistorie, vol. 5, pp.
308-309.

²¹ Sangerliv, vol. 1, p. 221.

²² Ibid., p. 218.

²³ Ibid.

²⁴ Ibid., p. 219.

²⁵ Ibid., p. 220.

²⁶ Ibid.

²⁷ Ibid., p. 221.

²⁸ Ibid.

²⁹Den norske Studentersangforenings koncerttourne
gjennem det norske Amerika i mai og juni 1905.
(Kristiania: Johannes Bjørnstads bogtrykkeri, 1906), pp.
189-191.

³⁰Norges musikhistorie, vol. 2, p. 65.

³¹Aleksander L. Kielland, Agerhøns med Champagne,
ed. Øyvind Anker (Oslo: Gyldendal Norsk Forlag A/S,
1983), p. 83.

³²Morgenbladet, (Oslo), October 10, 1845.

³³Ibid., November 7, 1845.

³⁴Norges musikhistorie, vol. 2, p. 15.

³⁵Ibid.

³⁶Ibid., p. 16.

³⁷Sangerliv, vol.1, p. 247.

³⁸Ottende store Sangerfest, (Stavanger: Jakob
Dreyers Boktrykkeri, 1910), pp. 15-16. (hereafter cited
as Ottende store Sangerfest)

³⁹Sangerliv, vol. 1, p. 265.

⁴⁰Ottende store Sangerfest, p. 19.

⁴¹Ibid., p.20.

⁴²Ibid.

⁴³Sangerliv, vol. 1, p. 320.

⁴⁴Ibid., p. 335.

⁴⁵Ibid., p. 334.

⁴⁶Ottende store Sangerfest, p. 37.

⁴⁷Sangerliv, vol. 1, p. 347.

⁴⁸Ibid., vol. 1, pp. 365, 398 and 431.

⁴⁹Ibid., p. 398.

⁵⁰Ibid., p. 365.

⁵¹Ibid., p. 431.

CHAPTER II

¹Theodore C. Blegen, Norwegian Migration to America: The American Transition (Northfield: The Norwegian-American Historical Association, 1940), pp. 37-276; Odd S. Lovoll, The Promise of America: A History of the Norwegian-American People (Minneapolis: University of Minnesota Press, 1984), pp. 31-51; Ingrid Semmingsen, Norway to America: A History of the Migration (Minneapolis: University of Minnesota Press, 1978), pp. 20-31, 41-85.

²Ole E. Rølvaag, Giants in the Earth (New York: Harper & Brothers Publishers, 1927), p. 260.

³Ibid.

⁴Rølvaag, Peder Victorius (New York: Harper & Row, 1966), p. 252.

⁵PCNSA Sangerfest Souvenir Program, (Seattle: n.p., 1936), p. 5.

⁶J.R. Nannestad, "Lidt om norsk mandssang i Amerika," Nordmanns-Forbundet 4 (June 1910) p. 299.

⁷Ibid., p. 300.

⁸A. Iversen, "Interview with Knute Hansen - Sangerfest: past, present, and future," Vinland, February 4, 1982, pp. 1, 8.

⁹Nearly complete sets of Sangerfest Programs and Sanger-Hilsen are in files of author. List of Norwegian Male Choruses compiled by, and in files of author (hereafter cited as Chorus list).

¹⁰Odd S. Lovoll, A Century of Urban Life: The Norwegians in Chicago before 1930 (Northfield: Norwegian-American Historical Association, 1988), p. 86.

¹¹Carl G.O. Hansen, My Minneapolis (Minneapolis: Privately Published, 1956), p. 26.

¹²Lovoll, A Century of Urban Life p. 88.

¹³Hansen's estimate cannot have been far off, this writer has so far been able to identify forty-six.

¹⁴Chorus list.

¹⁵Constitution and By-Laws of the Norwegian Male Chorus of Seattle (Seattle: n.p., 1962), p. 3. (copy in files of author).

¹⁶Ibid., p. 2.

¹⁷Ibid., pp. 2-3.

¹⁸Ibid., p. 1.

¹⁹Konstitusjon og Lover for Normennenes Sångforening av Los Angeles, California (Los Angeles: n.p., January 4, 1939), n. pag. (copy in files of author).

²⁰Norwegian Singing Society of Brooklyn 70th Anniversary - February 17, 1890 - February 17, 1960 Souvenir Program (Brooklyn: n.p., 1960), p. 5. (hereafter cited as Brooklyn: 1890-1960).

²¹U.S.S. of A. Third Singing Festival Souvenir Programme (Minneapolis: n.p., 1891), n. pag. (hereafter cited as USSA Sangerfest Program).

²²Ibid.

²³Sanger-Hilsen, December, 1936, p. 1.

²⁴J.S. Johnson, "Det norske Sangerforbund i Amerikas Historie," Sangerfärden til Norge 1914, ed. Th. F. Hamann (Minneapolis: Sangerforbundets Forlag, 1915), p. 177 (hereafter cited as Sangerfärden 1914).

²⁵Ibid., p. 169.

²⁶Ibid.

²⁷Ibid., p. 178.

²⁸Ibid., p. 170. The remaining officers elected were: O. Tønnesen, Vice President; J. Victor Johansen, Treasurer; H.A. Tenggren, Corresponding Secretary, and E.G. Lundquist, Financial Secretary.

²⁹ Ibid., p. 172.

³⁰ USSA Sangerfest Souvenir Program, 1891.

³¹ Ibid.

³² The following slate of officers were elected:

President, G. Bie Ravndal, Sioux Falls, South Dakota;
Vice President, Lars Christiansen, Fargo, North Dakota;
Secretary, Joseph Estrem, Wilmar, Minnesota; 2nd Vice
President, A.J. Anderson, Granite Falls, Minnesota;
Treasurer, J.C. Smedsrud, Sioux City, Iowa; Conductor,
Dr. J.S. Johnson, Sioux Falls; Marshal, R. Krefting,
Sioux City, Iowa. It is worth noting that Dr. J.S.
Johnson is the only man to serve in both the prestigious
positions of Director-in-Chief and President of the
Forbund, twice in the latter position.

³³ Nannestad, Nordmanns Forbundet, p. 302. The
ensuing Sangerfests were held in: Sioux City, Iowa, 1894,
Ernest Nordin, conductor; Omaha, Nebraska, 1896, Ernest
Nordin, conductor; Duluth, Minnesota, 1898, Erik Oulie,
conductor; St. Paul, Minnesota, 1900, John Dahle,
conductor; Sioux Falls, South Dakota, 1902, Jens Flaaten,
conductor (and the Chicago Singers finally joined the new
Forbund); Grand Forks, North Dakota, 1904, Jens Flaaten,
conductor; La Crosse, Wisconsin, 1906, John Dahle,
conductor; Minneapolis, Minnesota, 1908, Emil Björn,

conductor; Sioux Falls, South Dakota, 1910, Emil Björn, conductor.

³⁴Sanger-Hilsen, April, 1938, p. 6.

³⁵Carl Hansen, "Det norske foreningsliv i Amerika," Norsk-Amerikanernes 1914, ed. John B. Wist, (Decorah: The Symra Company, 1914), p. 268.

³⁶*Ibid.*, p. 269.

³⁷Anton Wetlesen, "Norsk Mandssang i de østlige Stater og det østlige Sangerforbund," Sangerfärden 1914, p. 261

³⁸*Ibid.*

³⁹*Ibid.*, pp. 261-262. The 1913 officers were: P. Strömberg, president; T. Hamre, vice president; A. Johnson, treasurer; K. Jacobsen, secretary; and P. Hulberg, financial secretary. In 1915 the officers were: P. Strömberg, president; S. Hammer, vice president; H. Berg, treasurer; A. Huseby, secretary; J. Fossan, financial secretary, W. Gustavsen, guard; H. Monsen and A. Knudsen, trustees.

⁴⁰Sanger-Hilsen, March 1938, p. 6.

⁴¹*Ibid.*

⁴²*Ibid.*

⁴³The Norwegian Glee Club 1928-1978 Our Fiftieth Anniversary, Souvenir Program (Boston: n.p., 1978), n. pag.

⁴⁴Brooklyn: 1890-1955, n. pag.

⁴⁵Ibid.

⁴⁶Among the charter members were Hans Olsen, the first president; Johan Olsen, trustee; Harald Björnson, Ole Ingebregtsen, John Larsen and Christian Nilsen.

⁴⁷80 Anniversary Journal - The Norwegian Singing Society of Brooklyn, Souvenir Program (New York: n.p., n.d.), pp. 4-9.

⁴⁸Brooklyn: 1890-1950, p. 3.

⁴⁹Ibid., pp. 3-7; 70th Anniversary Program, p. 3.

⁵⁰Brooklyn: 1890-1950, p. 5.

⁵¹Ibid.

⁵²Ibid., p. 7.

⁵³Brooklyn: 1890-1960, p. 25.

⁵⁴Brooklyn: 1890-1950, p. 7.

⁵⁵Ibid.

⁵⁶Ibid.

⁵⁷Brooklyn: 1890-1970, p. 9.

⁵⁸Ibid.

⁵⁹Sanger-Hilsen, January 1941, p. 8.

⁶⁰Chorus list.

⁶¹The president was Ivar Einarsen, Dr. N. Bakke was vice president, Sam. Petersen, secretary, Th.E. Heide,

treasurer, Einar Askevold and S. Hvidsten, trustees.

⁶²Wetlesen, Sangerfärden 1914, p. 263.

⁶³Chorus list.

⁶⁴Sangerfest Souvenir Program, (New York: Nordisk Tidende, 1913), n. pag.

⁶⁵Boston Fiftieth Anniversary Souvenir Program.

CHAPTER III

¹A.T. Andreas, History of Chicago, vol. 3 (Chicago: A.T. Andreas, Publisher, 1884), p. 649.

²Ibid., p. 651.

³Odd S. Lovoll, A Century of Urban Life, (Northfield: Norwegian-American Historical Association, 1988), p. 86.

⁴Ibid., p. 88.

⁵Normennenes Singing Society 100 Years 1870-1970, (Chicago: n.p., 1970), p. 2. (hereafter cited as Normennenes 100th).

⁶NSAA Sangerfest Souvenir Program, (Fargo: n.p., 1912), p. 54.

⁷Normennenes 100th, p. 2.

⁸NSAA Sangerfest Souvenir Program, (Fargo: n.p., 1912), p. 54.

⁹Normennenes 100th, pp. 2-20.

¹⁰ Ibid., p. 7.

¹¹ Odd Hølaas, Norge under Haakon VII, (Oslo: J.W. Cappelens Forlag, 1946), p. 251.

¹² Normennenes 100th, p. 22.

¹³ Ibid., p. 23.

¹⁴ A. Iversen, Vinland, pp. 1, 8.

¹⁵ Normennenes 100th, p. 7.

¹⁶ Ibid., p. 10. Other chorus leaders and soloist whose names bear mention include Henry Andersen, Charles K. Hansen, Leon Sandahl, Ingvald Eid, Ola Thomassen, George T. Thoresen, Joachim Mauritzen, Roy Mathisen, Sverre G. Larsen, Kai O. Henricksen, Erling Sande, Rex Sande, Thor Tollefsen and Earl Sorensen.

¹⁷ Ibid.

¹⁸ Sanger-Hilsen, October, 1943, p. 13. The charter members were: Lars Andersen, Andrew Nielsen, 1st tenors; Randolph Hafstad, Malvin Lassen, 2nd tenors; Peder Knudsen, Julius Jäger, 1st bass; Peder Ericksen, Tobias Wrolsen, 2nd bass.

¹⁹ Ibid.

²⁰ Sanger-Hilsen, August, 1938, p. 10.

²¹ Sanger-Hilsen, July-August, 1974, p. 5.

²² Bjornson Male Chorus, 60th Anniversary Publication (Chicago: n.p., 1984), n. pag. The ten original singers

present that day were: Lorenz M. Duvold, Leif A. Essen, Arthur Hansen, Einar Grotnes, Ole Gundersen, Amund T. Njust, Alf Raanes, Louis Sandback, Thorleif E. Thorsen. Hans Karlson, who had applied for membership and only arrived from Norway in time for the second rehearsal, was nevertheless voted a "charter member". the slate of officers elected was: Louis Sandback, President; Thomas Anderson, Vice President; Alf Raanes, Secretary/Treasurer. Leif Essen took over the latter job when Raanes moved to New York shortly after the election. Directors have been: Sverre G. Larsen 1924-27; Maurice Andre Sommerfelt 1927-30; Carl Nebb 1930-33; Sverre G. Larsen 1933-47; Maurice Andre Sommerfelt 1947-51; Carl Barkwick 1951-52; E. Arnold Alenius 1952-68; Wayne Spies 1968-.

²³Ibid.

²⁴The History of Rockford Harmony Singing Society,
(unpublished ts., n.d.) (copy in files of author).

²⁵Ibid.

²⁶Ibid.

²⁷Founding members of Nordkap were: Anders Andersen, Conrad Christiansen, Gerhardt A. Chrystad, J. Eidesen, John Hansen, B. Heggund, Martin Heggund, Andrew Heggrenes, Harold Heiberg, John Henriksen, H. Olsen, Johan

Rödviik, Alfred Strand, Ludvig Strauman. The chorus' first Director, himself a good singer, was Johan or Johannes Rödviik, who studied for the ministry at Augsburg Seminary at the time. He was succeeded in 1911 by Erik Oulie, who remained Director until 1915. In a rather short interim period Hjalmar Nilsson, a Swede, led the chorus. Hallvard Askeland took over the chorus from 1916 to 1936, when Frederick Wick became Director, a position he held until 1953. Next in line was Orrin E. Juel, October, 1953 to January, 1955; Douglas Harding, February, 1955 to October, 1955; Richard Robey, October, 1955 to October, 1957; Kenneth O. Lower, November, 1957 to May, 1986; Lester Mikelson, June, 1986- .

²⁸ Sanger-Hilsen, November-December, 1981, p. 22.

²⁹ Ibid., p. 23.

³⁰ Ibid.

³¹ Erling Stone, "The Norwegian Glee Club of Minneapolis 70th Anniversary," (Minneapolis: n.p., 1982), n. pag. The Norwegian Glee Club's founding members were Anton Grip, C.O. Roskraft, Ole Lindseth, Hans Ruud, O.H. Meland, Hjalmar Hansen, Axel Carlsen, John Lövseth, Carl Gjessen, Thorvald Seward, Olav Eide and Olav Holter, all of the Good Templar chorus and Malfred Andersen, H.W. Petersen, Wm. Rasmussen, Anton G. Hansen, Hans Johnsen,

L.K. Sortland, Sam Serigstad, John Skog, John Wold, Ole Rovik, Albert Lund, Christian Lund, Martin Eidsmo and Alfred Hansen, all of Hugnad.

The Directors of these two groups had been Carl G.O. Hansen and Francis Ingebrigtsen, respectively. The first officers of the NGC were: Sam Serigstad, President; Anton Grip, Vice President; Malfred Andersen, Secretary; John Skog, Treasurer; Hjalmar Hansen, Marshal; Carl G.O. Hansen, Director.

³² Hans Wold held the offices of Secretary and President for several years during his fifty-two years, from 1930 to 1982, with the chorus. He was also the Glee Club's principal soloist for many years; Birger Steen who sang with the chorus from 1935 until 1980 when poor health forced him to resign, served as Secretary and President for a number of years and was also NSAA secretary for four years; Erling Stone who joined the club in 1922 and was still going strong in 1989 at the age of 95. He moved to South Dakota where he stayed for a number of years, before moving back to Minneapolis and rejoining the Glee Club; John Akslen who joined the Norwegian Glee Club in 1925. His short term as Director may seem insignificant, however, not mentioned are all the years he served as Assistant Director and, as such,

stepped in to direct rehearsals and concerts whenever needed. He remained in Minneapolis until 1955, when his work took him to Brooklyn, where he sang with the Norwegian Singing Society of Brooklyn. When his employment took him to Seattle, he joined the Norwegian Male Chorus there, was elected Assistant Director and served for a number of years. Upon his retirement, he and his wife, Hanna, moved back to Minneapolis and he soon was found in his old position of Assistant Director, where he still was serving in 1988.

³³ Carl G.O. Hansen, My Minneapolis, (Minneapolis: Privately Published, 1956), p. 26.

³⁴ Ibid., p. 66.

³⁵ Ibid., p. 30.

³⁶ Ibid., p. 66.

³⁷ Ibid., p. 70.

³⁸ Ibid., p. 73.

³⁹ Ibid.

⁴⁰ Ibid., p. 187.

⁴¹ J.S. Johnson, "Det norske Sangerforbund i Amerikas Historie," Sangerfärden 1914, p. 220.

⁴² Stone, Glee Club Anniversary.

⁴³ Brooklyn: 1890-1950, p. 3.

⁴⁴ Laurel H. Holter, The Grieg Male Chorus of Canton,

S. D., (unpublished ms., June 25, 1986), (copy in files of author).

⁴⁵Ibid.

⁴⁶Sanger-Hilsen, March, 1938, p. 12.

⁴⁷With members like Arnfinn Stene, Lafe Lunder, G.O., Enok and George Lomen, Oscar Fladmark, Ole, L.R., and Chas. Ekle, some of whom were still singing in the 1980s, there is no reason to doubt that they had a good chorus.

⁴⁸Among the founders of Minnehaha were: Th. F. Hamann, A.S. Johnson, J.S. Johnson, Knute E. Lomen, E.K. Rogness.

⁴⁹Johnson, "Vindruefesten i Sioux Falls, September 1891" Sangerfärden 1914, pp. 190-192.

⁵⁰The founding officers of the NWSSA were: G. Bie Ravndal, president; L. Christianson, Fargo, North Dakota vice president; A.J. Anderson, Granite Falls, second vice president; Joseph Estrem, Willmar, Minnesota, secretary; J.C. Smedsrud, Sioux City, treasurer; R. Knefting, Sioux City, marshal; J.W. Landquist, assistant marshal.

⁵¹Elias O. Stene, 1928 - Norse Glee Club - 1978, (unpublished ts., 1978), (Copy in files of author). Directors of the Norse Glee Club, in order of their service, have been: Otto Oien, Elief Seatveit, Clifford

Clifford J. Olson, Adolph Tideman, Robert Perkins, Jack Roberts, Curtis Abrahamson, Harald Gray and Lyle Kroon. Carl A. Mannerud served as assistant director for many years. Clifford J. Olson directed the chorus for over thirty years, served in various offices for the NSAA, Sioux Valley Singers Association and was Soloist/Director along with Robert Perkins for that group's Norway Chorus in 1973. Perkins also served as Director-in-Chief for the NSAA and was appointed Honorary Director-in-Chief upon his resignation from that position in 1976.

⁵²J.R. Christianson, "The Luren Singing Society 1868-1968", (unpublished ts., n.d.), p. 4.

⁵³The charter members were: O. Bergeson, E. Elleason, Hartvig Engbertson, M. Haakanson, G.C. Hoffoss, Hildor (Haldor?) Hoffoss, Ole Gunnerius Hoffoss, John Jackwitz and T. Nelson.

⁵⁴Decorah Posten, October 3, 1874.

⁵⁵Ibid., September 19, 1874.

⁵⁶Ibid., January 2, 1875.

⁵⁷Ibid.

⁵⁸Ibid., January 9, 1875. In the January 9, issue, the election which took place on January 5, was reported: J. Jackwitz, President; B. Anundsen, Vice President; Knud O. Hjelle, Secretary; O. Bergeson, Treasurer; and Hildor Hofos, Archivist.

⁵⁹ Ibid., January 31, 1875.

⁶⁰ Ibid., February 7, 1875.

⁶¹ Ibid., May 8, 1875.

⁶² Ibid.

⁶³ Ibid., May 15, 1875.

⁶⁴ Ibid., May 22, 1875

⁶⁵ Ibid., March 10, 1878.

⁶⁶ Ibid.

⁶⁷ Ibid.

⁶⁸ Ibid.

⁶⁹ Christianson, "Luren History," p. 14. The remaining members were: O.G. Hoffoss and J. Trondsen, first tenor; Hildor Hoffoss, second tenor; C.J. Ambli, first bass and E.M. Sunnes, second bass.

⁷⁰ Ibid., p. 29.

⁷¹ Ibid.

⁷² Ibid., p. 44.

⁷³ Ibid., p. 46.

⁷⁴ Ibid., pp. 46-47.

⁷⁵ Ibid., p. 48.

⁷⁶ Ibid., p. 50.

⁷⁷ Ibid., p. 58.

⁷⁸ Ibid., p. 60.

⁷⁹ Ibid.

⁸⁰ Ibid.

⁸¹ Ibid., p. 61.

⁸² Ibid., p. 63.

⁸³ Sanger-Hilsen, October 1943, p. 6. The officers were: President Martin Woldum; Vice President Sig Hoyem; Secretary Agrim A. Lee; Treasurer G.E. Moen; and Director C.A. Sperati, Director.

⁸⁴ Christianson, p. 68.

⁸⁵ Ibid., p. 65.

⁸⁶ Ibid., pp. 65-72.

⁸⁷ Wossingen, June 1859.

⁸⁸ Harold Svanoë, "Luren Singers of USA 'oldest, largest and one of the best', claims origins in Christiania", Western Viking (Seattle), July 8, 1983; NSAA Sangerfest Program, (Decorah), 1966, p. 15; J.R. Christianson, "The Urbanization of Immigrant Peasants: Can Music Help?", Scandinavians and Other Immigrants in Urban America: The Proceedings of a Research Conference October 26-27, 1984 ed. Odd S. Lovoll (Northfield: Saint Olaf College Press, 1985); John R. Christianson and Harold C. Svanoë, NSAA Sangerfest Program, "Beginning and Recent History of Norwegian Singers Association of America," (Decorah: n.p., 1976), p. 27.

⁸⁹ Thanks to the people who had the foresight to

preserve documents, pictures and paraphernalia over the years and to men like Luther College professors Harold Svanoe and John R. Christianson, who researched and recorded their findings. Svanoe wrote several articles; Christianson wrote a complete history of, and articles about, the chorus.

⁹⁰Sanger-Hilsen, March-April, 1982, p. 6.

⁹¹NSAA Sangerfest Souvenir Program, (Fargo: n.p., 1912), p. 53.

⁹²NSAA Sangerfest Souvenir Program, (Sioux City: n.p., 1952), n.p.

⁹³Sanger-Hilsen, March-April, 1982, p. 6.

⁹⁴NSAA Sangerfest Souvenir Program, (Sioux City: n.p., 1952), n.p.

⁹⁵NSAA Sangerfest Souvenir Program, (Fargo: n.p., 1912), p. 52.

⁹⁶Martin Bergh, "Sioux Valley norske Sangerforbund," Sangerfärden 1914, p. 272.

⁹⁷Sanger-Hilsen, March-April 1982, p. 6. Directors following story include N.S. Orningaard, Edwin C. Knutzen, Chris Dahl, Fred Wick, H.H. Buntley, Pierce Wall, Roger Polley, Paul Bower, Roy Kvam, George Iseminger, Kenneth Gansebom, Al Bartels, Don Horsted, Wilbur Dixon, John Stansel and since 1977, Charles Schuett.

⁹⁸ Chorus list.

⁹⁹ Ibid.

¹⁰⁰ Ibid.

¹⁰¹ Ibid.

¹⁰² Ibid.

CHAPTER IV

¹ F.A. Tomte, "Lidt om Pacifikkystens norske Sangerforbund," Sangerfärden 1914, p. 241. The founding members were: J.M. Arntson, G. Kingberg, C.F. Johnson, Hans Dahl, Stian Stiansen, Erling Slippen, Carl Magnusen, P. Gundersen, Chas. Gundersen, Dirk Blaauw, og Sunde "nu af Firmaet Sunde & Erland, Seattle."

² Incorporation papers, (Tacoma, October 27, 1924), (copy in files of author).

³ The following officers were elected: President M.C. Sivertsen; Vice President Mart Heglund; Treasurer Hjalmar Miller; Secretary O. Benrud; Financial Secretary K. Gundersen; (Arkivar) Historian S. Hegge; Marshal Nick Jetland; Trustees P.M. Eggesbo, E.J. Abelsen and H.L. Elsos.

⁴ George S. Johnson served for twenty years and the directors since his time have been: George A. Johnson,

1940-42; Mrs. A. Marchell Stevens, 1942-45; Prof. Gunnar J. Malmin, 1946-62; Alan Clarke 1963; G.J. Malmin 1964-80; Dr. Jon Malmin, 1981-. Dorothy Malmin was for many years the chorus accompanist and when she and husband Gunnar J. Malmin retired in 1980, after having served over thirty years, their son and daughter-in-law, Jon and Jean Malmin, took over as director and accompanist respectively. The elder Malmins moved back to the Sioux Valley area and became active in both the Sioux Valley Singers' Association and the NSAA. Tacoma has also supplied four Directors-in-Chief: Carlo A. Sperati, George S. Johnson, Gunnar J. Malmin and Jon Malmin; two Assistant Directors-in-Chief: George S. Johnson and Gunnar J. Malmin; eight Association Presidents: L. Langlow, 1906; O.S. Larsen, 1919; O.C. Wollan 1926; Carl M. Casperson, 1940; B.C Sagen, 1945; Trygve M. Lindoe, 1953; Willard E. Dergan, 1963; Gunnar J. Malmin, 1971; two Sangerfest Chairmen: Sverre G. Staurset, 1982 and Elmer Mobroten, 1988.

⁵Tomte, "Pacifikkysten," Sangerfärden 1914, p. 242.

⁶Other Tacoma singers' names which frequently recur on chorus and Association duty rosters include Louis Langlow, M.C. Sivertsen, Trygve M. Lindoe, George

Jacobsen, Harley Olson, Elmer Mobroten, Rick Perkins and Jon Malmin.

⁷PCNSA minutes, Eureka, September 6, 1910, p. 38.

⁸Wallace John Goleeke, "A History of the Male Chorus Singing Movement in Seattle," (Ph.D. dissertation, University of Washington, 1969), p. 6.

⁹Ibid., p. 9.

¹⁰Sverre Arestad, "The Norwegian Male Chorus of Seattle," (unpublished ts., n.d.), p. 1. (copy in files of author). An early membership roster lists the members as: John Bach, August Berg, John Blaauw, Christensen, N.A. Christof, Haugeland, Oscar Larsen, Tim Larsen, Andrew Nerland, Norlund, Frank Oleson, Richard Oleson, Gilbert Ormbrek, Olaf Röd, Sten, Carl Sunde, Julius Sunde, Ingvard Sunde, Albert Winge. The names of Bolgen and Holen are also mentioned as early members of the chorus.

¹¹Ibid., p. 2.

¹²Ibid., p. 4.

¹³Ibid., p. 2.

¹⁴Ibid.

¹⁵"Norway's Natal Day," Seattle Press-Times, May 16, 1891, p. 2.

¹⁶"Sons of Scandinavia," Seattle Press-Times, May 18, 1891, p. 8.

¹⁷"Norway's National Day," Seattle Post Intelligencer, May 15, 1891, p. 3; "The Norsemen's Day," Seattle Post Intelligencer, May 18, 1891, p. 5.

¹⁸Arestad, p. 19.

¹⁹Washington Posten, March 30, 1900.

²⁰Arestad, p. 7.

²¹Washington Posten, April 13, 1900, p. 1.

²²Washington Posten, May 18, 1900, p. 1.

²³Chorus list.

²⁴Washington Posten, November 22, 1901.

²⁵Washington Posten, December 6, 1901.

²⁶Earliest photograph of chorus, (in files of author).

²⁷The Directors were John Meling, C. Gulbrandsen, Hjalmar Andersen, Alfred Luben, Knut Snortheim, Albert Winge, Karl A. von Goden (1903) and H.P. Sather (1904-1905).

²⁸Some of the Seattle leaders included Carl Sunde, Julius Sunde, Nels A. Christof, A.O. Loe, Theo Christy and Olaf Röd.)

²⁹Sanger-Hilsen, February, 1940 p. 14.

³⁰Ibid.

³¹There is one Honorary Member, Carl M. Moe, also the oldest member at ninety-seven years of age. Jens K. Hansen is the chorus' first Director Emeritus and Harvey Mathiesen Honorary Marshal. There are three members with fifty or more years of service, Jens K. Hansen (64), Jerome L. Sandvig and Harry C. Solheim. Two outstanding soloists for decades were Jens K. Hansen and Trygve Bjørnstad. The only woman member ever, Olive Svendsen, Honorary Life Member, was the chorus' long time accompanist. The lists of names naturally vary from year to year, new ones are added and those of deceased members removed.

³²PCNSA leaders from Seattle were Presidents: A.O. Loe, 1904; H.P. Rude, 1909; Carl Sunde, 1916 and 1917; Melvin O. Sylliaasen, 1924 and 1936; Karl F. Frederick, 1944; Gus W. Tollefsen, 1951; Jerome L. Sandvig, 1960, 1970 and 1977-79; Karl K. Larsen, 1975; Sangerfest Chairmen were: Art Lie, 1981; Einar O. Denstad/A.L. Knudsen, 1989; Directors-in-Chief were: Rudolph H. Möller; August Werner; A.L. Knudsen, all three also served as Assistant Directors-in-Chief; Melvin O. Sylliaasen, Roy Svendsen and Harvey Mathiesen served as

Marshals for a number of years, Sylliaasen and Mathiesen were also voted Honorary Marshal upon their retirement; Olive Svendsen served as Sangerfest Accompanist for a number of years. Since the 1930s the names of Jens K. Hansen, Jerome L. Sandvig, Karl F. Frederick, Harvey Mathiesen, Trygve Bjornstad, Clarence Svendsen, Harry Solheim, Raymond A. Sperline, B. Thor Bjornstad and Thomas S. Ousdale appear most frequently in leadership roles.

³³Sanger-Hilsen, April, 1941, p. 13. The founding members of Norröna were: Rev. Frederik Engebretsen, Edgar Haugen, Ole M. Aniksdal, Asbjörn Smestad, Alf M. Lonseth, Andrew L. Stenvig, Ingvald J. Frogner, P.K. Knutsen, A. Kvistad, L.L. Berg, A. Lökenes, Arthur Storfjeld, Magnus Olsen, N. Abrenk, Pile Andersen, A. Sandvik, Emil Olsen. The first President was Frederik Engebretsen and Salem Lindborg, the first Director.

³⁴PCNSA minutes, Everett, September 6, 1942, p. 21. (in files of author).

³⁵The following slate of officers was elected:
President Carl Sunde, Seattle; 1st V.P. John Norman, Everett; 2nd V.P. Tomte, Portland; Corresponding Secretary Carl Zapffe, Seattle; Recording Secretary John

Soli, Tacoma; Treasurer J.W. Oyen, Everett; Marshal Melvin Sylliaasen, Seattle; and Director-in-Chief Carlo A. Sperati, Decorah.

³⁶ PCNSA minutes, Bellingham, September 4, 1916, p. 71.

³⁷ PCNSA minutes, Seattle, December 12, 1915, p. 69.

³⁸ PCNSA Sangerfest Souvenir Program, (Bellingham: n.p., 1923), n. pag. (complete set of programs from 1903 to 1988 in files of author).

³⁹ Ibid.

⁴⁰ In a survey sent by the author to all Norwegian male chorus singers in America in 1983, one of the questions asked was: "What is (are) your most memorable moment(s) as a Singer? The answers were many and varied, but the two events which seemed to have made the greatest impression on the PCNSA singers were: (1) The 1962 Sangerfest in Salt Lake City, Utah, with the Grand Concert by the Grand Chorus made up of singers from all over the United States, performing in the Salt Lake Tabernacle. (2) The 1980 Sangerfest in Bellingham, more specifically the "afterglow" around the pool following the Grand Concert. The pool was located in the center of the motel, completely surrounded by three stories of

balconies. With a piano at poolside, all the singers gathered on the various level balconies for an impromptu concert. The powerful sound bouncing off all the walls created an extraordinary mood and effect, climaxing with the Director-in-Chief jumping into the pool in full dress uniform.

⁴¹ Bellingham has supplied four Sangerfest Presidents: Oscar Myhre, 1935; Gunnar L. Hellberg, 1943; Emil Olsen, 1955; Helmer Melland, 1966; and one Sangerfest Chairman: Karl Dahl, 1980. Among the many directors, Bellingham had two female directors: Madam Davenport Engberg (1919-20) and Barbara Robertson 1984. Long-term directors include John Vistaunet, 1928-36; H.S. Helgason, 1941-55; and Elias Breidford, 1956-80. In the 1980s Karl Dahl and Steve Jensen served as directors.

⁴² Martin H. Clausen, "History of the Everett Norwegian Male Chorus", (unpublished ts., June 26, 1949), p. 2. (copy in files of author). The other charter members were Dr. L.P. Opsvig, President; John Norman, Secretary; John W. Oyen, Director; P.L. Opsvig, Ole A. Sandheim, Sigurd Holmen, Lauritz L. Helland, Anton Foss and on August 31, Anton Flatseth was added to the roster.

⁴³ Norwegian Male Chorus, Business Meeting Journal

Minutes, Everett, February 8, 1903, p. 14. (hereafter cited as Everett minutes).

⁴⁴ Ibid., May 7, 1903, p. 19.

⁴⁵ Ibid., August 6 and 13, 1903, pp. 21-22.

⁴⁶ Ibid., October 4, 1903, p. 24.

⁴⁷ Ibid., June 2, 1904, p. 32.

⁴⁸ Ibid., n.d. (1904), p. 55.

⁴⁹ Ibid., March 7, 1909 (as entered in the semiannual report by secretary Arne S. Jensen), p. 130.

⁵⁰ Ibid., September 11, 1905, p. 65.

⁵¹ Ibid., November 8, 1905, p. 68.

⁵² Ibid., November 12, 1905, p. 71.

⁵³ The next five years Arnold Lunnum served as director, followed by Bill Blake from 1975-77, Björn Heglie 1978-82. Micahel R. Dale took over in 1983-.

⁵⁴ The Norwegian Male Chorus of Everett has hosted ten Sangerfests, furnished seven Forbund Presidents, John Norman 1903 and 1912, M.H. Forde 1922, Carl H. Langland; Brede Berg 1942; Emil Enger 1949; J. Henry Carlson 1958; Idan G. Gilbertson 1968; two Sangerfest Chairmen, Robert G. Perlman 1977; Gordon D. Rye 1985; and provided three Forbund Directors, Henry W. Ringman, Director-in-Chief for six terms and Assistant Director-in-Chief for 21

terms; Björn Heglie, Assistant Director-in-Chief for two terms; and Michael R. Dale, Assistant Director-in-Chief one term. Some additional Everett singers who have served in leadership roles include: Norman, Clausen, Oyen, Tveit among the earliest ones and Roy Kvangnes, Jacob Nestby, Henry Ringman, Henry Carlson, Emil Enger, Idan Gilbertson, Anders Saatvedt and Sivert Joramo among the more recent ones. However, an Everett history would not be complete without mentioning two staunch supporters of the chorus, Björn Svendsen and Elmer Ericksen, the latter of whom has supplied and prepared the barbequed salmon for the famous Everett picnic for years. This annual event has marked the end of the summer season and gathered the men and their families in preparation for the upcoming singing season.

⁵⁵PCNSA Sangerfest Souvenir Program, (Tacoma: n.p., 1940), n. pag. The chorus officers listed were: President, John Breum; Secretary, C.J. Gunderson; Director, Adolph Joergensen.

⁵⁶Richard Dale, personal interview, November 18, 1987. PCNSA Sangerfest attendance records (in files of author).

⁵⁷PCNSA Sangerfest Souvenir Program, (Bellingham: n.p., 1980), p. 11.

⁵⁸The director was Frank Andersen and secretary, Chris Hovland. There seems to have been poor communications exceeded only by poor record keeping, within the Norwegian community of Los Angeles. There also seems to be reason for Carl M. Gunderson's statement regarding a certain amount of "snobbishness" among the choruses, resulting in splinter groups trying to avoid certain segments of certain chourses. In an unpublished history written for the Everett chorus, Gundersen stated: "Since 1935, five 'Renegade' [sic] Male Choruses has isici been organized in Los Angeles; but they are not listed as they were not members of our 'Sangerforbund'. These groups were organized by active members of our Los Angeles Chorus, who became afflicted with the 'Bedre Mand's Fattige' epidemic, and organized in order to eliminate certain members who had reached a certain age." The fragments left for posterity seem to be conflicting in many instances and rather confusing at best, making any kind of reconstruction of the chorus development or chronology exceedingly difficult. See: Carl M. Gunderson, "Concise History of the Norwegian Male Chorus."

⁵⁹Sanger-Hilsen, February, 1914, p. 6. The following officers were listed: Emil Ostrom, president; Karl Garmo, vice president; Helmer L. Decker, secretary; John Reppe, financial secretary; Birger Hopen, treasurer; Sig Lofthus, marshal; Otto Thompson, librarian; trustees: Hans Devick, H. Munkvold and John Nilsen. Ben Edwards was elected director.

⁶⁰Sanger-Hilsen, August, 1940, p. 12.

⁶¹Among the charter members were Edward R. Andresen, Thomas Johnson and Peter Larsen.

⁶²Sanger-Hilsen, January, 1921, p. 14. The charter members were Edward R. Andresen, Nils J. Berg, Harold Harby, Thomas Johnson, Gudmund O. Moy, Nils Christian Oas, M.T. Rickheim, Carl L. Solberg, Carl Sorensen and Hans Thomassen. According to a report in Sanger-Hilsen, O.M. Oleson of Fort Dodge, Iowa, also assisted in founding the chorus.

⁶³Carl M. Gunderson, "Concise History of the Norwegian Male Chorus," (unpublished ms., May 14, 1967), (copy in files of author).

⁶⁴Sanger-Hilsen, January, 1921, p. 14.

⁶⁵Concert Program, (Los Angeles: Saturday, February 23, 1935), n. pag.

- 66 Sanger-Hilsen, April, 1938, p. 14.
- 67 Sanger-Hilsen, September, 1938, p. 14.
- 68 Sanger-Hilsen, November, 1938, p. 10.
- 69 Sanger-Hilsen, February, 1940, p. 3.
- 70 Sanger-Hilsen, January, 1941, p. 4.
- 71 Sanger-Hilsen, October, 1943, p. 15.
- 72 Forbund Presidents were: Bernhard Manger, 1948; Aimar Moller, 1956; Oddmund Saterdahl, 1969 and Sangerfest Chairman: Henry Larsen, 1987.
- 73 Sanger-Hilsen, February, 1938, p. 13.
- 74 PCNSA minutes, San Francisco, June 2, 1915, p. 59.
- 75 Ibid.
- 76 S.C. Roinestad, "A Hundred Years With Norwegians in the East Bay", (unpublished ts., 1963), p. 16. (copy in files of author). Additional members in attendance at the organizational meeting were: J. Antonsen, Arne H. Arnesen, Arne Astad, Gerhard Astad, Ole Draplos, Lars Fedt, R.M. Grimstad, Lars Monsen, Hans Ness, B.J. Pettersen and S. Skaar. J.M. Texdal was elected president, Grimstad secretary and Arneson director.
- 77 Ibid., p. 17.
- 78 Ibid., pp. 19 and 57.
- 79 Ibid., p. 39.

⁸⁰ Ibid., p. 57.

⁸¹ Ibid., p. 31.

⁸² Ibid., p. 39

⁸³ Ibid., p. 41. The four officers elected were:
President, Gerhard Astad; 1st Vice President, M.A.
Sundby; 2nd Vice President, Einar Waksdal; and
Corresponding Secretary, Elmer S. Holm.

⁸⁴ Ibid., p. 57.

⁸⁵ Normanna Glee Club has produced three Forbund
Presidents: Gerhard Arntsen Astad, 1950; Jacob Albert
Jacobsen, 1965; Gordon D. Rye, 1974; and two Sangerfest
Chairmen: Olav Laxo, 1978; and Rolf Säby, 1984. Other
leaders of the chorus include Nils Soderstrom, who has
served Normanna in most capacities, from secretary to
president, and in various Forbund positions as did Kaare
Klykken, who, on several occasions, served as chorus
director, while Sharon Klykken, his wife, was accompanist
for a number of years. Among the other directors we find
Arne H. Arneson (1923-42), Phillip K. Hillstrom
(1942-50), Edgar A. Thorpe (1955-61) and Richard Meyer
(1979-).

⁸⁶ Founding members were Conrad Andersen, Arnt
Haugerud, Wm. A. Jensen, Conrad Knudsen, Markus Markussen
and Klaus Olsen.

⁸⁷ PCNSA minutes, Bellingham, September 4, 1916, p. 71.

⁸⁸ PCNSA minutes, Tacoma, September 5, 1926, p. 127.

⁸⁹ Association Presidents were: Klaus Olsen, 1915; Caspar Hexberg, 1928, 1939 and 1961; Alwyen J. Nelson, 1972. In addition to prominent chorus members Olsen, Hexberg, Nelson and Selmer, Nordmændenes directors over the years have been: Axel Pihlström served two terms, 1908-25 and 1933-35; Konrad Andersen, 1926-29; Phillip K. Hillstrom three terms, 1930-32, 1938-44 and 1946-52; Fr. Turnquist, 1936-37; Larry Selmer three terms, 1945, 1953-54 and 1970-73; Edgar A. Thorpe, 1960-62; Theodore Garbocheff, 1963-69; Dan Ryan, 1974-88. Alwyen J. Nelson, chorus president for many years, also served as Association Marshal for four years. Larry Selmer, who has served in various capacities, including director, in the chorus, also has served in Association positions.

⁹⁰ Present at the organizing meeting were the following delegates: J. O. Berg, C. Tackle, F. A. Tomte, C. Olsen, J. D. Hansen, C. J. Cornelius and J. A. Wick, Portland, Oregon; Hr O. A. Sandheim and John Norman, Everett, Washington; Dr. A. O. Loe, Ed. Ellingsen, N. A.

Christoff and J. A. Thuland, Seattle, Washington.

⁹¹The first slate of officers elected were:
President, John Norman, Everett; Vice President, F. A.
Tomte Portland; Corresponding Secretary, J. A. Thuland,
Seattle, who shortly thereafter resigned and was replaced
later in the year by Julius Sunde of Seattle; Financial
Secretary, C. J. Cornelius, Portland; Treasurer Dr. O. A.
Loe, Seattle.

⁹²PCNSA minutes, Everett, August 3, 1903, pp. 1-2.

⁹³PCNSA Sangerfest Souvenir Program, (Everett:
August 1-3, 1903), n. pag.

⁹⁴Martin H. Clausen, Everett history, p. 2.

⁹⁵PCNSA Sangerfest Souvenir Program, (Seattle: July
30-August 1, 1904), n. pag.

⁹⁶PCNSA Sangerfest Souvenir Program, (Portland:
August 26-28, 1905), n. pag.

⁹⁷PCNSA minutes, (Portland: August 28, 1905), p. 9.

⁹⁸Tomte, Sangerfärden 1914, p. 248.

⁹⁹Ibid., pp. 247-248.

¹⁰⁰PCNSA minutes, Eureka, September 5, 1910, p. 35.

¹⁰¹PCNSA minutes, Astoria, September 2, 1907, p. 25.

¹⁰²Sanger-Hilsen, September, 1938, p. 13.

Representing Seattle on the Norway tour were O.

Kjämpeäs, Edwin Olsen, John Lilos and Peter Lilos;
Spokane, J. Paulsen; Portland, A. Clifton, H.L. Ericksen,
Leif Ericksen, N.S. Evensen, O. Hansen, O. Johnson, Jens
Johnson, H.J. Langoe, Olaf Skeidsmoe and A. Stone.)

¹⁰³ PCNSA Norway Chorus Souvenir Program,
"Stillehavskystens Norgeskor", 1926, p. 2. The letter
was signed: "On behalf of the Singers, Carl Sunde,
President, John Sæther, Sekretær. The officers for the
Norway chorus were: Rudolph Möller, Director; John
Sundsten, Assistant Director, Accompanist and Piano
soloist; Carl Sunde, President; C. August Peterson,
Honorary President; C.J. Gunderson 1st VP; F.A. Tomte,
2nd VP; John Sæther, Secretary; Lewis Boen Financial
Sec.; Theodore Christy, Treasurer; M.O. Sylliaasen,
Business Manager and Marshal; H.L. Elsos, Assistant
Marshal; Oscar Moe and Karmel Wick, Flag Bearers. The
Tenor soloist was Elmer Ohrne.

¹⁰⁴ Arestad, pp. 11-12.

¹⁰⁵ PCNSA minutes, Seattle, February 16, 1980, p. 120.

¹⁰⁶ PCNSA Sangerfest & Norway Concert Tour Souvenir
Program, (Seattle: n.p. 1981).

¹⁰⁷ Whether it be arrangements for guest choruses, a
concert tour or a Sangerfest it takes hard work and

strong leadership to make the undertaking successful. A simple list of all the leaders since the inception of the PCNSA in 1903, who deserve recognition, would fill a volume by itself, yet, there are some whose names have almost become synonymous with the PCNSA and without which any chronicle of the PCNSA would be incomplete. Names, in addition to the ones already briefly mentioned, like:

F.A. Tomte of Portland, Oregon, the "Father" of the Forbund, was active from 1903 to 1937, attended 27 Sangerfests and served in various offices, including Honorary President, for eight years.

John Norman of Everett, Washington, one of the "founding fathers" and the Forbund's first President, was active from 1903 to 1927, attended 25 Sangerfests and served in various offices for eight years.

Theodore Christy of Seattle, Washington was active from 1904 to 1954. He served in various offices for 12 years and attended 42 Sangerfests.

Carl Sunde of Seattle, Washington, who served the organization in various capacities from 1909 to 1935. He attended 26 Sangerfests and held offices for 14 years.

Melvin O. Sylliaasen of Seattle, Washington was active from 1916 to 1957, attended 36 Sangerfests and served in among other offices as Marshal and Honorary Marshal for 32 years.

Caspar Hexberg of San Francisco, California, served in various capacities from 1929 to 1962 and attended 13 Sangerfests.

Emil Olsen of Bellingham, Washington, at age 95, the Forbund's second oldest living member, was President in 1955. Since 1916 he has attended 54 Sangerfests and served in many offices, totaling six years.

Carl M. Moe of Seattle, Washington, long time historian for the Forbund, the Seattle chorus and numerous other Seattle organizations is the Forbund's oldest living member, 96 years old. He is the Seattle chorus' only Honorary Member and has attended 29 Sangerfests since his first one in 1918.

David Westby of Portland served invarious Forbund capacities from 1944 through 1967 and attended 45 Sangerfests.

Olav Boen, who belonged to the Seattle chorus for 76 year, served as Vice President and as Treasurer from 1946 to 1974 and attended 63 Sangerfests. He was active in the Forbund until his death in 1978 at the age of 96.

Emil Enger of Everett, Washington served in various offices for four years and attended 51 Sangerfests.

Gustav W. Tollefson of Everett and Seattle, served in various Forbund capacities from 1951 to 1972 and attended 34 Sangerfests.

Jens K. Hansen, former Assistant Director, Director, presently Director Emeritus and 65 year member of the Seattle chorus, best known as Tenor Soloist with the chorus and at numerous Sangerfests. He has served as Vice President for the Forbund and has attended 44 Sangerfests.

Jerome S. Sandvig of Seattle, Washington has served the Forbund in most capacities from President to Treasurer, for a total of 16 years and has attended 52 Sangerfests. He was Tour Director for the 1981 PCNSA Concert Tour of Norway.

Oddmund Saterdahl of Salem, Oregon, a former long time member of Los Angeles and Eugene, served as: Vice President at the 1968 Everett Sangerfest, President in 1969 for the Santa Monica/Los Angeles, California, Sangerfest and Sangerfest Chairman for the 1979 Salem Sangerfest. He held offices for eight years and attended 25 Sangerfests.

B. Thor Björnstad of Seattle has served in various Forbund capacities and attended thirty-eight Sangerfests.

Karl K. Larsen of Seattle, Washington, has served in various Forbund capacities from 1975 to 1979 and has attended fifteen Sangerfests.

Ola A. Bergsholm of Everett, Washington, Vice President from 1980 to 1984, President from 1984 to 1988, an amazing fete since both office terms had a three year limit of consecutive service. He has attended twenty Sangerfests.

Directors-in-Chief

Carlo A. Sperati of Tacoma served as Director-in-Chief from 1903 until 1916, attended 14 Sangerfests.

Rudolph H. Möller of Seattle served as Director-in-Chief from 1916 until 1934, attended 18 Sangerfests.

August Werner of Seattle served as Assistant Director-in-Chief in 1935-36 and 1939, Director-in-Chief 1940-46 and 1958-1974, he attended 38 Sangerfests.

Henry W. Ringman of Everett served as Assistant Director-in-Chief from 1940 to 1946, 1950-52, 1953-57, 1958-68, Director-in-Chief from 1946 to 1950, 1953 and 1958, he attended 32 Sangerfests.

Gunnar J. Malmin of Tacoma served as Assistant Director-in-Chief from 1947 to 1950, 1953, 1968-74, Director-in-Chief 1950-52, 1953-55 and 1974-78, he has attended 34 Sangerfests.

A. L. Knudsen of Seattle served as Assistant Director-in-Chief from 1974 to 1978, Director-in-Chief 1978-81, 1984-87 and 1988-, he has attended 20 Sangerfests, served as Forbund Historian since 1984 and Sangerfest Chairman in 1989.

In more recent years the names of Seattle's Ronald Olsen,

Recording Secretary, Everett's Gordon Rye, President and Sievert Joramo, Corresponding Secretary, have been added to the ranks of long serving Forbund officers.

¹⁰⁸PCNSA Sangerfest attendance records (copies in files of author).

¹⁰⁹Sanger-Hilsen, July, 1928, p. 12.

¹¹⁰Sanger-Hilsen, June, 1933, p. 11.

¹¹¹Sanger-Hilsen, August, 1938, p. 1.

¹¹²Ibid., p. 2.

¹¹³Ibid., p. 1.

¹¹⁴Ibid., p. 2.

¹¹⁵Ibid.

¹¹⁶PCNSA Sangerfest attendance records.

¹¹⁷Sanger-Hilsen, August, 1938, p. 8.

¹¹⁸Chorus list.

¹¹⁹Ibid.

¹²⁰Chorus list and Sangerfärden 1914, pp. 253-254.

CHAPTER V

¹Sigurd Aa. Aarnes, "Nasjonen finner seg selv," Norges Kulturhistorie, vol. 4, p. 142.

²Astrid Bugge, "Krinoline og bunad," Norges Kulturhistorie, vol. 4, p. 304.

³ Aarnes, p. 146.

⁴ Ibid., p. 127.

⁵ Nancy W. Olson, "The Language of Love," The Sons of Norway Viking, April 1989, p. 11.

⁶ Constitution and By-Laws, Los Angeles, Seattle, (in files of author).

⁷ J.S. Johnson, Sangerfärden 1914, p. 174.

⁸ NSAA and PCNSA Song booklets (in files of author).

⁹ The printed program mistakenly identifies the composer of Brudefärden as F.A. Reissiger, when it in fact is Halfdan Kjerulf.

¹⁰ Programs copied from the July 12 and 13, 1912, NSAA Sangerfest Concert Programs; the June 18, 1982, NSAA Sangerfest Grand Concert Program; the July 31, 1904, PCNSA Sangerfest Grand Concert Program and the June 26, 1987, PCNSA Sangerfest Grand Concert Program, (in files of author).

¹¹ Nannestad, p. 299.

¹² Audience reaction at the Everett Sangerfest Grand Concert in the Marysville-Pilchuck High School Auditorium Friday, June 28, 1985.

¹³ Finn Benestad and Dag Scheldrup-Ebbe, Edvard Grieg mennesket og kunstneren (Oslo: Aschehoug & Co. (W. Nygaard), 1980), p. 141.

¹⁴Ibid.

¹⁵Huldt-Nyström, Sangerliv, p. 306.

¹⁶Musikkens Verden: Familiens musikkbok, ed. Sverre Hagerup Bull, (Oslo: A/S Musikkens Verden Forlag, 1951), p. 343; Brudefärden i Hardanger (1853) was also the name of a ballet written by the Danish composer Holger Simon Pauli (1810-1891) and the Danish dancer Antoine August Bournonville (1805-1879), performed at the University of Copenhagen in 1853. See: Cappelens, vol. 1, pp. 462, 510; vol. 5, p. 322.

¹⁷Aarnes, Norges Kulturhistorie, vol. 4, p. 145.

¹⁸Sanger-Hilsen, November-December, 1961, p. 13.

¹⁹Hampus Huldt-Nyström maintains that Studentersangforeningen performed the world premier under the baton of the composer. Sangerliv, p. 232.

²⁰Aarnes, Norges Kulturhistorie, vol. 4, p. 145.

²¹Huldt-Nyström, Sangerliv, p. 309.

²²Kjell Heggelund, "Pietismen og diktningen," Norges Litteraturhistorie, 6 vols., ed. Edvard Beyer (Oslo: J.W. Cappelens Forlag, 1975), vol. 1, p. 502; Benestad, Edvard Grieg, pp. 323, 354.

²³Extracted from complete list of concert programs, (compiled by and in files of author).

²⁴Some of the songs were written by A.O. Vinje, I. Aasen, E. Blix, S. Odd and J. Paulsen.

²⁵Norges Musikhistorie, p. 65.

²⁶Nannestad, p. 300.

²⁷Constitution and By-Laws, Seattle, p. 1.

²⁸Sanger-Hilsen, December 1934, p. 28.

²⁹Extracted from the annual Bulletin from Norwegian Music Information Centre, 1982-1988. The numbers for 1983, a total of twenty-six compositions were written for chorus including one for Male Chorus; 1984 had thirty-eight total and three songs for Male Chorus; 1985 had twenty-six choral compositions and one for Male Chorus while 1986, shows thirty-four total and two for Male Chorus. In 1987, there were forty-four songs published and two were written for Male Chorus. (in files of author).

³⁰Among such songs are: Alle fugler små de er, Rett som örnen stiger, Se Norges blomsterdal, Synq kun i din ungdomsvår, Vi vandre med freidig mot. Alfred Paulsen's two famous songs Naar fjordene blaaner, and Norge, mitt Norge may also be classified as "foreign" songs.

³¹Paulsen's brother, Axel Rudolph Paulsen (1855-1938), Skøytekonngen (King of the Skates) was both a speed skater and a figure skater. He became Amateur Champion Skater of the World in New York in 1884. The

"Single Axel" and the "Double Axel" are two of his original inventions and still part of the international figure skating repertoire today. These Paulsens are not related to John Paulsen of Bergen who wrote the lyrics for the famous song Naar fjordene blaaner.

³² Sanger-Hilsen, October, 1943, p.13.

³³ Hansen, My Minneapolis, p. 73; Nell-Marie Høyem, "John Dahle a Positive Influence in the Development of Church Music in the American Mid West 1876-1931" (Ph.D. dissertation, University of Minnesota, 1967), p. 235.

³⁴ PCNSA Sangerfest Souvenir Program, (Bellingham: n.p., 1935), pp. 2-3.

³⁵ NSAA Sangerfest Souvenir Program, (Minneapolis: n.p., 1978), p. 21.

CHAPTER VI

¹ Hansen, My Minneapolis, p. 64.

² "Historical Notes," Golden Jubilee Concert: 1889-1939 Concert Program, Seattle, December 8, 1939, pp. 10-11.

³ Einar Haugen, The Norwegian Language in America: A Study in Bilingual Behavior. 2 vols. Indiana University Press, Bloomington, 1969.)

⁴ Iversen, Vinland, p. 8.

⁵Irving Babow, "The Singing Societies of European Immigrants," Phylon, XV (1954), p. 294.

⁶Questionnaire sent to all members of Norwegian Male Choruses in America in 1983 (prepared by and in files of author).

⁷Nannestad, Nordmanns Forbundet, p. 306.

⁸In the questionnaire Malmin also told of one of his best tenors who was a Catholic priest of German background. Unfortunately for that chorus he was being transferred to another area in the United States where there had been at least three Norwegian Male Choruses over the years, but with none active at the time. The misfortune for one chorus may indeed turn into good fortune for the entire Norwegian Male Chorus movement. The priest intended to revive one of the defunct choruses.

⁹Iversen, Vinland, p. 8.

¹⁰NWSSA Sangerfest Souvenir Program, (La Crosse: n.p., 1906), p. 6.

¹¹Johnson, Sangerfärden 1914, p. 198.

¹²PCNSA Sangerfest Souvenir Program, (Eugene: n.p., 1959), p. 13.

¹³NSAA, PCNSA Sangerfest Souvenir Program, (Salt Lake City: n.p., 1962).

¹⁴ Incidentally, although Utah never was officially under the jurisdiction of the PCNSA, a chorus from Salt Lake City was admitted as member in 1915. That membership lasted one year.

¹⁵ Sanger-Hilsen, January 1941, p. 6.

¹⁶ The list of men, in addition to the singers and Directors already mentioned, who have Royal Decorations is too extensive to include in this study.

¹⁷ J.S. Johnson, Minnesota, (St. Paul: Minnesota-Norway 1914 Centennial Exposition Association, 1914), p. 127.

¹⁸ Johnson, Sangerfärden 1914, p. 214

¹⁹ Ibid., p. 229.

²⁰ Hansen, My Minneapolis, p. 11.

²¹ USSA Sangerfest Souvenir Program, (Minneapolis: n.p. 1891), n. pag.

²² Hansen, p. 11.

²³ Ibid.

²⁴ Normennenes 100th, p. 3.

²⁵ Bjarne's 30 aars jubiläum 3die juli 1911 Souvenir Program, (Minneapolis: Sanger-Hilsen, 1911), n. pag.

²⁶ NSAA Sangerfest Souvenir Program, (St. Paul: n.p., June 1924); PCNSA Sangerfest Souvenir Program, (Seattle: n.p., August/September 1924).

²⁷ NSAA Sangerfest Souvenir Program, (Chicago: n.p., 1950); PCNSA Sangerfest Souvenir Program, (Seattle: n.p., 1951).

²⁸ PCNSA Sangerfest Souvenir Program, (Seattle: n.p., 1944).

²⁹ Bjornson Male Chorus, 60th Anniverary publication, (Chicago: n.p., 1984), n. pag.

³⁰ Ibid.; NSAA Sangerfest Souvenir Programs, (Sioux City: n.p. 1952, Rockford: n.p., 1956).

³¹ PCNSA Sangerfest Souvenir Program, (Seattle: n.p., 1970), n. pag.

³² ENASA Sangerfest Souvenir Program, (New York: Nordisk Tidende, 1913), n. pag.

³³ PCNSA minutes, San Francisco, June 2, 1915, p. 63.

³⁴ Sanger-Hilsen, July 1934, p. 16.

³⁵ Hansen, My Minneapolis, p. 221.

³⁶ PCNSA minutes, Everett, August 6, 1912, p. 49.

³⁷ PCNSA Sangerfest Souvenir Program, (Bellingham: n.p., 1935), n. pag.

³⁸ Sanger-Hilsen, February 1938, p. 13.

³⁹ Ibid.

⁴⁰ Sanger-Hilsen, March 1938, p. 7.

⁴¹ Sanger-Hilsen, March 1920, p. 5.

⁴² Sanger-Hilsen, June 1925, p. 12.

⁴³ Ibid.

⁴⁴ Ibid.

⁴⁵ Sanger-Hilsen, December 1934, p. 16.

⁴⁶ Ibid.

⁴⁷ Ibid.

⁴⁸ Sanger-Hilsen, October 1943, p. 6.

⁴⁹ Sanger-Hilsen, March 1938, p. 6.

⁵⁰ The officers serving were Harry Solheim as President, Harvey Mathiesen as Grand Marshal and A. L. Knudsen, who conceived the idea of the "Bicentennial Ethnic Song Festival of Seattle", as Festival Director.)

⁵¹ Ethnic Festival 10th Anniversary Souvenir Program, (Seattle: n.p., April 13, 1986).

⁵² Sanger-Hilsen, September 1988, p. 9

⁵³ Ibid.

⁵⁴ Babow, Phylon, p. 293.

⁵⁵ Survey of all PCNSA singers, April 1, 1986, (taken by, and in files of author).

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APPENDIX A

NORWEGIAN SINGERS ASSOCIATIONS IN AMERICA

Several Norwegian Singers Associations have existed throughout the United States. The Associations, compiled by the author, are presented in chronological order.

Det Skandinaviske Sangerforbund (The United Scandinavian Singers of America) (USSA), organized May 16, 1886, in New York City, lasted until 1897, "officially" dissolved at the business meeting in Minneapolis May 18, by 2nd VP T.E. Nelson, he and Director Erik Oulie being the only two left in the Forbund, however, the Forbund had in reality been dead since 1892. Among the many causes for the demise of the USSA was the cessation of the Swedish singers and the founding of their own organization, The American Union of Swedish Singers (UASS).

Charter Member Clubs were Scandinavian Quartette Club, Philadelphia; Scandinavian Chorus, Boston; Norwegian Singing Society, New York City; Scandinavian Singing Society, Brooklyn; Swedish Glee Club, Brooklyn. Also invited, but not present were, Odeon of Perth Amboy, New Jersey; Den Svenska Kvartette, New Britain,

Connecticut; Svea-Nor Sångforening, Philadelphia, Pennsylvania, all three of which joined later.

Sangerfests held: 1. Philadelphia, July 31-August 2, 1887; 2. Chicago, July 14-17 1889; 3. Minneapolis, July 17-21 1891; 4. Chicago, July 26-28, 1893.

Det Skandinaviske Sangerforbund af Chicago (The United Scandinavian Singers of Chicago) was organized June 15, 1890.

Det Nordvestlige Skandinaviske Sangerforbund (The Northwestern Scandinavian Singers Association - NWSSA) was organized September 24, 1891 during "Vindruefesten" in Sioux Falls, South Dakota, lasting till 1907. In 1894 it became part of the USSA, withdrew in 1896. The Association encompassed Iowa, Minnesota, Nebraska, North Dakota & South Dakota. July 13, 1892, in Sioux Falls, it was voted to also include Colorado, Utah, Wisconsin & Wyoming. Sangerfests held: 1. Sioux Falls, July 12-14, 1892; 2. Sioux City, July 10-12, 1894; 3. Omaha, September 2-5, 1896; 4. Duluth, September 18-21, 1898; 5. St. Paul, June 6-8, 1900; 6. Sioux Falls, July 10-13, 1902; 7. Grand Forks, July 6-10, 1904; 8. La Crosse, July, 6-8, 1906.

Minneapolis & St. Paul Norske Sangerforbund (Twin City Singers Union) was organized in 1900.

Chicago Sangerunion (Chicago Singers Union) was organized in 1902.

Pacific Kystens Norske Sangerforbund (The Pacific Coast Norwegian Singers Association - PCNSA) was organized August 26, 1902 in Seattle, encompassing Washington, Oregon, California, Idaho, Montana & British Columbia. Utah in 1915. Since 1903 Sangerfests held annually except for: 1908, 1911, 1914, 1930, 1932, 1938 and 1943.

Chicago Norske Sangerforbund (Chicago Norwegian Singers Association) was organized in 1904.

Det Nordvestlige Norsk-Danske Sangerforbund (The Northwestern Norwegian-Danish Singers Association - NWNSA) was organized June 1, 1907 in Minneapolis, lasting till 1910. This was simply a name change from, and a continuation of the NWSSA, which in effect had become the successor to the USSA in 1897. Sangerfests held, continuing the succession: 9. Minneapolis, August 28-30, 1908; 10. Sioux Falls, July 15-17, 1910.

Red River Dalens Sangerforbund (Red River Valley Scandinavian Singers) was organized January 8, 1909 in Fargo, encompassing Fergus Falls (Ljom), Minnesota; Fargo (Orpheus) and Grand Forks (Bjarne), North Dakota.

. Det Norske Sangerforbund i Amerika (The Norwegian

Singers' Association of America) was organized July 16, 1910 at the tenth Sangerfest in Sioux Falls. This was simply a name change from the NWNSA, however, by dropping the NW, the name now in effect reflected a national scope. Sangerfests have continued to be held biennially since this tenth one in 1910, with the exceptions of the war years 1918 and 1944.

Winneshiek County Norske Sangerforbund (Winneshiek County Norwegian Singers Association) was organized in 1911.

Det Østlige Norsk-Amerikanske Sangerforbund (The Eastern Norwegian American Singers' Association) was organized September 1, 1912, in Brooklyn. Charter member choruses were Norske Clae Club Hoboken, New Jersey; Nordmændenes Sangforening Brooklyn and Nordmændenes Harlem, New York; Andvake Providence, Rhode Island. Nordmændenes Sangforening of Boston, Massachusetts joined the Association in May 1914.

Sioux Valley Norske Sangerforbund (Sioux Valley Norwegian Singers Association - SVN SA) was organized April 9, 1913 in Canton. The membership included Nordmændenes Sangforening Sioux City, Iowa; Grieg Mandskor Canton, South Dakota; Minnehaha Mandskor Sioux Falls, South Dakota and Nor Omaha, Nebraska. SVN SA held

its first local Sangerfest August 27, 1913, and has continued to hold Sangerfests on the "off year" for the NSSA, thus enabling the Sioux Valley singers go to Sangerfest every year.

Det Skandinaviske Mandskor af Iowa (The United Scandinavian Male Chorus of Iowa) was organized in 1934, encompassing Decorah, Des Moines, Fort Dodge and Sioux City.

Midvestens Sangerforbund (The Midwest Singers' Association) was organized in Rockford, Illinois in 1936, encompassing Northern Illinois and Southern Wisconsin. Charter member clubs were Norsemen Glee Club Milwaukee, Norwegian Glee Club Racine, Grieg Male Chorus Madison, Björnson Male Chorus Chicago, Harmony Male Chorus Beloit, Harmony Male Chorus Rockford. First Sangerfest was held in the summer of 1937 in Rockford. Director John Roebuck, Rockford; Assistant Director Sverre Larsen, Chicago; President Gilbert Lee, Rockford; Vice President Joseph Andersen, Milwaukee; Secretary Emil Dyresen, Rockford.

Northwest Division of the NSAA was organized October 5, 1940, at the Hotel Sheridan in Minneapolis.

APPENDIX B

SCANDINAVIAN MALE CHORUSES IN AMERICA

This list, compiled by the author, is purposely called Scandinavian Male Choruses as opposed to Norwegian because so many of the choruses had crossover memberships, however, the list does not include all Swedish Male Choruses in the United States. States and cities are arranged alphabetically but choruses chronologically. Founding dates are included whenever available.

AK	KETCHIKAN	1929	NORDMAENDENES SANGFORENING
AK	KETCHIKAN	1937	NORDKAP SANGKOR (SH AUG 38)
AK	PETERSBURG	1933	KJERULF MNSKOR (SH JUN33p11)
CA	EUREKA	1903	NORDEN
CA	LOS ANGELES	1913	NORWEGIAN MALE CHORUS(19??)
CA	LOS ANGELES	1920	NORDMAENDENES SANGFORENING
CA	LOS ANGELES	pre 1935	HARMONIE MALE CHORUS
CA	LOS ANGELES	1935	NORSEMAN'S GLEE CLUB
CA	OAKLAND	1913	EIDSVOLD
CA	OAKLAND	1913	NORMANNA
CA	OAKLAND	pre 1938	EGEN
CA	OAKLAND	pre 1965	SVEA GLEE CLUB
CA	PATTERSON	1939	PATTERSON MALE CHORUS
CA	SAN FRANCISCO	1885	NIDAROS
CA	SAN FRANCISCO	1891	NORDMAENDENES SANGFORENING
CA	SF	Dec 5 1896	LYREN
CA	SF	pre 1909	LYRAN (AYP)
CA	SF	pre 1909	SANGSALLSKAPET (AYP)
CA	SF	pre 1965	SWEDISH SINGING SOCIETY
CA	SAN JOSE	1934	SCANDINAVIAN SINGING SOCIETY

CA	SANTA MONICA	1968	NORWEGIAN MALE CHORUS
CD	FORT FRANCES-ONT	1928	NORWEGIAN GLEE CLUB
CD	KEWATIN-ONT	1938	VIKING MANNSKOR (LK O WDS)
CD	NEW W. MINSTER-BC	?	NORWEGIAN MALE CHORUS
CD	PRINCE RUPERT-BC	1935	VARDEN
CD	VANCOUVER-BC	1910	NORDMAENDENES SANGFORENING
CD	WINNIPEG-MANIT	1908	NORWEGIAN GLEE CLUB
CD	WINNIPEG	Jan 14 1912	NORSKE GL CL (SH MAR 32 p5)
CN	BRIDGEPORT	pre 1889	LYRAN
CN	BRIDGEPORT	?	SW SS NORDEN
CN	BRIDGEPORT	?	THE NORTH STAR SINGERS
CN	HARTFORD	?	AMARYLIS MALE CHORUS
CN	NEW BRITAIN	1886	DEN SVENSKA KVARTETTE
CN	NEW BRITAIN	1889	VEGA SS
CN	NEW HAVEN	1891	SKANDIA
CN	NEW HAVEN	?	APOLLO SS
CN	WEST HAVEN	Jul 1888	FRAMAT
FL	ST PETERSBURG	pr 1982	SUNCOAST VETERANS SW MC
IA	BODE	1910	VARDE (jd)
IA	CALMAR	1892	LARKEN (jd Frb 1902)
IA	DECORAH	1868	LUREN (Quartet)
IA	DECORAH	1869	IDUN (Luther College)
IA	DECORAH	1874	LUREN (Chorus)
IA	DECORAH	May 28 1874	HUMLA .
IA	DECORAH	1874	HEIMDAL
IA	DECORAH	1910	LARKEN
IA	DECORAH	Nov 1910	EKKO; ECHO GC (jd Frb 1911)
IA	DECORAH	1910	GRIEG
IA	DECORAH	1934	UNITED SCANDINAVIAN MC OF IA
IA	DES MOINES	pre 1935	NORDEN SINGERS
IA	FORT DODGE	1874	NORSKE MANDSKVARTET
IA	FORT DGE	Sep 16 1891	GRIEG MANDSKOR
IA	GLENWOOD	1891	TRØNDEREN
IA	HIGHLANDVILLE	pr 1878	BIG CANOE SANGFORENING
IA	INWOOD	pre 1902	BEHRENS
IA	LAKE MILLS	1893	NORGE
IA	MADISON TWSHP	1875	LARKEN
IA	NASSET	1902	GAUKEN
IA	NORDNESS	1909	GRIEG (jd Frb 1910)
IA	SC	1891	FRAM
IA	SC	1949	NORDIC MALE CHORUS
IA	SC	Oct 25 1891	NORDMÄNDENES SANGFORENING
IA	SC	1891	SWEDISH SINGING SOCIETY
IA	SC	1934	APOLLO

IA	SPRINGFLD TWSH	pr	1879	LÄRKEN
IA	WINNESHK CTY		1913	GAUKEN (reorganized)
ID	POTLACH		1908	POTLACH SINGING SOCIETY
IL	BATAVIA		?	SINGING SOCIETY
IL	CHICAGO	Jul	1858	DEN NORSKE SANGFORENING
IL	CHICAGO		1867	NORA LODGE DOUBLE QUARTET
IL	CHICAGO	Oct 30	1870	NORDMAENDENES SANGFORENING
IL	CHICAGO	Aug 30	1870	SCANDINAVIAN SINGING SOCIETY
IL	CHICAGO	pre	1878	SCANDINAVIAN SOCIALIST SS
IL	CHICAGO	pre	1878	CHICAGO ARBEJDERSANGFORENING
IL	CHICAGO	Jul 02	1882	BJÖRGVIN
IL	CHICAGO	Jun 01	1883	SVITHJOD
IL	CHICAGO		1886	SVENSKA SANGSÄLLSKAPET FREJA
IL	CHICAGO	Nov 10	1886	HARMONIEN
IL	CHICAGO	Dec 04	1887	NORDEN
IL	CHICAGO	pre	1888	IDUNA
IL	CHICAGO	pre	1888	NORDSTJERNAN
IL	CHICAGO	Apr 30	1888	NORSKE GLEE CLUB
IL	CHICAGO	Aug 25	1888	KJERULF
IL	CHICAGO		1889	FREYA
IL	CHICAGO		1890	SVENSKA GLEE CLUB
IL	CHICAGO		1891	SCANDINAVIAN QUARTET CLUB
IL	CHICAGO	Nov 10	1896	DANSK ARBEJDERSANGFORENING
IL	CHICAGO		?	CHICAGOLAND SW VETERAN CH
IL	CHICAGO		?	ORPHEI SINGING SOCIETY
IL	CHICAGO		?	SWEDISH MALE CHORUS
IL	CHICAGO		?	ZEPHYR SINGING CLUB
IL	CHICAGO	pre	1902	NORSKE KVARTETKLUB
IL	CHICAGO	pre	1914	LAERKEN
IL	CHICAGO		1914	NORSKE KLUBS SANGFORENING
IL	CHICAGO		1915	GRIEG MALE CHORUS
IL	CHICAGO	Mar 21	1924	BJÖRNSEN
IL	CHICAGO		1927	STAVANGERNES
IL	CHICAGO	pre	1928	NORDKAP
IL	CHICAGO		1937	DANISH GLEE CLUB
IL	CHICAGO		1946	SCANDINAVIAN MALE CHORUS
IL	ELGIN		1870s	FREIA
IL	EVANSTON		1913	NORTH SHORE SCAN MC
IL	MERIDEN		1891	BELLMAN BRÖDERNA
IL	MOLINE		1891	SVEA
IL	ROCKFORD	pre	1892	SVEAS SÖNER SINGING SOCIETY
IL	ROCKFORD	pre	1934	HARMONI
IL	ROCKFORD	pre	1938	LYRAN
IL	WAUKEGAN		?	SWEDISH GLEE CLUB
MA	BOSTON		1871	NORSKE SANGFORENING

MA	BOSTON		1878	NORA
MA	BOSTON	Oct 05	1885	THE SCANDINAVIAN CHORUS
MA	BOSTON		1890	NORDMÄNDENES SANGFORENING
MA	BOSTON		1891	DANISH QUARTET CLUB
MA	BOSTON		1904	NORDMÄNDENES SANGFORENING
MA	BOSTON	Mar 15	1928	DEN NORSKE GLEE CLUB
MA	GARDNER		?	NEPTUNE SINGING CLUB
MI	DETROIT	pre	1913	ARPI MALE CHORUS
MI	DETROIT	Jan 16	1914	BEL CANTO
MI	DETROIT	pre	1929	DET NORSKE MANNSKOR
MI	DETROIT		1935	NOREG SINGING SOCIETY
MI	GRAND RAPIDS		1891	HEIMDAL
MI	NEGAUNEE		?	N SINGING SOCIETY
MN	ALBERT LEA		1906	NORDKAP (jd Frb 1907)
MN	BENSON	May 22	1902	BJÖRGVIN (jd Frb 1904)
MN	CLARKFIELD		1906	FRAM
MN	CLARKFIELD	Feb	1940	HAUGE MALE CHORUS
MN	CLOQUET		1907	VIKING (jd Frb 1910)
MN	CROOKSTON		1905	VIKING (jd Frb 1906)
MN	DULUTH	Jan 7	1892	NORMANNA MANDSKOR
MN	DUDLUTH	pre	1941	DULUTH MALE CHORUS
MN	DULUTH		1915	LÄRKEN
MN	DULUTH		1928	FRAM
MN	DUL/SUP/CLO	pre	1938	THE ARROWHEAD MALE CHORUS4
MN	DULUTH	pre	1941	DULUTH MALE CHORUS
MN	EMMONS		1909	SYMRA (jd Frb 1910)
MN	FERGUS FALLS		1883	LJOM
MN	FERGUS FALLS		1912	SNORRE
MN	FERGUS FALLS		1945	ORPHIAN
MN	FERGUS FALLS		1916	ODIN
MN	FERTILE	Spr	1914	ODIN
MN	HAWLEY		1938	MALE CHORUS
MN	HILLS		1937	HILLS MANDSKOR
MN	HUDSON		1924	NORDMÄNDENES SANGFORENING
MN	INTRNTL FLS	pre	1928	NORWEGIAN GLEE CLUB
MN	MADISON	pre	1916	VIKING
MN	MPLS	Sep 9	1869	LYREN (quartet)
MN	MPLS	Apr 1	1874	SKANDIA
MN	MPLS		1875	NORDEN'S SINGING SOCIETY
MN	MPLS	Apr	1878	DET SKANDINAVISKE SANGKOR
MN	MPLS	pre	1880	BRAGE
MN	MPLS		1880	FREYA (quartet)
MN	MPLS	pre	1883	NORRÖNA
MN	MPLS	ca	1884	NORMANNA
MN	MPLS	ca	1884	DANIA
MN	MPLS	ca	1884	KJERULF (quartet)

MN	MPLS	pre	1884	LUREN
MN	MPLS	ca	1884	NORWEGIAN RIFLE CLUB MC
MN	MPLS		1884	ØST-MINNEAPOLIS SANGFORENING
MN	MPLS	ca	1885	CONCORDIA (Halfdan Viberg)
MN	MPLS	Sep 9	1886	NORMAENDENES SANGFORENING
MN	MPLS		1887	VALHALLA
MN	MPLS		1889	APOLLO
MN	MPLS		1889	HARMONIEN
MN	MPLS		1889	ORPHEUS
MN	MPLS		1890	SCANDIA GLEE CLUB (J. Dahle)
MN	MPLS		1892	NORWEGIAN GLEE CLUB
MN	MPLS		1894	MINNEAPOLIS GLEE CLUB
MN	MPLS		1895	NORWEGIAN GLEE CLUB
MN	MPLS		1897	GRIEG SANGFORENING
MN	MPLS		1897	UNGA SVEA
MN	MPLS	Dec 4	1898	VIKING
MN	MPLS		1900	VARDEN
MN	MPLS		1901	KJERULF
MN	MPLS	Nov 2	1902(01)	DOVRE
MN	MPLS	pre	1904	NORDLYSET (jd Frb 1904)
MN	MPLS		1904	KOLBRUNARSKJALD (3 weeks)
MN	MPLS		1907	NIDAROS (jd Frb 1908)
MN	MPLS	pre	1908	AUGSBURG GLEE CLUB
MN	MPLS	Jan 12	1908	NORSKE GOODTEMPLAR (Frb 1910)
MN	MPLS	Mar 18	1909	NORDKAP (org NORDLANDS MINDE)
MN	MPLS		1910	HUGNAD
MN	MPLS	Aug 7	1912	NORWEGIAN GLEE CLUB (Frb -13)
MN	MPLS		1912	NORWEGIAN MC (jd Frb 1913)
MN	MPLS		1916	VARDEN
MN	MPLS		1920	MINNEAPOLIS QUARTET CLUB
MN	MPLS		1921	ODIN CLUB MALE CHORUS
MN	MPLS		1927	FEDERATED MC OF MINNEAPOLIS
MN	MPLS		1929	NORSE MALE CHORUS
MN	MPLS	Fall	1921	FRANKLIN COOP MC (Frb 35)
MN	MPLS		1943	UNITED NORWEGIAN MALE CHORUS
MN	MPLS		?	AM-SW INSTITUTE MC
MN	MOORHEAD		1884	NORRØNA
MN	RED RIVER VALLEY		?	SW MALE CHORUS
MN	SAINT PAUL		1891	NIDAROS
MN	SP		1891	NORGES EKKO
MN	SP	Jan 25	1889	NORMAENDENES SANGFORENING
MN	SP	pre	1896	NORDEN SANGFORENING
MN	SP		1897	SVENSKA SANGKOR
MN	SP	Jun	1899	FRAM
MN	SP	pre	1892	VEGA SINGING SOCIETY
MN	SP		?	ST PAUL SW MALE CHORUS
MN	SP	pre	1911	KVARTET KLUBBEN (Frb 1911)
MN	SP		1912	SINDING GLEE CLUB

MN	SP-MPLS	pre	1914	TWIN CITY QUARTET CLUB
MN	SP-MPLS	pre	1930	TWIN CITY SINGER'S UNION
MN	THIEF RIVR FALLS		1892	NORDRÖN
MN	THIEF RIVR FALLS		1892	BRAGE (jd RRUSA 1909)
MN	TWO HARBORS		1916	VARDE
MN	ULEN		1938	MALE CHORUS
MN	VIRGINIA		1913	NORWEGIAN GLEE CLUB
MN	VIRGINIA	pre	1915	NOREGIAN QUARTET CLUB
MN	WARREN	Feb	1912	WARREN MANDSKOR
MN	WEST DULUTH		1916	S/N FRAM
MN	WEST DULUTH	pre	1930	WEST DULUTH MALE CHORUS
MN	WILLMAR		1891	SKANDIA
MN	WILLMAR		1912	NORDMÄNDENES SANGFORENING
MT	ANACONDA		1912	ANACONDA SANGFORENING
MT	ANACONDA	pre	1916	FRAM
MT	ANACONDA		1916	SCANDIA
MT	BUTTE		1913	BUTTE SANGFORENING
MT	GRANITE FALLS		1913	NORDMAENDENES SANGFORENING
MT	GREAT FALLS		1913	VIKING
MT	HAVRE		1919	HAVRE MALE CHORUS
MT	HELENA		1891	ODIN
MT	HELENA		1913	HELENA SANGFORENING
MT	KALISPELL		1910	GRIEG SINGING SOCIETY
MT	SOMERS		1911	SOMERS MALE CHORUS
MT	SOMERS		1912	NORDKAP
ND	ABERCROMBIE		1911	LYREN
ND	ABERCROMBIE	pre	1912	ABERCROMBIE MANDSKOR
ND	BISMARCK	pre	1940	NORDIC MALE CHORUS
ND	DAHLEN		1934	GRIEG
ND	DEVILS LAKE		1908	NORDEN
ND	FARGO		1891	NORRÖNA (1884?/MOORHEAD)
ND	FARGO		1907	ORPHEUS (jd Feb 1908)
ND	FARGO	pre	1910	KRINGEN
ND	FARGO	Sep 24	1937	LYRIC
ND	FORT RANSOM		1885	FT RSM MANDSSANGFORENING
ND	FORT RANSOM		1913	NÖKKEN
ND	FORT RANSOM		1912	MANDSSANGFORENINGEN
ND	FORT RANSOM		1942	NÖKKEN
ND	GRAND FKS	Jul 3	1881	BJARNE
ND	GRAND FORKS	?		LÄRKEN (till 1897)
ND	GRAND FORKS		1924	VARDEN
ND	HATTON-N	pre	1912	KJERULF
ND	IRONWOOD		1891	NORDEN
ND	KINDRED		1938	K MALE CHORUS
ND	LEEDS		1902	LEIF
ND	LOUNSBERRY		1886	SAGATUN

ND	NORTHWOOD-H	pre	1912	KJERULF
ND	MAYVILLE		1925	FRANKLIN MALE CHORUS
ND	PETERSBURG		1912	NORRØNA
ND	SIMCOE		1928	MAALTROSTEN
ND	WILLISTON		1913	NORWEGIAN MALE CHORUS
NE	OMAHA		1889	DROSLEN
NE	OMAHA	pre	1889	NORDEN
NE	OMAHA		1894	SCANDINAVIAN GLEE CLUB
NE	OMAHA	pre	1913	DANIA
NE	OMAHA	pre	1915	NOR
NE	OMAHA		1925	LYREN
NJ	HOBOKEN	ca	1910	NORWEGIAN MALE CHORUS OF H.
NJ	HOBOKEN	Feb	1912	NORSKE GLEE KLUB
NJ	HOBOKEN	ca	1912	SKANDINAVISKE ARBEIDER KORET
NJ	HOBOKEN		1915	FREIA GLEE CLUB (S/N)
NJ	JERSEY CITY	pre	1909	NORSEMAN GLEE CLUB
NJ	PERTH-AMBOY		1885	ODEON (Dec 13)
NJ	PORT CHESTER	pre	1913	DANISH SINGING SOCIETY
NY	BROOKLYN		1879	SWEDISH GLEE CLUB
NY	BROOKLYN		1880s	SKJOLDEN
NY	BROOKLYN		1885	SKANDINAVISKE SANGFORENING
NY	BROOKLYN		1886	SWEDISH GLEE CLUB
NY	BKLN/NY	Jun 28	1888	UNITED SCANDINAVIAN SINGERS
NY	BROOKLYN		1889	HARMONIEN
NY	BROOKLYN		1889	SVITHIOD
NY	BROOKLYN		1890	HARPEN (till 1892)
NY	BROOKLYN		1890	NORDMAENDENES SF (Feb 1911)
NY	BROOKLYN		1891	DANISH QUARTETTE CLUB
NY	BROOKLYN	pre	1913	SVEA
NY	BROOKLYN	ca	1913	DANA
NY	BROOKLYN	ca	1913	SKALD
NY	BROOKLYN		1913	NORSK KVARTETKLUB
NY	BROOKLYN	pre	1914	KRISTELIG MANDSKOR
NY	BROOKLYN	Mar	1928	NORSEMAN LODGE GLEE CLUB
NY	BROOKLYN		1933	SKANDINAVISKE ARBEIDERKOR
NY	BROOKLYN	Feb 14	1938	NORDEN (DOUBLE QUARTET)
NY	BROOKLYN	Jan	1941	ARBEIDEREN (S/N FÄRDER)
NY	BROOKLYN	pre	1980	FAERDER SINGERS (existed 80s)
NY	BRONX	pre	1936	KLIPPEN GLEE CLUB
NY	HARLEM		1912	NORDMAENDENES SANGFORENING
NY	JAMESTOWN		?	VIKING MALE CHORUS
NY	NEW YORK	Mar 21	1873	NORWEGIAN SS
NY	NY		1885	DEN NORSKE SANGFORENINGEN
NY	NY/BKLN	Jun 28	1888	UNITED SCANDINAVIAN SINGERS
NY	NY		1889	NORDMAENDENES SANGFORENING

NY	NY	pre	1891	LYRAN
NY	NY		?	NORDIC GLEE CLUB
NY	STATEN ISLD	pre	1920	NORSEMAN GLEE CLUB
NY	STATEN ISLD		1938	THE ASSOCIATED GLEE CLUBS
OR	ASTORIA		1904	LAERKEN
OR	BARLOW		1905	BARLOW SANGFORENING
OR	EUGENE		1958	NORSEMAN
OR	PORTLAND		1878	NORDMAENDENES SANGFORENING
OR	PORTLAND		1878	DEN NORSKE DOBBELTKVARTET
OR	PORTLAND	pre	1909	COLUMBIA
OR	PORTLAND		1921	MULTNOMA
OR	PORTLAND	pre	1965	SWEDISH MALE CHORUS
OR	PORTLAND	pre	1982	SCANDINAVIAN MALE CHORUS
OR	SALEM		1975	NORWEGIAN SS (THORSMEN)
OR	SILVERTON		1913	SILVERTON SANGFORENING
PA	MCKEESPORT		1888	SWEEDISH QUARTET
PA	PHILADELPHIA		1885	SCANDINAVIAN QUARTETTE CLUB
PA	PHIL		1886	SVEA-NOR
PA	PHIL		?	FREDRIKSTEN SANGFORENING
PA	PHIL		1938	DET NORSKE MANDSKOR I PHIL
RI	PRVDNCE	Nov 9	1889	ANDVAKE
RI	PROVIDENCE		1890	VERDANDI
SD	ABERDEEN		1900	VIKING (Jd Frb 1910)
SD	ABERDEEN		1910	VARDE
SD	BALTIC		1891	BALTIC MANDSKOR
SD	BALTIC		1921	ORPHEUS
SD	BROOKINGS		1919	VIKING
SD	CANTON	May 29	1893	GRIEG SANGFORENING
SD	CANTON	pre	1937	NAMDAL (SH MAI 39 p12)
SD	CANTON	pre	1937	APOLLO CLUB "
SD	CANTON		1937	GRIEG SINGING SOCIETY "
SD	CORSON		1937	HARMONY
SD	CROOKS		1935	CROOKS MALE CHORUS
SD	GARRETSON		1938	ROCK COUNTY MINNEHAHA
SD	LOUNSBERRY	pre	1896	SAGATUNE
SD	MADISON		1894	NORDRAAK
SD	NEW HOPE		1902	UNGE SVEA
SD	RAPID CITY		1941	NORDIC MALE CHORUS
SD	RENNER	pre	1928	ORPHEUS
SD	SIOUX FALLS		1891	MINNEHAHA
SD	SF	pre	1936	NORSE GLEE CLUB
SD	SF	pre	1937	MORRELL CHORUS
SD	WILLMAR	pre	1896	SCANDIA SEXTETTFORENING
SD	WILLMAR		1936(12)	WILLMAR GLEE CLUB

SD	YANKTON	1892	IDUN
UT	SALT LAKE CITY	1913	VOICE OF NORWAY
UT	SALT LAKE CITY	1915	THE NORWEGIAN SS "NORGE"
UT	SALT LAKE CITY	1915	LYREN
UT	SALT LAKE CITY	1915	SVEA
UT	SALT LAKE CITY	1919(20)	NORDMÄNDENES SANGFORENING
UT	SALT LAKE CITY	1964	VOICE OF NORWAY
UT	SALT LAKE CITY	pre 1965	SCANDIA MALE CHORUS
WA	ABERDEEN	1907	VIKING
WA	ABERDEEN	pre 1921	GRIEG
WA	ABERDEEN	1922	NORDLYSET
WA	BALLARD SEA	1900	NORDEN
WA	BALLARD SEA	1905	ISLAENDERE
WA	BALLARD SEA	pre 1909	BRAGE
WA	BALLARD SEA	1923	NORDEN
WA	BARLOW	1904	NORDMÄNDENES SANGFORENING
WA	BELLINGHAM	1909	NORDIC MALE CHORUS
WA	BELLINGHAM	1916	NORRÖNA
WA	BOW	Apr 16 1916	TAAGELUREN
WA	EDISON	Apr 16 1916	TAAGELUREN
WA	EVERETT	Aug 5 1902	NORDMÄNDENES SANGFORENING
WA	EVERETT	1902	SWEDISH SINGING SOCIETY
WA	EVERETT	1904	ORPHEUS SINGING SOCIETY
WA	EVERETT	1918	SWEDISH GLEE CLUB
WA	GRAYS HARBOR	1917	GRIEG
WA	HOQUIAM	1912(10)	GRIEG
WA	HOQUIAM	?	SW SINGING SOCIETY
WA	PARKLAND	1888	LUREN
WA	PARKLAND	1903	PARKLAND SANGFORENING LUREN
WA	PULLMAN	1891	LYRAN
WA	SEATTLE	Dec 6 1889	NORMANDENES SANGFORENING
WA	SEATTLE	1891	HØNEFOSS QUARTET
WA	SEATTLE	1891	SAGATHUN QUARTETTE CLUB
WA	SEATTLE	ca 1900	THE NORSE GLEE CLUB
WA	SEATTLE	Nov 20 1901	DEN NORSKE SANGFORENING
WA	SEATTLE	pre 1905	SVENSKA GLEEKLUBBEN
WA	SEATTLE	pre 1905	SVENSKA CLUBBENS MANNSKÖR
WA	SEATTLE	Apr 15 1905	SVEA MC (SH JAN 21 p16)
WA	SEATTLE	ca 1906	DANISH SINGING SOCIETY
WA	SEATTLE	ca 1907	GREATER SEA N SINGERS UNION
WA	SEATTLE	pre 1909	BRAGE
WA	SEATTLE	Jan 1913	GREATER SEA NORW S. UNION
WA	SEATTLE	1913	DANISH SINGING SOCIETY
WA	SEATTLE	Jun 02 1924	NORWEGIAN MALE CHORUS (inc.)
WA	SILVANA	1905	NORMANDENES SANGFORENING
WA	SPOKANE	1890	NORDLYSET

WA	SPOKANE		1900	NORMAENDENES SANGFORENING
WA	SPOKANE		1907	NORDLYSET
WA	SPOKANE	pre	1909	SVEA SANGARKLUBB
WA	SPOKANE	pre	1909	SVENSKA GLEEKLUBBEN
WA	SPOKANE	pre	1909	SWEDISH SINGING SOCIETY
WA	STANWOOD		1907	NORMAENDENES SANGFORENING
WA	TACOMA		1888	TACOMA SINGING SOCIETY
WA	TACOMA		1890	NORGE
WA	TACOMA		1891	HEIMDAL
WA	TACOMA		1895	NORMAENDENES SANGFORENING
WA	TACOMA		1907	FRAM
WA	TACOMA	pre	1909	SWEDISH GLEE CLUB
WA	TACOMA	pre	1914	SVEA SINGING SOCIETY
WA	TACOMA	Nov 03	1924	NORMANNA MALE CHORUS
WI	ASHLAND	pre	1906	VIKING SS (jd Frb 1906)
WI	BELOIT	pre	1906	GRIEG OCTET (jd Frb 1906)
WI	BELIOT	pre	1934	HARMONY MALE CHORUS
WI	DALLAS		1921	DALLAS MALE CHORUS
WI	EAU CLAIR		1912	NMC
WI	FENNIMORE		1934	VIKING
WI	HUDSON		1891	BRÖDERNA GLEE CLUB
WI	HUDSON	pre	1924	NORDMÄNDENES
WI	KENOSHA	pre	1908	BRAGE (jd Frb 1908)
WI	KENOSHA	pre	1920	SVITHIOD
WI	KENOSHA	pre	1937	DANISH SINGING SOCIETY
WI	LA CROSSE		1869	NORMANNA SANGERKOR(Frb 1896)
WI	LA CROSSE		1910	ULABRAND
WI	LA CROSSE	pre	1935	NORWEGIAN LUTHERAN CHURCH MC
WI	MADISON	ca	1925	DANE COUNTY GRIEG MC
WI	MILWAUKEE		1891	FROHSINN MANDSKOR
WI	MILWAUKEE		1924	NORSEMENS GLEE CLUB
WI	MIL		1891	NORDEN
WI	MIL		1891	NORDMÄNDENES SANGFORENING
WI	MIL		1913	NORWEGIAN MALE CHORUS
WI	MIL		1925	NORSEMEN GLEE CLUB
WI	MT STERLING	pre	1935	NORWEGIAN LUTHERAN CHURCH MC
WI	RACINE	pre	1889	DANIA
WI	RACINE		1890	HAMLET
WI	RACINE	ca	1900	WERGELAND
WI	RACINE	Nov	1909	DEN NORSKE GLEE CLUB
WI	RACINE	pre	1935	SANGFORENINGEN ELBERG
WI	RHINELANDER		1912	TUTEN
WI	RHINELANDER		1913	VARDEN (jd Frb 1913)
WI	SUPERIOR		1891	VIKING QUARTET
WI	SUPERIOR		1896	NORDRÖN
WI	SUPERIOR		1910	NORDEN

WI	UTICA	pre 1935	NORWEGIAN LUTHERAN CHURCH MC
WI	VIROQUA	1932	FRIDTJOF
WI	VIROQUA	pre 1935	NORWEGIAN LUTHERAN CHURCH MC
WI	WESTBY	pre 1935	NORWEGIAN LUTHERAN CHURCH MC
WY	CASPER	pre 1937	NORDEN

APPENDIX C

PACIFIC COAST NORWEGIAN SINGERS' ASSOCIATION

SANGERFEST CITIES AND DIRECTORS

This list of Sangerfests, compiled by the author from Sangerfest Souvenir Programs and PCNSA minutes, shows when and where the event took place, as well as the Director-in-Chief and Assistant Director-in-Chief who served.

<u>YEAR</u>	<u>/ CITY</u>	<u>/ DIRECTOR-IN-CHIEF</u>	<u>/ ASSISTANT</u>
1903	Everett	Carlo A. Sperati	none
1904	Seattle	Carlo A. Sperati	none
1905	Portland	Carlo A. Sperati	none
1906	Tacoma	Carlo A. Sperati	none
1907	Astoria	Carlo A. Sperati	none
1909	Seattle	Carlo A. Sperati	none
1910	Eureka	Carlo A. Sperati	none
1912	Everett	Carlo A. Sperati	none
1913	Spokane	Carlo A. Sperati	none
1915	San Francisco	Carlo A. Sperati	none
1916	Bellingham	Rudolph H. Möller	none
1917	Seattle	Rudolph H. Möller	none
1918	Portland	Rudolph H. Möller	none
1919	Tacoma	Rudolph H. Möller	none
1920	Grays Harbor	Rudolph H. Möller	none
1921	Astoria	Rudolph H. Möller	none
1922	Everett	Rudolph H. Möller	none
1923	Edison/Blgham	Rudolph H. Möller	none
1924	Seattle	Rudolph H. Möller	none
1925	Portland	Rudolph H. Möller	none
1926	NORWAY TOUR	Rudolph H. Möller	John Sundsten
1926	Tacoma	Rudolph H. Möller	George S. Johnson
1927	Vancouver	Rudolph H. Möller	George S. Johnson

1928	San Francisco	Rudolph H. Möller	George S. Johnson
1929	Astoria	Rudolph H. Möller	Konrad Anderson
1931	Grays Harbor	Rudolph H. Möller	George S. Johnson
1933	Everett	Rudolph H. Möller	George S. Johnson
1934	Vancouver	Rudolph H. Möller	George S. Johnson
1935	Bellingham	George S. Johnson	none
1936	Seattle	George S. Johnson	August Werner
1937	Portland	Monrad Malmin	Ernest Harold
1939	San Francisco	Monrad Malmin	August Werner
1940	Tacoma	George S. Johnson	Monrad Malmin
1941	Grays Harbor	August Werner	Henry W. Ringman
1942	Everett	August Werner	Henry W. Ringman
1944	Seattle	August Werner	Henry W. Ringman
1945	Tacoma	August Werner	Henry W. Ringman
1946	Portland	August Werner	Henry W. Ringman
1947	Vancouver, BC	Henry W. Ringman	Hercules Worsoe
1948	Los Angeles	Henry W. Ringman	Gunnar J. Malmin
1949	Everett	Henry W. Ringman	Gunnar J. Malmin
1950	Oakland	Henry W. Ringman	Gunnar J. Malmin
1951	Seattle	Gunnar J. Malmin	Henry W. Ringman
1952	Spokane	Gunnar J. Malmin	Henry W. Ringman
1953	Tacoma	Henry W. Ringman	Gunnar J. Malmin
1954	Portland	Gunnar J. Malmin	Henry W. Ringman
1955	Bellingham	Gunnar J. Malmin	Henry W. Ringman
1956	Los Angeles	Monrad Malmin	Henry W. Ringman
1957	Vancouver, BC	Monrad Malmin	Henry W. Ringman
1958	Everett	Henry W. Ringman	Monrad Malmin
1959	Eugene	August Werner	Henry W. Ringman
1960	Seattle	August Werner	Henry W. Ringman
1961	San Francisco	August Werner	Henry W. Ringman
1962	Salt Lake City	August Werner	Henry W. Ringman
1963	Tacoma	August Werner	Henry W. Ringman
1964	Portland	August Werner	Henry W. Ringman
1965	Oakland	August Werner	Henry W. Ringman
1966	Bellingham	August Werner	Henry W. Ringman
1967	Eugene	August Werner	Henry W. Ringman
1968	Everett	August Werner	Henry W. Ringman
1969	Sta Monica/LA	August Werner	Gunnar J. Malmin
1970	Seattle	August Werner	Gunnar J. Malmin
1971	Tacoma	August Werner	Gunnar J. Malmin
1972	San Francisco	August Werner	Gunnar J. Malmin
1973	Vancouver, BC	August Werner	Gunnar J. Malmin
1974	Oakland	August Werner	Gunnar J. Malmin
1975	Seattle	Gunnar J. Malmin	A.L. Knudsen
1976	Eugene	Gunnar J. Malmin	A.L. Knudsen
1977	Everett	Gunnar J. Malmin	A.L. Knudsen

1978 Oakland	Gunnar J. Malmin	A.L. Knudsen
1979 Salem	A.L. Knudsen	Björn Heglie
1980 Bellingham	A.L. Knudsen	Björn Heglie
1981 Seattle	A.L. Knudsen	Ed Amundson
1981 NORWAY TOUR	A.L. Knudsen	Ed Amundson
1982 Tacoma	Ed Amundson	A.L. Knudsen
1983 Eugene	Ed Amundson	A.L. Knudsen
1984 Oakland	Ed Amundson	A.L. Knudsen
1985 Everett	A.L. Knudsen	Pete Butler
1986 Salem	A.L. Knudsen	Pete Butler
1987 Los Angeles	A.L. Knudsen	Pete Butler
1988 Tacoma	Jon Malmin	Mike Dale
1989 Seattle	A.L. Knudsen	Peter Butler

Director-in-Chief Emeritus	
August Werner	1974-1980
Gunnar J. Malmin	1983-

APPENDIX D

PCNSA SANGERFEST OFFICERS

Following is a chronological list of Sangerfest cities and the elected officers of the PCNSA. In order to save space, the following abbreviations are used: President = P, Vice President = VP, Secretary = S, Assistant Secretary = AS, Corresponding Secretary = CS, Financial Secretary = FS, Recording Secretary = RS, Treasurer = T, Trustee = TR, Marshal = M, Assistant Marshal = AM, Honorary Marshal = HM, Director-in-Chief = D, Assistant Director-in-Chief = AD, Director-in-Chief Emeritus = DE and Sangerfest Chairman = SFC.

1903 Everett: P-John Norman; VP-none; S-Julius Sunde; T-A.O. Loe; D-Carlo A. Sperati. (The other Directors attending the first Sangerfest were: J.W. Oyen, Everett; C.A. von Goden, Seattle; J.O. Berg, Portland; H.S. Helgason, Jr., Ballard.)

1904 Seattle: P-A.O. Loe; VP1-Louis Langlow; VP2-Albert Winge; CS-Julius Sunde; FS-C.I. Cornelius; T-Olaus Kjelland; D-C.A. Sperati; M-Nels Christof.

1905 Portland: P-F.A. Tomte; VP1-L. Langlow; VP2-J. Norman; CS-S. Byrkeland; RS-C.J. Cornelius; T-A. Winge; D-C.A. Sperati; M-Otto Johnsen.

1906 Tacoma: P-L. Langlow; VP1-J.L. Rynning; VP2-P.L. Opsvig; CS-J.U. Xavier; RS-Nicolay Christiansen; T-O.J. Ekre; M-John Blaauw; D-C.A. Sperati.

- 1907 Astoria: P-S.L. Nanthrup; VP1-C. August Pedersen; VP2-J.O. Berg; CS-Oscar Thompson; RS-Alex Mesford; T-Chas. Amundson; M-J. Blaauw; D C.A. Sperati.
- 1909 Seattle: P-H.P. Rude; VP1-B. Enersen; VP2-J.L. Rynning; CS-Theodore Christy; RS-A. Winge; AS-Lewis Boen; T-Carl Sunde; D-C.A. Sperati; M-P.O. Nasje.
- 1910 Eureka: P-Fred Engebretsen; VP1-C.W. Widness; VP2-K. Andersen; CS-A. Halling; ACS-Holbek Thomassen; RS-T. Gundersen; T-G.M. Gregersen; M-Otto Lien; D-C.A. Sperati.
- 1912 Everett: P-John Norman; VP1-Conrad Lien; VP2-Albert A. Satrum; RS-E.K. Erlandson; CS-J.W. Oyen; T-C.H. Jesdahl; M-Andrew Andersen; D-C.A. Sperati.
- 1913 Spokane: P-P.O. Floan; VP1-C.A. Peterson; VP2-L.G. Heiberg; RS-A.E. Harnis; CS-A.M. Sattre; T-O.P. Anderson; M-O. Lien; D-C.A. Sperati. (According to the PCNSA minutes dated August 6, 1912, p. 45, L.G. Heiberg was elected President and Floan VP2.)
- 1915 San Francisco: P-Klaus Olsen; VP1-Wm.A. Jensen; VP2-C.W. Widness; CS-Arnt Haugerud; RS-Wm. Thompson; T-Con. Knudsen; M-O. Lien; D-C.A. Sperati.
- 1916 Bellingham: P-C. Sunde; VP1-J. Norman; VP2-F.A. Tomte; RS-John Soley; CS-Carl Zapffe; T-J.W. Oyen; M-Melvin Sylliaasen; D-Rudolph H. Möller.
- 1917 Seattle: P-C. Sunde; VP1-L.A. Stenvig; VP2-J. Norman; CS-C. Zapffe; RS-T. Christy; T-M. Sylliaasen; D-R.H. Möller.
- 1918 Portland: P-A.O. Bjelland; VP1-O.O. Sletten; VP2-Adolph Hauke; CS-H.J. Langoe; RS-J.O. Berg; M-O. Lien; D-R.H. Möller.
- 1919 Tacoma: P-O.S. Larson; VP1-OJ. Ordal; VP2-J. Norman; CS-J. Swanes; RS-Oscar C. Wollan; T-C. Sunde; M-M. Sylliaasen; D-R.H. Möller.
- 1920 Grays Harbor: P-P.N. Branstad; VP1-Ben Klock; VP2-J. Norman; RS-Oscar T. Hermans; CS-J. Marcusson; T-C. Sunde; M-M. Sylliaasen; D-R.H. Möller.

1921 Astoria: P-O.C. Narvestad; VP1-E.C. Olson; VP2-O.O. Sletten; VP3-J.Norman; RS-A. Hauke; CS-E.B. Hauke; T-C. Sunde; M-J.B. Wigen; D-R.H. Möller.

1922 Everett: P-M.H. Forde; VP1-Andrew Halden; VP2-C.J. Gunderson; VP3-F.A. Tomte; RS-O.B. Moe; CS-C.H. Jesdahl; T-C. Sunde; M-Oscar Myhre; D-R.H. Möller.

1923 Bellingham: P-C.J. Gunderson; VP1-Nels Anderson; VP2-Oscar Wollan; VP3-E.B. Hauke; RS-O.B. Moe; CS-O.A. Myhre; T-C. Sunde; M-E. Anderson; D-R.H. Möller.

1924 Seattle: P-M.O. Sylliaasen; VP1-John Sather; VP2-M.H. Forde; VP3-O.O. Sletten; RS-T.Christy; C Sec-Lewis Boen; T-C. Sunde; M-Carl Jesdahl; D-R.H. Möller.

1925 Portland: P-O.O. Sletten; VP1-Leif Ericksen; VP2-M.O.Sylliaasen; VP3-M.H. Forde; VP4-E.B. Hauke; RS-J.N. Stavseth; CS-F.A. Tomte; T-C. Sunde; M-C. Jesdahl; D-R.H. Möller.

1926 NORWAY CHORUS: P-C. Sunde; Hon P-C.A. Peterson; VP1-C.J. Gunderson; VP2-F.A. Tomte; S-J. Sather; FS-L. Boen; T-T. Christy; Business Manager & M-M.O. Sylliaasen; AM-H.L. Elsos; D-R.H. Möller; AD-John Sundsten.

1926 Tacoma: P-O.C. Wollan; VP1-M.C. Sivertson; VP2-Ole O. Sletten; VP3-A.L. Leknes; VP4-Andrew Kjolaas; CS-A.E. Thompson; RS-O.P. Benrud; M-M.J. Heglund; D-R.H. Möller.

1927 Vancouver: P-O.O. Sletten; VP1-L. Ericksen; VP2-O.C. Myhre; VP3-O.H. Jesdahl; VP4-J. Norman; CS-F.A. Tomte; T-C. Sunde; RS-T. Christy; M-A.A. Halden; D-R.H. Möller; AD-George S. Johnson.

1928 San Francisco: P-Caspar Hexberg; VP1-M.A. Sundby; VP2-Nicolay Christiansen; VP3-O.O. Sletten; VP4-Hans Devick; CS-Oscar Hauge; RS-T. Christy; T-C. Sunde; M-M.O. Sylliaasen; D-R.H. Möller; AD-G.S. Johnson.

- 1929 Astoria: P-E.3. Hauke; VP1-O.O. Sletten; VP2-N. Christiansen; VP3-C. Hexberg; VP4-J. Vistaunet; CS-P. Hauke; RS-Theo. Christy; T-C. Sunde; M-M.O. Sylliaasen; D-R.H. Möller; AD-Konrad Anderson.
- 1931 Grays Harbor: P-Tormod Frafjord; VP1-P.N. Branstad; VP2-N. Christiansen; VP3-F.A. Tomte; VP4-O. Wollan; VP5-C.Hexberg; VP6-Magnus Vistaunet; CS-John Marcussen; RS-T. Christy; T-C. Sunde; M-M.O. Sylliaasen; D-R.H. Möller; AD-G.S. Johnson.
- 1933 Everett: P-Carl H. Langland; VP1-M.H.Clausen; VP2-Albert Satrum; VP3-Emil Anderson; VP4-C. Hexberg; VP5-M. Vistaunet; CS-M.H. Forde; RS-T. Christy; T-C. Sunde; M-M.O. Sylliaasen; D-R.H. Möller; AD-G.S. Johnson.
- 1934 Vancouver, BC: P-M. Vistaunet; VP1-A. Strand; VP2-O. Myhre; VP3-C.H.Langeland; VP4-F.A. Tomte; VP5-C. Hexberg; CS-I.H. Pedersen; RS-T. Christy; T-C. Sunde; M-M.O. Sylliaasen; D-R.H. Möller; AD-G.S. Johnson.
- 1935 Bellingham: P-O.A. Myhre; VP1-Nels Strand; VP2-M. Vistaunet; VP3-E. Anderson; VP4-C.O. Vick; VP5-N.A. Christiansen; CS-R.M. Hanson; RS-T. Christy; T-C. Sunde; M-M.O. Sylliaasen; D-G.S. Johnson.
- 1936 Seattle: Pres-M.O. Sylliaasen; VP1-Peter Lilos; VP2-Thorvald Thompson; VP3-C.H. Langland; VP4-M. Vistaunet; VP5-A. Abrahamsen; CS-Robert A. Moen; RS-T. Christy; T-Rudolph Bye; M-O.A. Myhre; D-G.S. Johnson; AD-August Werner.
- 1937 Portland: P-T. Thompson; VP1-Emil P. Slovarp; VP2-M.O. Sylliaasen; VP3-M.Vistaunet; VP4-C.H.Jesdahl; VP5-H.R. Rasmussen; VP6-A. Abrahamsen; CS-David B. Westby; RS-T. Christy; T-R. Bye; M-O.A. Myhre; D-G.S.Johnson; AD-Ernest Harold; HP-F.A. Tomte.
- 1939 San Francisco: P-C. Hexberg; VP1-A. Abrahamsen; VP2-Ole Johnson; VP3-Olaf Birkeland; VP4-Olaf Boen; VP5-T. Thompson; VP6-Aanon Aanonsen; CS-Ludvig R. Dahling; RS-T. Christy; T-R. Bye; M-M.O. Sylliaasen; D-Monrad Malmin; AD-A. Werner.

1940 Tacoma: P-Carl M. Casperson; VP1-Oscar C. Wollan; VP2-Carl Jesdahl; VP3-Hans Devik; VP4-J.J. Libak; VP5-M. Olsen; VP6-O. Boen; CS-Barney C. Sagen; RS-T. Christy; T-R. Bye; M-M.O. Sylliaasen; D-G.S. Johnson; AD-M. Malmin.

1941 Grays Harbor: P-Thomas C. Birk; VP1-Oscar Moe; VP2-M.H. Clausen; VP3-M. Vistaunet; VP4-G. Helberg; VP5-A. Rasmussen; VP6-H.P. Devick; CS-Ole Kvern; RS-C.F. Frederick; T-R. Bye; M-M.O. Sylliaasen; D-A. Werner; AD-Henry W. Ringman.

1942 Everett: P-Brede Berg; VP1-Norman Heglund; VP2-Emil Enger; VP3-Jack Clifton; VP4-Erling Andresen; VP5-M. Vistaunet; VP6-P. Lilos; CS-C.H. Jesdahl; RS-K.F. Frederick; T-R. Bye; M-M.O. Sylliaasen; D-A. Werner; AD-H.W. Ringman.

1944 Seattle: P-K.F. Frederick; VP1-Jens K. Hansen; VP2-G.L. Hellberg; VP3-B. Berg; VP4-David Westby; VP5-Alfred Abrahamsen; VP6-C.O. Wollan; CS-R.A. Moen; RS-Jerome Sandvig; T-R. Bye; M-M.O. Sylliaasen; D-A. Werner; AD-H.W. Ringman.

1945 Tacoma: P-B.C. Sagen; VP1-M. Heglund; VP2-K.F. Frederick; VP3-Trygve Wigen; VP4-M.R. Jorgenson; VP5-Torleif Holand; VP6-O. Boen; CS-Robert Tjorstad; RS-J. Sandvig; T-R. Bye; M-M.O. Sylliaasen; D-A. Werner; AD-H.W. Ringman.

1946 Portland: P-D. Westby; VP1-T. Wigen; VP2-M. Heglund; VP3-T. Holand; VP4-Hans Devick; VP5-Hans Thorsen; VP6-Sigurd Storm; CS-Oscar Oyen; RS-J. Sandvig; T-O. Boen; M-M.O. Sylliaasen; D-A. Werner; AD-H.W. Ringman.

1947 Vancouver, B.C. P-T. Holand; VP1-Torvald Tjorhom; VP2-D. Westby; VP3-H. Devick; VP4-H. Thorsen; VP5-Emil Enger; VP6-Michael Birkeland; CS-Arild Dalsvaag; RS-J. Sandvig; T-O. Boen; M-M.O. Sylliaasen; D-H.W. Ringman; AD-Hercules Worsoe.

1948 Los Angeles: P-Bernhard Manger; VP1-T. Holand; VP2-H.P. Devick; VP3-Oscar Oyen; VP4-Andrew Kvalheim; VP5-T. Tjorhom; CS-Lars Fedt; RS-J. Sandvig; T-O. Boen; M-Roy Svendsen; HM-M.O. Sylliaasen; D-H.W. Ringman; AD-Gunnar J. Malmin.

- 1949 Everett: P-Emil C. Enger; VP1-Jacob Nestby;
 VP2-Martin Clausen; VP3-Trygve Ingemorsen;
 VP4-Edward K. Mahlum; VP5-T. Wigen; VP6-B. Manger;
 CS-Clarence Gunderson; RS-J. Sandvig; T-O. Boen;
 M-R. Svendsen; HM-M.O. Sylliaasen; D-H.W. Ringman;
 AD-G.J. Malmin.
- 1950 Oakland: P-Gerhard A. Astad; VP1-M.A. Sundby;
 VP2-Einar Waksdal; VP3-Helge Utne; VP4-M. Tjensvold;
 VP5-Martin Jacobsen; VP6-G.F. Gislason; CS-Elmer S.
 Holm; RS-Harvey Mathisen; T-O. Boen; M-R. Svendsen;
 HM-M.O. Sylliaasen; D-H.W. Ringman; AD-G.J. Malmin.
- 1951 Seattle: P-Gus W. Tollefsen; VP1-J. Sandvig;
 VP2-G. Astad; VP3-T. Tjorhom; VP4-O.S. Lindseth;
 VP5-Olaf Hjorth; VP6-Carl Gunderson; CS-H.
 Mathiesen; RS-A. Dalsvaag; T-O. Boen; M-R. Svendsen;
 HM-M.O. Sylliaasen; D-G.J. Malmin; AD-H.W. Ringman.
- 1952 Spokane: P-George Wold; VP1-Sigurd Storm; VP2-G.W.
 Tollefson; VP3-Hans Brain; VP4-Torleif Lindoe;
 VP5-Peter Dyrhaug; VP6-Alfred Abrahamsen; CS-Ed
 Hovig; RS-A. Dalsvaag; T-O. Boen; M-H. Mathiesen;
 HM-M.O. Sylliaasen; D-G.J. Malmin; AD-H.W. Ringman.
- 1953 Tacoma: P-Trygve M. Lindoe; VP1-M. Heglund;
 VP2-G. Wold; VP3-T. Tjorhom; VP4-Oscar Moe; VP5-Olaf
 Thune; VP6-Aimar Moller; CS-Bjarne C. Sagen; RS-A.
 Dalsvaag; T-O. Boen; M-H. Mathiesen; HM-M.O.
 Sylliaasen; D-H.W. Ringman; AD-G.J. Malmin.
- 1954 Portland: P-D.W. Westby; VP1-O. Hjorth; VP2-T.
 Lindoe; VP3-Carl Mickelsen; VP4-Carl Langeland;
 VP5-Alf Simonsen; VP6-A. Moller; CS-Oscar Oyen; RS-A.
 Dalsvaag; T-O. Boen; M-H. Mathiesen; HM-M.O.
 Sylliaasen; D-G.J. Malmin; AD-H.W. Ringman.
- 1955 Bellingham: P-Emil S. Olsen; VP1-Erling J. Flockoi;
 VP2-D. Westby; VP3-C. Vistaunet; VP4-C. Langeland;
 VP5-Peter Dyrhaus; VP6-G.A. Astad; CS-Karl C. Dahl;
 RS-A. Dalsvaag; T-O. Boen; M-H. Mathiesen; HM-M.O.
 Sylliaasen; D-G.J. Malmin; A-H.W. Ringman.

1956 Los Angeles: P-A. Moller; VP1-John Hagblom; VP2-E.S. Olsen; VP3-Tom Froseth; VP4-Jens K. Hansen; VP5-Norman Clifton; VP6-William Morch; CS-Birger Hopen; RS-A. Dalsvaag; T-O. Boen; M-H. Mathiesen; HM-M.O. Sylliaasen; D-M. Malmin; AD-H.W. Ringman.

1957 Vancouver, B.C.: P-A. Dalsvaag; VP1-T. Holand; VP2-A. Moller; VP3-Hartvig Skogly; VP4-R.A. Moen; VP5-H. Westby; VP6-Jacob Jacobsen; CS-Tryvge Ingemorsen; RS-K.C. Dahl; T-O. Boen; M-H. Mathiesen; HM-M.O. Sylliaasen; D-M. Malmin; AD-H.W. Ringman.

1958 Everett: P-J. Henry Carlson; VP1-C.H. Langland; VP2-A. Dalsvaag; VP3-A. Moller; VP4-Lars Kaarhus; VP5-T.M. Lindoe; VP6-Carl Vistaunet; CS-Thoralf Storwick; RS-K.C. Dahl; T-O. Boen; M-H. Mathiesen; D-H.W. Ringman; AD-M. Malmin.

1959 Eugene: P-Howard F. Herbranson; VP1-Norman Clifton; VP2-J.H. Carlson; VP3-Paul Johansen; VP4-B. Thor Bjornstad; VP5-D.B. Westby; VP6-Elmer S. Holm; CS-Ray Hanson; RS-K.C. Dahl; T-O. Boen; M-H. Mathiesen; D-A. Werner; AD-H.W. Ringman.

1960 Seattle: P-J. Sandvig; VP1-B.T. Bjornstad; VP2-H. Herbranson; VP3-C. Hexberg; VP4-Andrew Alne; VP5-A. Dalsvaag; VP6-O. Oyen; CS-J.K. Hansen; RS-K.C. Dahl; T-O. Boen; M-H. Mathiesen; D-A. Werner; AD-H.W. Ringman.

1961 San Francisco: P-C. Hexberg; VP1-J.A. Jacobsen; VP2-J. Sandvig; VP3-H.E. Munkvold; VP4-Rudy Ness; VP5-B.T. Bjornstad; CS-A. Haugerud; RS-K.C. Dahl; T-O. Boen; M-H. Mathiesen; D-A. Werner; AD-H.W. Ringman.

1962 Salt Lake City: P-Marthinus A. Strand; VP1-Fred S. Hess; VP2-C. Hexberg; VP3-Howard Knutsen; VP4-Aagaar S. Johannesen; VP5-Einar Waksdal; CS-Arne P. Hauan; RS-K.C. Dahl; T-O. Boen; M-H. Mathiesen; D-A. Werner; AD-H.W. Ringman.

1963 Tacoma: P-Willard Dergan; VP1-Robert Tjonstad; VP2-M.A. Strand; VP3-G.W. Tollefsen; VP4-Oscar Melby; VP5-William Morch; VP6-Fred S. Hess; CS-Byron R. Holmgren; RS-K.C. Dahl; M-H. Mathiesen; D-A. Werner; AD-H.W. Ringman.

1964 Portland: P-D.B. Westby; VP1-John Shanky; VP2-W. Dergan; VP3-G.W. Tollefsen; VP4-Harold Lee; VP5-M.A. Strand; VP6-Al Nelson; CS-O. Oyen; RS-K.C. Dahl; T-O. Boen; M-H. Mathiesen; D-A. Werner; AD-H.W. Ringman.

1965 Oakland: P-J.A. Jacobsen; VP1-A. Nelson; VP2-D.B. Westby; CS-Elmer Holm; RS-K.C. Dahl; T-O. Boen; M-H. Mathiesen; D-A. Werner; AD-H.W. Ringman.

1966 Bellingham: P-Helmer J. Melland; VP1-Elfie Peterson; VP3-G.W. Tollefsen; VP4-Don Whetsell; CS-E.S. Olsen; RS-K.C. Dahl; T-O. Boen; M-H. Mathiesen; D-A. Werner; AD-H.W. Ringman.

1967 Eugene: P-Rudy J. Ness; VP1-Jon Pederson; VP2-H.J. Melland; VP3-G.W. Tollefsen; VP4-John Walhood; VP5-Gordon Rye; CS-Ray Hanson; RS-K.C. Dahl; T-O. Boen; M-H. Mathiesen; D-A. Werner; AD-H.W. Ringman.

1968 Everett: P-Idan Gilbertson; VP1-Thoralf Storwick; VP2-R.J. Ness; VP3-G.W. Tollefsen; VP4-H. Herbranson; VP5-Odmund Saterdahl; VP6-C. Vistaunet; CS-E.C. Enger; RS-K.C. Dahl; T-O. Boen; M-H. Mathiesen; D-A. Werner; AD-H.W. Ringman.

1969 Santa Monica-Los Angeles: P-Oddmund Saterdahl; VP1-Gordon Moe; VP2-I. Gilbertson; VP3-G.W. Tollefsen; VP4-D.B. Westby; VP5-Erling Andreasen; CS-Henry Larsen; RS-K. Dahl; T-O. Boen; M-H. Mathiesen; D-A. Werner; AD-G.J. Malmin.

1970 Seattle: P-J. Sandvig; VP1-B.T. Bjornstad; VP2-O. Saterdahl; VP3-G.W. Tollefsen; VP4-Marvin Hansen; VP5-G.A. Astad; VP6-C. Vistaunet; CS-Irving Rodley; RS-K.C. Dahl; T-O. Boen; M-H. Mathiesen; D-A. Werner; AD-G.J. Malmin.

1971 Tacoma: P-G.J. Malmin; VP1-George Jacobsen; VP2-J. Sandvig; VP3-G.W. Tollefsen; VP4-D.B. Westby; VP5-Ole Hansen; CS-Milton Andresen; RS-Ron Olsen; T-O. Boen; M-H. Mathiesen; D-A. Werner; AD-G.J. Malmin.

1972 San Francisco: P-A.Nelson; VP1-Leif Herskedal;
VP3-G.W. Tollefsen; VP4-H.F. Herbranson; VP5-O.
Saterdahl; VP6-Emil Olsen; CS-Larry Selmer; RS-R.
Olsen; T-O. Boen; M-H. Mathiesen; D-A. Werner;
AD-G.J. Malmin.

1973 Vancouver, B.C.: Pres-C. Vistaunet; VP1-K.C. Dahl;
VP2-A. Nelson; VP4-Norman Clifton; VP5-Olaf Laxo;
VP6-E. Olsen; CS-E.S. Olsen; RS-R. Olsen; T-O. Boen;
M-H. Mathiesen; D-A. Werner; AD-G.J. Malmin.

1974 Oakland: P-G. Rye; VP1-O. Laxo; VP2-C.Vistaunet;
VP3-Walter C. Welke; VP4-Jon Pederson; VP5-A.
Nelson; VP6-Kaare Rierestad; CS-Jerry McClure; RS-R.
Olsen; T-J. Sandvig; M-H. Mathiesen; D-A. Werner;
AD-G.J. Malmin.

1975 Seattle: P-Karl K. Larsen; VP1-B.T. Bjornstad;
VP2-G. Rye; VP3-I. Gilbertsen; VP4-J. Walhood;
VP5-O.Saterdahl; VP6-C. Vistaunet; CS-John Egeberg;
RS-R. Olsen; T-J. Sandvig; M-H. Mathiesen; D-G.J.
Malmin; AD-Alf L. Knudsen; DE-A. Werner.

1976 Eugene: P-H.F. Herbranson; VP1-R.J. Ness; VP2-K.K.
Larsen; VP3-W. Dergan; VP4-O.Saterdahl; VP5-Nils
Soderstrom; VP6-Hartvig Skogly; CS-Marvin Hanson;
RS-Harley Olson; T-J. Sandvig; M-H. Mathiesen;
D-G.J. Malmin; AD-A.L. Knudsen; DE-A. Werner.

PCNSA reorganized as of June 21, 1976.

1977 Everett: SFC-Robert Perlman; P-J.L. Sandvig; VP-G.
Rye; CS-Sivert Joramo; RS-R. Olsen; T-K.K. Larsen;
TR-I. Gilbertson, Bill Dale, O. Saterdahl, A.E.
Moller; M-H. Mathiesen; D-G.J. Malmin; AD-A.L.
Knudsen; DE-A. Werner.

1978 Oakland: SFC-O. Laxo; P-J.L. Sandvig; VP-G. Rye;
RS-R. Olsen; CS-J. McClure; T-K.K. Larsen; Tr-A.E.
Moller, R.J. Ness, I. Gibertson, C. Vistaunet; M-H.
Mathiesen; D-G.J. Malmin; AD-A.L. Knudsen; DE-A.
Werner.

1979 Salem: SFC-Oddmund Saterdahl; P-J.L. Sandvig; VP-G.
Rye; RS-R. Olsen; CS-Vernon Aaserude; T-K.K. Larsen;
Tr-H. Larsen, R.J. Ness, H.J. Melland, C. Vistaunet;
M-H. Mathiesen; D-A.L. Knudsen; AD-Björn Heglie;
DE-A. Werner.

- 1980 Bellingham: SFC-Karl C. Dahl; P-G. Rye; VP-O. Saterdahl; RS-S. Joramo; CS-E.S. Olsen; T-Jan Nielsen; Tr-H.J. Melland, Olaf Orseth, R.J. Ness, Rolf Saybe; M-H. Mathiesen; D-A.L. Knudsen; AD-B.Heglie.
- 1981 Seattle: SFC-Arthur Lie; P-G. Rye; VP-Ola A. Bergsholm; S-S. Joramo; T-J. Nielsen; TR-O. Orseth, R. Sabye, Alf Sather, H.J. Melland; M-H. Mathiesen; D-A.L. Knudsen; AD-B.Heglie.
- 1981 Norway Tour: P-G. Rye; VP-O.A. Bergsholm; S-S. Joramo; T-J. Nielsen; M-H. Mathiesen; AMs-Trygve Bjornstad, Ray Sperline, I. Gilbertson, Dan Peterson and Nils Soderstrom; D-A.L. Knudsen; Ad-Ed Amundson; Tour Leader-J.L. Sandvig.
- 1982 Tacoma: SFC-Sverre G. Staurset; P-G. Rye; VP-O.A. Bergsholm; CS-Rick Perkins; RS-S. Joramo; T-J. Nielsen; Tr-O.Orseth, H. Olson, A. Sather, R. Sabye; M-H. Mathiesen; D-E. Amundson; AD-A.L. Knudsen.
- 1983 Eugene: SFC-Mark D. Agerter; P-S.G. Staurset; VP-O.A. Bergsholm; S-S. Joramo; T-J. Nielsen; Tr-Kaare Klykken, A. Sather, H. Olson; M-H. Mathiesen; D-E. Amundson; AD-A.L. Knudsen; DE-G.J. Malmin.
- 1984 Oakland: SC-R.Sabye; P-S.G. Staurset; VP-O.A. Bergsholm; S-M.D.Agerter; T-Rick Perkins; Tr-K.Klykken, Oscar Thomsen, H. Olsen, Arne Sjurdal; M-A. Nelson; HM-H. Mathiesen; D-E. Amundson; AD-A.L. Knudsen; DE-G.J. Malmin. Due to Staurset's resignation in mid-year, VP Bergsholm took over as President.
- 1985-Everett: SFC-G. Rye; P-O.A. Bergsholm; VP-Nils Soderstrom; S-M.D. Agerter; T-R. Perkins; Tr-K. Klykken, O. Thomsen, John Sandvig, A. Sjurdal; M-A. Nelson; HM-H. Mathiesen; D-A.L. Knudsen; AD-Pete Butler; DE-G.J. Malmin.
- 1986 Salem: SFC-Floyd O'Brien/A. Sather; P-O.A. Bergsholm; VP-N. Soderstrom; S-M.D. Agerter; T-R. Perkins; Tr-K. Klykken, O. Thomsen, Harry Solheim, A. Sjurdal; M-A. Nelson; AM-Karlis Bambe; HM-H. Mathiesen; D-A.L.Knudsen; AD-P. Butler; DE-G.J. Malmin.

1987 Los Angeles: SFC-H. Larsen; P-O.A. Bergsholm; VP-N. Soderstrom; S-Roger Vinyard; T-Einar O. Denstad; Tr-F. O'Brien, H. Solheim, L. Selmer; M-A. Nelson; AM-Eric Nelson; HM-H. Mathiesen; D-A.L. Knudsen; AD-P. Butler; DE-G.J. Malmin.

1988 Tacoma: SFC-Elmer Mobroten; P-O.A. Bergsholm; VP-R. Sperline; S-R. Vinyard; T-E.O. Denstad; Tr-L. Selmer, F. O'Brien, S. Jeramo; M-Save Melton; AM-R. Perkins; HM-H. Mathiesen; D-Jon Malmin; AD-Michael R. Dale; DE-G.J. Malmin.

1989 Seattle: SFC-A.L. Knudsen/E.O. Denstad; P-Martin Thingvold; VP-R. Sperline; S-R. Vinyard; T-E.O. Denstad; Tr-L. Selmer, F. O'Brien, S. Jeramo, A. Sjurdal; M-J. Egeberg; AM-Martin Lode; HM-H. Mathiesen; D-A.L. Knudsen; AD-P. Butler; DE-G.J. Malmin.

APPENDIX E

NORWEGIAN SINGERS ASSOCIATION OF AMERICA

SANGERFEST CITIES AND DIRECTORS

This list of Sangerfests and Directors, compiled by the author from Sangerfest Souvenir Programs and NSAA minutes, shows when and where the event took place, as well as the Director-in-Chief and Assistant Director-in-Chief who served that year. The succession of Sangerfests continued without interruptions even when the names of the Associations were changed. The abbreviated names are indicated in parentheses as follows: the Unites Scandinavian Singers of America (USSA), the Northwestern Scandinavian Singers of America (NWSSA), the Northwestern Norwegian-Danish Singers Association (NWNSA) and the Norwegian Singers Association of America (NSAA). Those men elected Honorary Directors-in-Chief have also been listed.

YEAR / CITY / DIRECTOR-IN-CHIEF / ASSISTANT / (ASSN)

1887	Philadelphia	J.W. Colberg	none	(USSA)
1889	Chicago	J.W. Colberg	none	
1891	Minneapolis	John R. Ørtengren	none	
1891	Sioux Falls	J.S. Johnson	none	Vindruefesten

1892	Sioux Falls	J.S. Johnson	none (NWSSA)
1893	Chicago	J.W. Colberg	none (USSA)
1894	Sioux City	Ernest Nordin	none (NWSSA)
1896	Omaha	Erik Oulie	none
1898	Duluth	John Dahle	none
1900	St. Paul	Jens H. Flaaten	none
1902	Sioux Falls	Jens H. Flaaten	none
1904	Grand Forks	Jens H. Flaaten	Halvard Askeland
1906	La Crosse	John Dahle	Carl Mannerud
1908	Minneapolis	Emil Biörn	Erik Oulie (NWNSA)
1910	Sioux Falls	Emil Biörn	Erik Oulie
1912	Fargo	Emil Biörn	Olaf Halten (NSAA)
1914	Chicago	Emil Biörn	Carlo A. Sperati
1916	Grand Forks	Jens H. Flaaten	Erik Oulie
1918	NO SANGERFEST		
1920	Duluth	Jens H. Flaaten	Fred Wick
1922	Sioux City	Fred Wick	Olaf Halten
1924	St. Paul	Fred Wick	Eivind O. Forseth
1926	Chicago	Fred Wick	I.N. Sodahl
1928	Winnipeg	Fred Wick	T.W. Thorson
1930	Minneapolis	Fred Wick	W.P. Rognlie
1932	Madison	Fred Wick	Knute Hansen
1934	Fargo	Fred Wick	Knute Hansen
1936	Duluth	Fred Wick	Knute Hansen
1938	Sioux Falls	Fred Wick	Knute Hansen
1940	Rockford	Fred Wick	Clifford J. Olson
1942	Minneapolis	Fred Wick	Clifford J. Olson
1944	NO SANGERFEST		
1946	Minneapolis	Fred Wick	Clifford J. Olson
1948	Duluth	Knute Hansen	Jack Sampson
1950	Chicago	Fred Wick	Clifford J. Olson
1952	Sioux City	Fred Wick	Earl Bichel
1954	Sioux Falls	Fred Wick	E. Arnold Alenius
1956	Rockford	Fred Wick	E. Arnold Alenius
1958	Rapid City	Fred Wick	Knute Hansen
1960	Minneapolis	Knute Hansen	A. Richard Roby
1962	Salt Lake City	Knute Hansen	Norman Myrvik
1964	New York	Knute Hansen	Robert E. Perkins
1966	Decorah	Knute Hansen	Robert E. Perkins
1968	Sioux Falls	Knute Hansen	Robert E. Perkins
1970	Sioux City	Knute Hansen	Robert E. Perkins
1972	Chicago	Robert E. Perkins	Rolf Graning
1974	Madison	Robert E. Perkins	Wayne E. Spies
1976	Decorah	Wayne E. Spies	Rolf Graning
1978	Minneapolis	Wayne E. Spies	Harold Gray
1980	Sioux Falls	Wayne E. Spies	David E. Judisch

1982 Rockford	Wayne E. Spies	David E. Judisch
1984 Chicago	David E. Judisch	Charles Schuett
1986 Decorah	David E. Judisch	Rolf Graning
1988 Minneapolis	David E. Judisch	Duane Barker

HONORARY DIRECTOR-IN-CHIEF

Carl G.O. Hansen	1946-1960
Fred Wick	1962-1977
Knute Hansen	1972-1987
Robert E. Perkins	1980-

APPENDIX F

NSAA SANGERFEST OFFICERS

Following is a chronological list of Sangerfest cities and the elected officers of the Norwegian Singers Association of America (NSAA) and its predecessors, the United Scandinavian Singers of America (USSA), the Northwestern Scandinavian Singers of America (NWSSA), the Northwestern Norwegian-Danish Singers Association (NWNDSA). In order to save space, the following abbreviations are used: President = P, Honorary President = HP, (Executive) Vice President = (E)VP, Secretary = S, Corresponding Secretary = CS, Financial Secretary = FS, Treasurer = T, (Grand) Marshal = (G)M, Assistant (Grand) Marshal = A(G)M, Director-in-Chief = D, Assistant Director-in-Chief = AD and Honorary Director-in-Chief = HD. (+) elected to office but deceased prior to Sangerfest.

1887 Philadelphia (USSA): P-C.M. Machold; VP-H.A. Tønnesen; S-Hjalmar Tenggren; FS-E.G. Lundsquist; T-Victor Johansen; D-John W. Colberg; M-P.N. Degerberg.

1889 Chicago (USSA): P-Martin Losby; VP-George Mosby; RS-L.B. Johnson; CS-A. Doe; T-R. Lund; D-J.W. Colberg.

- 1891 Minneapolis (USSA): P-Jacob L. Hjort; VP1-Wm. Wilson; VP2-A.C. Nelson; T-A.P. Johnson; FS-Julius Jäger; CS-Harry Randall; D-John R. Örtengren; M-C.M. Machold; AM-Nils Juul.
- 1892 Sioux Falls (NWSSA): P-G. Bie Ravndal; VP1-L. Christianson; VP2-A.J. Anderson; S-Joseph O. Estrem; T-J.C. Smedsrud; D-J.S. Johnson; M-R. Krefting; AM-J.W. Landquist.
- 1893 Chicago (USSA): P-O.L. Svenson; VP1-N. Juul; FS-C.A. Bergström; T-J. Jäger; D-J.W. Colberg; M-C.M. Machold.
- 1894 Sioux City (NWSSA): P.B.S. Holmes; VP1-O.M. Oleson; VP2-J.A. Jacobsen; S-J.O. Estrem; T-B.H. Lien; D-Ernest Nordin.
- 1896 Omaha: P-C.J. Johnson; VP1-O.M. Oleson; VP2-A.C. Floan; CS-O.A. Torwick(+), Th. F. Hamann; RS-P.F. Ekenberg; T-B.H. Lien; D-E. Nordin; GM-G.B. Ravndal; AGM-Sophus Nebbe.
- 1898 Duluth: P-Carl Johan Halling; VP1-A.C. Floan; VP2-H.J. Hjort; CS-Th. Hamann; RS-Henry P. Peterson; T-O.M. Oleson; D-Erik Oulie; GM-J.W. Jensen; AGM-Emil Olund, Dan Hofflund.
- 1900 St. Paul: P-A.C. Floan; VP-T.E. Nilson, J. Jackwitz, P.A. Bjorn, W. Hildale, C.J. Johnson, L.K. Hassell; CS-Th.F. Hamann; RS-Carl Hansen; T-O.M. Oleson; D-John Dahle; GM-C.J. Halling.
- 1902 Sioux Falls: P-W. Hildahl; VP1-O.W. Holm; VP2-L.H. Larson; VP3-L.K. Hassell; VP4-E.E. Seielstad; VP5-J.S. Johnson; CS-T.F. Hamann; RS-Carl Hansen; T-O.M. Oleson; D-J.H. Flaaten; GM-A.C. Floan.
- 1904 Grand Forks: P-L.K. Hassell; VP-J.S. Johnson, O.W. Holm, P.J. Morstad, E.E. Seielstad, Gunnar Host, John Brandt; CS-T.F. Hamann; RS-C. Hansen; T-O.M. Oleson; D-J.H. Flaaten; AD-Halvard Askeland; GM-W. Hildahl.
- 1906 LaCrosse: P-Theodor L. Dahl; VP-L.K. Hassell, O.W. Holm, Nick Bjornstad, J. Gyldenskog, H.A. Moe, N. Fosen; CS-T.F. Hamann; RS-H. Soros; T-O.M. Oleson; D-(J. H. Flaaten elected but resigned in 1903), J.

Dahle; AD-Carl Mannerud; M-J.S. Johnson; AM-George Johnson.

1908 Minneapolis (NWNSA): P-J.S. Johnson; VP-A.C. Floan, C. Ertzgaard, G.A. Ellingson, H.B. Forseth, L.K. Hassell, O.W. Holm, H.A. Ustrud; CS-T.F. Hamann; RS-A.H. Holter; T-O.M. Oleson; D-Emil Biörn; AD-E. Oulie; M-Theo. L. Dahl.

1910 Sioux Falls: P-J.S. Johnson; VP-H.A. Ustrud, J. Jäger, O.W. Holm, T.E. Nelson, L.K. Hassell, G.S. Hanson, H.B. Forseth; CS-T.F. Hamann; RS-Theo. Dahl; T-O.M. Oleson; D-E. Biörn; AD-E. Oulie; M-C.J. Halling.

1912 Fargo (NSAA): P-Lars Christianson; VP-W. Hildahl, Martin Woldum, L.K. Hassell, A. Nesheim, A.C. Floan, J. Jäger, Emil Kriebel; T-O.M. Oleson; S-T.F. Hamann; RS-T.L. Dahl; D-E. Biörn; AD-Olaf Halten; GM-J.S. Johnson.

1914 Chicago: P-J. Jäger; VP-A.C. Floan, Anton Wettleson, Ivar Einarsen, H.L. Oftedahl, T.L. Dahl, J.R. Nannestad, C. Mannerud, L. Christianson, Martin Woldum, H. Heitman, Nils Nilsen; RS-C.J. Halling; CS-T.F. Hamann; T-O.M. Oleson; D-E. Biörn; AD-Carlo A. Sperati; M-A.L. Wright.

1916 Grand Forks: P-J. Jaeger; VP-L.K. Hassel, N. Bakke, L. Christanson, E. Cornell, C. Dahl, T.L. Dahl, Olaf Halten, A. Halmrast, Nils Nilsen, H.L. Oftedahl, Anton Wettleson, B. Winger; CS-Th. F. Hamann; RS-Martin Bergh; T-O.M. Oleson; D-J.H. Flaaten; AD-E. Oulie; M-I.A. Berg.

1920 Duluth: P-Birger Sande; VP-T.L. Dahl; CS-T.F. Hamann; RS-M. Bergh; T-O.M. Oleson; GM-Alfred Andersen; D-J.H. Flaaten; AD-Frederick Wick.

1922 Sioux City: P-O. Johnson; VP-B. Sande; CS-T.F. Hamann; RS-M. Bergh; T-O.M. Oleson; D-F. Wick; AD-O. Halten.

1924 St. Paul: P-A.C. Floan; VP-O.L. Johnson, H.L. Oftedahl, Christ Dahl, Alfred E. Dahl, Oscar H. Johnson, J.O. Engesather, Carl B. Moe; CS-Th. F. Hamann; RS-Martin Bergh; T-O.M. Oleson; M-Birger E. Sande; AM-A.W. Myhre; D-Frederick Wick; AD-Eivind O. Forseth.

- 1926 Chicago: P-H.L. Oftedahl; HP-O.M. Oleson; VP-A.C. Floan, Harald Hansen, C. Dahl, Axel Ruske, J.O. Engesather, Carl Mannerud, H.P. Peterson; CS-Th. F. Hamann; RS-Martin Bergh; T-A.O. Satrang; M-A.W. Myhre; AM-Sigv. Huseby; D-F. Wick; AD-I.N. Sodahl.
- 1928 Winnipeg: P-E.A. Finsness; HP-O.M. Oleson; VP-H.L. Oftedahl, Herman Hanssen, H. Hansen, Christ Dahl, T.E. Nelson, Henry Hanson, J.A. Jacobson, Martin Sivertson; CS-Th. F. Hamann; RS-Martin Bergh; T-A.O. Satrang; M-Sigv. Huseby; AM-H.G. Iverson; D-F. Wick; AD-T.W. Thorson.
- 1930 Minneapolis: P-O.P.B. Jacobson; HP-O.M. Oleson; VP-E.A. Finsness, H. Hansen, Chris. Dahl, B. Steilo, Chr. Holm, E.C. Finsness, S.M. Haukom, S.R. Odney, O.W. Lilliedahl; CS-Th.F. Hamann; RS-Henry G. Iverson; T-A.O. Satrang; M-Sigv. Huseby; AM-Hans Trogstad; D-F. Wick; AD-W.P. Rognlie; DV-E. Biörn.
- 1932 Madison: P-Julius E. Olson; HP-O.M. Oleson; VP-Alfred E. Dahl, T.A. Eide, H.K. Pettersen, Magnus Pettersen, Chris Dahl, P.J. Iverson, C. Holm, A.M. Torsvik, C. Mannerud; CS-T.F. Hamann; T-Anton O. Satrang; GM-S. Huseby; AM-Carl O. Roskraft; D-F. Wick; AD-K. Hansen; DV-E. Biörn.
- 1934 Fargo: P-P.J. Iverson; HP-O.M. Oleson; VP-O. Strand, Fred Hanson, C. Dahl, Chris Berg, Emil Dyresen, C. Holm; GM-S. Huseby; AGM-E. Ogaard; CS-T.F. Hamann; T-A.O. Satrang; D-F. Wick; AD-K. Hansen; DV-E. Biörn.
- 1936 Duluth: P-Aksel Ruske; VP-P.J. Iversen; CS-T.F. Hamann; RS-Erling Stone; T-A.O. Satrang; GM-S. Huseby; D-F. Wick; AD-K. Hansen.
- 1938 Sioux Falls: P-L.A. Haug; HP-O.M. Oleson; VP-Otto Hammer, E.A. Sandness, Martin Hansen, Thomas Moe, Roy C. Dahl, Norman Johnson, S. Sortland; CS-T.F. Hamann; RS-Erling Stone; T-A.O. Satrang; GM-C. Dahl(+) D-F. Wick; AD-Clifford J. Olson.
- 1940 Rockford: P-Reidar Pedersen; HP-O.M. Oleson; VP-L.A. Haug, Amund T. Njust, Roy Dahl, E. Kvalheim, S. Sortland, Chr. Christensen, Louis Waag, E.A. Sandness, Carl Guldbrandsen; CS-T.F. Hamann; RS-E. Stone; T-A.O. Satrang; GM-Hjalmar Hansen; AGM-Eivind Ogaard; D-F. Wick; AD-K. Hansen.

1942 Minneapolis: P-A.E. Dahl; HP-O.M. Oleson; VP. R. Pedersen, Nels Nelson, Oswald Berntsen, L.A. Haug, D.M. Fleming, S. Sortland, A.M. Lyders, Martin Uthus, E. Kwalheim; CS-T.F. Hamann; RS-E. Stone; GM-H. Hansen; AGM-Gilbert Lee; D-F. Wick; AD-C.J. Olson.

1946 Minneapolis: P-Alfred E. Dahl; VP-R. Pedersen, Nels Nelsen, A.M. Lyder, E. Kwalheim, S. Sortland, D.M. Fleming, M. Uthus, L.A. Haug, Oswald Berntsen; CS-Chr. Christensen; RS-E. Stone; T-Oscar Lilliedahl; GM-Hjalmar Hansen; AGM-G. Lee; D-F. Wick; AD-C.J. Olson.

1948 Duluth: P-E. Stone; HP-A.E. Dahl; VP-Emil Bakken, Anton Oppegaard, A.M. Lyders, Chris Solberg, Peter Rossen, Harald Gulbrandson, E.O. Odegaard, O. Stene, James Krogstad; CS-Christ Christensen; RS-M.T. Bruflodt; T-O. Lilliedahl; GM-Hans Rosenberg; D-F. Wick; AD-C.J. Oleson; HD-Carl G.O. Hansen.

1950 Chicago: P-Rex Sande; HP-A.E. Dahl; VP-E. Stone, Norman F. Blessum, A.M. Lyders, Chris Solberg, Peter C. Rossen, H. Gulbrandson, H. Rosengerg, OLE O. Stene, Gunnar Borgersen. RS-M.T. Bruflodt; CS-C. Christensen; T-O. Lilliedahl; M-H. Hansen; AM-Erwin Larsen; D-K. Hansen; AD-Jack Sampson; HD-C.G.O. Hansen;

1952 Sioux City: P-G.C. Solheim; VP-E. Stone, O.O. Stene, Henry Lund, Ellert Johnson, Elvin A. Larson, Louis Waag, Thomas Goxen, Johan Bjorvik, Robert Reinerdsen, A.M. Lyders; T-Erling Sande; CS-C. Christensen; RS-M.T. Bruflodt; GM-Martin Dahl; D-F. Wick; AD-C.J. Olson; HD-C.G.O. Hansen.

1954 Sioux Falls: P-C.J. Olson; VP-O.C. Solheim, Bjarne Olsen, A.J. Moe, Thomas Goxem, Vilhelm Holand, Gilbert Sando, Martinus A. Strand, Martin Hill, Ellert Johnson; CS-C. Christensen; T-E. Sande; GM-Norman Blessum; AGM-William B. Lee; D.F. Wick; AD-Earl Bichel.

1956 Rockford: P-Hans Christiansen; VP-C.J. Olson, V. Holand, Borg Borresen, Arnold Fredricksen, Carl Hjermand, O.C. Solberg, Louis Waag, Sigurd Peterson, Clifford Cleveland, M.A. Strand; RS-E. Stone; CS-C. Christensen; T-E. Sande; GM-E. Odegaard; AGM-W.B. Lee; D-F. Wick; AD-E. Arnold Alenius; HD-C.G.O. Hansen.

1958 Rapid City: P-E. Stone; HP-Axel Ruske, B. Sande; VP-M.A. Strand, Torleif Anderson, Ervin Larsen, Lars Hillesland, Elmer Wedal, V. Holand, L. Waag, Ole Ekle, Robert Reinertson, A.R. Rikansrud, Sverre Solberg; CS-C. Christensen; E. Sande; GM-W.M. Lee; AGM-Hans Stone; D-F. Wick; AD-E.A. Alenius; HD-C.G.O. Hansen.

1960 Minneapolis: P-V. Holand; HP-Axel Ruske, Birger Sande; VP-E. Stone, Alfred Monsen, A.R. Rikansrud, Lars Hillisland, Erling Sherstad, Harold Gulbrandson, Torleif Arnesen, Louis Waag, Adolph Tideman, Arne Hauan, Harold Johnson; CS-Chris Christensen; RS-Hans Christiansen, T-E. Sande; M-Carl S. Peterson; AM-Martin Bruflodt; D-F. Wick; AD-K. Hansen.

1962 Salt Lake City: P-Victor C.L. Johnson; HP-A. Ruske, B. Sande; EVP-E. Stone; VP-Lawrence Molsather, A.R. Rikansrud, M.A. Strand, H. Pettersen, Arthur Svendsen, John Landro, Alfred Johnson, Ingvald Orheim, A. Tidemann, Alf Carlson; CS-C. Christensen; RS-H. Christiansen; T-E. Sande; GM-V. Holand; AGM-R. Reinertsen; D-K. Hansen; AD-A. Richard Roby; HD-F. Wick.

1964 New York: P-George M. Bentzen; HP-A. Ruske, B. Sande; EVP-E. Stone; VP- John Landro, H. Pettersen, A.K. Rikansrud, I. Orheim, L. Molsather, S. Arthur Keith-Swenson, A. Johnson, A. Tideman, M.A. Strand, A. Carlson; RS-H. Christianson; CS-C. Christensen; T-E. Sande; GM-Ivar Nelson; AGM-Carl Petterson; D-K. Hansen; AD-Norman Myrvik; HD-F. Wick; GD-Lee Bright, August Werner.

1966 Decorah: P-A.R. Rikansrud; HP-A. Ruske, B. Sande; EVP-E. Stone; VP-Irving Westnes, Harold C. Swanoe, Olaf Gundstrom, Lawrence Molsather, S. Arthur Keith-Swenson, A.M. Johnson, Hogan Iverson, Robert M. Reinertsen, Calmer Browy, Christ Solberg; CS-Christian Christensen; RS-Hans Christiansen; T-E. Sande; M-David T. Nelson; AM-Martin Nyhaug; D-K. Hansen; AD-R.E. Perkins; HD-Fred Wick.

1968 Sioux Falls: P-A. Frederickson; HP-B. Sande; EVP-E. Stone; VP-Peter Wold, Olaf C. Solheim, Olaf Gundstrom, V. Holand, Jandar Aarsand, Hogan E. Iverson, A.M. Johnson, R. Reinertsen, Clarence

Roberg, John Landro; CS-C. Christensen; RS-M.T. Bruflodt; T-E. Sande; GM-David T. Nelson; AGM-Martin Nyhaug; D-K. Hansen; AD-R.E. Perkins; HD-F. Wick.

1970 Sioux City: P-O.C. Solheim; EVP-E. Stone; VP-Ole Lutzi, S. Arthur Keith Swenson, A.M. Johnson, H.E. Iverson, Birger Steen, Marvin Olson, R.E. Solheim, J. Landro; CS-C. Christensen; RS-A.R. Rikansrud; T-E. Sande; GM-Ma. Nyhaug; AGM-Robert Frost; D-K. Hansen; AD-R.E. Perkins; HD-F. Wick; DV-Melvin Juel.

1972 Chicago: P-J. Iversen; EVP-E. Stone; VP-A. Garfield Stensland, John P. Nelson, R.E. Goxem, B. Steen, Christian Bang, A.M. Johnson, E.O. Stene, Calmer Browy, J. Landro; CS-C. Christensen; RS-A.R. Rikansrud; T-E. Sande; GM-P. Wold; AGM-Ray Sawusch; D-K. Hansen; AD-R.E. Perkins; HD-F. Wick; DV-C.J. Olson.

1974 Madison: P-C. Browy; EVP-E. Stone; VP-John Lee, J.P. Nelson, I. Orheim, B. Steen, Per Wardahl, A.M. Johnson, William Klein, Olav Hellekve, J. Landro; RS-A.R. Rikansrud; T-E. Sande; GM-P. Wold; AGM-Henry Grundahl; D-R.E. Perkins; AD-Rolf Graning; HD-F. Wick, K. Hansen.

1976 Decorah: P-Maynard Aaker; EVP-E. Stone; VP-Tom Nilssen, Henry Wierck, John P. Nelson, Peter Rossen, Kenneth Lower, Ivar Nelson, A.M. Johnson, Martin Nyhaug, O. Hellekve; RS-A.R. Rikansrud; CS-B. Steen; T-E. Sande; M-D. Nelson; AM-P. Wold; D-R.E. Perkins; AD-Wayne E. Spies; HD-Frederick Wick, K. Hansen.

1978 Minneapolis: P-Robert Ringsrud; EVP-E. Stone; RS-A.R. Rikansrud; CS-B. Steen; T-E. Sande; GM-B. Lasserud; AGM-D.T. Nelson; D-W. Spies; AD-R. Graning; HD-K. Hansen.

1980 Sioux Falls: P-Martin Nyhaug; EVP-E. Stone; VP-Arnfinn Stene, T. Tollefsen, R. Solheim, I. Orheim, Morgan Olson, Adler Markussen, A.M. Johnson, Torstein O. Kvamme, Tom Nilsen; CS-B. Steen; RS-A.R. Rikansrud; T-E. Sande; M-Enok Lommen; AM-Bjorn Lasserud; D-W.E. Spies; AD-Harold Gray; HD-K. Hansen, R.E. Perkins.

1982 Rockford: P-Hans Pettersen; VP-E. Stone, William Michelsen, Richard Solheim, Ingvald Orheim, Morgan

Olson, Adler Markussen, Clarence Nordine, Arnfinn Stene, T.O. Kvamme, Arne Skjolden; CS-Thor Tollefson; RS-A.R. Rickansrud; T-E. Sande; M-Bjorn Lasserud; AM-Aage Langsholt; D-W.E. Spies; AD-David E. Judisch; HD-K. Hansen, R.E. Perkins.

1984 St. Charles: P-John Lee; VP-E. Stone, Lowell I. Hertsgaard, Henrik Hartmann, Arnfinn Stene, M. Olson, I. Orheim, James Burri, C. Nordine, A. Markussen; CS-T. Tollefsen; RS-A.R. Rikansrud; T-E. Sande; M-Tom Sternberg; AM-B. Lasserud; D-W.E. Spies; AD-D.E. Judish; HD-K. Hansen, R.E. Perkins.

1986 Decorah: P-Loren Behm; EVP-E. Stone; VP-Glenn Heggem, James J. Burri, Hagen Kristofer, Bjorn Jakobsen, Ralph G. Iverson, Marvin Butheberg, Gary L. Hendricksen, I. Orheim; RS-A.R. Rikansrud; CS-T Tollefson; T-E. Sande(+); GM-Ed Begalske; AGM-B. Lasserud; D-D.E. Judisch; AD-Charles Schuett; HD-K. Hansen, R.E. Perkins.

1988 Minneapolis: P-Ingvald B. Sorensen; HP-E. Stone; VP-J.J. Burri, B. Jakobsen, R.G. Iverson, G.L. Hendrickson, M.E. Buckneberg, Melvin Franklin; RS-A.R. Rikansrud; CS-T. Tollefson; T-Guy Hole; GM-B. Lasserud; AGM-Clinton C. Olson; D-D.E. Judisch; AD-R. Graning; HD-R.E. Perkins.

VITA

Alf Lunder Knudsen was born January 21, 1934, in Brooklyn New York to Alf and Hjördis Lunder Knudsen, both immigrants from Stavanger, Norway.

SECONDARY EDUCATION

- 1986 - Candidate in Philosophy, University of Washington.
- 1972 - Principal's Credential, Seattle University.
- 1971 - Master of Arts in Education, Seattle University.
- 1965 - Standard General Teaching Certificate, University of Washington.
- 1962 - Provisional Teaching Certificate, University of Washington.
- 1962 - Bachelor of Arts in Music, University of Washington.
- 1953 - Eksamen Artium, Stavanger Katedralskole, Norway.
- 1950 - Realskole Eksamen, Stavanger Katedralskole, Norway.