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ABSTRACT

A STUDY OF THE HISTORICAL DEVELOPMENT OF CHORAL ENSEMBLES AT SELECTED LUTHERAN LIBERAL ARTS COLLEGES IN THE UNITED STATES

by Robert Lee Jennings

This study was concerned primarily with recording the development of choral ensembles at four Lutheran liberal arts colleges from the time that they were founded through the academic year 1965-66. Augustana College, Rock Island, Illinois; Concordia College, Moorhead, Minnesota; Luther College, Decorah, Iowa; and St. Olaf College, Northfield, Minnesota, were chosen because each had a history of outstanding choral tradition. The study was concerned also with a comparison of the programs of choral activities among the four colleges and the influence of those activities upon choral music in Lutheran colleges, schools, and churches, the music publishing industry, and the general development of choral music in the United States.

A bibliography of possible sources of information pertinent to the topic was compiled including publications and persons associated with the development of choral music at the colleges. Literature related to the topic and correspondence with persons who might be sources of information

was reviewed. A personal search for information at each of the colleges was conducted, as well as interviews with persons familiar with the development of choral music. A questionnaire survey of choral directors in Lutheran colleges, high schools, and churches and a study of music publishers' catalogs were made regarding the influence of choral activities at the four colleges on the training of choral directors at the institutions mentioned, and on the music publishing industry. One chapter was devoted to each of the four colleges according to the following general outline: the history of the college; the general development of musical activity; the history of choral ensembles; and a table listing the choral ensembles active each year from the founding of the college through 1965-66, and indicating directors' names, tours, and performances.

Each of the colleges offered instruction in music from its beginning. The support of the Lutheran Church and the college administration developed a musical atmosphere conducive to the development of choral music. A consistent relationship existed at each of the colleges between the purpose of the founders, the purpose of music in the curriculum, and the purpose of choral ensembles. Similarly, those purposes were also in agreement among the four colleges as were the purposes of tours by ensembles.

Five types of choral ensembles were active during the histories of the colleges: a large mixed chorus which performed sacred choral works such as oratorios; a mixed choir which toured annually and extensively for many years, and sometimes a second similar ensemble which performed mostly on campus; a men's chorus which often toured extensively and was sometimes directed and managed by students; a women's chorus which performed on campus and sometimes on tours; and small ensembles which varied in size, organization, and directorship, as well as in membership. The repertoire performed by all ensembles was predominantly sacred.

A comparison of the background of the main choral directors at the colleges revealed that most of them had received undergraduate training at a Lutheran college, had had training and experience in instrumental music as well as choral music, and had pursued advanced study in various ways in the United States and Europe. Many had received honorary doctorates.

Tours by choral ensembles, choral schools and workshops by the directors, and choral compositions and arrangements by the directors and other music faculty extended the influence of choral activities beyond the colleges to choral music in Lutheran colleges, schools, and churches, the music publishing industry, and the development of choral music in the United States.

The outstanding choral activities at the four colleges and their contribution to the development of choral music in the United States were possible because of the importance of music in the Lutheran Church resulting from Martin Luther's philosophy regarding music, the importance of music and the consistency of its purposes in the four Lutheran colleges' curricula and consequental environment, and the continuous dedicated leadership of the choral directors.

A STUDY OF THE HISTORICAL DEVELOPMENT OF CHORAL ENSEMBLES IN SELECTED LUTHERAN LIBERAL ARTS COLLEGES IN THE UNITED STATES

By

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CHAPTER I

INTRODUCTION

Purpose of the Study

The histories of the liberal arts colleges and universities affiliated with and supported by the various Lutheran Church bodies in the United States reveal the significant contributions they have made to the development of this nation and to mankind throughout the world. Several of these institutions have celebrated their centennial anniversaries. Long and stable records of achievement by their faculties and students reflect the important part these institutions have played in the development of higher education in the United States. The development of choral ensembles at these colleges and universities has been a great part of the impetus for the development of choral music in this country. The tradition of performances of oratorios pioneered at Bethany College, Lindsborg, Kansas, as early as 1882, is known to those who have studied the development of choral music in the United States, as are the fine choirs developed at other institutions such as Augustana College, Rock Island, Illinois, and St. Olaf College, Northfield, Minnesota. The positive impact this type of musical activity has had on the cultural

development in the United States is evident, though it may be difficult to measure.

This study was pursued to collect data pertinent to the development of choral ensembles at four Lutheran liberal arts colleges in the United States in order to present in one organized document the history of the development of that particular musical activity at each of the colleges in the study. Only senior (four-year) colleges affiliated with Lutheran bodies (synods) in the United States were included in the study. The four Lutheran liberal arts colleges selected for the study were: Augustana College, Rock Island, Illinois; Concordia College, Moorhead, Minnesota; Luther College, Decorah, Iowa; and St. Olaf College, Northfield, Minnesota. These particular Lutheran colleges were selected for the study because each had a history of outstanding choral tradition. The college choirs at these schools are presently among the most famous of Lutheran college choirs. In conclusion, information gathered for the study was summarized indicating similarities as well as differences in various aspects of the programs of choral activities at the four colleges, and an attempt was made to draw conclusions regarding the influence of choral ensembles at the colleges upon choral music in Lutheran colleges, schools, and churches, as well as upon the music publishing industry and the development of choral music in the United States.

Need for the Study

There is a paucity of literature available in libraries in the United States which concerns the historical development of choral ensembles in the four-year colleges affiliated with the various Lutheran church bodies, especially in the Lutheran colleges which this thesis will seek to prove have contributed to the heightening of choral activity in America. Though there are a few studies related to the topic which deal with the development of music departments in a few colleges supported by one of the Lutheran church bodies, such as the one by Holvik,[1] and another study by Crawford which deals with music in church supported colleges in a certain geographical area,[2] and a very few books such as the one by Simpson which presents part of the history of a specific college choir,[3] so far as can be ascertained, no systematic study of the development of choral ensembles in these Lutheran liberal arts colleges has been attempted. As completely as possible within the scope of a study of this kind, this thesis seeks to present a more replete history of the development of choral ensembles in these

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[1]Karl M. Holvik, "Music in the Evangelical Lutheran Church Colleges" (unpublished Master's thesis, Eastman School of Music, University of Rochester, Rochester, New York, 1947).

[2]Loren Crawford, "A Survey of Music In Church Supported Colleges and Universities of the State of Kansas" (unpublished Master's thesis, Eastman School of Music, University of Rochester, Rochester, New York, 1939).

[3]Eugene E. Simpson, A History of St. Olaf Choir (Minneapolis, Minnesota: Augsburg Publishing House, 1921).

four Lutheran liberal arts colleges than has been available heretofore.

Method of Procedure

A bibliography of possible sources of information pertinent to the topic was compiled which included books, articles in periodicals, theses, and persons associated with the development of choral ensembles at the schools included in the study. Literature related to the topic and correspondence with persons who might be sources of information was reviewed. A personal search for information at each of the four colleges was conducted as well as interviews with persons familiar with the development of choral ensembles at each of the colleges (choral directors, members of the faculty, managers, etc.). A questionnaire survey of choral directors in Lutheran colleges and universities, schools, and churches, and a study of the choral music catalogs of music publishers were made as additional sources of information regarding the influence of choral activities at the four colleges on the training of choral directors at those institutions mentioned and on the music publishing industry.

Four chapters of the study were devoted to the historical development of choral ensembles with one chapter covering the development at each one of the four colleges. The concluding chapter is an attempt to summarize the information gathered from the various sources indicating

similarities and differences in the choral activities at the four colleges, and to draw conclusions regarding the influence of the choral ensembles at the colleges upon choral music in Lutheran colleges, schools and churches, the music publishing industry, and the development of choral music in the United States.

CHAPTER II

ST. OLAF COLLEGE

I. HISTORY OF THE COLLEGE

Norwegian Immigration and the Founding of St. Olaf College

Norse immigration to America had its beginning in 1825 with the arrival of a boatload of fifty-three passengers from Norway. Those people first settled near Rochester, New York, but later moved on farther west. The greatest influx of Norwegians, however, came later in three waves. The period from 1866 to 1874 is considered the first wave of migration. The second and greatest period came in the eighties and early nineties, with the third and last wave of migration during the early 1900's. Most of those pioneers were Lutheran in faith because the Lutheran Church was the official church of Norway. Organized church work among Lutherans of Norse descent in America began in 1843 when the first Norwegian Lutheran Church was built near Racine, Wisconsin, and two ministers were ordained. Three Norwegian church bodies were soon formed: the United Church, the Hauge Synod, and the Norwegian Synod of America, but they became merged into one large body in 1917, known as the Norwegian Lutheran Church of America. Later mergers led to the formation of the American Lutheran Church, the church body to which St. Olaf College is related today.

Because few high schools were established in the Middle West when the Norwegian pioneers came to settle, there was great concern for the lack of opportunity for frontier boys and girls of Lutheran and Norse parentage to secure an education beyond the eighth grade.[1] That prompted a group of pastors and businessmen in Rice, Dakota, and Goodhue counties of Minnesota, under the leadership of the Reverend Bernt, Julius Muus, the Reverend N. A. Quammen, and Harold Thorson, to lay the groundwork for the founding of St. Olaf School in 1874.[2] Though the term "college" was used in connection with the establishing of St. Olaf, what was actually founded was a high school or academy called St. Olaf's School. The earliest edition of the catalog of St. Olaf's School available for study was the one for the year 1884-85. Holvik quotes the following information about the founding of St. Olaf's School from that catalog:

> St. Olaf's School was established in 1874 and incorporated November sixth, with the following clause in the articles of incorporation: The general purpose of the corporation is for the advancement in education of pupils from fifteen years of age, and upwards, as a college; preserve the pupils in the true Christian faith as taught by the Evangelical Lutheran Church, and

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[1] M. Burnette Thompson, "The Significance of the St. Olaf Lutheran Choir In American Choral Music" (unpublished Master's thesis, Eastman School of Music, University of Rochester. Rochester, 1939), pp. 19-21.

[2] _____ "History of St. Olaf," Catalog of St. Olaf College, Annual catalog of St. Olaf College, Northfield, Minnesota (April, 1966), 7.

nothing taught in contravention with the confession of said church.[3]

Unlike many schools established during the same period, St. Olaf's School was founded as a coeducational institution.[4] Thirty-six students registered on the opening day, January 8, 1875, and that number was increased in a short time to a total of fifty. The board of trustees set the first term of school for a period of five months. The first faculty members were the Rev. Thorbjorn Helson Mohn (salary $650 a year), who remained as president of the institution for twenty-five years; and L. S. Reque, a graduate of Luther College and the University of Iowa. Miss Ella Fiske was the first preceptress at St. Olaf, responsible for the care of the young women students at the school. Mathematics, English, geography, penmanship, and music were the subjects taught during the first year, with Latin, German, United States History, and algebra added the second year.[5]

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[3] _____ "St. Olaf's School," Annual Catalogue of the Officers and Students of St. Olaf's School, Northfield, Minnesota. For the Academic Year 1884-85 (June, 1885), cited by Karl M. Holvik, "Music in the Evangelical Lutheran Church Colleges" (unpublished Master's thesis, Eastman School of Music, University of Rochester. Rochester, 1947), p. 2.

[4] William C. Benson, High On Manitou: A History of St. Olaf College 1874-1949 (Northfield, Minnesota: The St. Olaf Press, 1949), p. 24.

[5] Ibid., pp. 26-28.

The college department became established in 1886.[6] With the addition of this department came the change of name from St. Olaf's School to St. Olaf College the same year. The first college class was graduated in 1890, and the academy was discontinued in 1917.

From 1886 to 1890, St. Olaf College was a recognized divinity school for one of the synods of the Norwegian Lutheran Church.[7] In 1900 the college department of the United Church Seminary was consolidated with St. Olaf College as was the college department of Red Wing Seminary in 1917.

A combination of many influences have made St. Olaf the institution that it is today. Its academic reputation is due to the contribution of dedicated faculty members throughout its history. The choirs and instrumental organizations have drawn world-wide attention to the St. Olaf tradition in music. The college has made a significant contribution to American education in maintaining an academic center for the study of Scandinavian culture.[8]

Aims and Objectives

The founders of St. Olaf's School and St. Olaf College set forth to satisfy the need of the Norwegian pioneers in

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[6] _____ "St. Olaf's School," Annual Catalogue. . ., 1886-87, cited by Holvik, loc. cit.

[7] M. Burnette Thompson, loc. cit.

[8] _____ "History of St. Olaf," loc. cit.

the Middle West to educate their young men and women beyond the elementary school level. Their desire to accomplish that education within a Christian atmosphere which reflected the teachings of their Lutheran faith and preserved some of the elements of a culture that was their heritage from earlier generations in their ancestral homeland, Norway, was clearly evident. That desire became the intention expressed in the description of the incorporation of St. Olaf's School quoted earlier from the 1884-85 catalog.[9]

A large percentage of the students has been of Norse extraction, two or more generations removed. The college has maintained inherited traditions and cultural elements from the old country with the intent of contributing something to American culture. A strong spirit of idealism and an interest in the fine arts have always existed at St. Olaf.[10] In maintaining an academic center for the study of Scandinavian culture, the college has made a significant contribution to American education.[11]

The aims and objectives of the founders of St. Olaf College have provided the basis for its development through the years. That fact seems to be substantiated in the following quotation from the 1965-66 catalog which expresses the aims and objectives of the college today.

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9 _____ "St. Olaf's School," loc. cit.

10 M. Burnette Thompson, loc. cit.

11 _____ "History of St. Olaf," loc. cit.

AIMS AND OBJECTIVES

St. Olaf is a liberal arts college of The American Lutheran Church. It is co-educational and open to all qualified students. In the spirit of free inquiry and free expression, St. Olaf aims to offer an education that prepares for self-understanding, vocational usefulness, and responsible citizenship. Indispensable to this program is a confrontation with the Christian Gospel, hopefully leading to a mature faith in God.

Graduation from St. Olaf College should signify the attainment of a perspective on human knowledge available only through the liberal arts. From this perspective, a liberally educated person sees that he has only begun to learn about the world of nature and the world of man. The pursuit of this learning demands language skills, critical thinking, and a social concern which embodies democratic ideals and an appreciation of diverse and foreign cultures. Because life is more than a livelihood, a liberal education develops an understanding of the entire range of human achievement and focuses on what is ultimately worthwhile rather than on what is immediately useful. In so doing, it provides a sound foundation for the professional education and technical training which modern society requires.

The College takes the position that men and women are called by God to faith and service. Accordingly, it provides the opportunity for worship and seeks to graduate students who are morally sensitive and theologically literate.[12]

St. Olaf College in 1965-66

In order to have a description of the college during the year which marks the culmination of this study, the following information was drawn from the 1965-66 catalog. In 1965-66 St. Olaf College had as its sixth president Dr. Sidney A. Rand. He was also secretary and treasurer of the

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12 "Aims and Objectives," Catalog of St. Olaf College, Annual catalog of St. Olaf College, Northfield, Minnesota (April, 1966), 6.

college as well as an ex-officio member of the twelve-member Board of Regents which governed that Lutheran liberal arts college that consisted of 2372 students and 253 faculty and staff members.

The total endowment of the college, as of June 30, 1965, was $2,293,893. Accreditation and Memberships for St. Olaf College included North Central Association of Colleges and Secondary Schools, Phi Beta Kappa, American Chemical Society, National Association of Schools of Music, National League for Nursing, Council on Social Work Education, National Council for Accreditation of Teacher Education, American Association of University Women, Association of American Colleges, National Lutheran Educational Conference, and Associated Colleges of the Midwest.

Beginning in the fall of 1964, St. Olaf College adopted a new curriculum and college calendar based on the "4-1-4 plan." The "4-1-4 plan" consisted of two semesters of four courses each, separated by a one-month interim in January when one course was taken for credit. The curriculum encompassed six major divisions within which related fields were arranged as follows: I. Fine Arts--Art, Music; II. Language and Literature--Classical Languages (Greek, Latin), English, German, Norwegian, Romance Languages (French, Spanish), Russian, Speech; III. History, Philosophy, and Religion--History, Philosophy, Religion; IV. Applied Sciences --Aerospace Studies, Education, Home Economics, Nursing, Physical Education; V. Behavioral Sciences--Economics,

Political Science, Psychology, Sociology; VI. Natural Sciences and Mathematics--Biology, Chemistry, Mathematics, Physics.

In addition to the regular academic studies, other opportunities were offered students under the heading of Special Programs which included two summer sessions, Opportunities for Foreign Study, the Cooperative Three-Year Master of Arts Program in the Humanities with the University of Chicago, the Cooperative Language Program for Critical Languages at Princeton, the Washington semester in cooperation with the American University, the American Negro College Student Exchange, and five programs co-sponsored by the Associated Colleges of the Midwest.

Pre-professional programs of study available at most colleges were also available to students at St. Olaf in the fields of architecture, dentistry, engineering, law, medicine, social work, teaching and theology. Students successfully completing one of the baccalaureate programs received, appropriate to their major fields of study, the Bachelor of Arts Degree, the Bachelor of Music Degree, or the Bachelor of Science in Nursing Degree.

Radio Station WCAL, which began experimental broadcasts in 1918, was owned and operated by St. Olaf College. It was a 5,000 watt station on a frequency of 770 kilocycles which broadcast approximately 40 hours a week programs of an educational, religious, and cultural character, including the daily college chapel services.

The Rolvaag Memorial Library was one of the three largest liberal arts college libraries in the five-state Upper Midwest area with 189,489 volumes of cataloged books and bound periodicals. The library was one of the few places where extensive materials could be found for the study of the culture and church life of Norwegian-Americans, partly because the manuscript and book collections of the Norwegian-American Historical Association were available through the Library.

The physical facilities of the college in 1965-66 included nine buildings designated as academic facilities, five residence halls for women and five residence halls for men, eight buildings designated as service facilities, plus an athletic field, all situated on a 250 acre campus west of the city of Northfield, Minnesota (8,000 population) on an elevation known as Manitou Heights.[13]

All the preceding details about St. Olaf College in 1965-66 have been included to draw attention to its development through the years as part of a continued attempt to meet, within an atmosphere that is both Christian and Lutheran, the educational needs of students in an increasingly complex society. It has been included here, also, to draw attention to accomplishments in a variety of areas in

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13 "Catalog of St. Olaf College," Annual Catalog of St. Olaf College, Northfield, Minnesota (April, 1966), 5-11, 14-18, 26, 27, 29, 31, 76-81, 86-97, 105.

addition to the outstanding achievements in choral music, to which greater emphasis is given at a later stage of the report of this study.

II. GENERAL DEVELOPMENT OF MUSICAL ACTIVITY AT THE COLLEGE

Early Musical Activities at the College

The background for the evolution of musical activity at St. Olaf was provided by the beginnings of a cultural atmosphere in the pioneer-town of Northfield as early as 1858 when a singing school, typical of that era in midwestern towns, was held in that community. That interest in instruction in music occurred sixteen years before the founding of St. Olaf's School in 1874. Simpson, in his book, A History of the St. Olaf Choir, indicates that a study of the files of the newspaper, The Rice County Journal, covering a period of several years between 1858 and 1881, revealed an interest in music in Northfield in the written accounts of programs and concerts performed by the home talent of the community and by visiting performers.

Additional references to events in the early musical life of Northfield included concerts by the "Haydn Chorus," directed by Professor D. C. Rice of the music faculty of Carleton College, which performed works by Mozart, Haydn, Rossini, Mendelssohn, Schumann, Meyerbeer, and Raff; the "Norway Choir," presumably made up of singers from the community and not of St. Olaf School; and visiting performers such as the male chorus of twelve men called "Idun" from

Luther College who sang at Lockwood Hall on July 6, 1877. Further evidence of a progressive public spirit among the people of Northfield is the fact that, as early as September, 1875, during a period when the teaching of music in American Schools was spasmodic and not universally accepted as an important part of the curriculum, the city of Northfield had already availed itself of a music teacher for the pupils in its school in the person of a Miss May Martin. September, 1875, coincides with the beginning of the second term of instruction undertaken at St. Olaf's School.[14]

It may be assumed then, that the recorded interest in music demonstrated by the people of Northfield and vicinity provided a cultural climate conducive to the development of musical activity at St. Olaf's School and St. Olaf College throughout their history.

It was stated earlier that music was part of the curriculum at St. Olaf's School during its first term of operation in 1875. Proof is available that there has been a tradition of uninterrupted activity such as the singing classes just described and instruction in other areas of music from the school's first term of instruction in 1875 to the present time.[15]

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[14]Eugene E. Simpson, A History of St. Olaf Choir (Minneapolis, Minn.: Augsburg Publishing House, 1921), p. 22.

[15]Benson, loc. cit.; Randall Thompson, College Music: An Investigation for the Association of American Colleges (New York: Macmillan Company, 1935), p. 191; Simpson, op. cit., pp. 31-32.

For many years the organization and direction of ensembles was an activity in which the students, not the faculty, predominated. The first ensemble to be organized was the St. Olaf's Sangkor (Song Chorus), a mixed chorus of twenty-eight male and nine female student singers, organized on December 3, 1875.[16]

The festival days celebrated during the school year were November sixth, Christmas, and May seventeenth. Festivities at Christmas included an all-school program in the chapel and dinner for the whole school family and members from St. John's Church congregation. Programs usually included performances by student musical organizations. Benson describes the festivities on two of the holidays as follows:

> The sixth of November and the Seventeenth of May were days when school work gave way to remembrance of homeland and pioneer days when St. Olaf's School was founded. Programs were usually arranged consisting of musical selections by student organizations, speeches in Norwegian and English on patriotic subjects, races and ball games during the afternoon, and the illumination of "Old Main" in the evening. Judging by the considerable number of students who took private lessons in vocal and instrumental music and by such singing organizations as Bivrost for women and the Kjerulf Quartet, Orpheus, and the Glee Club for men, there was no lack of musical talent.[17]

Although those many things seemed to favor the development of musical activity and the inclusion of instruction in music as part of the curriculum at St. Olaf, the period of time from the first term of classes in 1875 to the fall of

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[16] Ibid., p. 27.

[17] Benson, op. cit., p. 64.

1903, which marked the arrival of F. Melius Christiansen as Director of Music, was a crucial one regarding music. This was a phase of an even longer period of time when, throughout the country, music was struggling for recognition in the arts college. At St. Olaf, the necessity of practicing extreme economy during its early years appeared as if it would, at times, make it impossible to provide adequate instruction in music.

A period of financial stress existed between 1893 and 1899 when the college was not accredited by the United Church and was entirely responsible for its own maintenance. Adding to the difficulty of that situation was the fact that there was financial panic and a business depression throughout the United States during the same period.[18] It became necessary to employ a series of devices and a number of faculty adjustments in order to maintain instruction in the classes for elementary singing. During the sixteen-year span from 1887-88 through 1902-03, students were in charge of instruction in those classes, and during four other years of that span professors who were not of the music faculty taught music classes.

A summary of the accomplishments in the field of music at St. Olaf's School between its first term of operation (1875) and the academic year marking the arrival of F. Melius Christiansen (1903-04) may not appear to reveal great progress.

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[18] Benson, op. cit., p. 41; Simpson, op. cit., p. 43.

However, that which was established was important to the development of the music program in later years. Singing classes were taught regularly to all students beginning with the first term of instruction. In addition, private instruction in vocal and instrumental music (piano and organ), and instruction in harmony were available to interested students. Several ensembles were active through the years: St. Olaf's Song Chorus, Kjerulf Octet, Ladies' Octet, the Brass Band, the St. Olaf College Orchestra, The College Glee Club, the St. Olaf Choral Union. With the exception of The College Glee Club and the St. Olaf Choral Union, which were both organized and directed by the Rev. Oluf Glasoe, the ensembles were only occasionally directed by faculty members (Oluf Glasoe, John Dahle, C. A. Mellby). The Music Club, which limited its members to music students and music faculty, was organized. Statements about the music offerings began to appear in the catalogs in 1887-88, often as part of the announcement about the Ladies' Department, with more complete listings and outlines of the music courses in the 1900-01 catalog. Available statistics show that during this period the total faculty increased from three to twenty-nine, but the number of music faculty was one or two each year, and usually the preceptress was one of, if not the only, music instructor. The total enrollment of students increased from approximately fifty to approximately 180, with the number of music students increasing from a few to sixty-three in 1904-05.

John Nathan Kildahl, the second president of St. Olaf College from 1899 to 1914, though not a musician, had an artistic appreciation of church music and hymnology. He was in full sympathy with the growing interest on the part of teachers and students in the study of music and the development of musical organizations, and possessed an understanding of the value of the art of music as an element in an educational program. In order to establish a regular department of music at the college, he proposed at three successive annual meetings of the United Norwegian Lutheran Church that, "It would be highly desirable if the convention would sanction the appointment of a director of music to take charge of all musical activities at the college."[19] In 1903, he finally received acceptance of his proposal and upon the recommendation of Paul G. Schmidt, a professor of mathematics at St. Olaf from 1902 who sang bass in one of the choruses conducted by F. Melius Christiansen in the Minneapolis area, invited Mr. Christiansen to join the faculty at St. Olaf as Director of Music.[20]

F. Melius Christiansen at St. Olaf

Biography of F. Melius Christiansen. Frederick Melius Christiansen was born in Smedhaugen, Norway, on April 1, 1871. His study of music began at the age of three when he

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[19]Benson, op. cit., p. 174.

[20]M. Burnette Thompson, op. cit., p. 42.

began playing a three-key clarinet. By the time he was six years old his family had moved to the town of Agnes, and there he played clarinet in the city band and in the match factory band which his father directed. His family finally settled in Larvik, and there at about nine years of age he began the study of the piano and later the violin, appearing as violin soloist at about the age of twelve or thirteen. He also learned to play the organ and, at fourteen, was substitute organist for his teacher who was on leave for half a year to study in Germany. He worked as a music copyist to defray the cost of his lessons in piano, organ, and theory and a friend paid for his violin lessons. After confirmation by the Lutheran Church, he established a studio in the center of Larvik and gave music lessons in addition to continuing his work as a copyist.

Christiansen arrived in the United States in 1888 at the age of seventeen and spent the first six months with an uncle at Oakland, California. At the invitation of his brother, Carl, he travelled to Washburn, Wisconsin, where he spent a year attending high school to improve his English, and played baritone in the Washburn Band, which his brother directed. He then secured a position for the following two years at Marinette, Wisconsin, as music teacher, organist and choir leader.

As a freshman student at Augsburg in Minneapolis in 1891-92 he conducted a chorus of combined classes at Augsburg Seminary. He studied music theory at Northwestern Conservatory

of Music, also in Minneapolis, from 1892-1894, and graduated with the highest honor in a class of seventy students. For six years, until 1897, he was organist at Trinity Lutheran Church in Minneapolis and conductor of the male chorus of Augsburg Seminary. Between 1894 and 1897, he also conducted the mixed chorus, Nordlyset, instructed Augsburg Seminary's elementary classes in vocal music, and continued to teach his own private violin pupils.

Christiansen's activity as a composer began in Norway with practical pieces for band. The needs of his choir work in Marinette caused him to compose for the church services. The year 1894 was the beginning of a partnership with Pastor H. A. Urseth of Augsburg Seminary faculty with whom he issued a volume of 12 KORSANGE for unaccompanied mixed voices. Another enterprise with Urseth began in June, 1896, as a monthly publication of church music for mixed choir, and continued for four years. It was first called SANGSERIE (Song Series), and later in January of 1898 it was changed to the Old Norwegian name of IDUN.

Soon after marrying Miss Edith Signora Lindem of Marinette in July, 1897, he and his wife travelled to Norway to visit relatives, and then journeyed on to Leipzig, Germany, where they were to live for the next two years. There Melius studied at the Conservatory under Gustav Schreck, who taught composition and counterpoint.

When they returned to the United States in 1899, he reestablished himself in the musical life of Minneapolis as

organist at Trinity Lutheran Church and finally at Bethany Lutheran Church, and as a member of the violin faculty of Northwestern Conservatory of Music where he had graduated as a theory student five years earlier. He resumed conducting with most of his attention given to male choruses, such as the Kjerulf Club of twenty-five male singers.

There seemed to have been a lull in his activity as a composer during the two years at Leipzig.[21] His early accomplishments as a composer can be viewed as the beginning of a long and prolific career as a conductor and composer (especially of choral works) which found him still composing twenty-five works in the second and third years of his retirement.[22]

Throughout his career as teacher, conductor, and composer of music, he met the needs of each situation in which he found himself. His experience in Leipzig and as conductor of choirs and choruses during the years prior to his arrival at St. Olaf provided a strong background for the shifting and focusing of his interest and activity toward conducting and composing choral music which was to develop as a result of the needs at St. Olaf College and in the Northfield community at St. John's Church. It was not long

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[21] Simpson, op. cit., pp. 118-125.

[22] _____ "St. Olaf Choir Alumni Fete Noted Leader," St. Paul Sunday Pioneer Press Feature Magazine, (June 8, 1947), 8; John H. Harvey, "Christy is 80 Today!," St. Paul Sunday Pioneer Press Feature Magazine, (April 1, 1951), 4.

before he found himself in a place of leadership in the development of a cappella choral music in the United States, along with a few other outstanding conductors, such as Peter Lutkin, John Finley Williamson, and Henry Veld.

Progress under the leadership of F. Melius Christiansen. The carefully detailed development of an organized and integrated music program for the college blossomed forth under the guidance of F. Melius Christiansen. Immediately, during his first year at St. Olaf (1903-04), much was accomplished. The number of music faculty members increased to four: Mr. Christiansen and Misses Thonny Felland and Martha Larson, Piano, and Serine Eisteinson, Voice Culture and Elocution. The year 1903 marked the establishment of the School of Music as part of the college and the first year in the history of St. Olaf in which a broad music course was offered.[23] In January of 1904, the faculty granted a petition from the Choral Union to set aside an additional holiday, May 18, for the purpose of a music festival to be held in connection with the annual spring festival on May 17, commemorating Norway's Independence Day. On May 6, 1904, at a weekly faculty meeting, Christiansen's report on music as an elective in the college was adopted. Simpson records the main point of that report as follows:

> The courses in music are open as electives in any department of the college to those who show sufficient

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[23]Holvik, op. cit., pp. 16, 18.

> musical ability to pursue them with profit and receive the same credit as similar courses in other departments of the college.

He also reports that through the years the faculty records revealed many items of regulation and adjustment which were added, all of which tended to associate the music student more closely with the academic branches.[24] Another accomplishment was evident in the Catalog of St. Olaf College for 1903-04, in that it contained, up to that time, the most complete information and outline of aims, rules and regulations, list and description of courses for the three departments (Preparatory, Academic, and Collegiate) of the School of Music.

Christiansen's first year at St. Olaf found him filling multiple roles as Director of Music (Head of the School of Music), teacher, concert violinist, and conductor of the St. Olaf Band of forty-seven players, the Choral Union of 100 singers and the Male Chorus of ninety singers. Four of the twenty-nine faculty members were instructors in the School of Music. The total number of students at St. Olaf was about 180, with sixty-three of them listed as music students.[25]

Reorganization of the School of Music took place in 1905-06. The Preparatory Department was dropped, leaving two divisions--the Academic and the Collegiate.[26] The

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[24]Simpson, op. cit., p. 59.

[25]Simpson, op. cit., pp. 63-64.

[26]Holvik, op. cit., p. 22.

catalog for that year contained the first complete listing of sample programs for Piano, Voice, and Violin. One of the earliest tours on record by an ensemble from St. Olaf was that of the Band sometime during the 1904-05 school year. The tour had been arranged by a concert manager from Superior, Wisconsin, but was not a brilliant success. That proved to be a challenge to Professor P. G. Schmidt who had accompanied the Band as drum major and representative of the faculty. The belief he had that ventures of that kind could succeed if properly planned, eventually resulted in his appointment as manager of musical organizations. Later, when the St. Olaf Lutheran Choir was formed, he was a member of the bass section of that choir and became its manager until his son, Fred, succeeded him as manager of musical organizations at St. Olaf.[27] An interesting parallel is noted here in the father-to-son succession of the managership with that of the conductorship of the Choir. Olaf C. Christiansen succeeded his father as director of the Choir in 1944. Perhaps these two successive combinations have contributed much to the continuity and consistency of achievement by the St. Olaf Lutheran Choir and other music ensembles at St. Olaf College through the years.

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[27]Benson, op. cit., pp. 176-177; Frederick A. Schmidt, a letter to W. L. Thorkelson of Minneapolis Star supplying information for a newspaper article about the Christiansens (Northfield, Minnesota: December 6, 1956).

In the summer of 1906, the St. Olaf Band made a thirty-concert tour of Norway preceded by a short tour in the United States. The entire tour was one of fifty-seven days, with about six concerts in the U.S. and thirty in Norway, involving some ten thousand miles of travel through the States, over seas, and through Norway.

Christiansen spent the following year (1906-07) on leave to pursue further study at Leipzig, Germany. During his absence Byron Morgan came from Minneapolis twice a week to rehearse the St. Olaf Band, and a number of successful concerts were given in Northfield, though no formal tour was made. The St. Olaf Choral Union was directed by Mrs. Edward Schmidt, the wife of a professor of the faculty.

The St. Olaf Octet of mixed voices, under the direction of Professor Christiansen, toured forty-nine cities in Minnesota, South Dakota, and Iowa during the summer of 1908, and sang a total of sixty-two concerts to audiences totaling 20,000 people to raise funds for an organ for the Hoyme Memorial Chapel. It was hoped that, "organists could be trained to develop a more wholesome congregational singing at church services," and that obtaining an organ would make it possible for the college to offer such training.[28] In the summer of 1910, the St. Olaf Male Quartet sang eighteen concerts in eastern and southern Wisconsin on a tour which also

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[28]Simpson, op. cit., pp. 65, 75-78; Benson, op. cit., p. 181.

resulted in a financial success.

Annual Music Festivals in connection with the May 17 celebrations at St. Olaf began with the one in the spring of 1904 at the end of Christiansen's first year as Director of Music. In 1905 and 1906 similar festivals were arranged, with Handel's "Messiah" as the principal work. Professor Christiansen was on leave during 1906-07, and there was no festival planned. However, Mendelssohn's "Elijah" was performed in the spring under the direction of Mrs. Edward Schmidt, who directed the Choral Union in the absence of Christiansen. Upon his return, Professor Christiansen planned a festival for the spring of 1908, with the principal work to be "St. Paul" by Mendelssohn. A smallpox epidemic, inadequate auditorium facilities, and the financial risks involved caused the college to abandon plans for that festival.[29]

The Music Festival was revived in 1920 with a new college gymnasium to provide ample accommodations. The weekend closest to the seventeenth of May was chosen for the festival, with the intention that the festival should focus attention upon Norway's Day of Independence, which it had been the custom to observe with a program in the Norwegian language. In time, the musical part became the center of the festival, and observance of the Seventeenth of May was a program in the English language.

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[29]Benson, op. cit., pp. 180-181, 253; The Viking, op. cit., 1910-12, p. 210.

In 1920 the festival included a concert by the St. Olaf Concert Band, and another by the Choral Union assisted by the St. Olaf Lutheran Choir and the college orchestra in a performance of "The Prodigal Son," a cantata by Christiansen. Musical organizations outside of the college were invited to participate in a song festival held on Sunday of the festival week-end. Singers from Minneapolis, St. Paul, and Goodhue County churches joined the St. Olaf Choir and the Choral Society to form a mass chorus of approximately seven hundred. Over three thousand people were reported to have been in attendance, and the experiment was considered a success.

In the 1926 festival, the "Centennial Cantata," composed by Christiansen for the Norwegian Centennial celebration at the State Fair grounds, was performed by the chorus, choir, and orchestra. The Spring Festival for Visiting Choirs was still being held (on a Sunday) in May as part of the annual Fine Arts Festival in 1965-66.[30]

The first Christmas concert in the Hoyme Memorial Chapel on the last Sunday evening before the holidays in 1912, initiated the annual Christmas Program at St. Olaf. The choral ensembles, assisted by the band and orchestra, quartets, and soloists performed in this program. The

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[30] Ibid., pp. 254, 255; Olaf C. Christiansen, Professor of Music and Director of the St. Olaf Lutheran Choir, St. Olaf College, Northfield, Minnesota, Personal interview, March 30, 1967, Northfield, Minnesota.

popularity of the annual Christmas Program has spread far beyond the college community. Increased attendance made it necessary, as early as 1936, to plan for more than one performance. Since 1948, four evening performances have been given each year in order to accommodate all those who wished to attend.[31]

Professor Erik Hetle directed experiments in the development of broadcasting as a tool of public relations and publicity begun by the department of Physics in 1918. In April, 1922, the radio station that had been established was granted additional power and designated as WCAL, the only college broadcasting station in Minnesota. Beginning with the first official program given on May 13, 1922, WCAL has provided numerous opportunities for performance by musical organizations of the college as well as by individual faculty members and students. Special musical programs, as well as those in which music played a secondary, supporting role, have made a large listening audience aware of the fine program of instruction in music which existed at St. Olaf College. Certain musical organizations, such as the Norse Radio Choir which sang at the regular Sunday morning worship services conducted in the Norwegian language, the WCAL Orchestra,

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[31]Benson, op. cit., p. 199; _____ The Viking (College yearbook), St. Olaf College, Northfield, Minnesota, 1933-34, p. 119; _____ "Christmas Festival at St. Olaf College" (Printed programs), St. Olaf College, Northfield, Minnesota, for years 1932-38, 1943-49, 1952-55, 1957-66.

and the WCAL Quartet, came into being to meet the needs of certain radio programs. The broadcasting of daily chapel services provided another opportunity for those musical organizations which performed at chapel to reach a larger off-campus audience (approximate potential, 350,000 listeners).[32]

Tours by musical organizations have been a part of the music activities at St. Olaf College since before the turn of the century. The Kjerulf (male) Quartet, composed of three faculty members and one student, probably made the first tour to Kenyon for a performance there on May 18, 1889.[33] Prior to the organization of the St. Olaf Choir in 1911-12, small ensembles such as the Kjerulf Quartet, the Kjerulf Octet, the Men's Octet, the St. Olaf Mixed Octet, and the St. Olaf Male Chorus, made tours of varying lengths, usually during vacation periods and on weekends. The longest tours were those carried out during the summers. During the first year of its existence the St. Olaf Choir made two tours: one at Easter time and another tour June 6 to 18, 1912.[34] A successful tour to Norway by the St. Olaf Band in 1906 seemed to have been the impetus for the St. Olaf Choir tour to Norway,

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[32]Benson, op. cit., pp. 242-244; _____ The Viking, op. cit., 1926-27, p. 130; 1930, pp. 106, 108; 1938, p. 129; 1939, pp. 111, 116; 1940, p. 118; 1941, p. 168; 1942, p. 128.

[33]Simpson, op. cit., p. 46.

[34]Leola Nelson Bergmann, Music Master of the Middle West (Minneapolis, Minnesota: The University of Minnesota Press, 1944), pp. 117,118; _____ The Viking op. cit., 1913-15, pp. 155-157.

Denmark, and Sweden in the summer of 1913.[35] A number of summer tours by small ensembles took place between 1911 and 1931 and are listed in Table I. The members of the ensembles representing St. Olaf College on those tours were sometimes students, sometimes faculty, and sometimes a combination of students and faculty.[36]

Throughout the history of St. Olaf some musical organizations have been organized and directed by students. A women's chorus has existed for many years under various names (St. Olaf Ladies' Chorus, Manitou Chorus, St. Olaf Girls' Choir, Manitou Girls' Chorus, Ladies' Chorus, and others), and often has been directed by a student. Occasional tours, usually during spring vacation or on weekends, have provided the opportunity for performances in Minnesota and sometimes in surrounding states. The St. Olaf Viking (male) Chorus was organized with a student director in 1935,[37] and has maintained a tradition of performance under a student director and a student manager, with the exception of four years (two years during World War II, 1943-44 and 1944-45; and 1961-62; and 1964-65). Information about twelve spring tours, usually during Easter vacation, has been recorded, plus shorter weekend tours. Perhaps the most

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[35] Simpson, op. cit., pp. 83-116.

[36] _____ The Viking, op. cit., 1910-12, pp. 160-163; 1916-18, pp. 225, 226; 1919-21, (pages not numbered); 1922-23, p. 147; 1931, p. 112.

[37] _____ The Viking, op. cit., 1936-37, p. 92.

ambitious tour was the one to New York City in the spring of 1963. Other tours included communities in Minnesota and surrounding states.

The eastern tour by the St. Olaf Choir of April 5 to May 10, 1920, seems to signal the beginning of an era of greater tour activity by that Choir and other ensembles, such as the Viking Male Chorus referred to earlier.[38] Tours by the St. Olaf Choir seemed to predominate as regular events over the activity of other ensembles. About the year 1921-22, the Choir began touring in January and February, probably incorporating the time between semesters into the time spent on tour in order to keep to a minimum the amount of class time missed by students while on tour. Some years the Choir made two tours, with the second tour in the spring, again probably involving a spring vacation period. Tours by the Choir outside the United States were those in the summers of 1913 (Norway, Denmark, Sweden), and 1930 (Europe), and in the spring of 1957 (Iceland). Extended tours of three weeks and longer throughout the United States were not uncommon for the St. Olaf Choir. The reduced number of male singers on campus during war years caused some curtailment of tours in 1918-19, and 1942-43.[39]

The purpose of tours by the musical organizations at St. Olaf College, especially tours by the St. Olaf Choir and

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[38]Fredrick A. Schmidt, loc. cit.

[39]Benson, op. cit., pp. 292 - 293.

other choral ensembles, seemed to be five-fold. First of all, the improvement of church music, especially that of the Norwegian Lutheran Church, was a primary motivating force.[40] Though perhaps not as strong a motivating force for tours in later years, it certainly was a strong reason for those in earlier years. A second purpose of tours involved their cultural aspect in that they provided the opportunity for choral ensembles capable of highly artistic performance to be heard by people throughout the country and thereby acquaint a much larger audience with the choral literature of the Lutheran church through such performance.[41] Tours by the St. Olaf Choir gradually extended that opportunity throughout the country rather than limiting it predominantly to a certain group of people and a certain geographical area of the United States (namely, Norwegian Lutherans and the northern midwest portion of the country including Minnesota and surrounding states).[42] A third purpose of tours, to raise funds, may not have existed until careful management and planning caused them to become a financial success. The possibility of success was evident as early as the summers of 1908 and 1910 when tours by the St. Olaf Mixed Octet and

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[40]Benson, op. cit., p. 255; Simpson, op. cit., pp. 157, 179; _____ The Viking, op. cit., 1926-27, p. 113.

[41]C. A. Melby, Saint Olaf College Through Fifty Years 1847-1924 (Northfield, Minnesota: St. Olaf College, June 1, 1925), p. 61.

[42]Simpson, op. cit., pp. 150, 152, 179.

the St. Olaf Male Quartet described earlier raised $400 toward the purchase of an organ for the Hoyme Memorial Chapel, and netted some $1,350, respectively. The financial success of those early tours may have influenced the planning of later tours by the Choir and other ensembles to accomplish a similar objective of even greater proportion. The eastern tour by the St. Olaf Choir in the spring of 1922 resulted in a profit of $10,000.

> In his report to the annual convention of the Church in 1925, President Boe stated that during the last years the St. Olaf Choir, together with other musical organizations of the college, had accumulated a fund of about $50,000.00 for a new music building.[43]

Raising funds became a purpose of tours which, by 1926, had financed the construction of a new music building for St. Olaf College, often called "The House That Song Built."[44] The following quote reflects the importance of funds raised from tours for the new music building:

> The music building, completed in 1926 at a total cost of $120,000, carried a debt of $8,000 which the music organizations were expected to liquidate.[45]

The educational (fourth) purpose of tours was important in that, in the words of the choir manager, Professor Paul Schmidt, tours provide "an opportunity for adequate expression"

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[43]Bergmann, op. cit., pp. 131 - 132; Benson, op. cit., p. 181, 250.

[44]_____ The Viking, op. cit., 1924-25, p. 136; 1928-29, p. 139.

[45]Benson, op. cit., p. 268.

and "stimulate the members of the organization to do their best."[46]

The public relations value of tours concludes this list of purposes of tours. According to Professor Schmidt, who was manager of the choir for 37 years and sang in the choir for fifty-two years, it is doubtful if public relations has ever been one of the chief purposes of tours. However, the value of tours in publicizing the college and the musical forces of the institution cannot be minimized as a positive factor in the area of public relations.[47]

At this point some mention should be made of the joint concerts given by the St. Olaf Choir and the Minneapolis Symphony Orchestra. It was the practice to celebrate homecoming at St. Olaf on the weekend nearest Foundation Day, November 6. Dedication of the new music building was scheduled for Sunday, November 7, 1926, during the homecoming weekend, with an afternoon concert by the Minneapolis Symphony Orchestra preceding the dedication ceremony. Benson, in his history of the college, describes arrangements for the occasion as follows:

> The complimentary concert on Sunday afternoon was the result of special arrangements between the St. Olaf Lutheran Choir and the Minneapolis Symphony Orchestra. According to this arrangement the St. Olaf Choir joined the Minneapolis Symphony Orchestra in a return concert

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46 _____ The Viking, op. cit., 1926-27, p. 126.

47 _____ The Viking, op. cit., 1935, p. 72; 1926-27, loc. cit.; Benson, op. cit., pp. 198, 219.

given in the Minneapolis Lyceum Auditorium later in the fall. The appearance of the Minneapolis Symphony Orchestra was in recognition of the St. Olaf Choir and the completion of the music building "built by song," but little did any one anticipate that these exchange concerts were to become a tradition.[48]

The Christiansen Choral School. The Christiansen Choral School was established in the summer of 1935, with the first session held at Lake Winona, Indiana, July 28 to August 6. The idea for a short summer course for choral directors that would combine brief and intensive training with vacation-like surroundings developed out of discussions about the need for such a course between F. M. Christiansen, his son Olaf, and Olaf's brother-in-law, Neil A. Kjos, a music publisher in Chicago.[49] Records in the files of the Neil A. Kjos Music Company revealed that 185 choral directors attended the first session and that over one hundred applicants were not accepted due to the limitations of facilities. Those attending the first session came from twenty-eight states, directed choral ensembles in grade schools, high schools, colleges, and churches, as well as professional and civic choruses, and represented 47,058 singers who were the members of the choral organizations they directed. For the following six summers, two sessions of about two weeks in length were held at

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[48]Benson, op. cit., p. 252; _____ Programs of Joint concerts by the St. Olaf Choir and the Minneapolis Symphony Orchestra for the years 1926, 1933, 1935, 1938, 1940-42, 1944-54 (Northfield, Minnesota: Obtained from files at St. Olaf College on the history of the St. Olaf Choir).

[49]Bergmann, op. cit., p. 176.

different locations with attendance usually totaling 150 or more at each session. For twenty-three years, 1935 through 1959 (no sessions were held in 1955), the Christiansen Choral School attracted choral directors from all over the United States and some foreign countries. One session was conducted during eleven of the summers, two sessions during twelve of the summers, and three sessions during one of the summers (1958). Total registrations, except for three years when data were not available, indicate that 4,810 choral directors attended the sessions.[50] The business manager for all the sessions was Neil A. Kjos, Sr. The faculty, headed by F. M. Christiansen until his retirement when he was succeeded by Olaf, included at various times through the years the following: Olaf C. Christiansen, Carol M. Pitts, J. Forrest West, Peter D. Tkach, Hazel Tkach, Morten J. Luvaas, Gerhard Schroth.[51] These statistics are mentioned here as an indication of the widespread influence of F. Melius Christiansen, and, indirectly, also his work at St. Olaf College on the art of choral music in the United States. His sons, Olaf and Paul, have carried on that tradition of excellence in choral music and in their own ways exerted an influence on choral music in this country. The following paragraph of a letter from Neil A. Kjos, Sr., Manager of the Christiansen Choral

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50 _____ "Christiansen Choral School, 1935-1959" (Park Ridge, Illinois: Files at the Neil A. Kjos Music Company).

51 Ibid.

School, to the writer comments on that and other aspects of sessions conducted by F. Melius Christiansen and his son, Paul:

> You, of course, understand that St. Olaf College had nothing to do with the Christiansen Choral School. This was our own private venture but F. Melius Christiansen exerted more influence on choral singing than any other person from the '20's into almost 1950. We conducted our choral school from 1935 to 1960. Paul started his choral school around 1952. This also is his own private venture with Kurt Wycisk. They still have their choral school sessions and we help them advertise it.[52]

In spite of the fact that the Christiansen Choral School was a private venture, not affiliated with St. Olaf College, it was not difficult to realize, from the brief account given of its existence and the statistics included, the great influence exerted on choral music by F. Melius Christiansen and Olaf Christiansen through their work at St. Olaf and in the Christiansen Choral School. Neither was it difficult to realize the atmosphere of good public relations which accrued indirectly to St. Olaf through their work in the Christiansen Choral School.

F. Melius Christiansen received many honors in recognition of his outstanding career in, and contribution to, choral music, including honorary doctorates from Muhlenberg College, Capitol University, Oberlin College and the

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[52]Neil A. Kjos, Sr., A Letter from the president of Neil A. Kjos Music Company to Robert Lee Jennings regarding information about the Christiansen Choral School (Park Ridge, Illinois: September 15, 1967).

University of Minnesota,[53] and being appointed Knight (1921) and Commander of the Royal Order of St. Olav (1946) by His Majesty King Haakon VII of Norway.[54] Further recognition came to him in several ways on the occasion of his eightieth birthday, April 1, 1951. Newspapers in Minneapolis and St. Paul featured a special announcement of his birthday and articles about him, and about 5,000 Protestant church choirs throughout the country were expected to pay tribute to him by singing some of his more than 450 choral compositions and arrangements. Letters and telegrams of congratulations came to him from Leopold Stokowski, Sigmun Spaeth, John Jacob Niles, Senator Edward J. Thye, Representative Harold C. Hagen, T. P. Giddings, and the Norwegian Ambassador and Consul at Washington, D. C., and Minneapolis.[55] The St. Olaf Choir presented a concert in his honor over the C.B.S. radio network in a coast-to-coast broadcast on April 8. On April 13 the Choir, directed by Olaf Christiansen gave a concert, including many Christiansen compositions, in Northrop

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53 _____ "Christiansen, Frederik Melius," Who's Who In America 1948-49, XXV (Chicago: The A. N. Marquis Company, 1948), p. 444.

54 Siqveland, Th., A telegram of congratulations from the Consul General of Norway to Dr. F. Melius Christiansen on the occasion of his eightieth birthday (Minneapolis, Minnesota: March 31, 1951), p. 1.

55 John H. Harvey, loc. cit.; _____ "F. Melius Christiansen, Music Master, Is 80," Minneapolis Tribune, (April 1, 1951); _____ Letters and telegrams to F. Melius Christiansen on the occasion of his eightieth birthday (Northfield, Minnesota: Files at St. Olaf College on the history of St. Olaf Choir).

Memorial Auditorium at the University of Minnesota. That concert was a salute to Dr. Christiansen from the State of Minnesota, sponsored by the Minneapolis Symphony Orchestra and the University's department of concerts and lectures. Speakers at the concert included the governor of Minnesota and the presidents of the University of Minnesota and St. Olaf College. The church recognized Dr. Christiansen's birthday in its publication, The Lutheran Herald, of April 10 with a picture of him on its cover page and an article, "Salute to a Giant," by Oscar R. Overby.[56]

Olaf C. Christiansen Succeeds His Father

Olaf comes to St. Olaf as assistant director. Olaf C. Christiansen's arrival at St. Olaf from Oberlin Conservatory for the 1941-42 school year to assist his father as director of the St. Olaf Choir was announced in the 1942 edition of the college yearbook, The Viking, with this statement:

> THE DIRECTORS. This year we record an important milestone in the history of the St. Olaf Choir--the coming of Olaf Christiansen from Oberlin as assistant director to his father.
>
> Dr. F. Melius Christiansen came to St. Olaf almost forty years ago. Since that time he has acquired world reknown as "kapelmeister" and composer. Now his son has come as his aide, and the choice is a happy one. Our sentiments are best voiced by the words of Herman Devries, dean of American music critics, who said, "He is a worthy son of a famous father." We welcome him

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[56]Oscar R. Overby, "Salute to a Giant,": Lutheran Herald XXXV-15 (April 10, 1951), pp. 358-360.

> and look forward to a continuation of the great musical tradition at St. Olaf.[57]

Arrangements to bring Olaf Christiansen to St. Olaf College to succeed his father were initiated by F. M. Christiansen in a letter to the president of the college, described and quoted as follows:

> After the concert at Buffalo during the Choir's tour in January 1941, Christiansen had written to President Boe: "I wish you would make arrangements with Olaf to become my assistant for next year. I feel that should be done for the security of the Choir and my other work. . . . I don't want the Choir to die with me--not even sag. The sagging process is apt to begin next year--the way I feel on this trip."[58]

F. M. Christiansen was about three months short of being seventy years of age when that letter was written.

Some biography on Olaf. Some biographical information about Olaf C. Christiansen is now appropriate. He was the third son born to the Christiansens on August 12, 1901, while they lived in Minneapolis. His education included the public schools of Northfield, Minnesota, a Bachelor of Music degree from St. Olaf in 1925, and a Master of Sacred Music degree from Union Seminary in New York City in 1940. Doctor of Music degrees were conferred on him by Allegheny College and Pacific Lutheran University. He also studied voice privately in New York with Paul Parks in 1925-26, and with Marshall F. Bryant during five summers and the year of 1939-40. His

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57_____ The Viking, op. cit., 1942, p. 122.

58Bergmann, op. cit., p. 194.

professional career as teacher and conductor began after his freshman year at St. Olaf when he spent 1920-21 coaching athletics and directing the band at Mayville State Teachers College in North Dakota. He directed a chorus and orchestra in the high school and junior college at Flint, Michigan from 1926 to 1929. While at Oberlin Conservatory from 1929 to 1941, he taught choral conducting, founded the Oberlin A Cappella Choir, directed the Elizabethan Singers and the Musical Union (Oratorio Society), and taught church music in the graduate school of theology. He also taught in the summer sessions at Missouri in 1931, 1932, and 1934; Iowa, in 1933; Michigan, in 1940; Southern Methodist in 1943; and during the two-week summer sessions of the Christiansen Choral School of which he was co-founder with his father from 1935 until it was discontinued, and at Union Seminary during the academic year of 1939-40.[59] During the school years of 1941-42 and 1942-43, Olaf was assistant director to his father who retired in the spring of 1943. Olaf C. Christiansen became his father's successor and sole director of the St. Olaf Choir during the school year of 1943-44, as was noted in the college yearbook by the statement that:

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[59]Herm Sittard, "With Breath-Giving Choir Tune-Up. . . Conductor's Career in Tune With Father's," The Minneapolis Star, (Friday, December 9, 1960), pp. 2B, 10B; "Biography, Christiansen, Olaf Christian," (Northfield, Minnesota: Publicity material for news releases in files at St. Olaf College on history of St. Olaf Choir, January 10, 1967), pp. 1, 2.

> In his first year as sole director, Prof. Christiansen has gained the confidence and respect of every member, inspiring each one to enthusiastic effort.[60]

In later years he held the positions of Head of the Department of Music and Chairman of the Division of Fine Arts at St. Olaf College. He was also active as a composer and editor of over 125 publications. In September, 1925, he married Ellen Kjos, sister of Neil Kjos who became the manager of the Christiansen Choral School in 1935.

The war-years and music activity at St. Olaf. The manner in which the succession from father to son was accomplished appears to have resulted in a smooth transition of leadership which made possible the continuation, as well as the expansion and further development, of important traditions of excellence in choral music at St. Olaf College. The involvement of the country and the college in World War II, however, limited and altered to some extent certain established musical activities between 1942-43, and 1946-47. Even before the transition was complete, in 1942-43 wartime transportation difficulties limited tours to the extent that a short tour was arranged for the St. Olaf Choir by its manager, Professor Paul G. Schmidt, to Milwaukee, Evanston, Chicago, Oshkosh, Madison, LaCrosse, and Rochester in January. Spring tours were not planned for the Manitou Girls' Chorus or the Viking Male Chorus. Many students who were

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[60] _____ The Viking, op. cit., 1944, p. 102.

members of choral ensembles left college to enter the armed forces. In 1943-44 the St. Olaf Choir had a membership of fifty singers (twenty-three men and twenty-seven women) compared to the usual membership which varied between fifty and seventy singers. A twelve-day tour of the Midwest was arranged for April, and included concerts at Orchestra Hall in Chicago, and at Great Lakes Naval Training Station. A Ladies' Chorus replaced the St. Olaf Church Choir due to the lack of male singers on campus and there was no mention in available sources of the Manitou Girls' Chorus or the Viking Male Chorus. There were, however, four small ensembles active during the year: Girls' Octet, Norse (mixed) Quartet, Male Quartet, Gospel (male Quartet). Membership in St. Olaf Choir increased to sixty singers in 1944-45 (twenty-three men and thirty-seven women), and a limited tour of Wisconsin, Illinois, Iowa and Minnesota was arranged for April.

Over 1,000 former Choir members were contacted for a Choir Reunion held at the Spring Festival which featured the performance of works by F. Melius Christiansen sung by the Reunion Chorus. The Ladies' Chorus continued to replace the St. Olaf Church Choir, and again there was no mention of the Manitou Girls' Chorus or the Viking Male Chorus. The appearance of servicemen on campus who were involved in training programs as part of the war effort led to the organization of the Navy Chorus. Originally, its membership was limited to men, but as they left the campus it became a mixed chorus (eighteen men and twenty-eight women). Two

small ensembles active during 1944-45 were a Male Quartet and "Three Rounds and a Knockout" (three men and one woman). During the academic year of 1945-46 a return to pre-wartime activity seemed to begin. The St. Olaf Choir's membership remained at sixty, and a sixteen-day spring tour through Wisconsin, Michigan, Iowa, Illinois, and Indiana was carried out. The Ladies' Chorus still replaced the St. Olaf Church (mixed) Choir of pre-war times, but it toured northern Minnesota the week following Easter vacation, performing concerts at Duluth, Superior, Cloquet, Virginia, and Hibbing. The Manitou Girls' Chorus and the Viking Male Chorus were reorganized first and second semester, respectively, after two years of discontinued activity. The Manitou Girls' Chorus did not tour, but the Viking Male Chorus toured southern Minnesota during Easter vacation. A small ensemble (five sopranos, four altos, two tenors, and four basses) selected from St. Olaf Choir, named the "Shingle Creek Fifteen," accompanied Professor Christiansen on his lectures on the development of church music.[61]

In 1946-47, compared with the pre-war program of choral activity, there was established again at St. Olaf a full program of choral activity with some new developments. The St. Olaf Choir made an eastern tour of twenty-two days through Wisconsin, Indiana, Michigan, Ohio, Pennsylvania,

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[61]Benson, loc. cit.; _____ The Viking, op. cit., 1943, pp. 86, 87, 91, 92; 1944, pp. 102-104, 108, 109; 1945, pp. 94-96, 101, 102; 1946, pp. 100-103.

New York, and Illinois in January and February. That tour was an indication of a return to the longer, approximately three-week tours which was the average length of a tour before and after the war years. A Chapel Choir (mixed voices) of seventy-nine singers was organized and appeared to be a continuation of the earlier St. Olaf Church Choir. The following description was taken from the college catalog for that year:

> St. Olaf Chapel Choir. This is an a cappella choir of about 75 members which aims to give training in ensemble singing to qualified students. Besides its regular performances at the college, it sings at St. John's Church. Tryouts are conducted at the beginning of each school year. The members are required to take private or group lessons in voice the first year of their membership. A membership fee of $2.50 is charged.[62]

The St. Olaf Women's Chorus also described in that college catalog must have been, at least in a sense, a combination of the Ladies' Chorus which had replaced the St. Olaf Church Choir during the war years and the Manitou Girls' Chorus which had existed before 1943-44. The description of the St. Olaf Women's Chorus was also found in the college catalog for 1946-47:

> St. Olaf Women's Chorus. This is an a cappella chorus of seventy voices. It takes an active part in campus and church functions, gives local concerts, and makes occasional concert tours. Private lessons in voice are required of the members. Membership fee of $2.50 is charged.[63]

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[62] _____ "Catalog of St. Olaf College," op. cit., 1946-47, p. 43.

[63] Ibid.

The St. Olaf Women's Chorus made a nine-day tour of western Minnesota and eastern South Dakota in April. The student-directed Viking Male Chorus toured southern Minnesota and Iowa. Three small vocal ensembles were active during the year: the St. Olaf Singers, a mixed quartet from the St. Olaf Choir performed at Chapel and at various banquets on campus and had many out-of-town engagements; the Madrigal Singers, consisting of five women and two men, performed in joint concert with the Concert Band and in Minneapolis and at the St. Olaf Alumni Banquet held there; the Quintet, three men and two women, performed arrangements in a modern American style by one of its members, Keith "Tex" Textor.[64]

Postwar years and progress to 1966. The two decades whose beginning in 1946-47 was marked by the re-establishment of a full program of choral activity were marked by continued and expanded activity in certain areas of that program as well as by new developments. Off-campus performances involving short trips and long tours continued to be important annual, or almost annual, events for several choral ensembles including the Viking Male Chorus, the Manitou Women's Chorus, the Chapel Choir, and the St. Olaf Choir. Annual tours averaging three weeks in length during January and/or February were the usual practice for the St. Olaf Choir with additional tours to Europe during the summer of 1955, and to

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64 _____ The Viking, op. cit., 1947, p. 106.

Iceland in the spring of 1957. The St. Olaf Choir also continued to perform in concert annually with the Minneapolis Symphony.

The Christmas Program at St. Olaf College continued to be an important event on campus and for the surrounding area. Attendance increased to the point where, since 1948, four performances were given each year to accomodate all who wished to attend. All the choral ensembles at St. Olaf participated in the annual Christmas Program. The spring festival which was extended to two days in 1904 to include a music festival, was discontinued in 1908 and revived again in 1920, and gradually became the predominating activity of that spring event in the form of a festival of choral music. By 1954 it had become a Fine Arts Festival including music, art, and drama with the musical activity centering around a choral festival for high school choirs on Saturday, and for church choirs on Sunday, concluding with a concert by the St. Olaf Choir on Sunday night. This type of spring festival for visiting choirs was still being held in 1966.[65] With the exception of the summer of 1955, when the St. Olaf Choir toured Europe, Olaf Christiansen was active conducting sessions of the Christiansen Choral School at various locations in the country through the summer of 1959.

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[65]Benson, loc. cit.; Olaf C. Christiansen, Personal interview.

In 1948-49, Professor Paul G. Schmidt, who had been manager of musical organizations since about 1906, passed on the task of being manager for the St. Olaf Choir to his son Frederick. Professor Paul Schmidt continued to be active as manager of two large musical events on campus, the annual Christmas concerts and the spring music festival, plus the college artist series. His association with the St. Olaf Choir and other musical organizations at St. Olaf lasted for over forty-two years and he sang in the Choir under both F. Melius and Olaf Christiansen for a total of fifty-two years.[66] Frederick Schmidt eventually became Manager of Musical Organizations and was still carrying out the duties of that position in 1965-66.

New choral ensembles were organized at various times. Some of them were active for only one year, such as the Kristmenn (male) Chorus (1954-55), and the Vocal Chamber Ensemble and Opera Workshop (1954-55). Others appeared to become a more permanent part of the program of choral activities at St. Olaf, such as the Liturgical Choir, of which there were two in some years (1951-52, 1954-55, 1955-56, 1959-60, 1961-62, 1965-66), and the Repertory Singers (1956-57--1964-65).[67]

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[66]Rueben Monson, "Chips Off Two Old Blocks at St. Olaf," Feature Magazine, St. Paul Sunday Pioneer Press, (January 23, 1949), 9; Frederick A. Schmidt, loc. cit.

[67]_____ The Viking, op. cit., 1952, p. 93; 1955, pp. 79, 84; 1956; 1957, pp. 86, 87; 1958, pp. 178, 179; 1959, p. 171; 1961, p. 141; 1962, p. 168; 1963, p. 176; 1964, p. 87;

The Music Program in 1965-66

General Background in 1965-66. The academic year 1965-66 was selected for the culmination of this study. When one undertakes the study of the history of an activity which has not reached its termination, it is necessary to select a point in time which will mark the conclusion of the study. It was discovered when the task of collecting data for this study was begun that such data would not be available for any period later than the academic year of 1965-66. In order to provide a point of comparison between the music program at the end of the period studied and its beginning, and a means of measuring the development of that program from its beginning, or any point in its history, to the year 1965-66, the following information about the music program during the academic year of 1965-66 is here recorded.

The total student enrollment at St. Olaf College in 1965-66 was 2,372. Students, including music majors and non-music majors, enrolled in music courses numbered 534 taking applied music, 378 enrolled in other types of music courses, 336 participating in choral ensembles, and 140 participating in instrumental organizations, not including Norsemen Band and instrumental chamber ensembles (figures not available).

1965; 1966, p. 152; _____ "Catalog of St. Olaf College," op. cit., 1952-53, p. 26; 1954-55, p. 96; 1955-56, p. 99; 1959-60, p. 133; 1966, p. 83; _____ "The Repertory Singers Vocal Chamber Ensemble of St. Olaf College" (Printed programs), St. Olaf College, Northfield, Minnesota, 1960, 1963.

Therefore, the grand total of enrollments indicated is not complete. The total of 1,408 would also be misleading unless one takes into account the fact that the numbers of students which make up the grand total represented much duplication in that many students are enrolled in more than one course or organization and, therefore, are counted more than once.

Of the total faculty at St. Olaf in 1965-66, which numbered 216, there were nineteen full-time music faculty (including one on leave), and eleven part time faculty members. Four of the full-time faculty directed choral ensembles, and two of the choral directors, plus four others, taught voice.[68]

The music program in 1965-66. Programs of study leading to two degrees were offered: the Bachelor of Arts degree and the Bachelor of Music degree. The areas of specialization within each degree program were as follows: Bachelor of Arts, A. History-Literature, B. Theory-Composition, C. Music Education-Vocal, D. Music Education-Instrumental; Bachelor of Music, A. Church Music-Organ, B. Church Music-Vocal, D. Applied Music (Piano, Voice, Organ, Orchestral Instruments), D. Theory-Composition.[69]

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68 "Catalog of St. Olaf College," op. cit., April, 1966, pp. 83, 84, 88-97, 107; Adolph P. White, Associate Professor of Music and Chairman of the Department of Music, St. Olaf College, Northfield, Minnesota, Personal Interview, June 19, 1967, Northfield, Minnesota.

69 "Catalog of St. Olaf College, op. cit., 1966, pp. 52-55.

One of the requirements listed under each of the degree programs was four terms of participation in an ensemble. The following musical organizations and ensembles were listed under "College Activities" in the 1966 catalog: Chapel Choir, Manitou Singers, Repertory Singers, St. Olaf College Orchestra, St. Olaf Concert Band, St. Olaf Lutheran Choir, Norsemen Band, Instrumental Chamber Ensembles, Liturgical Choirs, and Viking Chorus.[70]

Two important musical events held annually at St. Olaf College continued their long traditions in 1965-66. They were the Christmas Festival, presented four times on December 2, 3, 4, 5, 1965, and the Festival for Visiting Choirs held on the weekend nearest May 17 for high school and church choirs as part of the annual Fine Arts Festival. All the musical organizations at St. Olaf took part in these festivals.[71]

Choral ensembles active during 1965-66. The choral ensembles listed in the 1966 college catalog have been mentioned in a previous paragraph. It must be realized, however, that college catalogs are printed well in advance of the date of release and the contents compiled long before publication. As a result, that which is printed as a fact

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70 _____ "Catalog of St. Olaf College, op. cit., 1966, 83, 84.

71 _____ "Christmas Festival at St. Olaf College" (Printed program), op. cit., 1966; Olaf C. Christiansen, Personal interview; _____ The Viking, loc. cit., 1941.

may turn out to be, in reality, merely a prediction of plans that did not materialize. Therefore, detailed information about choral ensembles that did exist has been supplied in Table I which follows. The Repertory Singers listed in the 1966 catalog were not organized or active during 1965-66 because the faculty member who had directed the ensemble in the past, Miss F. Marian Walker, was on leave. Two male quartets, the Viking Quartet and the Kristmenn Quartet, not mentioned in the 1966 catalog, were active during the 1965-66 school year.

In addition to the regular concerts and concert tours, the Christmas Festival, and the Festival in May, in which all the musical organizations took part, the musical organizations were called upon, occasionally, to perform at Sunday Chapel services, services in churches in the community of Northfield, and at special functions on campus. These activities should be kept in mind as the reader studies Table I for additional information about ensembles that were active during 1965-66.[72]

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[72] _____ The Viking, op. cit., 1966, pp. 150-153; _____ "Christmas Festival at St. Olaf College" (Printed program), op. cit., 1966; _____ "The St. Olaf Lutheran Choir" (Printed program), op. cit., 1966; _____ "The St. Olaf Viking Male Chorus" (Printed program), St. Olaf College, Northfield, Minnesota, 1966; _____ "The St. Olaf Chapel Choir" (Printed program), St. Olaf College, Northfield, Minnesota, 1966; Olaf C. Christiansen, Personal Interview; Adolph P. White, Personal Interview; Kenneth L. Jennings, Associate Professor of Music and Director of the Chapel Choir, St. Olaf College, Northfield, Minnesota. Personal interview, June 19, 1967, Northfield, Minnesota.

TABLE I: Choral ensembles at St. Olaf College in 1965-66

	St. Olaf Choir	Chapel Choir	Liturgical Choirs I	Liturgical Choirs II	Manitou Singers	Viking Chorus	Viking Quartet	Kristmenn Quartet
DIRECTOR	Olaf C. Christiansen	Kenneth Jennings	Susan Hegberg	Fie	Alice Larson	Stan Norsen		
NO. OF SINGERS	60	118	9	14	78	49	4	4
Men	28	54	9	6		49	4	4
Women	32	64		8	78			
MEMBERSHIP								
By audition	Yes, in spring for the next year.	Yes			Yes			
REQUIREMENTS								
Scholarship	No freshmen				All freshmen			
Voice Study	A's and B's Yes	Encouraged			Encouraged			
REHEARSALS								
Full ensemble	5-1hr.per wk.	3-1hr.	2	2	3-1hr.per wk.	2-1½hr. per wk.		
Sectional	4-½hr.per wk.							
Pre-tour	Last wk.of Xmas vac. 6-7 hrs. per day							
PERFORMANCES								
On campus	Chapel concerts 2	Chapel concerts	Chapel	Chapel	Spring concert	Spring concert		
	All the choral ensembles performed in the Christmas and Spring Festivals							
Off campus tour: 3/1-20/66								
REPERTOIRE								
Sacred	All	All	All	All	Most	Most		
Secular	None	None	None	None	Some	Some		
Memorized	All				Most	Most		
Unaccompanied	All	Some			Some	Some		
Accompanied	None	Most			Some	Some		

Aims of the Music Program Through the Years

The purpose of the founders of St. Olaf's School. It has been pointed out in an earlier part of this study that the purpose of the founders of St. Olaf's School in 1874 was to provide an education for their young men and women within a Christian atmosphere which reflected the teachings of their Lutheran faith and preserved some of the elements of a culture that was their heritage from earlier generations in Norway.

The purpose of music in the curriculum at St. Olaf. It also has been noted that music held a place in the curriculum at St. Olaf since its beginning.[73] Chapter four of Simpson's A History of the St. Olaf Choir entitled, "Expedients In Music Faculty," reveals how some of the problems involved in assuring music its place in the curriculum were resolved by making full use of each faculty member's various abilities, especially those who had musical training and ability though their main teaching assignments were not in the area of music.[74] Statements have been made about the worth and purpose of music as part of the curriculum in the college catalogs, yearbooks, and other writings about St. Olaf College. Those statements revealed what may be outlined as a threefold purpose of music in St. Olaf's curriculum: a cultural

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[73]Benson, loc. cit.

[74]Simpson, op. cit., pp. 34-41.

purpose which involves an appreciation of the art of music and an expression of the spirit of St. Olaf College; a missionary purpose to spread the message of Christianity and to worship and glorify God through music; and the use of music as a vital religious force which builds character and promotes the growth of Christian life.

Benson's description about musical activity just after the arrival of F. M. Christiansen at St. Olaf in 1903, provides a statement about music and the aim of the School of Music, as follows:

> The courses in music were open as electives to students in any department of the college who had sufficient musical ability to pursue them with profit. Thus, the aim of the School of Music was not to train professional musicians, but to bring music as a liberal art into the regular college curriculum on an equal basis with courses in other departments and to give as many students as possible some training in musical appreciation as part of their college education.[75]

The 1962 edition of The Viking had these comments on the St. Olaf Choir which also support the cultural purpose of music at St. Olaf.

> The St. Olaf Choir has given St. Olaf both tradition and an international reputation. It characterizes a fundamental quality of the spirit that is St. Olaf College. By representing unity, strong purpose, and artistic appreciation and accomplishment the choir embodies the spiritual and cultural ideal St. Olaf presents to its students.[76]

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[75] Benson, op. cit., p. 175.

[76] _____ The Viking, op. cit., 1962, p. 50.

The missionary purpose of music at St. Olaf is expressed in a statement of purpose found in the printed programs for the annual tours of the St. Olaf Choir from 1962 through 1966.

> Through its fifty years the Choir, its members all St. Olaf students, has striven for perfection, not for its own sake, but to eliminate distractions from the music and text and to make the religious message the central purpose of the concert. Its lasting purpose is to reach perfection in singing the eternal music of the Christian faith.[77]

The following description of the Viking Male Chorus by its student director in the year of its twenty-fifth anniversary reveals the missionary purpose of that musical organization as well as its religious force as a builder of character.

> This organization is dedicated to the St. Olaf ideal of spreading the spirit of Christianity through song. With this goal it also strives to instill in its members sound character and unselfish personality, as well as giving spiritual inspiration to its listeners.[78]

Holvik's reference to the 1915-16 college catalog, and Thompson's statement in his book, College Music, also support the third purpose of music at St. Olaf as a vital religious force which builds character and promotes the growth of Christian Life. Those two references are as follows:

> As the specific purpose of St. Olaf College is the development of distinctly Christian manhood and womanhood, so the School of Music is conscious of its call to cooperate in this mission. It endeavors, in general, to

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77 _____ "The St. Olaf Lutheran Choir" (Printed programs), St. Olaf College, Northfield, Minnesota, 1963.

78 _____ The Viking, op. cit., 1960, p. 149.

> make the art a means of promoting the growth of Christian life and character in the pupil.[79]
>
> The college has sought to make music a builder of character and a vital religious force. It believes that music has power to stir the emotions and set the imagination afire, and should be used to enrich character and elevate life.[80]

One may conclude, therefore, from the sources referred to and quoted, that the aims of the music program have been consistent with the purpose of the college through its history, and still reflect, in the 1960's, the purpose of the original founders of the college in 1874. The purpose of the founders was to provide the opportunity for education beyond the elementary level for their children. It was important to them that such an opportunity be provided within a Christian atmosphere which reflected their Lutheran faith and some of their cultural heritage. Music instruction was considered valuable as a cultural aspect of that education and was included in the curriculum from the beginning. The value of the study of music and musical activity as a religious force and a builder of character was recognized early in the history of St. Olaf, and easily complimented the cultural value of music within a Christian college. Students participating in the study of music and in various musical activities based on the cultural and spiritual aims of the music program have been involved in a program of college education in accord

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[79]Holvik, op. cit., p. 31.

[80]Randall Thompson, op. cit., p. 193.

with the general purpose of St. Olaf College which has been consistent since its beginning.

III. THE HISTORY OF CHORAL ENSEMBLES AT AT. OLAF COLLEGE

The Purpose of Choral Ensembles in the Curriculum

The aims of the college and of the music program were stated in a previous section of this chapter, and the relationship between the music program and the religious purpose of the college was noted.[81] Because the choral ensembles have been active within the framework of the music program, it would be logical to assume that the purpose for their existence as part of the curriculum would reflect the aims of the college and the music program in general. This conclusion regarding the purpose of choral ensembles in the curriculum has been supported by statements and quotations made in defining the aims of the music program earlier in this chapter. Attention is now directed to those and additional statements specifically related to the purpose of choral ensembles as part of the curriculum. It should be kept in mind that, though many of the statements refer to the St. Olaf Choir, the basic philosophy and purpose which they outline apply to other choral ensembles within the music program.[82] The importance placed upon student participation

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[81] Holvik, loc. cit.; Benson, loc. cit.; Randall Thompson, loc. cit.

[82] _____ The Viking, loc. cit., 1938, 1941, 1960.

in choral ensembles is evident in the requirements for music students listed in the catalogs for 1917-18, and 1922-23: "11. All music students must be members of a chorus;" and "Students in the School of Music are required to be members of a chorus."[83]

The purpose of choral ensembles at St. Olaf College cannot be couched in terms of a singular goal, but needs to be expressed as a four-fold purpose: Improvement of Church Music, Dissemination of Culture, Development of Character and Personality, To Be a Vital Religious Force. An attempt has been made to divide the statements which support each of the four aspects of the purpose. The reader will notice, however, that the attempt has not been a complete success because several of the statements support more than one aspect of the purpose, when quoted in their entirety.

Improvement of church music and dissemination of culture. Because choral music has always played an important part in music festivals at St. Olaf College, a quotation from a booklet published in connection with the First Annual Music Festival at St. Olaf College in May, 1904, under the heading "Aim of the Festival," seemed a propos at this point in the study.

> The purpose and aim, then, of such festivals is to raise the standard of taste for good music and especially for good sacred music. It is our hope, therefore, that

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83 "Catalog of St. Olaf College," op. cit., 1917-18, p. 76; 1922-23, p. 72.

> the local choirs in our congregations will in future festivals take part in singing our grand chorals and join in the large choruses of the great masterworks. Thus their good influence may come to be felt in wider circles in our church.[84]

The following quotation was the first paragraph of a publicity article in the files at St. Olaf College on the history of the St. Olaf Choir.

> Song occupies a unique and very important place in the dissemination of true culture. For almost half a century now, the St. Olaf Choir has been specially interested in cultivating a love of and an admiration for the mighty hymns and chorals of the Christian Church; and in doing so, it has not only sung its way into the hearts of thousands of people but it has also rendered the Church an incalculable service. From its earliest beginning the sole purpose of the choir and choir tours has been to enrich life through the harmonies of song.[85]

Development of character and personality. The reader's attention is directed again to the quoting of statements by the student director of the Viking Male Chorus and by Randall Thompson. Those statements indicated that building character and personality, among other things, was the purpose of the music program and choral ensembles at St. Olaf College. The following two quotations were selected from many found in a record of the devotions conducted on a Choir tour as additional examples of an awareness of the purpose

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[84]F. Melius Christiansen, Paul G. Schmidt, P. M. Glasoe, Prospectus of First Annual Music Festival May 17th and 18th, 1904, St. Olaf College, Northfield, Minnesota (Northfield, Minnesota: St. Olaf College, 1904), pp. 6, 8.

[85]Frederick A. Schmidt, The St. Olaf Choir: Its Aims and Achievements (Northfield, Minnesota: Publicity article in files on history of St. Olaf Choir, c. 1962), p. 1.

of participation in choral music by the students themselves.

> For happiness in life, our work must be creative and acceptable in the sight of God. Through our singing we should derive great satisfaction. We are working in the present while building toward the Kingdom of God, the Kingdom of Personalities. We are doing much through our concerts in the line of creative expression, but let us think more about and do more in the building of personalities within our group.
>
> In the past three weeks we've heard a lot about the purpose of the St. Olaf Choir in our daily devotions. And the purpose I think we all agree is to change men's lives, to make people live better and to give them peace of soul.[86]

M. Burnette Thompson cites two newspaper articles in her thesis which quote F. Melius Christiansen regarding strength of character and personality of singers chosen for membership in the St. Olaf Choir, as follows:

> We pick our singers by their character, as revealed in the color of their voices. Nothing is so personal as the human voice. It reveals one's true nature. It is the personality that sings; so we test the personality first. Next we test the ear, and, thirdly, the tone coloring and volume.[87]
>
> Character is what counts in selecting singers for a choir. The voice? It must be good and true--but singing, the kind of singing that is expected of this choir, is more than pulling a squeaky voice out of a piece of wood.
>
> If it comes to a choice between character and an exceptional voice, I choose character. That's what I want for this kind of singing. Character and personality.[88]

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[86] _____ "Devotions Conducted on Choir Tour," Northfield, Minnesota: St. Olaf College, Files on the history of St. Olaf Choir, (no year given), pp. 1, 2.

[87] St. Paul Pioneer Press, October, 1926, cited by M. Burnette Thompson, op. cit., p. 67.

[88] Minneapolis Tribune, May, 1924, cited by M. Burnette Thompson, op. cit., p. 68.

It may be concluded from the sources quoted that the best qualities of character and personality are desirable attributes of the member of a choral ensemble, and that the purpose of a choral ensemble at St. Olaf College is to provide a person with the environment and the opportunity conducive to the further development of the best qualities of one's character and personality.

To be a vital religious force. In a short article on the St. Olaf Choir, entitled "A Great Purpose," the Rev. Dr. L. W. Boe, president of St. Olaf College from 1918 to 1942, said:

> St. Olaf College has for many years sought to cultivate the art of music. It has done so, not so much from an artistic standpoint, as to find a beautiful and adequate means of expressing the spiritual life of the student body, whose ancestry, almost without exception, comes from the mountains and valleys of Norway. Added to this heritage are the life and experiences of pioneer days in this country, days that are now over.
>
> Through the Choir especially, an attempt has also been made to bring out the wealth of hymnology and song of the Lutheran Church, discovering in this way to our day the common heritage given to us by ages past.
>
> Through many years of faithful service, Professor Christiansen has developed a deep appreciation of the finest things in music and song. The outstanding characteristic of his teaching has been, that to sing well, one must live a noble, Christian life. Student life at St. Olaf is richer and deeper because of the singing of the Choir, and we are more than ever conscious of our spiritual ancestry and our common faith.[89]

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[89]Lars W. Boe, "A Great Purpose," The St. Olaf Lutheran Choir (booklet), op. cit., C. 1931-32, p. 14.

Holvik discusses the relationship of the music program to the religious program in the five Lutheran Church colleges covered in his thesis. The following statements indicate some of the conclusions drawn by him in that section of his thesis devoted to that topic.

> Proceeding to the music work in the church colleges we find that music continues to play its important role in the religious services. It is my belief, however, that the relationship lies deeper than that . . . . While studying the music in rehearsal our director was constantly trying to help us understand the content of what we were endeavoring to sing. It is certainly true that in any musical performance the heart must feel and the mind understand the music which is being performed. Without such feeling and understanding the performance could be a shallow one, indeed. This fact is one of my conclusions in evidence of this relationship; that the singing of sacred songs in the atmosphere of a church college becomes an actual form of worship as well as a musical performance. I do not mean to say that such a situation is not possible in a non-sectarian college or school, but I do maintain that in a church school the possibilities of this relationship are greatly enhanced.
>
> . . . . . .
>
> A statement was made by the late head of the department of Christianity at Concordia College which impressed itself deeply upon my mind. He said, "Music approaches more closely than any of the other arts to the Throne of God."
>
> . . . . . .
>
> Music, therefore, in addition to being an adornment to the worship service, can be the actual medium in worship, and has proven its worth in this respect through the centuries.
>
> . . . . . .
>
> The author's conclusion is that music is the noblest method of worship that God has given to mortal man.[90]

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[90]Holvik, op. cit., pp. 228-231.

The information thus far presented indicates that musical performance has been an important part of all types of student activity at St. Olaf College--in areas of activity that are specifically religious or spiritual, and in areas of activity which seem to be of a secular nature. The above statements regarding choral music as a vital religious force focus one's attention upon the fact that regardless of the type of activity in which music has played a part, in church or in concert, the emphasis and environment have been conducive to artistic musical performance which at the same time, also, could have been a medium of worship for both the performers and the listeners. Thus has the purpose of choral music as a vital religious force been accomplished.

Early Singing Activity at St. Olaf College

The fact that instruction in music was a part of the curriculum at St. Olaf from its beginning has been noted. Instruction in piano, organ and harmony were available to interested students. The music activity which was available as part of the course of study for all students, and which seems to have been required of all students, was the singing class. Three classes in singing, each of which met two hours a week, were offered in 1875-76. Though not complete in all details, existing records do indicate that singing classes were taught during the years 1876 through 1887. The catalog for 1887-88 states that, "Besides the private instruction, the elements of note-reading and singing have been taught,

free to all students, twice a week." Singing was listed as a subject under three course outlines in 1891-92. The singing which took place in the singing classes during the first years of St. Olaf's existence may not be considered, in the modern sense of the word, choral music. However, it was the type of music activity in which all students were engaged and which provided the basis for a long history of activity in the choral ensembles that developed.[91]

The St. Olaf's Sangkor (St. Olaf Choir) was organized during the first calendar year that St. Olaf's School existed on December 3, 1875, and had a membership of thirty-seven singers (nine women and twenty-eight men). The name of its director was not recorded. Its constitution and by-laws were written in Norwegian, and were re-written and revised in English in 1920. Records indicate that the St. Olaf's Sangkor probably ceased to exist four and one-half months after its organization. The president and secretary, Mr. L. Langen and Mr. A. O. Naesset, became the president and secretary of the school's athletic society with the Norwegian name of "Olaf Trygvasons Gymnastikforening" on April 20, 1876. Simpson's translation of the constitution indicates that, "The choir will be instructed twice each week, Wednesday afternoon from 4 to 5, and Saturday afternoon from 2 to 3

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[91]Randall Thompson, loc. cit.; Simpson, op. cit., pp. 31, 32; _____ "Catalog of St. Olaf College," op. cit., 1887-88, p. 24; 1891-92, pp. 12, 13, 14.

o'clock." Later, rehearsals were scheduled only on Saturday of each week.[92]

Early Choral Ensembles

Much of the early activity in choral music was initiated by students, rather than faculty, and carried on under their own direction. Some ensembles were organized and rehearsed to perform for a specific occasion, such as the Founders' Day celebration on November 6th, or Norway's Independence Day celebration on May 17th, and perhaps were not continued on a regular schedule throughout the school year. The membership of the early choral ensembles was often that of a quartet or an octet, and occasionally larger with approximately twelve to twenty or twenty-five singers participating. There is a record of six such ensembles that were active in 1887-88: The Kjerulf Quartet of four men, three faculty members and one student; a Male Chorus of eight men; a Glee Club with C. J. Rollefson as its student-director; Bivrost, which appears to have been an actet of mixed voices directed by Oluf Glasoe of the faculty; the Orpheus Male Chorus of twenty men organized to perform at the annual May 17th celebration and directed by Oluf Glasoe; a Women's Chorus which performed a cantata for the May 17th celebration. The preceding descriptions of choral ensembles indicates that at least two of them were directed by faculty members. Increased activity by faculty members as directors of choral

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[92]Simpson, op. cit., pp. 27-31.

ensembles was noted with the passing years, though the activity of choral ensembles which were organized, directed, and managed by students continued also to be evident.

Oluf Glasoe seems to have been the director of St. John's Church Choir in 1888-89, about which Simpson said, "Dr. Egge, Professor Grose, and several of the students constitute the new church choir." Oluf Glasoe also directed three college ensembles: The Norrøna Male Choir, the Bivrost mixed choir, and the Kjerulf Quartet of three faculty members and one student. The Kjerulf Quartet performed a concert at Kenyon on May 18, which has been called the first concert tour by a musical organization at St. Olaf College. An ensemble called the college choir performed at the May 17th celebration, but the name of its director was not indicated. The Kjerulf was active again in 1889-90, and a Glee Club is mentioned, but the directors' names are not available.

John Dahle, of the faculty, was the director of several ensembles active during the two years of 1890-91 and 1891-92, including the Kjerulf Octet, Mixed Chorus, Male Chorus, Female Octet, Male Octet, and Sunday School Choir. In 1891-92 the Male Chorus had a membership of twenty-six men, and the Sunday School Choir twenty-four singers. The Kjerulf Octet made a pre-Commencement tour of Goodhue County in the late spring of 1892. Between 1894 and 1897 two new faculty members were active as directors of choral ensembles, Ditman Larsen and Andrew Onstad. In October, 1896, a Male Choir was organized and directed by Mr. Larsen to lead the

singing in church. The St. Olaf Male Chorus of twelve men rehearsed twice a week and the Orpheus Mixed Chorus of twenty singers rehearsed once a week, both under the direction of Mr. Larsen. The Manitou Octet, organized in February, rehearsed twice a week under the direction of Mr. Onstad. There was no record of activity by choral ensembles in 1898-99.

The Development of Four Types of Choral Ensembles

The organization of the St. Olaf Students' Choral Union took place in November, 1899, under the direction of Oluf Glasoe.[93] The establishment of the Choral Union marks a point in this chapter where the further development of the history of choral ensembles may be pursued along the lines of the evolution of certain types of choral ensembles. Those types of choral ensembles which eventually became more permanently established as part of the choral activity at St. Olaf College were: (1) Large ensembles of mixed voices, such as the St. Olaf Choral Union, the Chapel Choir and the St. Olaf Lutheran Choir; (2) Large ensembles of male voices, such as the Viking Male Chorus; (3) Large ensembles of women's voices, such as the Manitou Singers; and (4) Small ensembles, such as the Viking Quartet, Kristmenn Quartet, Repertory Singers, and Liturgical Choirs.

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[93]Simpson, op. cit., pp. 44, 46, 52-55.

Large ensembles of mixed voices. The Choral Union of fifty-six singers established in 1899 by Oluf Glasoe was not mentioned in any sources of information about the following year. However, some sources did not seem to be consistently accurate in the use of names for choral ensembles. The fact that a Mixed Chorus of thirty voices, directed by Mr. Glasoe, was active in 1900-01 seemed to indicate that the same type of choral activity was continued under that name. The Choral Union was active through the next several years under the direction of Mr. Glasoe (1901-02), C. A. Mellby (1902-03), and F. Melius Christiansen (1903-04 to 1906-07, and 1907-08 through 1911-12), with Mrs. Edward Schmidt as director during Christiansen's leave in 1906-07. During the years 1909 through 1911 Christiansen divided the Choral Union into a Ladies' Chorus and a Male Chorus which rehearsed and performed separately, but which also performed together as a mixed chorus under the names of St. Olaf Choral Union (June 6, 1910) and St. John's Church Choir (February 21, 1911).[94] By 1911-12, the Choral Union had grown in membership to 175 singers and had performed several works under the direction of the four directors mentioned.

From St. Olaf Choral Union to St. Olaf Church Choir to St. Olaf Chapel Choir. In tracing the development of the St. Olaf Choral Union from 1912 through 1965-66, one seemed to find a logical progression of activity by a large choral ensemble whose repertoire included larger choral works such as oratorios, cantatas, passions and masses. The activity

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[94]Simpson, op. cit., pp. 75-80.

continued under various names such as Large Chorus, Choral Society, St. Olaf Church Choir, St. Olaf Choral Club, Second Choir, and during World War II as the St. Olaf Ladies' Chorus. After the war years, the ensemble was reorganized as a mixed chorus with the name St. Olaf Chapel Choir.

For two years after the founding of the St. Olaf Choir in 1911-12 there was no mention of the Choral Union. In 1914-15 there was an ensemble called the Second Choir, probably directed by Christiansen. The Choral Union was mentioned again in 1915-16, and may have been directed by J. Jørgan Thompson who directed the St. Olaf Choir that year during Christiansen's leave.[95] During 1916-17 through 1918-19 there was no mention of activity by the Choral Union, but in 1919-20 it appeared again under the direction of J. Arndt Bergh with a membership of about 200 singers. He continued as director the following year when an attempt was made to involve the whole student body in the membership of the Choral Union. An article in the college yearbook made references to that innovation.

> An experiment is being tried this year, namely, that of interesting the whole student body in mass choral singing. Certain days are set aside for the singing exercises and it is hoped that it will meet with such a response that the whole student body may become known as the St. Olaf Choral Union. The object is worthy; the possibilities are great and the influence on the individual student and the collective student body elevating and ennobling.[96]

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[95] Benson, op. cit., pp. 198, 199; Simpson, loc. cit.

[96] _____ The Viking, op. cit., 1922-23, p. 151.

Again, there was no record of activity by the Choral Union in 1921-22. F. M. Christiansen directed the Choral Union, sometimes referred to as the St. Olaf Choral Society during the next three years, 1922-25.

A new phase of activity under a new name began for the Choral Union in the fall of 1925-26, and was reported in the college yearbook as follows:

> THE ST. OLAF CHURCH CHOIR. Feeling that the success of the large and unwieldy Choral Union was not what it might be, Dr. F. Melius Christiansen and Prof. Oscar R. Overby decided in the fall of 1925-26 to limit its size to seventy members--the constituency of which was to be selected by the director of the choir. The new organization was named The St. Olaf Church Choir.
>
> The St. Olaf Church Choir is essentially a complementary Choir to the St. Olaf Choir. Besides furnishing training in choral singing for prospective St. Olaf Choir members, it strives for the same musical ideals in ensemble singing as does the St. Olaf Choir. Each Sunday morning finds it singing at one of the two services at St. John's Lutheran Church in the city of Northfield. It has also taken active parts in the numerous music festivals held every year at St. Olaf College.[97]

It was not possible to determine accurately from available sources the director of the St. Olaf Church Choir in its first year of 1925-26, but it appeared that the directorship was shared by Dr. Christiansen and Professor Overby. In 1926-27, there was no mention of the Church Choir, but the Choral Union with Christiansen as its director was shown in a picture in the college yearbook for that year. The Church Choir was directed by Professor Overby in the span of years from 1927-28 through 1945-46, with the exception of 1933-34,

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[97] _____ The Viking, op. cit., 1922-23, p. 151; 1928-29, p. 149; 1929, p. 124.

when there was no indication of activity by the St. Olaf Church Choir.

The St. Olaf Choral Club, directed by Carl A. Abrahamson, was organized and active in 1932-33 with seventy-three members, and in 1934-35 with forty-six members. Its performances in the annual Christmas Festivals of 1932 and 1934 are the only performances on record for that ensemble.

The Church Choir was referred to as The Second Choir in 1937-38, and during the three war years (World War II) of 1943-44 through 1945-46, when the number of men on campus was diminished, the ensemble was composed of women and called the Ladies' Chorus.

The Viking, the college yearbook, for 1947 contains the following statement regarding the reorganization of the St. Olaf Church Choir under a new name: "The pre-war Second Choir was reorganized and named the Chapel Choir." That same source of information shows a picture of the Chapel Choir and its director for two years, Lewis E. Whikehart. The membership totaled seventy-nine singers--forty-six women and thirty-three men. Between 1946-47 and 1965-66, the Chapel Choir had five directors: Mr. Whikehart for two years (1946-47, 1947-48), Paul Ensrud for three years (1948-49--1951-52), Sigurd Fredrickson for two years (1952-53, 1953-54), Miles Johnson for two years (1958-59, 1959-60), and Kenneth Jennings for nine years (1954-55--1957-58, and 1960-61--1965-66). The yearbook for 1963-64 had a picture of the Chapel Choir, but

there was no indication there, or in other sources, of the name of the director for that year.[98]

The music performed by the Choral Union, Church Choir and Chapel Choir at St. Olaf was predominantly larger choral works, such as oratorios, cantatas, passions and masses. Those ensembles, basically the same ensemble through the years but called by different names, occasionally performed off-campus, but were more active in concerts and festivals on campus, in the worship services at St. John's Church in Northfield, and at the college chapel.[99]

Membership varied from fifty-six singers to over 200 during the years the ensemble was known as the Choral Union, from sixty to eighty when called the Church Choir, and from seventy-two to 118 during the nineteen years it was active as the Chapel Choir. The following quotations from the 1930-31 and 1965-66 college catalogs, respectively, indicated that the activity of the ensemble remained basically the same although it had different names.

> THE ST. OLAF CHURCH CHOIR is maintained to give experience in ensemble singing to students who are not admitted to membership in the first choir. It also serves as a preparatory organization for the first choir. It sings regularly at the St. John's Church every Sunday

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98 _____ The Viking, op. cit., 1947; 1964, p. 86.

99 _____ "The St. Olaf Choral Union" (Printed programs), St. Olaf College, Northfield, Minnesota, for the years 1903, 1904, 1906, 1908, 1910, 1917, 1923, 1924; _____ "The St. Olaf Church Choir" (Printed programs), St. Olaf College, Northfield, Minnesota, for the years 1928, 1935, 1938, 1942; _____ "The St. Olaf Chapel Choir" (Printed programs), loc. cit.

morning, and appears from time to time in local concerts. Tryouts are conducted at the beginning of each school year.

CHAPEL CHOIR

The Chapel Choir of over 100 selected voices prepares music for the Sunday services and special programs of the Student Congregation as well as a major spring concert. . . . Private lessons in voice are recommended for all members.[100]

The above quotations revealed two things about the organization of the Chapel Choir and the requirements for membership which were in effect in 1965-66 and in earlier years. They were: that tryouts for membership in the ensembles were held at the beginning of each school year and that voice study was recommended for all members.

There was very little information available regarding the rehearsal schedule of the Choral Union, Church Choir, or Chapel Choir, except for the last few years that the Chapel Choir had been in existence. One may conclude from the regularity of performance and the complexity of the music which often was performed that regular rehearsals were the practice. In 1965-66 the rehearsal schedule was three one-hour rehearsals per week for the Chapel Choir. Performances included the worship services at the college chapel about every third Sunday during the school year, the annual spring concert, and other concerts in which it participated throughout the year.[101]

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[100] "Catalog of St. Olaf College," op. cit., 1930-31, p. 23; 1965, p. 82.

[101] Kenneth L. Jennings, Personal interview.

The St. Olaf Choir. The St. John's Church Choir, directed by F. M. Christiansen, planned a concert tour for Easter vacation in the spring of 1912. The Church and its choir had been closely related to the College since the founding of St. Olaf, as previous references have indicated. Simpson described the birth of the St. Olaf Choir as follows:

> The faculty record of St. Olaf College shows that at the meeting of Jan. 18, 1912, "a request was presented by the church choir that students belonging be excused from recitations on Thursday and Friday preceding the coming Easter vacation, in order to take part in a series of concerts to be given by the choir. Granted.
>
> From the above record it is seen that the highly trained organization at St. Olaf College, even then preparing a program for a first concert tour, was still known as the church choir to the faculty under whose authority it was . . .
>
> Notwithstanding the home cognomen as a choir of the St. John's Church, it is easily understood how desirable it was that upon the first journey away from home the choir should carry the name of the educational institution to which all the members owed allegience, either as students or faculty. Therefore the Easter tour was by the St. Olaf Choir, as was another tour of the following June.[102]

A picture of the St. Olaf Choir organized in 1911-12, and a list of members shows forty-five singers; twenty-six women and nineteen men. That was the choir of St. John's Church of which Benson says: "By the winter of 1911 this choir, with the exception of three or four members, were students or teachers at the college." It was not unusual then, due to its origin, that the St. Olaf Choir continued

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[102]Simpson, op. cit., p. 81.

to be the choir at St. John's Church each Sunday, for many years.

The first tour by the St. Olaf Choir at Easter time in the spring of 1912 followed this itinerary: March 27, Minneapolis; in Wisconsin, 29--Eau Claire, 30--DeForest, 31--Mr. Horeb and Blanchardville, April 1--Milwaukee; in Illinois, 2--Chicago, 3--Ottawa; and April 4, Albert Lea, Minnesota. The second tour, June 6 to 18, included sixteen cities in northern Minnesota and North Dakota. The repertoire prepared for the tours included twelve works of which it appears that eight were in Norwegian, three in English and one in Latin. With the exception of three numbers by the composer Søndermann, all the compositions were performed in special a cappella arrangements by F. M. Christiansen. The program included:

(a) Der ringes paa jord. . . . . F. M. Christiansen
(b) Deilig er jorden . . . . . Melody from 12th century
(c) Lamb of God . . . . . A. Søndermann
(d) He is blessed . . . . . A. Søndermann
(e) Hosanna . . . . . A. Søndermann

ADDRESS . . . . . Pres. J. N. Kildahl

(a) I know that my Redeemer liveth From Handel's "Messiah"
(b) Jeg saa ham som barn . . . . . Norwegian folk song
(c) O Jesus, se . . . . . Known from 1628

ADDRESS . . . . . Pres. J. N. Kildahl

(a) O hoved høit forhaanet . . . . . German folk song
(b) Som sol garr ned i havet . . . . . F. M. Christiansen
(c) Det ringer fra alle taarne . . . . . Kjerulf
(d) Lover den Herre . . . . . Frankfurt-a-M. 1668

Simpson suggests that the impetus for the Choir tour of Norway in the summer of 1913, only fifteen months after the first short tour by the Choir, was the successful tour to Norway by the St. Olaf Band in 1906. The Choir carried out a



twelve-concert tour which began on June 13 with a concert in Northfield, and others in Minneapolis, St. Paul, Menomonie, Eau Claire, Madison, Stoughton, Mt. Horeb, Beloit, Milwaukee, Chicago, and Brooklyn en route to New York City to embark for Norway on June 24 aboard the S. S. Kristianiafjord. The Choir performed thirty-eight concerts in Norway, Denmark and Sweden before returning to the United States on August 17th.[103]

When Christiansen was on leave in 1915-16, the Choir was directed in ten concerts by J. Jørgen Thompson, who was impresario for the Norway tour. Tours during the years of 1914-1918 were short and confined to the upper midwest. The effect of the United States' involvement in World War I was a reduction in the number of male singers on campus which made it difficult to maintain the Choir according to its established high standards of performance. No tour was planned for the spring of 1919. Longer tours were again planned and carried out beginning in 1920 with a tour to the east coast. That was the most extensive tour within the country up to that time and did much to spread the reputation of the Choir outside the upper midwestern states. The tour included about twenty-five concerts in a thirty-six day period extending from April 5 to May 10, 1920. Preceding the tour east, the Choir gave concerts in six Minnesota cities.[104]

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[103]Benson, op. cit., p. 181; Bergmann, op. cit., pp. 117, 118; Simpson, loc. cit.

[104]Simpson, op. cit., pp. 150-171.

The constitution for St. Olaf Choir was revised and rewritten in English in 1920 (the constitution for St. Olafs Sangkor of 1875 was in Norwegian). An examination of the constitutions of the St. Olafs Sangkor of 1875 and the St. Olaf Choir of 1920 reveal many similarities. Both indicated that the name of the choir should be the St. Olaf Choir. However, that name for the choir was used only twice: in 1875 as the English translation of St. Olafs Sangkor; and during the years 1912 to 1919 when St. John's Church Choir adopted the name, "St. Olaf Choir," to represent the college on its tours. Beginning in 1920, when the re-written constitution again stated that the name of the choir was to be the St. Olaf Choir, printed programs and other printed matter about the choir bearing the name St. Olaf Lutheran Choir were used. The use of the name St. Olaf Lutheran Choir continued on all programs through 1966, with the exception of two years, 1953-55, when one of the two programs printed during that period used the name, "St. Olaf A Cappella Choir." It is interesting to note that the official name of the Choir has not been used, except in abbreviated everyday parlance, since it was stated in the constitution of 1920.[105]

The eastern tour in 1920 was made possible by thirty-six guarantors, including many Easterners, who assumed responsibility for the tour to the amount of $30,000. As

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[105]Simpson, op. cit., pp. 27-30; _____ "The St. Olaf Lutheran Choir" (Printed programs), op. cit., 1913-1915, 1916-17, 1920-1966.

mentioned earlier, the spring tour of 1920 marked the beginning of more extensive touring by the St. Olaf Choir. The following year two tours were made: one which lasted over three weeks in March and April, and another in June, which included sixteen concerts in Minnesota and the Dakotas. The Choir tour for the year 1921-22 was remarkable for two things: it was the second long tour to the eastern part of the country, and it ended in financial success; and it was the beginning of the practice of scheduling choir tours in the middle of the school year, in January and February, rather than in the spring. The following quote from Bergmann's book tells of the financial success and of how it was the beginning of an accumulation of funds for a music building at St. Olaf College.

> The heavy costs of the two previous tours had not been fully covered by the yields from the concerts, but in 1922 the choir returned with material as well as artictic laurels. In a letter to Eugene Simpson, . . . President Boe wrote: "The Choir certainly had a successful year this year. Financially they were able to repay all guarantors of the first trip, paying all expenses, and we have been able to set aside $10,000 for a Music Hall." From that time on the tours were profitable financially, and in four or five years enough money was accumulated in the building fund to erect a sizable wing of the new limestone Music Hall which had been in blueprints for several years.[106]

The dedication of the new music building took place during homecoming weekend on Sunday, November 7, 1926. An arrangement was made between the St. Olaf Choir and the

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[106]Bergmann, op. cit., pp. 126, 131, 132.

Minneapolis Symphony Orchestra whereby the Minneapolis Symphony Orchestra performed a complimentary concert on the campus of St. Olaf College on the afternoon of the dedication in recognition of the St. Olaf Choir and the completion of the music building. The St. Olaf Choir, to complete its part of the arrangement, gave a return concert with the Minneapolis Symphony Orchestra at the Minneapolis Lyceum Auditorium later in the fall of the year. That was the beginning of annual joint concerts by those two musical organizations which were still occurring in 1965-66.[107]

Most of the choir tours from 1922 through 1966 were scheduled at mid-year, beginning in January and ending sometime in February, and lasted three weeks or longer. The tours followed the end of the first semester, or the interim term after the college adopted a new curriculum and calendar based on the "4-1-4 plan," in 1964. Exceptions to that procedure occurred in the years when there was more than one tour and during the years that the country was involved in World War II. During the war years tours were limited, especially in 1942-43. In the summers of 1930 and 1955, the Choir toured Europe, and in the spring of 1957, Iceland.

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[107]Benson, loc. cit.; _____ Programs of joint concerts by the St. Olaf Choir and the Minneapolis Symphony Orchestra, loc. cit.; _____ The Viking, op. cit., 1963, p. 63; Frederick A. Schmidt, A letter supplying information about ensembles at St. Olaf College (St. Olaf College, Northfield, Minnesota: September, 1968).

It may have appeared to the reader that, from the extensive tours made by the St. Olaf Choir, performances away from campus were its most important activity. That would be a misleading impression, however, because the Choir has always been involved in performances on campus and the surrounding area of Northfield. For many years it continued as the regular church choir for the Sunday services at St. John's Church, and in later years performed often as part of the worship services at the college chapel. The Choir has played an important part in the performances by all musical organizations at annual events such as the St. Olaf Christmas Festival and the spring Music Festival as well as the homecoming and Founders Day activities in November of each year.[108]

Two directors and two managers have guided the St. Olaf Choir through its existence. The directorship and the managership have each involved a father-to-son succession which has been covered in another section of this study.

The repertoire performed by the Choir was always sacred. Except for performances during its first year of existence, when three of the twelve selections programmed were accompanied, the Choir has performed without accompaniment. Many of the compositions it has performed were composed

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[108]Simpson, op. cit., pp. 30, 31; _____ The Viking, loc. cit.; _____ "Catalog of St. Olaf College," op. cit., 1930-31, p. 23; 1949-50, p. 48; 1953-54, p. 28.

or arranged for the Choir by its directors, F. Melius and Olaf C. Christiansen.[109]

Few references were found regarding the rehearsal schedule of the Choir. Simpson quotes the official college newspaper, the Manitou Messenger, for March, 1912, which stated: ". . . rehearsals have been held almost daily. . ." Another quote from a booklet about the Choir, published about 1931-32, gives the following information:

> The minimum of time utilized for practice and general rehearsal is ten hours per week. All members are required to maintain a high average of scholarship and to make up all time lost during concert tours.
>
> Every composition is committed to memory during part practices and no music is used at general rehearsals. . .

The following excerpts were from a newspaper article describing a Choir rehearsal under the direction of Olaf C. Christiansen in 1960:

> Halfway through his 90-minute rehearsal, . . .
>
> . . . . . .
>
> For this extracurricular activity each choir member attends five rehearsals a week, and takes a weekly private voice lesson as well.
>
> Their loyalty is such that all of them return to the campus several days before Christmas vacation ends, so they can spend seven hours a day in preparation for their winter concert tour.[110]

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[109]Leonard W. Van Camp, "The Development and Present Status of A Cappella Singing In United States Colleges and Universities" (Unpublished Doctoral dissertation, the University of Missouri at Kansas City, Kansas City, Missouri, 1964), p. 27.

[110]Simpson, loc. cit.,; _____ The St. Olaf Lutheran Choir (booklet), C. 1931-32, op. cit., p. 10; Herm Sittard, loc. cit.

The rehearsal schedule for the St. Olaf Choir in 1965-66 included five one-hour full choir rehearsals per week and four half-hour sectional rehearsals. The members were also required to study voice.[111]

It is obvious from the information about Choir rehearsals that the Choir has spent many hours per week in rehearsals ever since it was organized in 1911-12. The sources also revealed the additional information that for many years all music was memorized, that Choir members were expected to take private voice lessons, and that a high level of scholarship was expected of all Choir members.

The number of singers in the Choir averaged forty-five during the first few years of its existence and then gradually increased until the average varied from about sixty to sixty-three from the early 1920's through 1966. About one-third of the members were lost each year by graduation from college. A series of tests and tryouts were held at the beginning of each school year, but in recent years they have been held in the spring to select singers for the Choir for the following school year.[112]

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[111] Olaf C. Christiansen, Personal interview.

[112] _____ "The St. Olaf Lutheran Choir" (Northfield, Minnesota: Publicity material in files on history of St. Olaf Choir, St. Olaf College, C. 1931-32); Olaf C. Christiansen, Personal interview.

Large ensembles of men's voices. During the early years of St. Olaf's history, the organization of ensembles of male voices seemed to have confined itself to the formation of small ensembles such as quartets and octets and other combinations of voices totaling not more than twelve or fourteen singers. Prior to the early 1900's, available statistics about choral ensembles revealed that there were only two ensembles with a membership of twenty or more men: The Orpheus Male Chorus of twenty men directed by Oluf Glasoe, in 1887-88; and the Male Chorus of twenty-six men directed by John Dahle, in 1891-92.

Larger male choruses came into being in 1903-04 with the St. Olaf Male Chorus which was organized and directed by F. M. Christiansen. It had a membership of ninety men that year, and 100 men in 1904-05. The Junior Glee Club of 1905-06 had a student director, O. I. Hertsgaard, and a membership of fourteen men. The College Glee of 1906-07, directed by student H. Hovelstad, had a larger membership of twenty-five men. Two ensembles of male voices were active in 1910-11: the St. Olaf Male Chorus of fifty men under F. M. Christiansen; and the Freshman Glee of fourteen men, whose director is unknown. All through the period from about 1900 to 1935 many male quartets and a few octets were organized, and some were very active, performing both on campus and off campus.

The Viking Male Chorus, organized in 1935, was first mentioned in the 1936-37 edition of the college yearbook, as follows:

> The Viking Male Chorus, a musical group that was organized by the students in 1935, and is still managed by them, has been enthuastically received by the St. Olaf student body. The Chorus has made several weekend trips during the school year, and under the capable direction of Luther Onerheim has made a fine reputation for itself and has cast reflected glory on St. Olaf musical organizations through its fine interpretation of religious songs.[113]

The St. Olaf Viking Male Chorus was active for twenty-four of the thirty years between 1935-36, when it was first organized, and 1965-66. Available sources of information did not show that the Chorus was active in the war years of 1943-44, and 1944-45, and the years of 1956-57, 1961-62, 1963-64, and 1964-65.

Another ensemble of male voices, the Kristmenn Chorus, was organized in 1954-55 with Mr. Sigurd Fredrickson of the faculty as its director. It had a membership of over forty men, and performed in the annual Christmas Festival and Fine Arts Festival, and toured a number of midwestern cities during Easter vacation. In many ways, the Kristmenn Chorus duplicated the traditional activity of the Viking Male Chorus over the previous twenty years. The Viking Male Chorus had taken great pride in the fact that it had had student directors and student managers throughout its history, and had completed thirteen spring tours during Easter vacations.

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[113] _____ The Viking, loc. cit., 1936-37.

That pride seemed to be reflected in an article in a section of the 1956 college yearbook devoted to the Viking Chorus. The opening paragraph of that article is as follows:

> Carrying on the tradition of Solomon's four thousand voice male chorus of Old Testament times, St. Olaf's reknowned Viking Male Chorus aims at spreading the message of God in song throughout the year. The group returned to its original student-directed harmony this year, following last year's schism and Babylonian Captivity of the directorship.[114]

In addition to the many concerts performed on its tours, the Viking Male Chorus has been active in concerts on campus, in providing music at worship services in the college chapel, in participating in the annual Christmas and spring Music Festivals, and the Founders Day celebrations. Because it has had a tradition of being directed and managed by students it was not technically an official choral ensemble of the Department of Music or the college. Therefore, members did not receive college credit for their participation, nor did membership in the Viking Chorus fulfill the requirement that music majors must be members of a musical organization for two years. Twenty-three student directors have directed the Viking Male Chorus in its twenty-four years of activity, with the first director, Luther Onerheim, serving as director for the first two years. Repertoire performed by the Viking Chorus has included both sacred and secular choral works for male voices, with sacred works predominating. Occasionally,

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[114] _____ The Viking, op. cit., 1956, p. 144.

when performing in joint concerts with an ensemble of women's voices, choral works for mixed voices have been programmed.

As in the case of other ensembles, there was a lack of information regarding the rehearsal schedule of the Viking Chorus. The few statistics available indicated a range of from two to five rehearsals per week, with two one and one-half hour rehearsals per week in 1965-66. Membership has varied from twenty-three to fifty men, with an average of forty-one prior to disbanding for two years during World War II, and a post-war average of thirty-nine men between 1945-46, and 1965-66. Information about membership requirements was not available.

Large ensembles of women's voices. Several women's choruses existed prior to the establishment of Manitou Singers in 1937-38. The first performance by a chorus of women's voices was recorded by Simpson as follows:

> The Bivrost had the honor to sing "Takker vor Gud" at the St. Olaf Academy's annual commencement on June 19, 1888. On the same occasion there was also given a cantata, "The Rainbow," for sopranos, mezzo-sopranos, and altos.

There was no indication of the name or size of that women's chorus. The Phi Kappa Phi Chorus of twelve women, organized in the fall of 1909 and directed by Caroline Heltne of the faculty, was the first ensemble to be organized which was larger than a quartet or an octet.[115] In the same year,

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[115] Simpson, op. cit., p. 44; _____ The Viking, op. cit., 1910-12, p. 205.

1909-10, Christiansen divided the Choral Union into a Male Chorus and a Ladies' Chorus, which rehearsed and performed as two separate ensembles, but also combined as a mixed chorus on certain occasions. That division of the Choral Union into two choruses continued on through 1910-11, with the Ladies' Chorus numbering forty-five singers. In 1911-12, the Choral Union was reestablished as a mixed ensemble, the St. Olaf Choir was formed from the St. John's Church Choir, and there also existed the Ladies' Chorus of forty-five women directed by Christiansen. Twenty-five years passed before there was a record of activity by another ensemble of women's voices. In 1936-37, the St. Olaf Ladies' Chorus of thirty-eight singers was organized with Helene Loseth as its student director. From that year until 1965-66, with the exception of 1956-57, there was an ensemble of women's voices active at St. Olaf varying in size from thirty-six to eighty-six singers.

The 1938 yearbook described the continuation of the St. Olaf Ladies' Chorus under its new name of Manitou Chorus. The following excerpts are from that description:

> THE MANITOU CHORUS began the second year of its life in the autumn of 1937 and assembled thereafter three times a week in the Old Main for practice. Under new leadership--that of Lois Druse, Senior choir member and music major from Milwaukee--the organization grew to a personnel of seventy-five and developed a surprising excellence of tone quality and execution. . . .
>
> The girls performed in conjunction with the other choral groups at the Christmas Concert and the May Festival. Alone they sang at three chapel periods and gave a full-evening concert in the spring. Although they did not tour, they represented St. Olaf at a convocation program in the Northfield High School and sang in other local institutions.

The term Manitou came from the name, Manitou Heights, given to the hill which became the site of St. Olaf College. The term had been used as early as 1897 when in February of that year the Manitou Octet was organized and rehearsed twice a week under the direction of Andrew Onstad. It appears from Simpson's account that the group was not an ensemble of women's vocies but a mixed octet.[116] The term Manitou was not used consistently as part of the name for a women's chorus until 1950. Until that time it was used only in three other years: for Manitou Ladies' Chorus, in 1938-39; for Manitou Girls' Chorus, in 1942-43 and 1945-46. The following names were used to identify the ensemble in other years: St. Olaf Girls' Choir, 1939-40 through 1941-42; St. Olaf Ladies' Chorus (the wartime counterpart of the St. Olaf Church Choir), 1943-44 through 1945-46; Women's Chorus in 1946-47; Ladies' Chorus in 1947-48; and Freshman Women's Chorus in 1948-49. The name Manitou Singers was adopted in 1949-50, and was used through 1965-66. Membership has been limited to Freshman women, a practice evidently established by the Freshman Women's Chorus of 1948-49 which immediately preceded the adoption of Manitou Singers as the name for the ensemble.

Between 1936-37 and 1943-44, women's choruses active under various names were directed by student directors.

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116 _____ The Viking, op. cit., 1938, p. 128; Simpson, op. cit., p. 49.

The Ladies' Chorus formed during the war years (1943-44--1945-46) as the counterpart of the St. Olaf Church Choir was directed by Professor Oscar R. Overby of the faculty. With only three exceptions, faculty members were directors of women's choruses between 1943-44 and 1965-66. Students were directors during the first semester of 1945-46, and during the two years 1948-49 and 1949-50.

Sacred and secular music made up the repertoire performed through the years, but sacred choral works predominated. The women's choruses have been active on campus in full concerts, Christmas and spring Festivals, chapel worship services and on other special occasions. There was a record of only eight trips for off-campus performances or tours between 1939-40 and 1965-66. The varying size of the ensemble has been mentioned. During the last sixteen years, while the ensemble was known as the Manitou Singers, the membership had been most often in the seventies. Only a few references were made to the rehearsal schedule or membership requirements for Manitou Singers or any of its preceding women's choruses. It appears from the information which was available that rehearsals were held three times per week and were probably one hour in length. The requirements for membership that were mentioned were that membership was limited to freshman women

and that all members were encouraged to take private voice lessons.[117]

Small ensembles. Interest in and activity by small choral ensembles has been evident from the earliest period of choral activity recorded at St. Olaf College. That fact seemed evident from the many small ensembles that have been organized at various times. Available sources of information did not show that small ensembles were organized and active during many of the years between 1887-88, when the organization of ensembles was first recorded, and the culmination of the study in 1965-66. If such absence of comment can be accurately interpreted as an absence of activity, the conclusion would be that there were no small ensembles during thirty-four of the seventy-nine years between 1887-88 and 1965-66. However, at no time could one draw the conclusion that activity by small ensembles had ceased completely, and therefore it seemed more accurate to describe certain years as periods of inactivity rather than periods of cessation of activity by small ensembles.

The term small ensemble refers, in this study, to ensembles other than those already described as large ensembles whose membership included equal or mixed voices

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117 _____ The Viking, op. cit., 1939; 1940; 1942-1944; 1946-1950; 1965-66; _____ "The Manitou Singers of St. Olaf College" (Printed programs), St. Olaf College, Northfield, Minnesota, 1938, 1939, 1941, 1947, 1950, 1956, 1951-1964; Kenneth L. Jennings, Personal interview.

totaling not more than approximately twenty singers.

Though the membership of small ensembles was usually composed of students, in some instances, especially in earlier years, faculty members performed in them. The Kjerulf Quartet of 1887-88 and the St. Olaf Quartet of 1915-16 each had a membership which included three faculty members and one student. The former was a male quartet and the latter a mixed quartet. The St. Olaf Octet of mixed voices in 1910-11 also included one faculty member.[118]

An analysis of the small ensembles that existed between 1887-88 and 1965-66 revealed that each could be classified as one of five different types of ensembles. The reader will discover the various types by careful study of the Chronological Chart of Choral Ensembles at St. Olaf College in Table II. Some examples of each type of ensemble have been pointed out in the following paragraphs.

Standard combinations of voices such as trios, quartets, sextets, and octets were popular throughout the history of choral music at St. Olaf. The following are the names of some ensembles of that type: Bivrost (mixed) Octet, 1887-88, directed by Oluf Glasoe; St. Olaf Sextet, 1915-16, of two women and four men; St. Olaf Quartet, 1949-50, a male quartet (and accompanist); St. Olaf Singers, 1946-47, a mixed quartet; Viking Quartet and Kristmenn Quartet, 1965-66, both male quartets.

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[118]Simpson, op. cit., pp. 45, 150; _____ The Viking, op. cit., 1910-12, p. 207.

Certain ensembles seemed to represent a certain class due to the fact that the students who sang in the ensemble were members of that class. There appeared to be a male octet which was active for four consecutive years, organized as the Freshman Octet under the direction of J. Jørgen Thompson in the fall of 1905. Articles in succeeding college yearbooks seemed to indicate that the same octet was performing in 1909, either as the Male Octet or the St. Olaf College Octet '09, and during previous years as the Freshman Octet and the Sophomore Octet.[119] Other ensembles named for the classes they represented were the Junior Glee Club in 1905-06, the Freshman Glee Club and Junior (male) Octet of 1910-11, each of which had a membership of fourteen men.

The names of the following ensembles were evidence that members of fraternities and sororities formed small ensembles: Phi Kappa Phi Chorus of fourteen women in 1909-10, directed by Miss Caroline Heltne of the faculty; Phi Kappa Phi Chorus of four women in 1910-11, also directed by Miss Heltne; Phi Kappa Phi Quartet of four women in 1913-14; Delta Chi Quartet of four women in 1913-14; and the Sigma Tau Octet of eight men in 1927-28.

Certain small ensembles were related to a large ensemble in that their members were chosen from the membership of the large ensemble. Members of the Choir Octet and the

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[119] The Viking, op. cit., 1918, p. 155; 1919, pp. 137, 188.

Choir Quartet of 1916-17 and 1917-18, respectively, were women chosen from the St. Olaf Choir. Another small ensemble chosen from the membership of the St. Olaf Choir was described in the 1946 edition of the college yearbook as:

> A smaller group within the choir which has been named the "Shingle Creek Fifteen": composed of five sopranos, four altos, two tenors, and four basses, was selected to accompany Prof. Christiansen on his lectures on the development of church music.[120]

Records showed that for eight of the years between 1954-55 and 1965-66 there were Liturgical Choirs selected from the membership of the Chapel Choir. In 1964-65 and 1965-66 there were two Liturgical Choirs; one of nine or twelve men and another of fourteen or fifteen mixed voices.[121]

The last type of small ensemble was organized to perform a certain kind of repertoire or to provide choral music where there was a special need for it. The WCAL Quartette was formed in 1929-30 to perform on the St. Olaf radio station. Detailed information regarding its membership, repertoire, or in what kind of programs it performed was not available. The Norse Choirs of 1938-39, 1940-41, and 1941-42 performed anthems in the Norwegian language at the early morning Lutheran church service broadcast each Sunday morning. It appeared that the choir was directed by students and

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120 _____ The Viking, op. cit., 1946, p. 101.

121 _____ The Viking, op. cit., 1955-1966; _____ "Catalog of St. Olaf College, op. cit., 1955-56, p. 96.

rehearsed twice a week. The Norse Choir provided choral music for a specialized radio program and in so doing performed a certain kind of repertoire in a specific language.[122]

Several other small ensembles were organized to perform a certain kind of repertoire. Some of those ensembles were: Madrigals, 1942-43 and 1946-47; the Norse Quartet of two women and two men who performed swing music sung in Norwegian in 1943-44; the Gospel Quartet, whose members were pre-seminarians and sang sacred music in 1943-44; "Three Rounds and a Knockout" was a quartet of three men and one woman who sang lighter music in 1944-45; a Quintet of two women and three men sang modern arrangements by one of its members in 1946-47; and the Vocal Chamber Ensemble and Opera Workshop was organized to study vocal chamber music and opera under the direction of Mr. Young, in 1954-55. In 1956-57 the Repertory Singers was organized by Miss F. Marian Walker of the music faculty. It was an ensemble of about twenty mixed voices which performed repertoire chosen mainly from before 1700 or after 1900. The Repertory Singers were active eight of the ten years from 1956-57 through 1965-66 (not in the years 1961-62 and 1965-66). Miss Walker directed the ensemble each year that it was active.[123]

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[122] _____ The Viking, op. cit., 1939, p. 116; 1941, p. 168; 1942, p. 128.

[123] Adolph P. White, Personal interview; Kenneth L. Jennings, Personal interview; _____ "The Repertory Singers" (Printed programs), op. cit., 1957, 1958, 1959, 1960, 1961, 1963, 1965; _____ The Viking, op. cit., 1957, pp. pp. 86, 87.

Information regarding the directors of small ensembles and tours made by them was shown in the chart in Table II, or was covered in another section of this chapter. A lack of information about membership requirements, rehearsal schedules, and repertoire performed made it impossible to report in more detail on those aspects of small ensembles.

TABLE II: Chronological chart of choral ensembles at St. Olaf College

Year	Ensembles	Directors	Tours or Performances
1875	St. Olafs Sangkor(12/3/75)		
1876-1877	Existing records indicate that singing classes were part of the curriculum.		
1887-1901	Elements of note-reading and singing taught to all students, twice a week. Singing listed as a subject in three course outlines in 1891-92.		
1887-1888	Kjerulf Quartet(male)	Oluf Glasoe	
	Male Chorus		
	Glee Club	C.J.Rollefson	
	Bivrost(mixed octet)	O.G.	
	Orpheus Male Chorus	O.G.	
	Women's Chorus		
1888-1889	St. John's Church Choir	O.G.	
	Norrøna Male Choir	O.G.	
	Bivrost	O.G.	
	Kjerulf Quartet(male)	O.G.	May 18,'89, Kenyon
	College Choir		
1889-1890	Glee Club		
	Kjerulf Quartet		
1890-1891	Kjerulf Octet	John Dahle	
	Mixed Choir	J.D.	
	Male Chorus	J.D.	
	Female Octet	J.D.	
	Male Octet	J.D.	
1891-1892	Kjerulf Octet	J.D.	Pre-Commencement tour of Goodhue County.
	Male Chorus	J.D.	
	Sunday School Choir	J.D.	

TABLE II (continued)

Year	Ensembles	Directors	Tours or Performances
1892-1893	Kjerulf Octet		
1893-1894			
1894-1895	Male Octet	Ditmar Larsen	
	Mixed Octet	Andrew Onstad	
1895-1896			
1896-1897	Male Choir(Oct.'96)	D.L.	
	St. Olaf Male Chorus	D.L.	
	Orpheus Mixed Chorus	D.L.	
	Manitou Octet(Feb.'97)	A.O.	
1897-1898			
1898-1899			
1899-1900	St. Olaf Students' Choral Union(11/'99,mixed)	Oluf Glasoe	
1900-1901	College Glee Club(Fall,1900) (or Male Chorus)	O.G.	
	Mixed Chorus	O.G.	
1901-1902	St. Olaf Choral Union (Winter term)	O.G.	The Holy City by Gaul: 5/24/02
1902-1903	St. Olaf Choral Union	C.A.Mellby	The Ten Virgins by Gaul: 5/17/03.
1903-1904	St. Olaf Choral Union	F.M.Christiansen	The Fatherhood of God by Schnecker: 12/7/03. Creation by Haydn:5/17,18/04

TABLE II (continued)

Year	Ensembles	Directors	Tours or Performances
1903-1904 (continued)	Male Chorus 4 Glee Clubs(org.w/in classes)	F.M.C.	
1904-1905	St. Olaf Choral Union Male Chorus	F.M.C. F.M.C.	Messiah: 6/05
1905-1906	St. Olaf Choral Union Freshman Octet(male,Fall'05) Junior Glee Club (male,Spring'06)	F.M.C. J. Jørgen Thompson O. I. Hertsgaard	Messiah: 6/06
1906-1907	St. Olaf Choral Union Sophomore Octet(male) The College Glee(male, winter term)	Mrs. Edward Schmidt H. Rovelstad(S)	Joseph by Broad: 12/10/06 Elijah: 5/20/07 Trip before holidays to Blooming Prairie & Ellendale, Minn.
1907-1908	St. Olaf Choral Union St. Olaf Octet(mixed)	F.M.C. F.M.C.	Summer tour of 62 places in Minn.,S.D.,Iowa.
1908-1909	St. Olaf Choral Union Men's Octet '09(Fall'05)	F.M.C.	1 wk. at Xmas holidays, S. W. Minnesota.
1909-1910	St. Olaf Choral Union St. Olaf Ladies' Chorus St. Olaf Male Chorus Phi Kappa Phi Chorus (women,Fall'09) St. Olaf Male Quartet	F.M.C. F.M.C. F.M.C. Caroline Heltne F.M.C.	(Choral Union divided into two choruses:Ladies' Chorus; Male Chorus.) May'10 to St. Paul & Minneapolis. Summer Tour: 18 concerts, eastern & southern Wis.

TABLE II (continued)

Year	Ensembles	Directors	Tours or Performances
1910-1911	St. John's Church Choir	F.M.C.	(Combined Ladies' & Male Choruses performed as Church Choir 2/21/11.)
	Ladies' Chorus	F.M.C.	
	Male Chorus	F.M.C.	
	Phi Kappa Phi Chorus(4 women)	C.H.	
	Freshman Glee Club(male)		
	Junior Octet(male)		
1911-1912	St. Olaf Choral Union		
	St. Olaf Choir(formed from St. John's Church Choir)	F.M.C.	Two tours: 1)Easter vac. 3/27-4/5, Minn.Wis.Ill.; 2)June 6-18, N.Minn.,N.D.
	The Ladies' Chorus	F.M.C.	
	St. Olaf Male Quartet	F.M.C.	10 wk. tour began 6/24 75 concerts in Minn.Wis.Ill.Ia.
1912-1913	St. Olaf Choir	F.M.C.	Summer tour: 6/13-23in U.S.; 6/24-8/17 Norway, Denmark & Sweden, 38 concerts
1913-1914	St. Olaf Choir	F.M.C.	
	Phi Kappa Phi Quartet(women)		
	Delta Chi Quartet(women)		
1914-1915	St. Olaf Choir	F.M.C.	8 day tour: 3/25-4/1 Minn. & Wis
	The Second Choir		
1915-1916	St. Olaf Choir	J. Jørgen Thompson	6 days: 5/12-17, 10 concerts
	The Second Choir		
	St. Olaf Choral Union		
	St. Olaf Quartet(mixed)		Summer: 8 wks., 6 states
	St. Olaf Sextet(mixed)		Summer: 10 wks., 87 concerts, Wis.Ia.Minn.

TABLE II (continued)

Year	Ensembles	Directors	Tours or Performances
1915-1916 (continued)	The Junior Quartet(male)		
1916-1917	St. Olaf Choir	F.M.C.	16 days: 3/25-4/9; 18 concerts in Ia.
	The Choir Octet(women)		
	The Senior Quartet(male)		
1917-1918	St. Olaf Choir	F.M.C.	Spring tour: 4 concerts
	St. Olaf Choir Quartet (women)		
	St. Olaf Quartet(mixed)		Summer: 8 wks., 6 states
1918-1919	St. Olaf Choir	F.M.C.	No tour (W.W.I)
1919-1920	St. Olaf Choir	F.M.C.	36 days: eastern U.S., about 25 concerts
	St. Olaf Choral Union	J. Arndt Bergh	
1920-1921	St. Olaf Choir	F.M.C.	Two tours: 1)Over 3 wks., began 3/18; 7 central states; 2)6/1-6/24; 16 concerts in Minn.N.D.,S.D.
	St. Olaf Choral Union	J.A.B.	
	St. Olaf Male Quartet	Alice Margrethe Olsen	Summer '21: 70 concerts
1921-1922	St. Olaf Choir	F.M.C.	East:1/3, into Feb.;30 concerts
1922-1923	St. Olaf Choir	F.M.C.	27 concerts: began 3/23; Minn. Wis.Ill.Mo.Nebr.
	Large Chorus	F.M.C.	
1923-1924	St. Olaf Choir	F.M.C.	23 days:3/28-4/19;Ill.Ind.Ohio

TABLE II (continued)

Year	Ensembles	Directors	Tours or Performances
1923-1924 (continued)	Male Quartet(Fall'23) St. Olaf Choral Society	F.M.C.	
1924-1925	St. Olaf Choir	F.M.C.	Two tours: 1)5 wks.,West coast; 12/18-1/24, 32 concerts; 2)6/8-6/16, Wis.
	The Viking Quartet(male) St. Olaf Concert Trio St. Olaf Choral Society		June: Norse Centennial at Twin Cities
	The College Quartet of St. Olaf(Fall'23)(male)		Tours: Easter vac.,weekends, summer, over 200 concerts, 20,000 miles.
1925-1926	St. Olaf Choir St. Olaf Church Choir (formerly Choral Union)	F.M.C. Oscar R. Overby & F.M.C.	April, east and south
1926-1927	St. Olaf Choir	F.M.C.	Two tours: 1)Jan., east; 2)June & July, west
	St. Olaf Choral Union	O.R.O.	
1927-1928	St. Olaf Choir St. Olaf Church Choir Sigma Tau Octet(male)	F.M.C. O.R.O.	Jan.Feb. central & south
1928-1929	St. Olaf Choir St. Olaf Church Choir	F.M.C. O.R.O.	Jan.Feb. east
1929-1930	St. Olaf Choir	F.M.C.	Two tours: 1)Jan.Feb. east & south; 2)6/3-8/22, Europe.
	St. Olaf Church Choir WCAL(Radio) Quartette	O.R.O.	Weekend trips

TABLE II (continued)

Year	Ensembles	Directors	Tours or Performances
1930-1931	St. Olaf Choir	F.M.C.	Jan.Feb. south: Ia.Kan.Mo.Okla. Tex.La.
	St. Olaf Church Choir	O.R.O.	Short trips.
	The Concert Quartette		Summer'31: northwestern states
1931-1932	St. Olaf Choir	F.M.C.	Winter: Ill.Tenn.Fla.S.C.,N.Y., Penn.
	St. Olaf Church Choir		Short trips.
1932-1933	St. Olaf Choir	F.M.C.	April: midwest
	St. Olaf Church Choir	O.R.O.	
	St. Olaf Choral Club	Carl Abrahamson	
	Girls' Trio		
	Male Quartet		
1933-1934	St. Olaf Choir	F.M.C.	Jan.Feb. east
1934-1935	St. Olaf Choir	F.M.C.	Jan.Feb. east
	St. Olaf Church Choir	O.R.O.	
	St. Olaf Choral Club	C.A.	
1935-1936	St. Olaf Choir	F.M.C.	April: central U.S. w/ concerts at 6 universities.
	St. Olaf Church Choir	O.R.O.	Short spring tour: S.Minn. & N.Iowa
	St. Olaf Viking Chorus (Fall'35)(male)	Luther Onerheim(S)	Weekend trips.
1936-1937	St. Olaf Choir	F.M.C.	19 days: 3/28-4/16; Wash.Ore. Calif.
	St. Olaf Church Choir	O.R.O.	
	St. Olaf Viking Chorus	L.O.(S)	Weekend trips.
	St. Olaf Ladies' Chorus	Helene Loseth(S)	

TABLE II (continued)

Year	Ensembles	Directors	Tours or Performances
1937-1938	St. Olaf Choir	F.M.C.	22 days: 1/23-2/15; east
	St. Olaf Second Choir	O.R.O.	
	Manitou Chorus(Ladies' Chorus)	Lois Druse(S)	
	Viking Male Chorus	Marvin Fjeld(S)	Easter vac.: 12 concerts, 1,000 miles N.W.
1938-1939	St. Olaf Choir	F.M.C.	15 days: 4/9-4/25, Minn.S.D., Ia.Mo.Ill.Wis.
	St. Olaf Church Choir	O.R.O.	
	Manitou Ladies' Chorus	Louise Tufte	
	Viking Male Chorus	Erling Thompson	Short trips.
	Norse Choir(WCAL Radio)		
1939-1940	St. Olaf Choir	F.M.C.	Jan.Feb. west
	St. Olaf Church Choir	O.R.O.	May 5th tour.
	St. Olaf Girls' Choir	Marion Pope(S)	5 days: spring tour.
	Viking Male Chorus	Bernard Onerheim(S)	4 days: Easter vac.
	St. Olaf Quartet(male)		Summer: 6/25-9/3; 70 concerts, 15,000 miles, Wis.Ill.Minn.
1940-1941	St. Olaf Choir	F.M.C.	24 days: 1/17-2/9; east
	St. Olaf Church Choir	O.R.O.	April 27th tour.
	St. Olaf Girls' Choir	M.P.(S)	8 concert tour: S.Wis. & Minn.
	Viking Male Chorus	Curtis Hansen(S)	9 days: Easter vac.; S.Wis. Minn.Ia.
	Norse Radio Choir(mixed)	L. Larsen(S)	
1941-1942	St. Olaf Choir	F.M.C. & Olaf C. Christiansen	Jan.Feb. south, 11 states.
	St. Olaf Church Choir	O.R.O.	
	St. Olaf Girls' Choir	Mary MacCormack(S)	Weekend tour, Wis.
	Viking Male Chorus	Paul Peterson(S)	6 days: Easter vac.
	Norse Choir	Johan Thorson(S)	

TABLE II (continued)

Year	Ensembles	Directors	Tours or Performances
1942-1943	St. Olaf Choir	F.M.C. & O.C.C.	April: limited tour of Ill.Wis. Minn.(W.W.II)
	St. Olaf Church Choir	O.R.O.	
	Manitou Girls Chorus	Rita Goehner(S)	No tour(W.W.II)
	Viking Male Chorus	Keith Textor(S)	No tour(W.W.II)
	Madrigals(mixed)	O.C.C.	
1943-1944	St. Olaf Choir	O.C.C.	12 days: 4/10-4/21, Wis.Ill.Ia.
	Ladies' Chorus(Wartime counterpart of St. Olaf Church Choir)	O.R.O.	
	Girls' Octette		Off-campus concerts
	Norse Quartet(mixed)	Roy Larsen(S)	
	Male Quartet		
	Gospel Quartet		
1944-1945	St. Olaf Choir	O.C.C.	April: Wis.Ill.Ia.Minn.
	Ladies' Chorus	O.R.O.	
	Male Quartet(1st sem. only)		
	Three Rounds and a Knockout (2nd sem. mixed)		
	Navy Chorus(male, later mixed)	J. Arndt Bergh	
1945-1946	St. Olaf Choir	O.C.C.	16 days: 4/24-5/9, Wis.Mich. Ind.Ill.Ia.
	"Shingle Creek Fifteen"	O.C.C.	Lecture-concerts on church music w/O.C.C.
	Ladies' Chorus	O.R.O.	Post-Easter tour, N.Minn.
	Viking Male Chorus	Bill Anderson(S)	Easter vac. S.Minn.
	Manitou Girls' Chorus (Fall'45)	Ralph Bezoier(1st sem.)(S) Reidar Dittman(2nd sem.)	
1946-1947	St. Olaf Choir	O.C.C.	22 days: 1/16-2/7, east

TABLE II (continued)

Year	Ensembles	Directors	Tours or Performances
1946-1947 (continued)	Chapel Choir(mixed)	Lewis E. Whikehart	
	Viking Chorus	R.B.(S)	Tour: S.Minn. & Ia.
	Women's Chorus	O.R.O.	Tour: 9 days, 13 concerts, 4/19-4/27, Minn. & S.D.
	St. Olaf Singers(mixed quartet)		Many off-campus concerts.
	Madrigal Singers(mixed)		Off-campus concerts
	Quintet(2nd sem.)(mixed)	K.T.(S)	
1947-1948	St. Olaf Choir	O.C.C.	27 days: 1/22-2/18, Minn.Wis. Mich.Ohio,Ill.Penn.Del.N.Y., Mass.Conn.
	Chapel Choir(mixed)	L.E.W.	
	Ladies Chorus	O.R.O.	
	Viking Chorus	Gerhard Cartford(S)	
1948-1949	St. Olaf Choir	O.C.C.	25 days: 1/29-2/22, Minn.N.D., Wash.Ore.Calif.Utah,Colo.Wyo. Nebr.Ia.
	Chapel Choir	Paul Ensrud	
	Freshman Women's Chorus	Helen Luvaas(S)	
	Viking Male Chorus	Ralph Erickson(S)	
1949-1950	St. Olaf Choir	O.C.C.	Four tours: 1)2 days:1/14-1/15, Minn. & Wis.; 2)16 days:1/29-2/13, Wis.Mich.Ill.Mo.Ia.Minn.; 3)3 days:4/9-4/11, Minn.S.D., Ia.; 4)5 days:4/26-4/30, Minn. S.D.,Ia.Ill.
	Chapel Choir	P.E.	
	Viking Chorus		
	Manitou Singers(women)	H.L.(S)	

TABLE II (continued)

Year	Ensembles	Directors	Tours or Performances
1950-1951	St. Olaf Choir	O.C.C.	26 days: 1/27-2/21, east
	Chapel Choir	P.E.	
	Manitou Singers(women)	Helen Walker	
	Viking Male Chorus		
1951-1952	St. Olaf Choir	O.C.C.	30 days: 1/19-2/17, west
	Chapel Choir	P.E.	
	Viking Chorus	Robert Bune(S)	
	Manitou Singers(women)	H.W.	
	Liturgical Choir	P.E.	
1952-1953	St. Olaf Choir	O.C.C.	Two tours: 1)4 days:1/8-1/11, Minn.Wis.; 2)22 days:1/30-2/20, Minn.Wis.Ill.Mich.Ind.Ohio, Penn.N.C.
	Chapel Choir	Sigurd Fredrickson	
	Manitou Singers	F. Marian Walker	
	Viking Chorus(male)	Neil Kjos Jr.(S)	
1953-1954	St. Olaf Choir	O.C.C.	Two tours: 1)23 days:1/29-2/20, south; 2)2 days:4/2-4/3,midwest
	Chapel Choir	S.F.	
	Manitou Singers	Kenneth Jennings	
	Viking Male Chorus	Dale Warlund(S)	
	The Oratorio Society		
1954-1955	St. Olaf Choir	O.C.C.	Two tours: 1)25 days:1/27-2/20, midwest; 2)Europe, 6/22-8/15
	Chapel Choir	K.J.	Three short trips.
	Liturgical Choir	K.J.	
	Manitou Singers	F.M.W.	Easter vac., N.D.,S.D.
	Viking Chorus	Donald Colton	Minn.Manitoba
	Kristmenn Chorus(male)	S.F.	Easter vac. midwest

TABLE II (continued)

Year	Ensembles	Directors	Tours or Performances
1954-1955 (continued)	Vocal Chamber Ensemble and Opera Workshop	Mr. Young	
1955-1956	St. Olaf Choir	O.C.C.	24 days: 1/27-2/19, east
	Chapel Choir	K.J.	Short trips.
	Liturgical Choir		
	Manitou Singers	F.M.W.	
	Viking Chorus	Ronald "Bud" Stringham(S)	Easter vac., Wis.Ia.Minn.
1956-1957	St. Olaf Choir	O.C.C.	Two tours: 1)24 days:2/1-2/24, 9 western states; 2)Spring to Iceland
	Chapel Choir	K.J.	Tour to Eau Claire, Wis.
	Repertory Singers(mixed)	F.M.W.	
1957-1958	St. Olaf Choir	O.C.C.	24 days: 1/30-2/22, Wis.Ill. Ind.Tenn.Ga.Fla.S.C.,N.C.,Ky. Ohio
	Chapel Choir	K.J.	
	Manitou Singers	Alice Larsen	
	Viking Chorus	Fordon Koehn(S)	
	Repertory Singers	F.M.W.	
1958-1959	St. Olaf Choir	O.C.C.	Two tours: 1)short, Xmas vac.; 2)3 wks., south to Tex. & La. at beginning of 2nd sem.
	Chapel Choir	Miles Johnson	
	Manitou Singers	A.L.	Occasional trips.
	Viking Chorus	Al Lunde(S)	Tour, spring vac.
	Repertory Singers	F.M.W.	
1959-1960	St. Olaf Choir	O.C.C.	1st 3 wks. of 2nd sem., east
	Chapel Choir	M.J.	

TABLE II (continued)

Year	Ensemble	Directors	Tours or Performances
1959-1960 (continued)	Liturgical Choir	M.J.	
	Manitou Singers	Alice Larsen	Occasional trips.
	Viking Male Chorus	Robert Moniger(S)	Tour, Easter vac.
	Repertory Singers	F.M.W.	
1960-1961	St. Olaf Choir	O.C.C.	Jan.Feb. west
	Chapel Choir	K.J.	
	Manitou Singers	Alice Larsen	
	Viking Male Chorus	Earl Beals(S)	Spring tour.
	Repertory Singers	F.M.W.	
1961-1962	St. Olaf Choir	O.C.C.	50th Anniversary tour: southeastern states
	Chapel Choir	K.J.	
	Liturgical Choir	Rodney Rothlisberger(1st sem.) K.J.(2nd sem.)	
	Manitou Singers	M.J.	
1962-1963	St. Olaf Choir	O.C.C.	Two tours: 1)3 days:1/4-1/6, N.Wis. & Minn.; 2)3 wks.:Feb., Kan.Nebr.Okla.Tex.La.Mo.
	Chapel Choir	K.J.	
	Manitou Singers	Alice Larsen	
	Liturgical Choir(mixed)	Miss K. Sengstock(S)	
	Viking Male Chorus	Robert Frisbie(S)	Spring tour: east to NYC
	Repertory Singers	F.M.W.	
1963-1964	St. Olaf Choir	O.C.C.	Tour: east
	Chapel Choir	K.J.	
	Liturgical Choir		
	Manitou Singers	Alice Larsen	
	Repertory Singers	F.M.W.	

TABLE II (continued)

Year	Ensemble	Directors	Tours or Performances
1964-1965	St. Olaf Choir	O.C.C.	23 days: 1/29-2/20, Minn.Wis. Mich.Ohio,Conn.N.Y.,N.J.,Md. Wash.D.C.,Penn.Ind.Ill.
	Chapel Choir	K.J.	
	Liturgical Choir(male)		
	Liturgical Choir(mixed)		
	Manitou Singers	Alice Larsen	
	Repertory Singers	F.M.W.	
1965-1966	St. Olaf Choir	O.C.C.	20 days: 2/1-2/20, Minn.Mich. Ind.Ohio,Tenn.W.Va.Fla.
	Chapel Choir	K.J.	Occasional trips.
	Liturgical Choir(male)	Susan Fie(S)	
	Liturgical Choir(mixed)	Susan Hegberg(S)	
	Manitou Singers	Alice Larsen	
	Viking Chorus	Stan Norsen(S)	
	Viking Quartet(male)		
	Kristmenn Quartet(male)		

Initials (F.M.C.) - the name of a choral director previously spelled out
Number combinations such as: 3/25-4/1 - dates of a tour
Use of parentheses:
(Oct.'96)(Fall'01)(1st sem.) - dates in parentheses following the name of a choral ensemble indicate when it was organized or active
(S) - student
1); 2); 3); 4) - used to number tours when there is more than one tour
vac. - vacation
wk. or wks. - week(s)
w/ - with
Xmas - Christmas

CHAPTER III

CONCORDIA COLLEGE

I. HISTORY OF THE COLLEGE

Norwegian Immigration and the Founding of Concordia College

Concordia College was founded on April 4, 1891, by the Northwestern Lutheran College Association, which was made up of some Lutheran people in the Red River Valley of Minnesota. The reader is referred to the first two pages of Chapter II for a brief account of Norwegian immigration to the United States. Those Norwegian Lutheran pioneers who settled in northwestern Minnesota in the 1870's and 1880's and eventually in North Dakota and Montana were prompted to establish Concordia College by the same concern for the education of their children as that exemplified by the founders of St. Olaf College.

A few years earlier the Bishop Whipple School had been started in Moorhead, Minnesota, but was closed for lack of students. The College Association purchased that property to provide facilities for Concordia College. An enrollment which increased to over 400 students in a few years seemed to be evidence of the need for the school. It is interesting to note that though many of the schools established during that period admitted only men, Concordia was established as a

coeducational institution from its beginning, as was St. Olaf College. During its first twenty-one years Concordia was actually an academy. The need for liberal arts courses on the college level resulted in the organization of a complete college department in 1913 with the first baccalaureate degrees being granted in 1917. The academy section of the school was disbanded in 1927. Park Region College of Fergus Falls, which gave its first baccalaureate degrees in 1912, was consolidated with Concordia College in 1917.

Concordia College has been owned and operated by the congregations of the American Lutheran Church in northern Minnesota, North Dakota and Montana east of the continental divide. Though the corporate character of the college has undergone some changes through the years, it has always maintained a definite relationship with the Lutheran congregations of the Upper Plains area. The Board of Higher Education of The American Lutheran Church has supervised the college and granted a yearly appropriation toward its support.

> The name of the college, "Concordia," signifies peaceful relations, union (literally, hearts together).[1]

Aims and Objectives

The founders of Concordia College organized and established it to provide an education for the sons and daughters

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[1] _____ "Catalog of Concordia College," Annual Catalog of Concordia College, Moorhead, Minnesota, October, 1966, p. 144.

of pioneers and for the large number of immigrant young people that made their homes in the Red River Valley of Minnesota beginning about 1870, and later included those who settled in western North Dakota and Montana in the early 1900's. "Until 1913, it fulfilled the mission of what was then called an academy." That the education provided was to be available in a Christian atmosphere was made evident in a statement in the 1919-20 catalog, quoted by Holvik:

> Concordia College was established for the Christian education of young men and women. The management believes in combining sound instruction in the principles of the Christian religion with all the secular branches in the various courses offered by the school. On this basis and through its several courses of study, the school aims to give the students a thorough and useful training for the duties of life.[2]

The support and development of the objectives of the founders of Concordia have been echoed in statements by the President and Dean of the college in recent years. President Knutson, in a statement of purpose of the college found in the seventy-fifth anniversary edition of the college catalog, says:

> The historic Christian liberal arts education imparts to the student a happy, workable philosophy of life and gives him the best possible education for his years on earth, no matter what profession or vocation he chooses. The broad knowledge, penetrating insight, sense of evaluation, self-discipline, and ability to make adjustments

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[2] Ibid.; Karl M. Holvik, "Music in the Evangelical Lutheran Church Colleges" (unpublished Master's thesis, Eastman School of Music, University of Rochester, Rochester, 1947), p. 58.

> which come through a liberal education, are the ingredients of leadership in every worthy field of endeavor.[3]

Dr. Carl L. Bailey, Dean of Concordia College since 1954, makes the following statement in a pamphlet describing a liberal arts college, especially a Christian liberal arts college:

> We try to give the student some understanding of his relationship to God; some understanding of the nature of the world and of his own nature. We want to develop his powers of thought; to make him a critical person, in the best sense, capable of discriminating analysis and independent reason. We want to uncover for him the incredible riches of pleasure and enlightenment which lie hidden in art and music and literature. We want to make him know that his specialty is not the world but only a small part of the world. We want him to be curious; to be questioning; to be thinking; in a word, to be alive.[4]

Concordia College in 1965-66

A description of the college in 1965-66, the year which marks the end of the period of time covered in this study, is provided here in order to show how it has developed from a small beginning when the first twelve students registered on October 15, 1891. Such a description shows the accomplishments in a variety of areas since the founding of the college. It also shows an attempt to meet the needs of students in a changing society within the atmosphere of a Lutheran Church college.

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[3]Joseph L. Knutson, "The Purpose of the College," Catalog of Concordia College, (October, 1966), pp. 6-7.

[4]Carl L. Bailey, "What Is the Liberal Arts College?" (pamphlet), Concordia College, Moorhead, Minnesota, p. 5.

In 1965-66 the president of Concordia College was Dr. Joseph L. Knutson who came to Concordia in 1951. The officers and thirty-two regents of the college were elected by the congregations and church body which supported Concordia College. The enrollment in 1965-66 totaled 2,101: 1,099 women and 1,002 men. The number of faculty and administrators totaled 170, with an additional fifteen part-time faculty and twenty-two faculty emeriti. The college catalog for the year contained the following information about the college and its accreditation:

> Concordia College is a co-educational college of science, literature and the arts sponsored by the American Lutheran Church and the friends of Concordia College.
>
> It is accredited by the North Central Association of Colleges and Secondary Schools as a degree-granting institution, and holds membership in the National Lutheran Educational Conference, the Association of American Colleges, the National Conference of Church Related Colleges and the American Council on Education. The Department of Music is approved by the National Association of Schools of Music. The teacher education program for elementary and secondary teachers is accredited by the National Council for Accreditation of Teacher Education (NCATE). The Department of Home Economics is approved by the State Board of Vocational Education for the training of vocational home economics teachers (Smith-Hughes). The college has membership approval of the American Association of University Women. Graduates in accounting are qualified to sit for the Minnesota State Board examinations for the CPA certificate. The Department of Chemistry is certified by the American Chemical Society for providing professional education in chemistry.

Concordia's curriculum offered to students the possibility of majoring in twenty-eight areas, and of minoring in Greek, library science, religion, and Russian, in addition to most of the areas in which majors were possible. Pre-

professional training was available in medicine, dentistry, engineering and law. Opportunities for specialized study were available in medical technology, economics and business administration, elementary and secondary education, and social work. The European Study Center offered another opportunity to interested students, whereby qualified juniors could spend a year studying in a European setting, taking work which was fully applicable to graduation. A special arrangement between Concordia College and Schiller College in Germany made that possible. There was also an honors program offered by several departments of the college, which consisted of intensified studies in the area of the student's interest. The college calendar was based upon an academic year of two semesters, plus two six-week summer sessions.

Three baccalaureate degrees were given, according to the major fields of study: The Bachelor of Arts degree, the Bachelor of Music degree, or the Bachelor of Science degree.

The campus radio station KOBB operated on a frequency of 660 kilocycles and could be heard anywhere on campus. It presented recorded and live programs, including daily chapel services. It was a closed-circuit station sponsored and operated by the Student Association.

The Carl B. Ylvisaker Library, completed in 1956, had space for 120,000 volumes and seating space for about 500 readers. About 95,000 volumes and about 20,000 pamphlets comprised the total collection with approximately 600 periodicals received regularly.

The Hvidsten Hall of Music was completed in 1963. It contained three classrooms, twenty-four teaching studios, forty-four practice rooms, a band rehearsal hall, a choir rehearsal hall which also could serve as a recital auditorium seating about 225, offices, a library for records and scores, two listening rooms, and the Kresge Lounge, which was also the headquarters for Mu Phi Epsilon.

The Memorial Auditorium-Field House Building, which was completed in 1952, could seat in its auditorium approximately 7,000 at special events. The College chapel services were held in the auditorium and the annual Christmas Concerts have been held there since 1952.

The physical facilities in 1965-66 included thirteen buildings used for academic purposes, eight buildings which could be designated as service facilities, plus two buildings which met both the academic needs of the college and also provided some service facility for the college. There were also three residence halls for men and four for women, plus the athletic grounds. The college campus covered approximately 105 acres, and was located in south Moorhead (23,000 population) on Eighth Street (Highway 75) between Seventh and Eighth Avenues.[5]

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[5] _____ "Catalog of Concordia College," op. cit., 1965-66, pp. 5, 9-11, 38-40, 127, 133-147, 149.

II. GENERAL DEVELOPMENT OF MUSICAL ACTIVITY AT THE COLLEGE

Early Musical Activity at the College

Instruction in music has been a part of the curriculum at Concordia College since its first year of operation with classes in vocal music available free to all students. Because of his talent for singing, one of the first twelve students to register in the fall of 1891 was employed as the school's song leader. Until 1906-07 group singing was quite informal. Most students attended Concordia for brief periods, and therefore no permanent choral organizations were established.

During four of those early years there was recorded evidence of some choral activity, however. John Dahle, who taught singing at Concordia in 1892-93, conducted the Concordia College Choral Class in Haydn's Creation in March of 1893 with seventy-five voices and guest soloists being accompanied by the Union Orchestra.

The Concordia Octette of four women and four men, probably organized and directed by Wilhelm Rognlie who was a member of the ensemble and director of vocal music in 1896-97, performed a concert at Halstad on the evening of March 1, 1897. "This first Concordia singing group to go outside Moorhead to present a concert not only sang but presented declamations and instrumental music as well." The following year, 1897-98, Miss Annette Peterson taught piano and led

singing and organized the Mendelssohn Quartette of four women which sang at public functions in Moorhead and Fargo.

The entertainment for the tenth anniversary celebration of Concordia College in October, 1901, included an octet and a choir of students. Detailed information about those ensembles was not available. They may have been organized and rehearsed especially for that occasion by Miss Mollie Martinson who was the music teacher at that time. Due to the fact that the history of choral ensembles at Concordia is covered in detail in another section of this chapter, only certain developments in that area of music activity were included in this section of the chapter.

Rolfsrud, in his report of the first seventy-five years of Concordia's history, supports the fact that instruction in music has been a part of the curriculum since its beginning by saying:

> . . . in every one of its 75 years there have been student piano recitals and at least one piano teacher on the faculty since Miss Caroline Finseth taught the first piano lessons in 1891. The Moorhead News in 1897 told readers that Concordia's new piano teacher, Miss Annette Peterson, "can also give lessons on the pipe organ and the guitar." Miss Norma L. Olson, head piano instructor in 1904, was the first to teach music theory at the school.
>
> Early lessons were given on parlor reed organs and on large upright pianos. No regular instruction in pipe organ was available until the Esty organ donated by Norman D. Black of Fargo was installed in the auditorium of Main in December, 1929. The first electronic organ was purchased in 1948 and other practice organs have been

added since so that Concordia now trains a number of music students to serve as church organists.[6]

The music organization presenting instrumental ensemble music consistently over a period of years since it was first organized was the Band. The Concordia Echo Band made its initial appearance in February, 1900, under the direction of Professor Rognlie using instruments purchased with funds donated by Moorhead businessmen.

> Year after year, Rognlie worked with raw recruits for his band, for the average Concordia student then attended school only a matter of months. Few band members returned the following year to serve as a nucleus of the organization, so what the organization accomplished it learned in a short time.[7]

The Band continued to be active under the conditions described above, with a new director almost every year. It appears that those who were designated as the music teacher, choir director, or band director during the first eighteen years of Concordia's history must have been involved in that type of instruction on a part-time basis along with, or perhaps even in addition to, a full schedule of other teaching assignments as members of the faculty. That conclusion was based upon the fact that Oscar I. Hertsgaard joined the faculty in the fall of 1909 as the first full-time director of music.

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[6]Erling Rolfsrud, The Cobber Chronicle: An Informal History of Concordia College (Moorhead, Minnesota: Concordia College, 1966), pp. 175, 185-186; Rasmus Bogstad, Concordia College, Moorhead, Minnesota, Through Fifty Years (Moorhead, Minnesota: Concordia College, 1941), pp. 68-69.

[7]Rolfsrud, op. cit., p. 176

purchased with funds solicited from Moorhead businessmen. The Band also made a summer tour as soon as the school closed for the summer, performing concerts in six towns in the upper Red River Valley, returning to Moorhead to perform for the Young People's League Convention and later for the city's Fourth of July celebration.

In 1915 Herman W. Monson became the band director and began to develop it into a full-sized concert organization until he joined the army in the winter of 1917. Between 1917-1923 the Band had five different directors. For all but two of those years it went on spring tours and continued to present concerts.

Herman Monson returned to Concordia in the fall of 1923 as head of the music department and director of the Choir and the Band. In the spring of 1924 three secondhand busses were purchased from the Buxton, North Dakota, schools to provide transportation for the Band and Choir on their tours. The Band travelled in them for the first time on its twelve-day tour of central North Dakota in June of that year.

In the fall of 1926 Johan A. Holvik, professor of Norwegian, took over the Band and was its director for twenty-two years. During that period the Band made several long tours during the summer, including a trip to Norway in 1935.

Holvik was succeeded in 1949-50 by Leif I. Christianson, who, in addition to directing the Concert Band, organized a new marching band, called the Cobber Band. The Concordia Concert Band continued to tour through the Upper

Midwest and occasionally into Canada, gave several series of regular radio broadcasts, and made its first long-play record in 1958.

An orchestra was organized by Miss Annette Peterson which made its debut with the first Band in February, 1900, but did not survive long. String groups at Concordia have been active for only brief periods throughout the years since 1900. Prior to World War I four directors led orchestral groups. Professor Holvik revived the orchestra in 1926, and other musicians have endeavored to develop an orchestra at Concordia since then. No permanent orchestra has been established however. Many students who played stringed instruments have played in the Fargo-Moorhead Symphony Orchestra which Professor Sigvald Thompson has conducted since 1937. Small string ensembles, such as string quartets, have occasionally originated and performed on campus.[8]

Choral Music

The choral ensemble that was active for the longest uninterrupted period of time was the Concordia Choir. That mixed choir was first directed by Miss Agnes Skartvedt in 1920, and had three other directors during its first three years of existence. The next two directors, Herman W. Monson and Paul J. Christiansen, provided more consistent leadership under which the Concordia Choir developed a reputation as one

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[8]Ibid., p. 175, 177-185.

of the finest choirs in the United States and abroad.[9] A detailed account of the development of that ensemble is included in a later section of this chapter dealing with the development of certain types of choral ensembles at Concordia College.

Choral activity prior to 1906-07 was described earlier in this section of the chapter under early musical activity at the college. J. P. Bohlin organized the first Women's Glee Club and Men's Chorus in 1906-07 which were active at various times throughout the next fifty-nine years. The women's Choruses were active during nineteen of the years under twelve faculty directors with most performances on campus or in the Fargo-Moorhead area, and occasional short trips to neighboring towns for concerts. The men's choruses were active for eleven of the years, 1906-07 through 1965-66, under both faculty and student directors. Performances were predominantly on campus or in the surrounding communities with only one concert trip on record in 1953-54.[10]

The basis for the establishment of the Choral Union in 1909-10 by O. I. Hertsgaard had been laid by the performances of the Creation by Haydn in 1893, directed by John Dahle, and in 1906, directed by Andrew Onstad. After a few annual

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[9]Ariel R. Molldrem and Kenneth L. R. Halvorson, "A History of the Concordia Choir 1920-1931" (Term paper, April 23, 1931), Concordia College, Moorhead, Minnesota, p. 9, 12, 19, 54; Rolfsrud, op. cit., pp. 190-191.

[10]Rolfsrud, ibid., p. 187.

choral festivals involving the Choral Union and church choirs in the Red River Valley, the Choral Union began a series of annual performances of larger works such as cantatas and oratorios. The annual Choral Union Festival was discontinued because of World War I, but Professor Rognlie organized a chorus of forty students to perform an Easter cantata at Trinity Lutheran Church in the spring of 1919. On Palm Sunday in March of 1920, Agnes Skartvedt directed the Choral Union in a performance of The Seven Last Words of Christ. The last reference to the Choral Union was made in the 1922-23 catalog.[11]

The Second Choir, sometimes called The Chorus or The Mixed Chorus, was established in 1925-26 by Herman Monson as a training choir for the Concordia Choir. It was active for about twelve of the next fifteen years under the direction of Professor Monson and Miss Clara B. Duea.

In January of 1942 the Chapel Choir was organized and directed by C. M. Running of the art department. It carried on the same type of choral activity as that of the Second Choir under eight different faculty directors during most of the following years through 1965-66.

There was a record of activity by twenty-three small ensembles during eighteen years of Concordia's history. Group singing during the first years at Concordia was mostly

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[11] Ibid., pp. 188-189; _____ "Catalog of Concordia College," op. cit, 1922-23, p. 7.

on an informal basis, and there was no record of specific ensembles during the first five years. Thereafter, from 1896 through 1966, activity was sporadic. How many faculty and student directors were in charge of the ensembles that were active it was not possible to determine.[12]

Concert Tours by Musical Organizations

The Concordia Band and the Concordia Choir have toured more extensively than the other musical organizations at Concordia College. The Band, organized in the winter of 1900, made its first concert trip to perform at Comstock and Wolverton, Minnesota in May, 1910. In the summer of that year, it toured six towns in the upper Red River Valley. Band tours have been an annual event almost every year since that time. An invitation to play for Norway Day at the Century of Progress Exposition in Chicago resulted in a tour which took the Band there in the summer of 1933. In the summer of 1935, the Band toured Norway, with a month-long tour in the United States before leaving for Norway and with several concerts enroute from the east coast to Moorhead

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12 _____ The Scout (College yearbook), Concordia College, Moorhead, Minnesota, 1926, p. 46; 1929, pp. 158, 169, 170; _____ "Catalog of Concordia College," op. cit., 1925-26, pp. 25, 63; Rolfsrud, op. cit., pp. 175, 186; _____ The Cobber (College yearbook), Concordia College, Moorhead, Minnesota, 1937, p. 146; 1939, p. 90; 1941, p. 78; 1948, p. 150.

after returning from Norway. Band tours have most often been through the upper Midwest and occasionally to Canada.

Concordia Choir's tours have taken it to all areas of the country and most of its major cities and occasionally to cities in Canada. On two trips abroad concert tours were conducted in Norway in 1949 and in Europe in 1958. With the exception of three years during World War II, 1943-1945, the Choir has toured annually since 1921. During the first years the Choir was active its tours were usually conducted in the spring or summer. As the years passed, the time for tours shifted to a period covering the end of January and the beginning of February. The length of tours increased to three weeks, and sometimes longer, in the mid 1940's and has continued to average about three weeks in length. In some years more than one tour has been conducted, and one of the tours, with the exception of the tours to Norway and Europe, was for a shorter period than three weeks in length.

The women's and men's choruses that were active at Concordia throughout its history performed most of their concerts on campus or in the Fargo-Moorhead area, and confined their tours to short trips to neighboring towns. In like manner most of the performances by small ensembles were on campus or in the Fargo-Moorhead area, with occasional short trips to neighboring towns. However, some small ensembles made longer tours during the summers. Five such tours were carried out, one as far as the west coast. Three

additional tours were planned but there was no record of their being carried out.

The purpose of tours, especially of tours by choral ensembles, seemed to coincide with the purpose of choral ensembles in the curriculum. That purpose will be investigated in more detail in the section of this chapter dealing with the history of choral ensembles at Concordia. Another purpose, during at least one period in the history of the Choir, was the purpose of raising funds needed by the college. The following two quotations were taken from Rolfsrud's description of the Choir and Band activity about 1923, regarding tours:

> Proceeds from band and choir concerts now enabled the young musicians to purchase a Chickering concert grand piano for the chapel.
>
> . . . . . .
>
> Meanwhile, college musicians started a fund which would, they hoped, provide a new three-manual organ for the college. To help them earn toward this fund, the band and choir in the fall of 1923 contracted for the purchase of the Model T Ford busses which would enable them to extend their concert tours.[13]

The purpose of choral ensembles in the curriculum seemed to be three-fold in character: a cultural and educational purpose, a religious influence and missionary purpose, and the purpose of influencing church music. Tours were a means of accomplishing those purposes by influencing a greater number of people in a larger area of the country than

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[13]Rolfsrud, op. cit., 190-191.

could be reached by performing concerts on campus or in the communities of Moorhead and Fargo.[14]

The Paul Christiansen Choral School

The work of Paul J. Christiansen in the field of choral music at Concordia College and through the Paul Christiansen Choral School has influenced choral music in this country in the same manner as the Christiansen School established by his father and brother. Since 1948 Paul Christiansen and his brother-in-law, Kurt Wycisk, who is Music Coordinator at Concordia College, have conducted sessions of the Paul Christiansen Choral School at various places in the United States.[15] The average number of sessions each summer has been four. Undergraduate and graduate credit often has been available for attendance at the sessions through the sponsoring colleges or universities where many of the sessions have been held. Instructors in the sessions of the Choral School, in addition to Paul Christiansen, have included outstanding leaders in the areas of school music and

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[14] _____ The Cobber, loc. cit., 1947; op. cit., 1949, p. 51; 1953, p. 80; _____ The Scout, op. cit., 1929, p. 44.

[15] Neil A. Kjos, Sr., A Letter from the President of Neil A. Kjos Music Company to Robert Lee Jennings regarding information about the Christiansen Choral School (Park Ridge, Illinois: September 15, 1967), 1; Kurt J. Wycisk, A letter from the Coordinator for the Music Department, Concordia College, supplying information about the Paul Christiansen Choral School and choral ensembles at Concordia College (Concordia College, Moorhead, Minnesota: November 24, 1968).

church music such as Carl O. Thompson and Richard Hoffland. The sessions of six or seven days included intensive training in several aspects of choral music including school music methods and materials, conducting and interpretation, voice testing, rehearsal techniques, choir organization, church choir, sectional rehearsals, ensemble rehearsals, and repertoire for all types of choral groups.[16] The Paul Christiansen Choral School was a private venture of Paul Christiansen and Kurt Wycisk. Though it was not connected with Concordia College, it was evident that the influence of the choral ensembles which were under the direction of Paul Christiansen at Concordia has been extended through the summer sessions of the Paul Christiansen Choral School.

Annual Christmas Concerts

The annual Christmas Concerts at Concordia have become its "Christmas Gift to the Midwest" with people attending from five states; some of them driving 700 miles to attend a concert that blends music, art, and scripture in an appropriate observance of Christmas. In 1961 three performances were given to audiences totaling 15,000 people.

The Christmas concerts began in 1927 when Miss Clara B. Duea, who was professor of piano and organ at that time,

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16 _____ "The Concordia Choir" (Printed programs), Concordia College, Moorhead, Minnesota, 1963, 1964, 1965; _____ "Paul Christiansen Choral School Sessions" (Publicity pamphlet), Moorhead, Minnesota, 1967.

organized the Concordia Music Club which decided to promote better music in the community by using the best college talent in an annual Christmas program. Students and faculty gathered in the chapel on December 15 for the first program. Professor Monson directed the first and second choirs in Christmas anthems, students pantomimed a nativity tableau to the accompaniment of an off-stage sextet, President Brown read the Christmas story, and the Rev. Carl B. Ylvisaker talked about the origins and meanings of Christmas hymns. The next year the program was held at Trinity Lutheran Church in Moorhead and the following became traditional parts of the program for several years: the nativity pantomime, reading of the Christmas story, the "Gloria" from Mozart's Twelfth Mass sung by the entire Concordia student body, and a sixteen-voice men's chorus singing The Heaven's Resound by Beethoven. The singing of the "Gloria" was discontinued in 1935. That year a flute and horn duet was played by two students. Beginning in 1937, the place of performance for the concert alternated between First Lutheran Church in Fargo and Trinity Lutheran Church in Moorhead. Increased attendance made it necessary to move to the Moorhead Armory in 1943 in order to accomodate the large audience. Beginning in 1945 two or more performances were given each year to accomodate the large audiences, with five being given in 1951. In 1952 the Silver Anniversary Christmas Concert was held in Concordia's new memorial Auditorium-Field House Building where 4,500 persons could be seated for each

performance. The number of tickets distributed required three performances that year and each year thereafter.

The art department began to take an active part in the Christmas Concert in 1940 by creating and providing special scenery for the concerts so that, "Year by year, the art became an integral part of the concert." The choral ensembles of Concordia assisted by instrumental ensembles have performed annually in the concerts.

> Since 1940, Professors Christiansen and Running have conceived the general music and art ideas, the theme, for each concert. Then they have brought their ideas to pastor friends for help in welding music and art with a Biblical script. Major contributors in this have been President Knutson and Dr. Oscar Anderson while he was pastor of Trinity.
>
> In this, Concordia's annual "Christmas Gift to the Midwest," it is a giving in which individual contributions of hundreds of students and staff members lose themselves in the larger purpose of glorifying God.[17]

Development of the Department of Music

There was not much available information about the development of the Department of Music at Concordia College, and what there was often seemed incomplete and, therefore, perhaps not reliable. The following information was gleaned from available sources.

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[17]Rolfsrud, op. cit., pp. 198-200; Tom Lundquist, "Success of Concordia Christmas Concerts Typical of Christiansen Accomplishments," The Sunday Fargo Forum, (December, 1962), Back of p. C-11; _____ "Concordia College Annual Christmas Concert" (Printed programs), Concordia College, Moorhead, Minnesota, For the years 1936, 1937, 1942-1965.

The Fargo College Conservatory of Music was established in 1877. That fact indicated that formal instruction in music was available to early residents of that area of the country several years before the establishment of Concordia College in 1891. It is also possible that the Fargo College Conservatory of Music may have eventually become the Dakota Conservatory of music which was purchased by Concordia College in 1929.[18] The 1904-05 Concordia College catalog mentioned "School of Music" for the first time, and under that heading listed several items of information about the study of music at Concordia including three courses of study: "The Preparatory Course, The Teachers Course, Degree Course." That information seemed to imply that there was at that time a division of the college known as the "School of Music" which offered three courses of study for those who wished to major in music and that one of the courses led to the earning of a degree. The first Music Diploma graduate was Miss Mathilde Askegaard, in 1906, and the first Bachelor of Music degree was awarded to Edna Mae Hector in 1929.[19]

The Dakota Conservatory of Music was founded in 1918. In the summer of 1929 the Dakota Conservatory of Music located in Fargo was purchased by the Board of Directors of

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18 _____ "Conservatory Has Notable History" (Part of an article found in "Miscellaneous Materials for the Music Chapter, Cobber Chronicle"), Archives, Concordia College Library, Moorhead, Minnesota.

19 _____ "Catalog of Concordia College," op. cit., 1904-05, pp. 36-39; Rolfsrud, op. cit., pp. 175-176.

Concordia College to be operated under the direct management of Concordia College, and was to be known as the Concordia College Conservatory of Music. The 1929-30 college catalog contained two lists of music faculty members: "The School of Music Faculty;" and the "Faculty of the Concordia College Conservatory of Music, Stone Building, Fargo, North Dakota." That seemed to imply that there was a "School of Music" with its own faculty active on the campus of Concordia College in Moorhead, and another Conservatory of Music with its own faculty in Fargo, both operated at the same time by Concordia College. That catalog also contained the statement that, "Entrance requirements for students working for a certificate or a Bachelor of Music degree in the Conservatory are the same." That statement, plus the fact that the first Bachelor of Music degree was awarded to Miss Edna Mae Hector in 1929, made it obvious that such a degree program was available at that time, and probably had been for at least four years prior to 1929.

The Concordia College Conservatory of Music became an accredited institution in 1932 and 1934, as indicated by the following quotation:

> An Accredited Institution
>
> . . . In addition, the Conservatory is a member of the National Association of Schools of Music, being admitted to accredited membership in 1932 and advanced to associate

membership two years later, following an examination by Dr. Earl V. Moore, president of the Association.[20]

Phi Iota chapter of Mu Phi Epsilon, a national professional honor society in music, was established at Concordia in 1935.

Another quotation supplied some information about the Conservatory of Music in 1937.

> The Conservatory of Music, since 1937 an integral part of Concordia College, embodies in its history the pioneer efforts of lovers of good music in the Fargo-Moorhead area of the Northwest. Three distinct agencies have been merged in the course of the years to form what is now the Concordia College Conservatory of Music.

The following excerpt from a newspaper article in the Sunday Fargo Forum contained additional information about Paul J. Christiansen and the music faculty in 1937, and in 1962:

> At 22, he came to Concordia in the fall of 1937 to head a music department that had a four-man faculty. Today, he heads a department that has 18 faculty members (including the Concordia Conservatory of Music in Fargo) and on-campus music programs that involve nearly 450 students in one or more ways.[21]

In summarizing the factual information known about the development of the music department at Concordia one noted that instruction in music was available to the residents of the Fargo-Moorhead area as early as 1877 with the founding of the Fargo College Conservatory of Music. A "School of Music"

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[20] _____ "Conservatory Has Notable History," loc. cit.; _____ "Catalog of Concordia College," op. cit., 1929-30, pp. 30, 66-67, 74-75; Rolfsrud, loc. cit.

[21] _____ "Conservatory Has Notable History," loc. cit.; Tom Lundquist, loc. cit.

was listed as a part of Concordia College as early as 1904-05, offering three courses of study in music, one of which led to a degree. In 1906 the first Music Diploma was awarded to a graduate. The Dakota Conservatory of Music was founded in 1918 in Fargo, and in the summer of 1929 it was purchased by the Board of Directors of Concordia College and became known as the Concordia College Conservatory of Music. The first Bachelor of Music degree was conferred upon a graduate in 1929. The Conservatory was accredited by the National Association of Schools of Music in 1932, and became an associate member of that Association in 1934. A Chapter of Phi Mu Epsilon was established at Concordia in 1935. Paul J. Christiansen became the head of the Department of Music in 1937, which had a faculty of four members. In 1962 that faculty had increased to eighteen, including the Conservatory of Music in Fargo. By 1966 the Bachelor of Music degree had been conferred upon 124 graduates.

The Music Program in 1965-66

General background in 1965-66. The following information about the music program in 1965-66 is recorded here in order to provide a means of measuring the development of that program from its beginning, or any point in its history, to the year 1965-66, the point of conclusion for this study.

The number of students enrolled at Concordia in 1965-66 was 2,101. There were 132 students majoring in music and

forty-one students minoring in music. The total number of students taking music courses, including music majors, music minors and students majoring and minoring in other areas totaled 1,809. Of that total, 517 were taking applied music, 867 were enrolled in other types of music courses, 240 participated in choral ensembles, and 185 were participating in instrumental organizations. It should be noted that the grand total of 1,809 represented much duplication due to the fact that many students were enrolled in more than one course or organization and, therefore, were counted more than once.

There were eighteen full-time, three part-time, and three emeriti music faculty in 1965-66. Two of the full-time faculty members directed choral ensembles. Neither of those faculty members were involved in teaching voice.

The music program in 1965-66. Programs of study with a major in music were offered leading to the Bachelor of Arts and the Bachelor of Music degrees. Programs of study with a minor in music were offered leading to the Bachelor of Arts and the Bachelor of Science degrees. The areas of specialization within each degree program were as follows: Bachelor of Arts, A. Non-teaching Major, B. Public School Music Major; Bachelor of Music, A. Public School Music Major, B. Instrumental Major, C. Voice Major, D. Theory Major.

Membership in an ensemble was required for two years of all music students. One credit per year was granted to members of the first (Concert) Choir, Band, and Orchestra at

the end of second semester. The 1965-66 catalog listed the following music organizations: Concordia Choir, Concordia College Band, Cobber Band, Chapel Choir, Men's and Women's Chorus, and Orchestra.[22]

Choral ensembles active during 1965-66. A more detailed account of the choral ensembles that existed during 1965-66 at Concordia College is given in Table III which follows.

Membership in choral ensembles, which began in the fall semester, was encouraged to continue through second semester. There was no overlapping of membership among the choral ensembles except for some special events such as the combining of Women's Chorus and Men's Chorus for the performance of an oratorio. All choral ensembles performed occasionally at chapel services and for special occasions on campus and in the community. In addition to performing in the Annual Christmas Concert with the Chapel Choir and the Women's Chorus, the Concordia Concert Choir also participated in the Annual Spring High School and Church Choir Festival in April of 1966.[23]

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22 _____ "Catalog of Concordia College," loc. cit., 1965-66; op. cit., 1965-66, pp. 94-97, 129; Roy E. Stahl, Associate Professor of Music, Concordia College, Moorhead, Minnesota, Personal interview, June 14, 1967, Moorhead, Minnesota.

23 _____ "Annual Christmas Concert" (Printed Program), Concordia College, Moorhead, Minnesota, Dec. 10, 11, 12, 1965; Roy E. Stahl, Personal interview.

TABLE III: Choral Ensembles at Concordia College in 1965-66

	Concordia Concert Choir	Chapel Choir	Women's Chorus	Men's Chorus
DIRECTOR	Paul J. Christiansen	Gordon H. Carlson	Gordon H. Carlson	Gordon H. Carlson
NO. OF SINGERS	64	68	75	33
Men	30	33		33
Women	34	35	75	
MEMBERSHIP				
By audition	Yes	Yes	Yes	Yes
REQUIREMENTS	Membership in all choral ensembles is open to all students.			
Scholarship	High level			
Voice Study	Yes			
REHEARSALS				
Full ensemble	5-1½ hrs. per wk.	3-1hr. per wk.	2-2 hr. per wk.	2-2 hr. per wk.
Sectional	3-40 min. per wk.	2-1hr. per wk.	w/in reg. reh.	w/in reg. reh.
Pre-tour	Last wk. of Xmas vac., 6-7 hrs. per day			
PERFORMANCES				
On campus	Chapel, Xmas concert, Spring Festival	Chapel, Xmas concert	Chapel, Xmas concert	Chapel
	All the choral ensembles performed occasionally for special occasions on campus and in the community.			
Off campus	Tour: Feb., 21 days to east coast.	Weekend trips		
REPERTOIRE				
Sacred	Most	Most	Most	Most
Secular	Some	Some	Some	Some
Memorized	All			
Unaccompanied	Most	All	Some	Some
Accompanied	Some	None	Some	Some

Aims of the Music Program Through the Years

The purpose of the founders of Concordia College. The purpose of the founders of Concordia College in 1891, as noted earlier in this chapter, was to provide an opportunity for the education of their sons and daughters in an environment which would combine instruction in the principles of the Christian religion with all the secular branches in the various courses offered in the school, foster spiritual and intellectual growth and an awareness of the riches in art, music and literature.

The purpose of music in the curriculum at Concordia College. Music has been a part of the curriculum at Concordia College since its first year of operation when classes in vocal music were scheduled free to all students. The study of instrumental music was also available to those students who were interested by the beginning of the third year (1893-94).

In later years the aims and objectives of instruction in music were defined by statements in the college catalogs. Quotations from the 1903-04 and the 1907-08 catalogs indicate the purpose of training teachers to be able to teach vocal music, to direct chorus classes in the schools, and to serve as directors of church choirs and other singing organizations in the community.

> Special pains are taken to prepare those who are to teach to be able to teach singing in their schools and to direct singing or chorus classes elsewhere.
>
> Special pains are taken to prepare those who expect to teach public and parochial schools that they may be able to give instruction in vocal music in their schools and to direct church choirs and other singing organizations.[24]

It should be noted that the quotation from the 1907-08 catalog shows a concern for providing competent leadership in the area of church music. Another source of evidence of that concern was found in the course outline for the study of singing in the 1919-20 catalog, quoted by Holvik, as follows:

> The singer is expected to know a number of sacred solos, and should spend at least a year, before completing his course, singing in a church choir.[25]

An examination of programs by the Concordia Choir revealed that the repertoire performed by the Choir on its tours throughout the country has been predominantly sacred works. That fact seemed to indicate, in another manner, that one of the objectives of music instruction as part of the curriculum at Concordia has been to provide leadership in the area of church music.

Statements in the catalogs of Concordia College declared even more specifically the objectives of the music program with special emphasis on the preparation of professional musicians and teachers of music, and an

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[24] _____ "Catalog of Concordia College," op. cit., 1903-04; 1907-08.

[25] Holvik, op. cit., p. 64.

understanding and appreciation of music by liberal arts students. The following quotation from the 1937-38 catalog is such a statement:

> The Objectives of the School of Music are:
>
> 1. To provide opportunities for regular liberal arts students to develop an understanding and appreciation of music;
>
> 2. To provide a major in music leading to the Bachelor of Arts degree for liberal arts students who wish to become teachers of public school music, and;
>
> 3. To provide for students who desire to become professional performers and teachers, a comprehensive program in music leading to the Bachelor of Music degree.[26]

A paragraph by the Dean of Concordia College, Dr. Carl L. Bailey, was quoted earlier in this chapter to outline the aims and objectives of the college. It was necessary for music to have an integral place in the curriculum at Concordia College in order to accomplish one of the objectives which he mentioned in his statement, "We want to uncover for him the[student] the incredible riches of pleasure and enlightenment which lie hidden in art and music and literature."

Dr. Joseph L. Knutson, the president of Concordia since 1951, has outlined, at the conclusion of an article dealing with the purpose of Concordia College, those characteristics which a liberally educated Christian person should possess. Music in Concordia's curriculum is related to three of those characteristics, which are quoted as follows:

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[26] "Catalog of Concordia College," op. cit., 1937-38, p. 87.

> In our view, the liberally educated Christian person possesses the following characteristics:
>
> He accepts responsibility for the perpetuation of the best in our social and cultural heritage, and in particular for the preservation of the Christian faith.
>
> He appreciates and loves that which is beautiful, in whatever form he may find it.
>
> He is prepared to take his place as a useful and productive member of an occupational group.[27]

The involvement of students in musical activity and the study of music were necessary for the achievement of those characteristics just quoted.

III. THE HISTORY OF CHORAL ENSEMBLES AT CONCORDIA COLLEGE

The Purpose of Choral Ensembles in the Curriculum

The preceeding sections of this chapter have outlined the purpose of the music program in general and the aims and objectives of the college, and have shown that those aims and objectives were reflected in the music program. In like manner, the choral ensembles that have existed within the general program of music at the college have reflected the purpose of that program and the aims and objectives of the college. The purpose of choral ensembles at Concordia College can be divided into three main areas: the cultural and educational purpose, the religious influence and missionary purpose, and the purpose of influencing church music.

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[27]Joseph L. Knutson, "The Purpose of the College," Catalog of Concordia College, op. cit., 1966, p. 7.

Cultural and educational purpose. Mr. Rolf Espeseth, who was director of two of the choral ensembles at Concordia during 1946-47, was quoted in the 1947 edition of The Cobber, the college yearbook for that year, regarding the purpose of those ensembles, as follows: "To stimulate interest in and appreciation of the best available choral music of various periods, styles, and composers is one of the main objectives of both choirs. A similar statement was noted in the 1949 edition of the yearbook describing the Chapel Choir and the Girls' Choir.

> One of the prime objectives of the Chapel Choir and of the Girls' Choir is to sing choice and sometimes unusual music from the choral repertoire. In this way the singers come in contact with this music and will become good potential listeners. Over a period of time the music capacity of the public should then be improved to the extent that they can appreciate other than the usual "run-of-the-mill" music.[28]

An examination of programs by the Concordia Choir over a period of years supplied additional evidence that the purpose was being accomplished. Its accomplishment was commensurate with the objectives of the music program in general and those of the college, namely, to provide for the training of students majoring in music in preparation for careers as professional musicians and teachers of music, and to provide an opportunity for the development of understanding and appreciation of music by liberal arts students.

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28 _____ The Cobber (College yearbook), Concordia College, Moorhead, Minnesota, 1949.

Religious influence and missionary purpose. Excerpts from an article on music at Concordia College in the 1953 edition of The Cobber provide statements indicating the value of choral music as a religious influence in the lives of the performers and listeners, as well as implying its missionary purpose.

> Should music have an important place in the Christian life? Can it bring more of the spiritual into our lives? Is it an effective and acceptable means of praise?
>
> Luther, could we question him directly, would answer an emphatic "yes" to these questions. . . Luther believed that man's every talent is given by God to be returned in praise for His salvation.
>
> The Lutheran church became a singing church. "A Mighty Fortress is Our God," became its battle song as it led the Protestant Reformation. Then, in the same spirit, a tradition of great Lutheran music was founded, a tradition which found its fruition in Johann Sebastian Bach, whose faith led him to create some of the greatest music ever written. Surely the part that music played in the lives and faith of these men is some indication of the value it can have for us.[29]

Many statements have been found in the sources of information about choral ensembles at Concordia College throughout its history which seem to answer the questions posed at the beginning of the above quotation and to supplement the assumption of the last sentence regarding the religious value of music. A few of those statements follow.

> Every official organization has its requirements. For the Concordia Choir the voice is tested out. The voice and the amount of training is not the only qualification. A true Christian character is also considered; in this way the choir becomes an organization of high rank.

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[29] _____ The Cobber, ibid., 1953.

To a disinterested person the "missionary" value of the choir seems rather far-fetched--and yet we believe that by the help of God and singing in the light of His own blessing, it is accomplishing its great purpose.[30]

In the spring of 1937 . . . Director Monson counselled his singers for the last time: "The purpose of this choir is to spread the Word of God through song. We make this trip not merely to have a good time but to publish the Gospel."

Winter, spring or summer the Cobber choristers have proclaimed God's praises to thousands of people every year. On their risers, or off, they have thrilled themselves and others with the joy of singing.[31]

Dr. Brown had been in Norway in 1935 with the Concordia college band. This was his first trip abroad with the choir. "I had to go with the choir to find out what it can mean to a college," he said . . . "Leading critics said our choir is a force in influencing music. It is also a spiritual force."[32]

. . . But the highlight of every tour is not the new country and novel sights but rather the experience in concert when the joy of singing unto the Lord touches the heart of every singer as he realizes the power with which He uses the choir to work in the hearts of both singers and hearers.[33]

A man of apparent strong faith, much of whose work has been in the field of religious music. . . Professor Christiansen feels that religion and music are two abstracts that enhance one another.

Choir members who participate in programs like the Christmas concert share in an emotional experience that helps stimulate their religious growth, he says. "You

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[30] _____ The Scout, op. cit., 1929, p. 157.

[31] Rolfsrud, op. cit., pp. 193-194.

[32] Roy P. Johnson, "Brown Says Choir's Triumph Overwhelming," The Fargo Forum (Four-page newspaper on choir tour), (July, 1949), 1.

[33] _____ The Cobber, op. cit., 1955, p. 91.

> can't put your finger on it but it is an experience that is very real."[34]
>
> Music is an international language, communication coming not from words, but from experience and spiritual impact. Touring annually the Concordia Concert Choir under the direction of Paul J. Christiansen spreads its message throughout the country. . . The ideas and ideal for which Concordia stands are understood by others through the language of the Concert Choir.[35]

Holvik has been quoted earlier in this study in the chapter on St. Olaf College regarding the relationship of the music program to the religious program of the college. It was appropriate to quote him again at this point because he referred specifically to the Concordia Choir and Concordia College when he said:

> Proceeding to the music work in the church colleges we find that music continues to play its important role in the religious services. It is my belief, however, that the relationship lies deeper than that. . . . While studying the music in rehearsal our director was constantly trying to help us understand the content of what we were endeavoring to sing. It is certainly true that in any musical performance the heart must feel and the mind understand the music which is being performed. Without such feeling and understanding the performance would be a shallow one, indeed. This fact is one of my conclusions in evidence of this relationship; that the singing of sacred songs in the atmosphere of a church college becomes an actual form of worship as well as a musical performance. I do not mean to say that such a situation is not possible in a non-sectarian college or school, but I do maintain that in a church school the possibilities of this relationship are greatly enhanced.[36]

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[34]Tom Lundquist, "Success of Concordia Christmas Concerts Typical of Christiansen Accomplishments," The Sunday Fargo Forum, (December, 1962).

[35]_____ The Cobber, op. cit., 1964, p. 166.

[36]Holvik, op. cit., p. 228-229.

It was obvious from the number of sources selected for quoting (and from an even greater number available) that it has been the purpose of choral ensembles at Concordia to exert a religious influence upon those who have sung in the choral ensembles and those who have listened, and to carry out a kind of musical missionary work among singers and listeners.

Purpose of influencing church music. The statement by Dr. Brown, former president of Concordia, quoted earlier in this chapter, implied that the Concordia Choir was influencing church music and choral music in general. In addition, the following statement quoted from the 1926 edition of the college yearbook called The Scout, outlines the purpose of the choir to influence church music.

> The work of our choir is of a sacred nature. It aims to present Biblical themes in the highest musical form. It endeavors to present the great Lutheran hymns and chorals, because these carry a beautiful gospel message. The Lutheran belief and practice of spreading the gospel through song as well as through the spoken and written word, has developed songs of dignity, purity, and devotional earnestness which are in accord with the dignity and reverence of our church service.
>
> The choir has as its mission the work of reviving the interest of the people in these chorals. Singing them in eight parts the choir interprets and brings out the genuine beauty of sacred music in a manner that is not possible otherwise. If from hearing and appreciating the old chorals, congregations are led to return more and more to this type of hymns, the purpose of the choir will have been achieved.[37]

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[37] _____ The Scout, op. cit., 1926, p. 44.

Examinations of available programs by the Concordia Choir and other ensembles at Concordia College throughout its history revealed that the repertoire performed was predominantly sacred works and that it represented choral literature of a high calibre by reputable composers. Reviews by leading music critics who have evaluated the choir's performance on its tours substantiate the high level of artistic performance of fine repertoire that it has maintained.[38]

The extensive annual tours by the Concordia Choir have taken it to almost every section of the United States where many of its concerts have been sponsored by churches. Audiences at concerts have often included the directors of church and school choirs and those who sang in choirs, thus exposing them to the artistic performance of fine repertoire.

Early Singing Activity at Concordia College

It has been pointed out earlier in this chapter that instruction in music was a part of the curriculum from the founding of Concordia College. Classes in vocal music were offered free to all students during the first two years according to announcements in the college catalogs for those years. Beginning in 1893-94 the statement, "Drill classes in vocal music are free to those taking instrumental music," seemed to limit membership in those classes as indicated.

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38 _____ "See What the Nation's Critics Are Saying About Paul Christiansen's Concordia Choir" (Publicity brochure), Moorhead, Minnesota.

Similar statements appeared in catalogs through 1906-07. The 1907-08 catalog had the following statement: "THE VOICE CLASS. A Class in vocal music is given free of charge to all the students in the school." The catalog for 1904-05 had used the terminology "School of Music" for the first time, and listed under that heading a new and more detailed outline of music courses and fees. In light of that fact, the statement quoted above from the 1907-08 catalog which indicated that a class in vocal music was free to "all the students in the school," might have limited the membership in those vocal music classes only to those taking courses in the "School of Music," rather than having it open to the entire student enrollment of the college. Still another statement regarding voice class in the 1907-08 catalog indicated that, "All students in the musical department are required to take this class unless excused by the director."

The areas of instruction listed in the 1903-04 catalog added to the usual statements about vocal music that there would be instruction in ear-training and sight-singing, and that in the vocal music class the elements of notation would be taught in addition to the study of part songs and the singing of choruses. It may be concluded then, that there was instruction in vocal music free to all students during the first two years at Concordia College, that such instruction was available thereafter to those students enrolled in instrumental music or other courses in the school of music, and that instruction in vocal music was required of all

students majoring in music unless excused by the director beginning in 1907-08.[39]

Early Choral Ensembles

The first group singing at Concordia was led by a young Norwegian who was among the first twelve students to register on October 15, 1891. Because of his talent for singing, O. S. Dyrkoren was employed as the school's song leader.

Professor John Dahle joined the faculty in the fall of 1892 to teach singing. Early in October of that school year he laid plans to perform Haydn's Creation in the spring by inviting "American, German, Swedish and Norwegian Lutherans who sing" to become members of the Concordia College Choral Class. A review of the performance in The Daily Fargo Forum of March 9, 1893, was quoted by Rolfsrud as follows:

> . . . the first presentation of a complete oratorio in this city. . . by the Concordia College Choral Class, assisted by the Union Orchestra and with Thomas Taylor Drill as baritone, Miss Esther Butler, soprano, and Willard B. Heath, tenor. . . a large meed of praise cannot but be rendered to Professor Dahle for his conducting of the choruses of some 75 voices, and for the whole evening's entertainment, which would have reflected great credit on a much larger city and on musicians of much longer experience. . . The Armory was filled with a large and appreciative audience, many of them being countrymen of the director.[40]

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[39] _____ "Catalog of Concordia College," op. cit., 1891-92 through 1907-08.

[40] Rolfsrud, op. cit., p. 186.

No one was hired to replace Professor Dahle when he resigned in 1894 to accept a position in St. Paul, Minnesota. Two years later, in 1896, Wilhelm Rognlie was hired to direct vocal music. He had been a member of the first Commercial graduating class of 1893 and had returned to earn the Normal School diploma.

During the first decade or so, group singing was quite informal. No permanent organizations were established because attendance at the college by most students was for only a brief period of time. Small ensembles, often organized and led by students, did exist preceeding the school chorus and choir of later years. The trip to Halstad on March 1, 1897, to perform an evening concert by the Concordia College Octette may be considered the first concert tour by a choral ensemble in the history of Concordia College.

Miss Annette Peterson taught piano and led singing in 1897-98. She organized the Mendelssohn Quartette of four women, including herself, which sang at public functions in Moorhead and Fargo. She was succeeded by Mrs. H. K. Gebhart who taught piano and led singing until the spring of 1901.

Sources provided conflicting information about choral activity during the next five years from 1901-02 through 1905-06. Rolfsrud states that no faculty member was provided as song director during that period, but then goes on to state that Andrew Onstad came to teach violin and voice in

the fall of 1905.[41] Bogstad, in his history of Concordia College through its first fifty years, describes the tenth anniversary celebration on October 31, 1901, as follows:

> Miss Mollie Martinson, the music teacher at that time, entertained with instrumental music; Mr. Otto J. Mortenson with a vocal solo; and an octet and a choir of students with singing.[42]

Rolfsrud reports that plans of a more ambitious nature were carried out in the 1905-06 school year under the direction of Andrew Onstad, culminating in a performance of Haydn's Creation on June 12, 1906, at Moorhead Normal Auditorium. He quotes the Moorhead News as saying, "Onstad directed the production, and Rupert's Orchestra of Fargo, with Miss Norma Olson at the piano, provided the accompaniment."[43]

J. P. Bohlin followed as director of orchestra and choruses in 1906-07, and a Women's Glee Club of twenty singers and a Men's Chorus of thirteen singers were organized and directed by him. In the following year, 1907-08, it appeared that he directed a Girls' Glee Club of fourteen singers and a chorus class which met for rehearsal once a week.

In the fall of 1908, after Bohlin's resignation, Mildred Romsdahl came to Concordia to teach voice culture,

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[41] Ibid.

[42] Rasmus Bogstad, Concordia College, Moorhead, Minnesota, Through Fifty Years (Moorhead, Minnesota: Concordia College, 1941), pp. 68-69.

[43] Rolfsrud, loc. cit.; op. cit., p. 187.

and directed ". . . the usual vocal groups at the school, and it is to be noted that each of the three debating and literary societies boasted having its own choir that year." A Girls' Glee Club of twenty-three singers was active and directed by Miss Romsdahl in 1908-09.

The first full-time director of music was Oscar I. Hertsgaard, who joined the faculty in the fall of 1909 and initiated a massed choral concert which became an annual music highlight in the area. As an outgrowth of his experiences as a student at St. Olaf, "he suggested to President Shurson that Concordia invite neighboring Lutheran church choirs to prepare a program of anthems and unite with Concordia groups in a "Grand Massed Chorus Concert."[44] The two main sources of information about the organization and establishment of the Concordia Choral Union, the college catalogs for the period 1909 through 1914, and Rolfsrud's The Cobber Chronicle, were not in agreement. Statements in the college catalogs seemed to indicate that the Choral Union was first active in 1909-10 with 160 singers giving two performances of F. Melius Christiansen's Sanggudstjeneste No. 3 in Fargo and Moorhead, and that the Choral Union with 200 singers performed the same composer's Sanggudstjeneste No. 1, together with church choirs in the Red River Valley, in a festival at the college in 1911-12 with additional concerts in the two

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[44]Rolfsrud, loc. cit.; _____ "Catalog of Concordia College," op. cit., 1909-10.

cities during the school year.[45] However, according to Rolfsrud, the first Choral Union concert was held at Concordia in February, 1911, as follows:

> A band concert opened the event on Saturday evening. . . On Sunday forenoon, Hertsgaard rehearsed student singing groups and guest choirs together, and in the afternoon and evening the combined group sang to a full house. Most of the anthems were sung a capella, and the Concordia band accompanied a few.
>
> Such annual Choral Union concerts continued until America entered World War I.[46]

No specific information about the activities of choral ensembles was available for the year 1912-13. The college catalog for 1913-14 gave a general description of the Choral Union, and listed Oscar I. Overby as director of chorus and band.

An account of the annual band concert and song festival on March 20 and 21, 1915, described three choral concerts on Sunday, with Hertsgaard directing the grand chorus of eighty voices in the morning and afternoon concerts, and Overby directing the evening concert when the cantata Ruth was performed by the college chorus. Thereafter, the annual Choral Union concerts involved the performance of cantatas and similar works. In 1915-16 The Holy City was directed by O. J. Hanson. Miss Mildred Romsdahl directed Isaiah by Patton in 1916-17, and Victor Liska directed St. Paul by

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[45] _____ "Catalog of Concordia College," op. cit., 1910-11, p. 14; 1911-12, p. 14.

[46] Rolfsrud, loc. cit.; op. cit., p. 188.

Mendelssohn in 1917-18. The annual Choral Union festival was discontinued because of World War I, but Professor Rognlie organized a chorus of forty students and performed an Easter cantata at Trinity Lutheran Church in the spring of 1919. In 1919-20 the Choral Union had limited its membership to students and totaled about 100 voices. Under the direction of Miss Agnes Skartvedt, it performed The Seven Last Words of Christ on Palm Sunday, March 28, 1920.

Professor Wilhelm P. Rognlie, who had organized the first band at Concordia in 1899, was again its director in 1919-20. He organized within the band a Band Chorus or Band Glee Club of sixteen members to add variety to concert programs given by the band. There was also a Men's Chorus of eighteen singers and a Girls' Glee Club of approximately thirty singers under the direction of Miss Skartvedt.

Miss Skartvedt had taught at Park Region Luther College before joining the Concordia faculty as a voice teacher in the fall of 1919. "While she continued training the Girls' Glee Club and the Men's Chorus at Concordia, she now set about organizing sixteen young men and women to sing anthems without accompaniment.[47] According to a term paper on the early history of Concordia Choir, it was she who originated the Concordia Choir in the fall of 1920 with eight women and eight men as members. It was later enlarged to

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47 _____ "Catalog of Concordia College," op. cit., 1916-17, p. 14; 1917-18, p. 16; Rolfsrud, op. cit., pp. 179, 189; _____ The Scout, op. cit., 1920, pp. 23, 28-29.

fifty singers by Professor Paul H. Ensrud, who was its director on its first tour which lasted one week following a concert at Trinity Lutheran Church on Sunday, March 21, 1921, and included the towns of Perley, Hendrum, Ada, Fertile, Hitterdahl, Ulen, and Hawley, Minnesota.

It was noted that with the establishment of the Concordia Choir and the enlargement of its membership, the Girls' Glee Club and the Men's Chorus soon died out. It was further noted that the Men's Chorus and the Girls' Glee Club were not organized "for the purpose of rendering concerts but merely as an instrument through which one could train his own voice," and that in the case of the choir, "it was not the intention to train these voices for public appearances but to develop a neucleus for the later choral union." Regardless of the intended purpose of their organization, the record of their involvment in public appearances seemed to indicate that they were destined to perform concerts.[48]

The following paragraphs provide a summary of choral activity during the first thirty years of the history of Concordia College. Choral singing was not a continuous, organized activity with consistent faculty supervision. No permanent choral organizations seemed to be established during the first decade due to the fact that attendance at

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[48]Ariel R. Molldrem and Kenneth L. R. Halvorson, "A History of the Concordia Choir 1920-1931" (Term paper, April 23, 1931), Concordia College, Moorhead, Minnesota, pp. 6-9.

college by most students was for only a brief period of time. The first choral singing was informal group singing led by a student song leader. Small ensembles, often organized and led by students, were active from time to time.

A more formal type of singing activity and instruction took place in the vocal music classes, which were part of the curriculum from the first year of operation, and occasionally in ensembles such as the College Choral Class which performed Haydn's Creation under the direction of John Dahle in 1893. That appeared to be the first ensemble organized under faculty direction. After a period of inactivity, a similar ensemble seemed to have been organized again in 1905-06 by Andrew Onstad when a second performance of the same oratorio was given, and again in the years 1909-11 under C. I. Hertsgaard when it participated with Lutheran Church choirs of the area in the Massed Chorus Festivals he established and conducted. That ensemble came to be known as the Choral Union. With Oscar I. Overby as director, it gave a performance of the cantata, Ruth, in 1914, which initiated a period of annual performances of cantatas or oratorios through 1917-18 when the choral festival was discontinued due to World War I. That did not mark, however, the complete cessation of such choral activity. Wilhelm Rognlie carried on the practice of performing larger works by organizing a chorus to perform an Easter cantata at Trinity Lutheran Church in the spring of 1919. He also organized, during the year of 1919-20, a Glee Club within the membership of the band. The college yearbook

for 1920 contained a picture of the Choral Union and an article describing its history and activity indicating that it was again active in 1920, having performed The Seven Last Words of Christ with Miss Skartvedt as the director on Palm Sunday. The Choral Union was mentioned for the last time in the 1922-23 college catalog.[49]

The Women's Glee Club and the Men's Chorus were organized and directed by J. P. Bohlin in 1906-07, and were active under faculty supervision for various periods of time during the next thirteen years. A Men's Chorus and a Girls' Glee Club, directed by Miss Skartvedt, were active in 1919-20, the year she organized the mixed choir of sixteen voices. As the choir became an established ensemble, the glee clubs and Choral Union ceased to be active.

Rolfsrud's indication that O. I. Hertsgaard, who joined the faculty in 1909, was the first full-time director of music leads one to believe that his predecessors either taught in other areas of the curriculum in addition to directing musical organizations or were employed on a part-time basis.[50]

The Development of Certain Types of Choral Ensembles

A summary of approximately the first three decades of activity in the area of choral ensembles, including the

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[49] _____ The Scout, loc. cit., 1920; _____ "Catalog of Concordia College," op. cit., 1922-23.

[50] Rolfsrud, op. cit., p. 176.

history of the Choral Union, has been covered. The establishment of a mixed choir in 1919-20 by Miss Skartvedt and Mr. Ensrud has been mentioned. From this point on in this chapter of the study, the history of choral ensembles at Concordia College has been pursued by following the development of certain types of choral ensembles. Those types of ensembles are: (1) Large ensembles of mixed voices, (2) Large ensembles of male voices, (3) Large ensembles of women's voices, and (4) Small ensembles.

Large ensembles of mixed voices. The Concordia (Concert) Choir. The Concordia Choir was the choral ensemble that had the longest history of consecutive, annual activity of the various choral ensembles that have been active at Concordia College. It was not inactive during any years between its organization in 1920-21, and 1965-66. Its first director was Miss Agnes Skartvedt, who was succeeded by Paul H. Ensrud, the Rev. Walter Johnshoy, and A. O. Christenson as directors during the Choir's first three years of existence. More consistent leadership was provided by the next two directors: Herman W. Monson, from 1923-24 through 1936-37, a total of thirteen years; and Paul J. Christiansen, from 1937-38 to the present time. Under the leadership of those two men the Concordia Choir developed a reputation in the United States and abroad as one of the finest choirs.[51]

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[51]Molldrem and Halvorson, op. cit., pp. 9, 12, 19, 54; Rolfsrud, op. cit., pp. 190-191.

Paul Ensrud left Concordia to pursue further study, and in 1921-22 two men succeeded him as director of the Choir. The Rev. J. Walter Johnshoy, pastor of Olivet Lutheran Church in Fargo, agreed to direct the Choir at the beginning of the school year and organized a choir of forty-four singers after auditioning fifty students. A few weeks later he left to take another charge. Mr. A. O. Christenson, a local bank official, then assumed the directorship of the Choir. He auditioned the singers again, and selected forty of them to make the Choir's second tour to five towns in southern Minnesota, which began on April 8, 1922. The program for that tour was as follows:

Hail to the Brightness . . . . . F. A. Rissinger
But the Lord Is Mindful of His Own . . . . . Mendelssohn
If With All Your Hearts. . . . . Mendelssohn
Sabbath Call . . . . . C. Kreutzer

Intermission

Silent Voice . . . (Tenor Solo) . . . . . .

Intermission

Today There Is Ringing . . . . . F. Melius Christiansen
The Promised Land . . . . . A. S. Soderman
Hymn . . . . . F. Schubert
'Tis the Evening's Holy Hour . . . . . Beethoven

Intermission

Arise Shine . . . . . Soprano Solo
Send Out Thy Light . . . . . C. H. Gounod
Now the Day Is Over . . . . . Oscar Borg
Landsighting . . . . . Ed. Grieg[52]

Mr. Christenson continued as director the following year, 1922-23, and took the choir on a tour of thirteen towns

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[52]Molldrem and Halvorson, op. cit., p. 14.

in northern Minnesota, between April 29 and May 10. Additional weekend trips were made during the school year to perform other concerts.

In the fall of 1923 Herman Monson took over the direction of the choral ensembles and the band upon his return to Concordia to resume being head of the music department. When he had first taught at Concordia in 1915 to 1917 he was head of the music department and had been hired especially to direct the band. He directed both the choral ensembles and the band from 1923 until 1929 when Professor Holvik agreed to take the leadership of the band.

Professor Monson graduated from Luther College in 1914. During World War I he was a band director in the army. After the war, as a disabled veteran, he received musical training under government support at Louisville Conservatory of Music and McPhail School of Music in 1919. He then taught and supervised the music departments in Minneapolis high school during 1922-23 before rejoining the faculty at Concordia. He became increasingly devoted to choral music and arranged many choral works for the Choir to perform. Some of his arrangements were published as the Concordia Choir Series.

The first choir tours were to towns in Minnesota. Those in the spring of 1924 and 1925 were extended to North Dakota, and in 1926 to Montana. The spring tour of 1927 was again confined to towns in Minnesota. The first extended tour of six weeks to the west coast was conducted in the

summer of that year. It was the longest Choir tour within the United States during the history of the Choir and took the Choir to Seattle, Washington, performing twenty concerts between June 1 and July 10. The Choir gave fifteen concerts in North Dakota on its spring tour of two weeks in 1928, and visited towns in northern Minnesota on a two-week tour in the spring of 1929.

> In the fall of 1929 Professor Monson began a new practice. In order to give the smaller towns an opportunity of hearing the choir he split it into two parts and toured throughout the territory surrounding Moorhead. These two sections were called "The Concordia Choir Ensemble."[53]

The first Concordia Choir Ensemble toured northwestern Minnesota the first week in November, 1929, in one choir bus and Mr. Monson's car. The second Concordia Choir Ensemble began a tour of northeastern North Dakota on November 15. After performing three concerts, the balance of the trip had to be cancelled due to heavy snow. "The programs for both tours included a number of group songs by the choir and numbers given by quartets, sextets, and individual piano and vocal solos."

The annual spring tour in 1930 was made by the whole choir of forty-eight singers to eleven towns in northern Minnesota. The following year, 1930-31, a Choir Ensemble of twenty-five singers performed about seven concerts on a tour

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[53]Rolfsrud, loc. cit.; Holldrem and Halvorson, op. cit., 19-20, 45.

of North Dakota that began on November 10. No tour was made by the second Choir Ensemble because the tour by the first Choir Ensemble was so late in the fall. The annual Choir tour of 1931 took the Choir through Minnesota, Wisconsin, and Iowa to perform twenty concerts in sixteen places.

Moldrem and Halvorson conclude their history of Concordia Choir from 1920-1931, with the following summary.

> It is interesting to watch the growth of the choir. From a choir of sixteen voices it has grown to one of fifty voices. Its trips have been lengthening yearly. The first year it travelled but 125 miles, while in the last year it travelled about 2,000 miles. Its longest tour--that to the coast--covered approximately 3,500 miles.
>
> The quality of the choir has been steadily increasing. From a practically insignificant organization it has become known as the "Pride of the Northwest" and is in the opinion of many on par with the famous St. Olaf Choir.[54]

A Choir tour of two weeks' length planned for March of 1936 had to be cancelled due to hazardous travelling conditions caused by spring thaws. A second trip was then planned which took the Choir to Canada for the first time. A six-day trip to Winnipeg with concerts enroute was scheduled for early June after Commencement.[55]

The year 1936-37 marked the end of an era for the Concordia Choir under the direction of Professor Monson. Rolfsrud makes these comments on his retirement:

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[54]Molldrem and Halvorson, ibid., pp. 46-54.

[55]_____ The Cobber, op. cit., 1937, p. 138.

> . . . He had taught 16 years at Concordia, travelled 35,000 miles with the choir, most of the time with students driving the busses and often through areas where a stretch of gravel was a welcome sight. Belwin of New York had published his Concordia Choir Series, and he left behind him the music for "Hymn to Concordia," the words and music for "Concordia Forever." He now relinquished his choir to a young and talented musician who would bring to pass the prophetic words written in 1926 in the Harvey Herald.
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> The Harvey, North Dakota, Herald applauded them: "Friday evening's concert was to most people present like breathing fine, high mountain air. Let us be grateful, in spite of all that is said of Main Street, that such consummate art as Prof. Monson's chorus exemplified is still possible. And may it not be safely predicted that from these brilliant beginnings, the Concordia Choir--which has found the material for its ranks from the farms and little towns--may yet reap its laurels from far and wide and at some future time be heard with the same degree of respectful attention within the concert halls of Europe's musical centers as they are now being heard in the prairie towns of North Dakota."[56]

In the fall of 1937 Professor Monson's successor, Paul J. Christiansen, joined the faculty of Concordia College as head of the department of music and director of the Concordia Choir. He was twenty-two years of age. His study of music began in grade school with his father in piano and music theory and composition. That education was continued through three years of high school and three years at St. Olaf College, where his father, F. Melius Christiansen, was head of the department of music and director of the St. Olaf Choir. After receiving his Bachelor of Music degree from St. Olaf, he pursued graduate study in composition under Norman Lockwood at Oberlin Conservatory for two years and then studied

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[56]Rolfsrud, op. cit., pp. 192 -193.

orchestral composition and conducting at Eastman School of Music where he received his Master of Music Degree in 1939. While on leave of absence from Concordia College during the spring and summer of 1946, he studied and composed in New York City. Adams State College, Alamosa, Colorado, awarded him an honorary doctorate in 1966 in recognition of his contribution to choral music. He is known as a composer for choir and for orchestra, as well as for his success as a choral conductor and the Paul Christiansen Choral School sessions he had conducted each summer at various places throughout the country.[57]

There was no information available about a choir tour or other choir activities during 1937-38, Paul Christiansen's first year as its director. In 1938-39, the Choir made numerous short trips to perform in neighboring cities and a seventeen-day tour in April of Minnesota, Wisconsin, and Illinois. An eighteen-day tour was conducted in March and April of 1940 through Minnesota, Iowa and Wisconsin involving twenty-one concerts. Again in 1940-41, the Choir made weekend trips for appearances in addition to performances on campus and a twenty-three day tour of the midwest. Until that time, few tours had exceeded two weeks in length.

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57 _____ "Story B, Concordia Choir," Press Book; The Concordia Choir 1949, The Year of the European Tour, Concordia College, Moorhead, Minnesota, p. 4; Rolfsrud, loc. cit.; Lundquist, loc. cit.; _____ "The Concordia Choir, Paul J. Christiansen, Director, (Publicity brochure), Concordia College, Moorhead Minnesota, 1959, 1966.

Rolsrud's book, The Cobber Chronicle, contained the following information about developments under Christiansen.

> . . . Choir aspirants at Concordia quickly learned that if they survived initial tryouts and became one of the sixty selected they must then rehearse daily from 5 to 6 in the afternoon. Plus this, the new director required "woodshedding" twice a week--"part practice" led by a student section leader.
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> . . . . . .
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> The annual concert tours had lengthened to 23 days when World War II brought an end to trips for the duration. So the choir sang at home for annual Christmas concerts, the Concordia Music Hour broadcasts, homecoming, commencement and other local appearances.
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> But with peace declared, the choir planned for its resumption of tours, and the choristers returned early during Christmas vacations for extra practice. This shortening of Christmas vacations for choir members became customary, sometimes deducting as many as 5 days from their time at home.
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> . . . . . .
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> By 1948 there were 400 aspirants trying out for choir, a number which steadily increased with the college enrollment. As tour succeeded tour, the length increased to nearly four weeks and brought Concordia's singing ambassadors to every section of the United States.[58]

The choir tour for the year 1941-42 took the Choir to North Dakota and Montana for sixteen concerts January 31 through February 15. As indicated in the above quotation, no tours were planned for the years 1943 through 1945 during World War II. The length of tours increased to an average of three weeks or longer beginning with the 1946 tour during January and February which involved over twenty concerts in

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[58] _____ The Cobber, op. cit., 1939, p. 88; 1941, pp. 74, 75; Rolsrud, loc. cit.; op. cit., p. 194.

North Dakota, Montana, Idaho, Oregon, Washington, and British Columbia. As the years passed, the extensive tours took the Concordia Choir to every section of the United States and most of its major cities. Shorter, weekend trips were continued to perform concerts within distances determined by the time available for travel during those periods. The time for the annual choir tour changed from spring to a period covering the later part of January and the beginning of February.

European recognition of Concordia Choir, predicted in 1926 in the Harvey, North Dakota, Herald, came on its tours to Norway in 1949 and to Europe in 1958. On October 22, 1947, the Board of Directors of Concordia College accepted an invitation from the Nordmanns Forbundet for the Concordia Choir to make a trip to Norway in the spring of 1949. A committee was elected to assist the administration of the college in making plans for the tour, and tentative arrangements were made for passage on a steamship for the choir members, with each one expected to pay one-half his fare, a possible two hundred dollars. An effort was made to secure 150 guarantors who would be willing to accept liability of one hundred dollars each in order to protect the choir in case of unusual expense. Professor L. A. Moe was the business manager for the tour to Norway.[59]

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[59]Rolfsrud, loc. cit.; _____ "Norway Tour," The Fargo Forum and Moorhead Daily News, (No date or page given).

The eight-week tour to Norway began when the choir members wrote semester examinations three weeks early, then entrained for New York City, singing concerts in eight cities enroute. Of the fifty-nine singers aboard their ship, the Stavangerfjord, the number present for daily rehearsals during the voyage was reduced by the affects of rough seas. However, the Choir gave a benefit concert during the trip for Norwegian sailors. The first and major concert in Norway was in the auditorium at the University of Oslo to an audience of about 800, which included ". . . the officials and bluebloods and the severest critics in Norway. Seated in the center aisle on chairs of state were Crown Prince Olav and Crown Princess Martha, and their daughter, Princess Astrid."[60] Concerts were given in thirty cities throughout Norway before the Choir returned to the United States aboard the same ship. Before returning to Moorhead, the Choir gave concerts at Constitution Hall in Washington, D. C., and at Brooklyn, New York.

The annual choir tour for 1958 was a twenty-five day tour to the west coast. For the seven-week European tour in the summer of 1958, Governor Orville Freeman proclaimed the Concordia Choir the Minnesota Centennial Ambassadors to Europe. Seasickness was avoided on that tour by travelling on a chartered eighty-passenger Trans-ocean Airlines Constellation. The sixty-five singers were accompanied by

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[60]Rolfsrud, op. cit., p. 195.

President and Mrs. Joseph L. Knutson, Director and Mrs. Paul J. Christiansen, Music Coordinator Kurt Wycisk and his wife, Dr. and Mrs. A. E. Hansen, and Dr. David Berge (choir physician) and his wife. The plane left from Hector Airport in Fargo on June 4. Engine trouble caused a six-hour delay at Shannon, Ireland, that night. The Choir arrived in Norway the next morning and sang a command performance before King Olav and Princess Astrid in Oslo's new Town Hall that same evening. Thirty-two concerts were given to large audiences during the four-week tour of Norway. Eight concerts were given in the leading cities of Holland, at the American Pavilion at the Brussel's World's Fair in Belgium, and five concerts in West Germany. In Vienna the Choir sang on the first day of the Vienna Music Festival, where 116 choirs from eight countries were to perform. A Vienna music critic reported in a newspaper article the next day:

> The first day of the music festival in Vienna brought us a sensation we shall especially remember. Never before in Vienna have we heard a choir sing in such a musical way. Very conorous and homogenous. Seldom before have we heard a concert that from the first to the last tone was so perfectly sung. There was nothing more to wish. It is impossible to sing more artistically.

The trip home was not uneventful. Austrian officials objected to an American plane coming to take the American students home. After American diplomats interceded, permission was finally obtained and the chartered plane departed at 1:30 a.m., July 23, and arrived at 9:30 p.m. that evening at the Fargo airport where 300 relatives and friends were

waiting to welcome the Choir.[61]

At home the Choir has been active in performances on campus for chapel services, the annual Christmas Concerts, homecoming concerts, at the annual spring festival for high school and church choirs, and on other occasions.[62]

The repertoire performed by the Concordia Choir has been predominantly sacred, and usually has been performed without accompaniment and from memory. The 1959 college yearbook states that, "Weekend tours tested reaction to a group of songs from the musical "Oklahoma." This type of music was tried for the first time this year on a concert program." Secular music of a different type was performed on concert tours of other years, such as William Schuman's "Prelude for Voices," in 1956; "Five Folk Songs," by Brahms in 1958 on the tour to Norway; the "Liebeslieder Waltzer, Opus 52," by Brahms in 1959 and 1960; Samuel Barber's "Let Down the Bars, O Death," in 1960; and the "Five Flower Songs," by Benjamin Britten, in 1963. The Concordia Choir has recorded nine high fidelity-monaural records and three stereophonic records, which are also available on stereophonic tape, on the Concordia Records label available from the college and through record dealers.[63]

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[61]Rolfsrud, op. cit., pp. 196-198.

[62]Molldrem and Halvorson, op. cit., pp. 34, 35; Roy E. Stahl, Personal interview.

[63]_____ The Cobber, op. cit., 1948, p. 146; 1959, p. 34; _____ "The Concordia Choir" (Printed programs),

Accurate information about the rehearsal schedule of the Concordia Choir during its early years and on through the period during which it was directed by Professor Monson was not available. At the time the Choir was first organized by Miss Skartvedt, the Women's Glee Club rehearsed twice a week. One might assume from that practice that the Choir also rehearsed twice a week during the first years. The catalogs for 1923-24 and 1924-25 indicated that the chorus, under the direction of Professor Monson, rehearsed three times per week. If that reference to a chorus meant the Choir and not another ensemble or class, another assumption might be made that the Choir had now increased its rehearsals to three per week.

A quotation from The Cobber Chronicle made earlier indicated that the schedule of rehearsals when Professor Christiansen became director of the Choir in 1937-38 included daily rehearsals of the full choir plus two part-practice rehearsals per week led by a student section leader. That rehearsal schedule has been followed through 1965-66.[64] Choir members were selected through auditions with the director to fill vacancies resulting from the graduation of choir

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Concordia College, Moorhead, Minnesota, 1956, 1958-60, 1963; _____, "The Finest in Choral Music: Concordia Choir Recordings" (Publicity brochure), Concordia Records, Concordia College, Moorhead, Minnesota, pp. 1-16.

[64]Molldrem and Halvorson, loc. cit.; _____, "Catalog of Concordia College," op. cit., 1923-24, pp. 7, 15, 33; 1924-25, pp. 6, 15, 33; Roy E. Stahl, Personal interview.

members. They were required to study voice and to maintain a high level of scholarship which would allow them to be away from campus for extended tours and other performances without adverse affects upon their academic work in other areas of study.

Sixteen singers made up the membership of the first Choir organized and directed by Miss Skartvedt in 1920. Beginning with its second year its membership has varied from about forty singers to approximately sixty-five singers in 1965-66.[65]

The Second Choir and the Chapel Choir. The Second Choir, established in 1925-26 and sometimes called The Chorus or The Mixed Chorus, was active for at least twelve of the next fifteen years. During the 1941-42 school year the Chapel Choir was organized, which carried on the same type of choral activity under that name throughout the remaining years in the period covered by this study.

The 1926 edition of the college yearbook, The Scout, shows a picture of the Second Choir during its first year of activity. About fifty singers were members of the Second Choir during that year, and it is assumed that Professor Monson, who was the director of the First (Concordia) Choir,

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[65]Roy E. Stahl, Personal interview; _____ "Catalog of Concordia College," op. cit., 1920-21 through 1965-66; _____ The Scout, op. cit., 1926, 1929; _____ The Cobber, op. cit., 1932, 1935, 1937, 1939, 1941, 1943, 1946-1966.

was the organizer and director of the new ensemble. The 1925-26 college catalog contained the following two statements regarding the purpose of the Second Choir:

> . . . A second choir is organized every year partly to train voices for the first choir and partly to extend the benefits of systematic choral training to a greater number.
>
> ENSEMBLE DEPARTMENT
> Choirs
> A first and second choir are maintained at the college. The first choir is a vested, a capella organization and numbers about forty; the second choir is maintained to give further training to those who are not qualified for membership in the first choir.[66]

Information was not available regarding the activity of the Second Choir, by that name or either of the others mentioned above, during the academic years 1926-27, 1927-28, 1931-32. Information was available indicating that the Second Choir was active during twelve of the years between 1925-26 and 1940-41. There is also evidence that Professor Monson was the director of the Second Choir during 1928-29.

In the following year, 1929-30, Miss Clara B. Duea became its Director. Under her direction in 1930-31, the sixty singers performed in a Christmas concert, according to an article in the student newspaper, The Concordian. She is mentioned again in a February, 1933, edition of that newspaper, as the director of that choir with a membership of fifty-four singers. The 1935 edition of the college yearbook, The Cobber, contained the information that the Second Choir,

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66 _____ The Scout, loc. cit., 1926, 1929; _____ "Catalog of Concordia College," loc. cit., 1925-26.

under the direction of Miss Duea, had staged the operettas The Mikado in the spring of 1934, and H. M. S. Pinafore during 1934-35. The membership in 1934-35 was seventy-one singers.

During the years 1936-37 and 1937-38, catalogs indicated the existence of a second mixed choir called The Chorus in addition to the Concordia Choir, and in 1938-39 through 1940-41, called The Mixed Chorus. It has been assumed that these ensembles were the "Second Choir" for those years due to the fact that they carried on the same type of choral activity as the Second Choir of preceeding years. Accurate information indicating the director during 1936-37 and 1937-38 was not available. Mr. Engebret Thormodsgaard, Instructor in Concordia Conservatory of Music, was the director in 1938-39. During that year the Second Choir performed on WDAY Radio station on the Concordia Sunday Afternoon Music Hour and sang Grieg's opera, Olav Trygvasson, with a forty-piece orchestra on Norse Independence Day, May 17. In 1939-40, the Mixed Chorus directed by Miss Duea, performed Elijah, and in the following year, 1940-41, she directed the 103 singers in the Mixed Chorus in a performance of Mendelssohn's Hymn of Praise.[67]

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[67] _____ The Scout, loc. cit.; _____ The Concordian (College student newspaper), Concordia College, Moorhead, Minnesota, Oct. 10, 1930; Dec. 5, 1930; Feb. 1, 1933; _____ The Cobber, op. cit., 1935, p. 144; 1939, p. 91; 1941, p. 76; _____ "Catalog of Concordia College," op. cit., 1936-37 through 1940-41.

Programs of concerts by the Second Choir were not available. References to the type of repertoire performed by the Second Choir, its rehearsal schedule, and its performances were few. It was concluded from that small amount of information available that the Second Choir rehearsed three times per week, performed in at least one annual concert, and performed both sacred and secular music with the amount of sacred music predominating.[68] There may have been an interruption of activity by the Second Choir during the first half of the 1941-42 school year, because there was no information about it for that period of time.

The Chapel Choir was organized in January of 1942 with C. M. Running of the art department as its director. The Chapel Choir carried on through 1965-66 the same type of choral activity as that which had been established by the Second Choir during an earlier period. Fifty-two singers sang in Chapel Choir during 1942-43, but there was no information about its activity or its director during the following two years 1943-44 and 1944-45. It may have been necessary to discontinue the Chapel Choir or to continue its activity as a women's ensemble. That was the case in the next year, 1945-46, as indicated in the yearbook for that year by the following quotation:

> The chapel choir, under the direction of Rolf Espeseth, is composed entirely of women's voices. Prior to

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68 _____ The Cobber, op. cit., 1932; 1935; 1937; 1939; 1941; 1943.

> the war it was a mixed chorus but the departure of men to the armed forces resulted in a women's chorus.

The same source contained the additional information that in the same year, 1945-46, there were sixty-one singers in the ensemble, which rehearsed daily with additional sectional rehearsals, performed for chapel, local churches and schools, at the Veterans Hospital in Fargo, in the annual Christmas concert, and made short weekend trips to neighboring towns for concerts.[69]

There was a definite record of activity by the Chapel Choir from 1945-46 through 1965-66. In 1946-47, with the pre-war percentage of male students on campus restored, two Chapel Choirs were in existence: one a mixed ensemble of approximately sixty voices, and one a women's choir with forty members. The 1947 yearbook quotes the director of the Chapel Choirs, Mr. Espeseth, regarding the purpose of the Chapel Choirs as saying:

> To stimulate interest in and appreciation of the best available choral music of various periods, styles, and composers is one of the main objectives of both choirs.[70]

In 1947-48, however, there was only one Chapel Choir of mixed voices again. The ensemble of women's voices became known as the Women's Choir. The directors of Chapel Choir were: Earnest N. Harris, 1947-48 through 1950-51; Donald Prindle, 1951-52 through 1953-54; Mr. Harris again, 1954-55

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[69] _____ The Cobber, op. cit., 1946, p. 118.

[70] _____ The Cobber, op. cit., 1947.

through 1959-60; Randolph F. Jones, 1960-61 and 1961-62; Elliot R. Wold, 1962-63; Paul Dove, 1963-64; Gordon H. Carlson, 1964-65 and 1965-66.

Membership in Chapel Choir during the years 1947-48 through 1965-66 varied from fifty-seven to ninety singers. Daily rehearsals, five days per week, appear to have been the practice; some years there were five full-choir rehearsals plus additional sectional rehearsals, and other years three full-choir rehearsals and two sectional rehearsals. Performances by the Chapel Choir included chapel services, the annual Christmas concert, concerts on campus and in the communities of Moorhead and Fargo, and short trips for performances in other cities. The repertoire performed by the Chapel Choir was predominantly sacred.[71]

The Cobber Choir and the Oratorio Choir. Two other choral ensembles of the type discussed in this section of the chapter were active for only short periods of time. They were the Cobber Choir and the Oratorio Choir. The Cobber Choir, directed by Mr. Harris, was a mixed choir of sixty-four singers from the freshman class. It was active during the years 1955-56 through 1957-58, and performed in the annual Christmas concert. No information was available regarding the rehearsal schedules or the repertoire of the Cobber Choir or the Oratorio Choir.

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[71] _____ "Catalog of Concordia College," op. cit., 1947-48 through 1965-66; _____ The Cobber, op. cit., 1948-1966.

The Oratorio Choir was active during 1958-59 under the direction of Wendell D. Buckley. The following quotation from the 1959 yearbook seems to indicate that it may not have been active throughout the entire school year:

> Mr. Buckley's Oratorio choir, open to any member of the student body, acquainted participants with longer, heavier choral works during the time it practiced before being squeezed out by the Norsemen and the musical.

The Oratorio Choir was active again under the direction of R. F. Jones in 1960-61 and 1961-62. Excerpts from an article in the 1961 yearbook supplied the following information about its organization and activities:

> The Chapel and Oratorio Choirs under the direction of R. F. Jones participated in the Christmas Concert, sang in chapel and for Lenten services in nearby churches. Together with this full load of activities, time was spent in presenting the annual Spring Concert at Trinity Lutheran Church. . .
>
> Meeting in the Chapel of Old Main . . . the Oratorio Choir has about 120 members some of whom also belong to Chapel Choir. All the members had to undergo stiff try-outs at the beginning of the year. Through the experience gained in these choirs many advance to the ranks of Concert Choir.[72]

It was concluded from the above quotation that the repertoire performed for those concerts was sacred.

Large ensembles of male voices. The memberships of the first male choruses organized at Concordia College were not large and, in that sense, they might have been considered

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[72] _____ The Cobber, op. cit., 1957, p. 151; 1958, pp. 76-77; 1959, p. 37; 1961, pp. 106-107; 1962, pp. 116-117.

in another section of the chapter which covers small ensembles. However, those first male choruses seemed to mark the beginning of a rather sporadic history of men's choruses at Concordia College and, therefore, were included in this section of the chapter.

Rolfsrud mentions that, "Professor J. P. Bohlin started the first regular organizing of mixed choruses, boys' and girls' glee clubs, in 1906." Later, in a section of his book devoted to the development of vocal music at Concordia, he refers specifically to the Male Chorus directed by J. P. Bohlin and shows a picture of that chorus of thirteen men and its director. He also quotes a newspaper article from the Moorhead News which indicates that the Male Chorus must have performed in at least one concert before the public during 1906-07. There was no available information about any other performances during that year.

The next indications of an active men's chorus were in Rolfsrud's account of the development of the first choir, and in Molldrem's and Halvorson's account of activity by glee clubs at the time the first choir was organized. They relate the fact that Miss Agnes Skartvedt joined the Concordia faculty as a voice teacher in the fall of 1919, that she continued training the Girls' Glee Club and the Men's Chorus at Concordia, and that the Men's Chorus had a membership of eighteen men. The statement that Miss Skartvedt continued training a men's chorus implies that such a choral ensemble

was active the preceeding year, or years. There was, however, no information available to support such an implication.

During the same year, 1919-20, Rolfsrud tells of another male chorus organized within the membership of the band: "Director Rognlie, ever the innovator, had originated a Band Glee Club of 16 voices whose songs varied the concert program." Women students were not often members of the band during its early history and several references to the "bandsmen" and the "band boys" during the years 1918 through 1920, led to the conclusion that the Band Glee Club of 1919-20 was a male chorus; not a mixed choir or a women's chorus.[73]

There was no record of activity by a male chorus during the next fourteen years, from 1920-21 to 1934-35. In 1934-35, however, there was a male chorus directed by Engebret A. Thormodsgaard, a voice instructor, as indicated by the college yearbook for 1935. That male chorus of approximately 40 singers, was organized in late March or early April after the Choir's tour, and planned a spring concert. During the three-year period of 1935-36 through 1937-38, there was no record of a male chorus at Concordia College. In 1938-39, a Male Chorus was again active, under the direction of Mr. Thormodsgaard, taking part in performances on the Concordia Sunday Afternoon Music Hour over radio station WDAY.

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[73]Rolfsrud, op. cit., pp. 175, 179, 187, 189; Molldrem and Halvorson, op. cit., pp. 6-7.

After a period of fifteen years when there was no male chorus at Concordia, the Norsemen male chorus was organized in 1953-54, under Robert Prescott, its student-director. The thirty members of the Norsemen made several public appearances during the year, including chapel services and performances for other local organizations and one out-of-town concert. In 1954-55, the thirty-two Norsemen were directed by Keith Taft, also a student. Performances included programs for Mission Crusaders, Cobber Wives, Luther League Day, and chapel programs. The Norsemen's performances for 1955-56 included appearances in chapel services and at local churches and student gatherings. They performed under the direction of a student whose name was not recorded. Although the college catalog listed a Male Chorus for 1956-57 and 1957-58, there was no mention of its existence, its performances, or the names of its directors for those years in any other sources of information. It was therefore concluded that there was no male chorus active during those two years. The following quotation from the 1959 yearbook supports that conclusion as well as describes the revival of male chorus activity for 1958-59:

> Student director Larry Fleming revived the Norsemen this year with enthusiastic campus approval. The men's chorus gave remarkable performances at chapel and at the Christmas Concert. During the Winter Carnival the fifty members appeared with the royalty on television, sang at the coronation and at the variety show.

A picture of the Norsemen in the same yearbook showed fifty-nine members. The Norsemen had the same student director,

Larry Fleming, in 1959-60. An article in the 1960 yearbook described the chorus as having about sixty members, but a picture showed only twenty-nine members.

After another inactive period of three years, activity by a male chorus was resumed in 1963-64 by an ensemble called The Northlanders, under the direction of Paul Dove. The 1964 edition of The Cobber described its activity in the following paragraph.

> Women's Chorus and Northlanders, formed from Oratorio Choir, are open to students who like to sing. Participating in the annual Christmas Concert and singing in Chapel are among the activities of each. Spring finds each chorus diligently practicing for their spring concert.

There was no mention of a male chorus during 1964-65 in any available sources. Gordon H. Carlson directed a Men's Chorus of 33 voices during 1965-66. Rehearsals were held two evenings per week for a two-hour period in which a sectional rehearsal and a full-chorus rehearsal were scheduled.[74]

The recorded history of ensembles of male voices at Concordia College was not one of continuous activity over a period of many years, nor was it always organized and directed by members of the faculty. During the fifty-nine-year period between 1906-07, when the first Male Chorus was organized by J. P. Bohlin, through 1965-66, when a Men's Chorus

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[74] _____ The Cobber, op. cit., 1935, p. 145; 1939; 1954, p. 105; 1955, p. 99; 1956, p. 120; 1959, pp. 36-37; 1960, p. 92; 1964, pp. 168-169; _____ "Catalog of Concordia College," op. cit., 1953-54, 1964-65; 1965-66, p. 129; Roy E. Stahl, Personal interview.

was directed by Gordon H. Carlson, there was a record of only eleven years when male choruses were active. During six of those years they were directed by faculty members and during the remaining five years they were directed by student directors. Performances included chapel services, radio and television programs, spring concerts, the annual Christmas Concerts, appearances in local churches, numerous performances for various activities on campus and one trip for an out-of-town concert in 1953-54. There was no definite information available regarding the repertoire performed by the various male choruses. It might be concluded that from the variety of occasions for which the choruses performed, their repertoire included sacred and secular choral works. The only available information about rehearsals was that for 1965-66, when two two-hour rehearsals per week were scheduled during the evening hours; each included a sectional and a full-chorus rehearsal. The procedure for selecting members and membership requirements were not stated in any of the available sources of information. The number of singers in the male choruses varied from thirteen, sixteen, and eighteen in the first three male choruses organized, to approximately thirty, forty, and sixty singers in other male choruses that were active.

Large ensembles of women's voices. The organization of the first Women's Glee Club at Concordia College paralleled that of the first Male Chorus described in the preceding

section of this chapter. In 1906-07, the same year that he organized and directed the first Male Chorus, J. P. Bohlin directed a Women's Glee Club of twenty singers. The following year, 1907-08, the Girls' Glee Club was active under his direction with a membership of fourteen singers. Miss Mildred Romsdahl became its director in 1908-09, with an increased membership of twenty-four.[75] Information regarding the rehearsal schedule or performances by those first three women's choruses was not available. For the next ten years, from 1909-10 through 1918-19, available sources made no mention of any activity by a women's chorus. In 1919-20, however, Miss Skartvedt directed a Girls' Glee Club of approximately thirty voices which rehearsed twice a week. The Glee Club made its first public appearance at the Reformation and Foundation Day exercises in the College Auditorium, October 31, 1919, and later in the year performed in several programs in Moorhead and Fargo, including the annual meeting of the Northwest Minnesota Educational Association held at Moorhead Normal, and a spring concert.[76]

A second, longer period of years when there was no indication of activity by a women's chorus covered the twenty-five years from 1920-21 through 1944-45. It was mentioned in an earlier section of the chapter that the activity of choral

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[75] Rolfsrud, loc. cit.

[76] _____ The Scout, op. cit., 1920, p. 21; Molldrem and Halvorson, loc. cit.

ensembles was somewhat curtailed during World War II due to the fact that a number of men left the campus to serve in the armed forces. As a result, in 1945-46, the sixty-one singers who composed the membership of the Chapel Choir were all women. The next year, 1946-47, there was again a Chapel Choir of forty women's voices called the Women's Choir, in addition to the reestablished Chapel Choir of mixed voices. Mr. Rolf Espeseth was the director of those groups during both 1945-46 and 1946-47. Thus, the necessity of having a Chapel Choir of women's voices in 1945-46 seemed to have re-established a large ensemble of women's voices at Concordia. By 1947-48, the Women's Choir was no longer considered a division of the Chapel Choir, and it continued its activity under various directors through 1955-56.

During 1947-48, the Women's Choir of thirty-one singers rehearsed daily under the direction of Mr. Earnest Harris, and sang repertoire that was predominantly sacred, three-part arrangements for unaccompanied women's voices. It performed for chapel and the annual Christmas concert, and made other appearances on campus. Mr. Harris continued as director of the Girls' Choir in 1948-49. In addition to the Christmas concert, performances included an annual spring concert with the Chapel Choir, occasional appearances and broadcasts and several weekend trips. Membership was approximately forty women.

The catalog for 1948-50 listed the women's ensemble in 1949-50 as the Ladies Chorus, and the 1950 yearbook listed it

as the Women's Choir. According to the yearbook, the forty singers had two directors during that year: Mr. Robert Huhn, first semester; and Mr. Richard Hoffland, second semester. It continued to participate in the Christmas concert and various other campus and church events singing three-part choral works without accompaniment. Mr. John Moan, instructor in Concordia Conservatory, directed the forty-one singers in Women's Choir in 1950-51. A spring concert performance with Chapel Choir was indicated in addition to the usual appearances at chapel and in the Christmas concert.

Mr. Donald Prindle became the director of Women's Choir for the next two years, 1951-52 and 1952-53. In 1951-52, the yearbook described the group as having twenty-five members who sang "a capella in three parts" in the Christmas concert, at chapel services, and in a spring concert. The membership increased to approximately forty singers in 1952-53, with rehearsals held twice a week on Tuesday and Thursday. Performances that year were at chapel services, for Lenten services within the community, a joint concert with Chapel Choir on April 17, and a performance of two cantatas by Bach with the choir of First Lutheran Church. The 1953 year book indicated that Women's Choir was "a training group for participation in the chapel or concert choir."

Mr. Harris was again the director of Women's Choir in 1953-54, and rehearsals continued to be scheduled twice a week. Membership increased to fifty-three singers, and

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performances during the year were the same. Mr. Harris directed the Women's Choir in the same types of performances described for preceding years in 1954-55, with the exception of the spring performance of Bach cantatas with the Chapel and church choirs. Membership was forty-eight women, and the repertoire listed was mostly sacred choral works. The college catalog for 1955-56 listed a Ladies' Chorus, but since none of the other sources of information indicated an active women's chorus for that year, it was concluded that there was none.[77]

For seven years, from 1955-56 through 1961-62, there was again no large choral ensemble of women's voices active at Concordia College. The beginning of the fourth period of activity by a women's chorus during the history of Concordia College was indicated in the 1963 yearbook by pictures of the Women's Chorus directed by Mr. Elliot R. Wold, but there was no information regarding the number of singers in the chorus or performances during that year, 1962-63.

A statement from the 1964 yearbook which has been quoted earlier indicated that the Oratorio Choir which existed in 1960-61 and 1961-62 had been divided into two new

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[77] _____ The Scout, loc. cit., 1920, 1926, 1929; _____ The Cobber, loc. cit., 1932, 1935, 1937, 1939, 1941, 1943, 1946, 1947; op. cit., 1948, p. 143; 1949, p. 52; 1950, p. 128, 1951, p. 50; 1952, p. 135; 1953, p. 84; 1954, p. 104; 1955, p. 98; 1956, pp. 112-113, 118, 120; _____ "Catalog of Concordia College," op. cit., 1949-50; loc. cit., 1950-51 through 1955-56.

choral ensembles: the Women's Chorus and the Northlanders, a male chorus. That quotation also indicated that the Women's Chorus performed at chapel services, in the Christmas concert and presented a spring concert during 1963-64, under the direction of Mr. Paul Dove. In 1964-65, the Women's Chorus of thirty-nine voices was directed by Mr. John d'Armand in the same performances that were listed for the previous year. The 1965-66 catalog and the 1966 yearbook indicated the continued existence of that ensemble, but performances other than the annual Christmas concert were not mentioned. Mr. Gordon H. Carlson was the director of that seventy-five voice chorus, and rehearsals were scheduled two days per week, from 4:00 p.m. to 6:00 p.m., which included two sectional rehearsals and two full-chorus rehearsals.[78]

A summary of the history of women's choruses at Concordia College showed that women's choruses were active during various periods of time from 1906-07 through 1965-66, the same time span of fifty-nine years during which male choruses were active for various periods of time. Twelve faculty members were directors of the Women's Chorus. Bohlin, Espeseth, and Prindle each directed for two years; Harris for a total of four years, in two different two-year periods; Robert Huhn

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[78] _____ The Cobber, loc. cit., 1957 through 1962; op. cit., 1963, pp. 104-105; 1965, p. 83; 1966, p. 87; _____ "Catalog of Concordia College," loc. cit., 1956-57 through 1965-66; Roy E. Stahl, Personal interview.

and Richard Hoffland each for one-half a year; and each of the remaining six for one year. There was little definite information regarding the type of repertoire performed by the Women's Chorus, but it was concluded that, from the kinds of performances in which it participated, sacred choral works predominated. Several statements were made indicating that the music performed was often arranged for three-part women's voices and that it was often performed without accompaniment. Performances included chapel services, radio broadcasts, Christmas concerts, spring concerts, concerts with Chapel Choir and with a local church choir, weekend trips for concerts in other towns, and many appearances at various occasions on campus and in the local communities. The schedule of rehearsals was mentioned for only four of the years: two per week in 1919-20; daily, in 1947-48; two per week, in 1952-53; and two per week, in 1965-66, with the explanation that each two-hour session included a sectional rehearsal and a full-chorus rehearsal. No information was available regarding the process of selecting members or membership requirements. Between 1907-08 and 1965-66, the membership of Women's Chorus varied from fourteen to seventy-five women.

Small ensembles. Available sources of information recorded activity by small ensembles of singers during eighteen of the sixty-two years between 1896-97, when the Concordia College Octette performed a concert at Halstad, Minnesota,

and 1958-59, when a mixed quintet called The Undergrads made several appearances on campus and on television.

Rolfsrud's book, The Cobber Chronicle, provides a record of the Concordia College Octette, the first small ensemble organized at Concordia College during the 1896-97 school year, and tells of its trip to Halstad to present an evening concert on March 1, 1897. The director of vocal music at Concordia at that time was Mr. Wilhelm Rognlie, who had returned to Concordia to earn the Normal School diploma after graduating with the first Commercial class in 1893. He was a member of the Concordia College Octette; the other three men and four women in the Octette were students. Rolfsrud also described the women's quartet organized the following year, 1897-98, as follows: "The following year Miss Annette Peterson taught piano and led singing. She also organized the Mendelssohn Quartette which sang at public functions in the 'dual cities.'" Miss Peterson was a member of the quartet; the other three members were students. During the next three years there was no mention of the activity of a small ensemble.[79]

Concordia College celebrated its tenth anniversary on October 31, 1901, which was also the anniversary of the Lutheran Reformation. Bogstad describes that celebration as follows: "Miss Mollie Martinson, the music teacher at that

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[79]Rolfsrud, op. cit., p. 186.

time, entertained with instrumental music; Mr. Otto Mortenson with a vocal solo; and an octet and a choir of students with singing." There was no additional information available about the octet or the choir. Neither was there any record of a small ensemble being active during the next twenty-three years, until 1925-26. In the winter of that year, the Concordia Male Quartet was organized. The following quotation about the quartet was taken from the 1926 yearbook:

> This group was organized last winter, but during its short existence it has been very active. Besides numerous appearances at the college, it has given many concerts both in Fargo and Moorhead, and in neighboring towns. It has been called on repeatedly to broadcast through station W.D.A.Y. in Fargo.
>
> A thing which makes for popularity in this organization is its varied program. Be the gathering religious or secular, appropriate music is always presented. . .
>
> A concert tour has been arranged for the summer months. Its itinerary includes the larger cities in the Dakotas, Minnesota, Montana, and Idaho.[80]

A male quartet, called the All-College Quartet, was active again the following year, 1926-27. The following excerpt from the student newspaper, The Concordian, provided the only information available about that ensemble:

> MONSON CHOOSES COLLEGE QUARTET
> . . . This quartet is doing intensive practice on both popular and classical music. No public appearance will be made until after the holidays.

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[80]Rasmus Bogstad, Concordia College, Moorhead, Minnesota, Through Fifty Years (Moorhead, Minnesota: Concordia College, 1941), pp. 68-69; _____ The Scout, loc. cit.; 1926.

That article seemed to indicate that the quartet was not an ensemble that was organized and directed by students, but that the members of the quartet were chosen by the choral director and that the quartet was rehearsing regularly. The 1929 edition of the yearbook makes the following statement in its description of the 1927 Choir tour: "Both the women's and men's quartette sang at Starbuck; . . ." That statement indicates that there was a women's quartet active during the 1926-27 school year, in addition to a men's quartet. There was no record of an active small ensemble during the 1927-28 school year, but the 1929 yearbook showed a picture of The College (male) Quartet of 1928-29, which was the next ensemble active at Concordia. It did not supply any detailed information about its rehearsal schedule, performances or repertoire, however.

A quotation from Molldrem and Halvorson referred to earlier in this chapter indicated that on both of the tours by the Concordia Choir Ensembles in the fall of 1929, numbers were performed by "quartets, sextets." That statement led to the conclusion that there was active within each of the two Choir Ensembles, at least one quartet and one sextet, and perhaps more than one of each. Another quotation from the same source, which describes a tour of northeastern North Dakota by one of the Choir Ensembles in November of 1930, states, "The program consisted of 2 groups of songs sung by the ensemble, selections by the Men's quartet; Ladies sextette; John Moan, tenor soloist; and Harry Semingron, violin

soloist."[81] Again, the conclusion is drawn that there was at least one men's quartet and one women's sextet active during 1930-31, whose members were also members of the Concordia Choir.

At the end of the 1930-31 school year, the Concordia Male Quartet toured North Dakota and Minnesota, performing a total of ninety-nine concerts in three months. That Male Quartet may have been the same Men's Quartet referred to above that was active during the fall tours by the Choir Ensembles. However, there was no definite information to substantiate that fact. Sixty-three towns in North Dakota were visited in June and July, and the month of August was spent giving concerts in Minnesota. A press comment quoted in the 1932 yearbook seemed to indicate that the repertoire performed by the quartet was sacred.[81]

Four freshmen formed a male quartet during 1934-35 which performed at many college functions and booked a summer tour through North Dakota and Montana. The ensemble was known as the Concordia Quartette, and continued to be active during the following year, 1935-36, with two new members. The same Concordia quartet, with two of its original members from 1934-35, is pictured and described in the 1939 edition of the yearbook. The description states that the quartet

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81 _____ The Concordian, op. cit., Dec. 8, 1926; _____ The Scout, loc. cit., 1929; Molldrem and Halvorson, op. cit., pp. 46, 49; _____ The Cobber, op. cit., 1932, pp. 167, 181.

went "on a concert tour which last summer took them into the Dakotas and Montana," which seemed to indicate that the quartet made that tour in the summer of 1938 and was active during the 1937-38 and the 1938-39 school years. There was no information about its activity during 1936-37.

The 1941 yearbook pictures and describes two male quartets: the Vocal Quartet and the Instrumental Quartet. The Instrumental Quartet also performed as a vocal quartet on its programs. In the summer of 1940, the Vocal Quartet toured Minnesota, the Dakotas, and Montana, and the Instrumental Quartet toured through northern South Dakota and southern North Dakota. The Vocal Quartet planned another tour for the summer of 1941, and the Instrumental Quartet planned a post-graduation tour in the summer of 1942. During 1940-41, both quartets appeared frequently before various churches in Moorhead and vicinity, and also before various churches in Moorhead and vicinity, and also before business men's clubs. The repertoire of the quartets included spirituals, hymns, and Norse folk songs.[82]

During the next five years, 1941-42 through 1945-46, there was no definite proof of activity by small ensembles. Four students sang together as the Concordia College Male Quartet during 1946-47 and 1947-48, making many campus appearances and occasional weekend concerts in neighboring communities. During the summer of 1947, the Quartet made an

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[82] _____ The Cobber, loc. cit., 1937, 1939, 1941.

extensive tour of the west coast. A similar tour was planned for the summer of 1948.

After a nine-year period of inactivity by small ensembles, the 1958 yearbook contained a picture of "A new group of vocalists, the madrigal singers . . . [who] specialize in English melodies from the sixteenth, seventeenth, and eighteenth centuries." The four men and four women who were members of the Madrigal Singers were pictured in choir robes in the section of the yearbook devoted to articles and pictures of the Concordia Choir and led one to the conclusion that they were chosen from the membership of the Concordia Choir. There was no information regarding their schedule of rehearsals or performances. The yearbook for the following year describes and pictures a small ensemble of three men and two women active during 1958-59.

> A mixed quintet calling themselves the Undergrads performed first at Homecoming. Using music arranged by Kurt Wycisk, they became popular around the area and sang for the Winter Carnival coronation and on television.[83]

A summary of the activity of small ensembles indicated that for the first five years in the history of Concordia College, there was no record of activity by small ensembles. Beginning in 1896-97, and lasting for a span of sixty-two years until 1958-59, there were one, two, and five-year periods of activity by small ensembles separated by periods of

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[83] _____ The Cobber, loc. cit., 1947, 1948, 1958.

inactivity of one, three, five, nine, and twenty-three years in length. It was not possible to ascertain accurately how many of the small ensembles were organized and directed by students and how many were organized and directed by faculty members. The repertoire performed by the ensembles varied from predominantly sacred to predominantly secular, with some ensembles performing both types of repertory. Some of the performances, both on tours and on campus, included entertainment other than choral music, such as declamations and instrumental music.

Most of the ensembles seemed to perform at various events on campus and some made short trips to perform in neighboring towns, while still others made extended tours. The longer tours were usually during the summer and often lasted through most of a three-month period. Five tours were conducted during the summers of the following five years: 1926, 1931, 1938, 1940, 1947. Three additional summer tours were planned in 1941, 1942, and 1948. What might be considered the first tour by a choral ensemble at Concordia was made by a small ensemble when the Concordia College Octette traveled to Halstad to perform a concert there on March 1, 1897.

Not enough information was available to report accurately about rehearsal schedules, procedures for selecting members for the ensembles or membership requirements that may have existed, or the names of directors of ensembles other

than the few that were mentioned earlier. The size and types of small ensembles active were as follows: fourteen men's quartets; three women's quartets; one mixed quintet; two octets, one of which was of mixed voices; two women's sextets; and one madrigal group of mixed voices, four women and four men.

TABLE IV: Chronological chart of choral ensembles at Concordia College

Year	Ensembles	Directors	Tours or Performances
1891-1892	Classes in vocal music free to all students.	O. S. Dyrkoren(S), School song leader	
1892-1893	Classes in vocal music free to all students. College Choral Class	John Dahle	Creation: 3/9/93
1893-1894 through 1902-1903	Drill classes in vocal music were free to those taking instrumental music.		
1896-1897	Concordia College Octette	Wilhelm Rognlie	First tour: trip to Halstad for evening concert 3/1/97
1901-1902	Octet Choir	On Oct. 31, 1901 an octet and a choir of students performed for the 10th anniversary celebration. Miss Mollie Martinson was the music teacher.	
1903-1904 through 1906-1907	Classes in vocal music were free to those taking instrumental music with training in sight-singing and notation and singing of choruses.		
1906-1907	Women's Glee Club Male Chorus	J. P. Bohlin J.P.B.	
1907-1908	Chorus Class once a week. Girls' Glee Club	J.P.B.	
1908-1909	Girls' Glee Club 3 Choirs of Debate and Literary Societies.	Miss Mildred Romsdahl	
1909-1910	Choral Union	O. I. Hertsgaard	Two concerts in Fargo & Moorhead.

TABLE IV (continued)

Year	Ensemble	Directors	Tours or Performances
1910-1911			
1911-1912	Choral Union	O.I.H.	
1912-1913			
1913-1914	Choral Union Chorus	 Oscar I. Overby	
1914-1915	Choral Union(Grand Chorus) Chorus	O.I.H. O.I.O.	
1915-1916	Choral Union	O. J. Hanson	
1916-1917	Choral Union	Miss Mildred Romsdahl	
1917-1918	Choral Union	Victor Liska	
1918-1919	Chorus	Wilhelm P. Rognlie	
1919-1920	Band Glee Club Men's Chorus Girls' Glee Club Choral Union	W.P.R. Miss Agnes Skartvedt A.S. A.S.	
1920-1921	Concordia Choir	A.S. & Paul H. Ensrud	1 wk. tour of Red River Valley began 3/21
1921-1922	Concordia Choir	The Rev. Walter Johnshoy & A. O. Christenson	Tour: began 4/8, 5 towns in S.Minn. Weekend trip to Sabin & Hawley, 5/14
1922-1923	Concordia Choir	A.O.C.	Tour: 4/29-5/10, 13 towns

TABLE IV (continued)

Year	Ensembles	Directors	Tours or Performances
1922-1923 (continued)	Choral Union		
1923-1924	Concordia Choir	Herman W. Monson	2 wk. tour: 5/3-5/18, Minn. & N.D.; 3 weekend trips.
1924-1925	Concordia Choir	H.W.M.	3 wk. tour: 4/16-, Minn. & N.D. 5 weekend trips; summer tour of 5 concerts.
1925-1926	Concordia Choir(First Choir)	H.W.M.	Tour: began 2/27, Minn.N.D., Mont.; 1 weekend trip, April
	Second Choir	H.W.M.	
	Concordia Male Quartet		Summer tour: Minn.N.D.,S.D., Mont.Idaho
1926-1927	Concordia Choir	H.W.M.	Two tours: 1)began 3/25, 20 concerts; 2)6 wks.:6/1-7/10, west to Seattle, 20 concerts; Weekend trips to 11 towns.
	All-College Quartet(male)		
	Women's Quartette		
1927-1928	Concordia Choir	H.W.M.	Tour: 2 wks.: 5/19-6/3, N.D., 15 concerts.
	Second Choir	H.W.M.	
1928-1929	Concordia Choir	H.W.M.	2 wk. tour: 5/24-, N.Minn.; Weekend trips.
	Second Choir	H.W.M.	
1929-1930	Concordia Choir Ensemble-1	H.W.M.	1 wk. tour: Nov., NW Minn.
	Concordia Choir Ensemble-2	H.W.M.	Tour:11/15-,3 concerts,NE Minn.

TABLE IV (continued)

Year	Ensembles	Directors	Tours or Performances
1929-1930 (continued)	Concordia Choir	H.W.M.	Spring tour: 3/23-4/1, 11 towns
	Second Choir	Miss Clara B. Duea	
	Quartet		With Choir Ensemble-1 on fall tour.
	Sextet		With Choir Ensemble-1 on fall tour.
1930-1931	Concordia Choir Ensemble-1	H.W.M.	Tour: 11/10-,NE N.D.,7 concerts
	Concordia Choir Ensemble-2	H.W.M.	No tour.
	Concordia Choir	H.W.M.	Spring tour: 2/27-3/16, Minn. Ia.Wis., 20 concerts; Weekend trip, 4/19
	Second Choir	C.B.D.	
	Ladies' Sextette		With Choir Ensemble-1 on fall tour.
	Concordia Male Quartet		With Choir Ensemble-1 on fall tour; summer tour: 6/5-8/31, N.D.,Minn., 99 concerts
1931-1932	Concordia Choir	H.W.M.	Tour: 3/17-, S.Minn. & S.D.
1932-1933	Concordia Choir	H.W.M.	Tour: 3/19-, S.Minn.Ia.S.D.Wis.
	Second Choir	C.B.D.	
1933-1934	Concordia Choir	H.W.M.	Tour: 4/6-4/22, Minn.N.D.,Mont.
	Second Choir	C.B.D.	
1934-1935	Concordia Choir	H.W.M.	Tour: 3/15-,Minn.Wis., 7 cities
	Second Choir	C.B.D.	
	Concordia Quartette(male)		Summer tour: N.D.,Mont.
	Male Chorus	Engebret A. Thormodsgaard	
1935-1936	Concordia Choir	H.W.M.	Tour: 6/2-6/7, N.Minn. & Canada
	Concordia Quartette(male)		
1936-1937	Concordia Choir	H.W.M.	Tour: 2/17-2/22, Minn.Ia.Wis.

TABLE IV (continued)

Year	Ensembles	Directors	Tours or Performances
1936-1937 (continued)	The Chorus(Second Choir)		
1937-1938	Concordia Choir	Paul J. Christiansen	
	The Chorus(Second Choir)		
	Concordia Quartet(male)		Summer tour: N.D.,S.D.,Mont.
1938-1939	Concordia Choir	P.J.C.	Tour: Apr., 17 days, Minn.Wis. Ill.; Numerous short trips.
	Mixed Chorus	E.A.T.	
	Male Chorus	E.A.T.	
	Vocal Quartet		
1939-1940	Concordia Choir	P.J.C.	Tour: 3/23-4/9, Minn.S.D.,Ia. Wis., 21 concerts
	Second Choir	C.B.D.	
	Vocal Quartet(male)		Summer tour: 3 mos., Minn. N.D.,S.D.,Mont.
	Instrumental-Vocal Quartet(male)		Summer tour: northern S.D. & southern N.D.
1940-1941	Concordia Choir	P.J.C.	Tour: 23 days, midwest; Week-end trips.
	Mixed Chorus	C.B.D.	
	Vocal Quartet(male)		Summer tour planned.
	Instrumental-Vocal Quartet(male)		
1941-1942	Concordia Choir	P.J.C.	50th Anniversary tour: 1/31-2/15, N.D. & Mont.,16 concerts Weekend trips.
	Chapel Choir(Jan.'42)	C. M. Running	
	Instrumental-Vocal Quartet		Summer tour planned.

TABLE IV (continued)

Year	Ensembles	Directors	Tours or Performances
1942-1943	Concordia Choir	P.J.C.	No tour(W.W.II)
	Chapel Choir	C.M.R.	
1943-1944	Concordia Choir	P.J.C.	No tour.
1944-1945	Concordia Choir	P.J.C.	No tour.
1945-1946	Concordia Choir	P.J.C.	Tour: 3½ wks. ending 2/20, N.D.,Mont.Id.Ore.Wash.British Columbia, over 20 concerts
	Chapel Choir(women)	Rolf Espeseth	Weekend trips.
1946-1947	Concordia Choir	P.J.C.	Tour: 2/22-3/12, Minn.Wis. Ill., 19 concerts
	Chapel Choir(mixed)	R.E.	
	Chapel Choir(women)	R.E.	
	Male Quartet		Summer tour of west coast.
1947-1948	Concordia Choir	P.J.C.	Tour of Calif. via Utah & Nev.; Weekend trips.
	Chapel Choir(mixed)	Earnest Harris	Weekend trips.
	Women's Choir	E.H.	
	Concordia College Male Quartet		Summer tour planned.
1948-1949	Concordia Choir	P.J.C.	Norway tour: 8 wks., 5/20-7/25, 38 concerts
	Chapel Choir	E.H.	
	Girls' Choir	E.H.	
1949-1950	Concordia Choir	P.J.C.	Easter tour: 8 eastern states
	Chapel Choir	E.H.	
	Women's Choir(Ladies' Chorus)	Robert Huhn(1st sem.) Richard Hoffland(2nd sem.)	

TABLE IV (continued)

Year	Ensembles	Directors	Tours or Performances
1950-1951	Concordia Choir	P.J.C.	Tour: N.D.,Mont.Wash.Ore.
	Chapel Choir	E.H.	
	Women's Choir	John Moan	
1951-1952	Concordia Choir	P.J.C.	Tour: 2/2-2/24, Minn.Wis.Mich. N.Y.,R.I.,Penn.Ohio,Ind.Ill. Ia., 20 concerts; Weekend trips.
	Chapel Choir	Donald Prindle	
	Women's Choir	D.P.	
1952-1953	Concordia Choir	P.J.C.	Eastern tour: Minn.Wis.Ind. Ohio,Penn.N.Y.,Conn.Wash.D.C., W.Va.N.C.,Tenn.Ill.
	Chapel Choir	D.P.	Weekend trips.
	Women's Choir	D.P.	
1953-1954	Concordia Choir	P.J.C.	Tour: 1/29-2/21, Kan.Mo.Okla. Tex.La.Miss.Tenn.Ill.S.D., Ia.; Weekend trips.
	Chapel Choir	E.H.	
	Women's Choir	E.H.	
	The Norsemen(organized in winter)	Robert Prescott(S)	1 concert trip.
1954-1955	Concordia Choir	P.J.C.	Tour: 3 wks.: 1/28-, N.D., Mont.Wash.Canada,Ore.Calif. Utah,Colo.S.D., 23 concerts
	Chapel Choir	E.H.	
	Women's Choir	E.H.	
	The Norsemen	Keith Taft(S)	
1955-1956	Concordia Choir	P.J.C.	Tour: 25 days, Okla.La.Tex.

TABLE IV (continued)

Year	Ensembles	Directors	Tours or Performances
1955-1956 (continued)			Tenn.Ky.; Weekend trips.
	Chapel Choir	E.H.	
	Cobber Choir(mixed, freshmen)	E.H.	
	The Norsemen	Student	
1956-1957	Concordia Choir	P.J.C.	Eastern tour: 26 concerts
	Chapel Choir	E.H.	
	Cobber Choir(freshmen)	E.H.	
1957-1958	Concordia Choir	P.J.C.	Two tours: 1)25 days to west coast; 2)Summer: 7 wks.:6/4-7/23, Europe
	Chapel Choir	E.H.	
	Cobber Choir	E.H.	
	Madrigal Singers		
1958-1959	Concordia Choir	P.J.C.	Tour.
	Chapel Choir	E.H.	
	Oratorio Choir	Wendell Buckley	
	The Norsemen	Larry Fleming(S)	
	The Undergrads(quintet)		
1959-1960	Concordia Choir	P.J.C.	Tour: Mich.--
	Chapel Choir	E.H.	
	The Norsemen	L.F.(S)	
1960-1961	Concordia Choir	P.J.C.	Southern tour: Fla.
	Chapel Choir	Rudolph R. Jones	Weekend trip.
	Oratorio Choir	R.F.J.	
1961-1962	Concordia Choir	P.J.C.	Three tours: 1)1/6-1/7, N.D., 3 concerts; 2)1/13-1/14, Minn.

TABLE IV (continued)

Year	Ensembles	Directors	Tours or Performances
1961-1962 (continued)			3)1/25-2/18, Wis.Ill.Mich. N.Y.,Pa.N.J.
	Chapel Choir	R.F.J.	
	Oratorio Choir	R.F.J.	
1962-1963	Concordia Choir	P.J.C.	Tour: west coast
	Chapel Choir	Elliot R. Wold	
	Women's Chorus	E.R.W.	
1963-1964	Concordia Choir	P.J.C.	Tour: south, Fla.Tex. & other states
	Chapel Choir	Paul Dove	
	Women's Chorus	P.D.	
	Northlanders	P.D.	
	Oratorio Choir		
1964-1965	Concordia Choir	P.J.C.	Tour: east, Wis.Mich.Penn.N.Y.
	Chapel Choir	Gordon H. Carlson	
	Women's Chorus	M. J. d'Armand	
1965-1966	Concordia Choir	P.J.C.	Tour: eastern cities: Cleveland, Boston, Washington,D.C., NYC, Pittsburgh, Chicago
	Chapel Choir	G.H.C.	Weekend trips.
	Women's Chorus	G.H.C.	
	Men's Chorus	G.H.C.	

Initials (H.W.M.) - the name of a choral director previously spelled out
Number combinations such as: 3/25-4/1 - dates of a tour

TABLE IV (continued)

Use of parentheses:
(Jan.'42)(winter)(1st sem.) - dates in parentheses following the name of a choral ensemble indicate when it was organized or active
(S) - student
1); 2); 3); 4) - used to number tours when there is more than one tour
wk. or wks. - week(s)
mos. - months
NE - northeast
NW - northwest

CHAPTER IV

LUTHER COLLEGE

I. HISTORY OF THE COLLEGE

The Founding of Luther College

The study of the history of St. Olaf College, Concordia College, and Luther College revealed a close relationship between their early histories. Not only were they supported by the same synod of the Lutheran Church, the Evangelical Lutheran Church of America, but they were established because of similar needs and with similar purposes. Holvik says, "They were established for the same reasons, possessed the same aims, and faced the same identical problems." He continues by quoting the following information from the 1889-90 catalog about the origin, purpose, and curriculum of Luther College during its first thirty years.

Origin and Aim of Luther College

> Luther College was founded in the year 1861 by the Norwegian Evangelical Lutheran Synod of America. The College is supported by voluntary gifts from the congregations constituting that body, and is, accordingly, under the control of the Synod, which appoints the Board of Trustees and the Board of Visitors. The institution owes its origin to the growing demand for educated men who could preach the Word of Life to the rapidly increasing Norwegian population of this country. The chief object of the College is, therefore, to teach the disciplines of liberal knowledge to young men who intend later to take up the study of theology; but the College also claims to afford the advantages of a liberal education to any youth desiring to avail himself of the same.

> Believing that "the fear of the Lord is the beginning of knowledge," it regards mere mental training without Christian faith and love as possessing but a doubtful value. For this reason it desires through its religious instruction and Christian influence to reach as many as it can also of those who do not intend to serve the Church directly as pastors or teachers, trusting that those whose education has been based on Christian principles will, also in other vocations, both morally and intellectually exert a beneficial influence among their countrymen and fellow-Christians.
>
> Studies
>
> Latin, Greek, German, Hebrew, English, Norse, History, Religion, Mathematics, Science, Geography, Penmanship, Vocal Music. . .[1]

The Norwegian Evangelical Lutheran Church in America decided on October 10, 1857, after discussions which had extended over a period of several years, to found a college, and subscriptions for a building fund were begun. It also was decided that until suitable buildings could be erected, students should be sent to Concordia College and Seminary in St. Louis, and that a Norwegian professorship should be established at that school. Three students went to St. Louis in 1858 and five more the following year. The Norwegian professorship was filled in 1859 when the Rev. Laur. Larsen was appointed. He began his duties, officially, on October 14, 1859, and, therefore, October 14 has been observed regularly as Founders' Day by the College.

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[1]Karl M. Holvik, "Music in the Evangelical Lutheran Church College" (unpublished Master's thesis, Eastman School of Music, University of Rochester, Rochester, New York, 1946), pp. 93-94.

Concordia College and Seminary closed the following April due to disorders which arose in St. Louis with the outbreak of the Civil War, and Professor Larsen and the students returned home. The Church then decided at its meeting in June, 1861, to establish, at once, its own college. Although a building in Decorah, Iowa, had been rented and partially renovated, the college authorities decided to make use of a newly-erected vacant parsonage at Halfway Creek, Wisconsin, about thirteen miles north of La Crosse. Laur. Larsen and F. A. Schmidt were the two teachers when the school opened on September 1, 1861, with sixteen students. They also served as pastors for the immigrants then living in the area. The school was transferred to Decorah in the summer of 1862, and was housed in a building that was still standing in 1966 at the corner of Winnebago and Main streets. Though college work was begun in 1861, due to the Civil War, illness and other causes, none of that year's freshman class graduated in 1865. The first graduating class was that of 1866. The school also served as a preparatory school until 1928, and as a normal school from 1884-1886.

A strong classical curriculum was established by the founders of the College. It was modified in the course of time until in 1931 a liberal arts curriculum was established that was in harmony with modern needs. The school admitted only men for the first seventy-five years, and became co-educational in 1936. In its centennial year, 1961, it had an

enrollment of 1,357 students and a staff of seventy-four full-time and twelve part-time teachers.[2]

Aims and Objectives

The purpose of the founders of Luther College was to provide for the education of young men to become the Lutheran ministers and teachers that were so badly needed during the last half of the nineteenth century in the pioneer communities of Wisconsin, Iowa, Minnesota, and Illinois. The quotation from Holvik's thesis found at the beginning of this chapter states the aim of the founders of Luther College as does the following quotation from the student newspaper:

> The role of Luther College in ministerial education was assigned in the very purpose which brought this College into being.
>
> The first cornerstone here kept safely the following document:
>
> "In the name of Jesus in prayer to God this cornerstone of the Norwegian Luther College in Decorah was laid June 30th 1864. Immigrated Norsemen, Lutheran Christians, living in Wisconsin, Iowa, Minnesota and Illinois, joined together for the erection of this building there to educate churchmen, through whose ministry by the grace of God the Blessed Gospel in Word and sacrament might be conserved for their descendents unadulterated, according to the teachings of the Evangelical Lutheran Church, expressed in the unaltered Augsburg Confession. God grant it be so. Amen."
>
> In common with the published declarations of our other colleges, the very Articles of Incorporation for Luther College bore these words: "The purpose of this corporation is to establish and maintain a Lutheran educational institution of college rank at Decorah, Iowa, that shall

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2 "History," Bulletin of Luther College-Catalog/1966-1968, Catalog of Luther College, Decorah, Iowa, XLIV (March, 1966), 8-9.

> give young men a good Christian education and in particular, prepare young men for the study of theology with a view to subsequent service in the Christian ministry."[3]

It was quite evident that the education of women was not a part of the purpose of the founders of Luther College, and that the emphasis in the education of young men was to be to prepare them to become ministers in the Lutheran Church. In time, the aims and objectives of the College were expanded to include the education of men who intended to become teachers and also of those who planned to enter other vocations. In 1936 the Decorah College for Women merged with Luther College to make it a coeducational institution along with the other three senior colleges supported by the Church.[4]

The quotations mentioned thus far in this chapter support the fact that Luther College was founded to provide the opportunity for young men to obtain an education in a Christian atmosphere which would prepare them to serve mankind as ministers and teachers and in other vocations. The same opportunity was extended to women when Luther College became coeducational in 1936.

Luther College in 1965-66

Dr. Elwin D. Farwell became the seventh president of Luther College in 1963. Under his administration in 1965-66

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[3]Dr. T. F. Gullixson, "Luther College Still Prepares Students for Seminary Instruction," College Chips (Student newspaper at Luther College, Decorah, Iowa, 90th anniversary edition), LXIX-4 (Friday, October 12, 1951), 5.

[4]David T. Nelson, Luther College, 1861-1961 (Decorah, Iowa: Luther College Press, 1961), pp. 265-269.

Luther College had a faculty, administration and staff consisting of the following: three emeriti faculty, 100 full-time and thirteen part-time faculty. The total student enrollment was 1,731 (940 men and 791 women), plus thirty-two enrolled in extension courses.

Luther College was supported by the American Lutheran Church, and was governed by a Board of Regents which was made up of twenty-one members plus the president of the College as an ex-officio member.

Luther College was a member of the Central States College Association formed by twelve church-related liberal arts colleges to strengthen the scope and quality of liberal education among all its members. The Association hoped to achieve those strengths through close collaboration among administrators, faculty, and students in serious exploration of the theological, philosophical and ethical dimensions of their church relationship and its relevance to the quality of education, intellectual life of the church, and leadership in a democracy. Junior year study abroad in Europe and Asia, summer and interim session study tours, field research projects, student teaching in urban areas, and joint appointment of scholars and artists were some of the possibilities included in the program.

Luther College was accredited by the North Central Association of Colleges and Secondary Schools and by the National Council for Accreditation of Teacher Education for the preparation of elementary and secondary school teachers

with the bachelor's degree as the highest degree approved. It has been granted professional accreditation by the American Chemical Society and approval by the American Association of University Women. Luther College was a member of the American Council on Education, the Association of American Colleges, and the National Education Conference.

The calendar for the school year at Luther College consisted of two semesters and three summer sessions, with the normal course load being four courses of four hours each.

The degree awarded to graduates was the Bachelor of Arts. The purpose of the requirements for the degree was to fulfill the objectives of the College. Those requirements were designed to give the student a broad program of liberal arts study in the various divisions and a concentration in the field of his interest. A study of the college catalog revealed the possibility of majoring in thirty areas and minoring in fourteen of them. Pre-professional training was available in engineering, medicine, dentistry, nursing, and law.

Luther College offered an Early Admission program for a small number of high school juniors whose intellectual, social and emotional maturity indicated that they were ready for college at the end of their junior year of high school.

Special programs had been developed in eight areas which offered additional opportunities for students at Luther College: The Honors Program, the Latin American Area Studies

Program, Foreign Study Programs, the Student Exchange Program, the Washington Semester Program, Summer Sessions, the Luther College Institute in American Studies for Scandinavian Educators, and Extension Courses.[5]

Radio station KWLC, an AM broadcasting station with a daytime power of 1,000 watts and a night-time power of 250 watts, was maintained by Luther College. KWLC was a member of the National Association of Educational Broadcasters, an educational network which enabled the station to air programs of high educational value, supplementing the programs produced by the student staff and local churches.

The Norwegian-American Museum at Luther College was designated in 1927 by the Norwegian-American Historical Association as the official Norwegian historical museum. Though housed in downtown Decorah, projected plans included the construction of a modern museum on the Luther College campus where it would be a valuable adjunct and support to Luther's academic program.

Koren Library was considered a superior small college library with over 130,000 volumes, in addition to manuscripts and periodicals. Every incoming student received excellent training in the use of a library and the methods of research

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5 "Bulletin of Luther College-Catalog," op. cit., 1966-68, pp. 7-10, 47, 58-60, 63-109, 112-115, 117-134.

by the library staff. A new library building was in the planning stages in 1965-66.

The Korsrud Building and annex served as music department buildings. The annex was recently remodeled and had carpeted listening and practice studios.

The physical facilities of Luther College in 1965-66 included six buildings which could be designated as academic facilities, four buildings which were primarily service facilities, five dormitories providing residences for from 200 to 390 students in each, and six campus residence houses providing housing for about twenty students (three of which served as language houses for students of French, German, and Spanish).

Decorah, Iowa, with a population in 1966 of about 6,500, has been the home of Luther College for over 100 years. It is the county seat of Winneshiek County, situated in the northeast corner of Iowa, fifteen miles south of the Minnesota border and thirty miles west of the Mississippi River at the junction of State Highway 9 and U. S. Highway 52.[6]

The preceding details about Luther College in 1965-66 have been included to show its development over a period of 105 years from its beginning at the parsonage at Halfway Creek, Wisconsin, in the fall of 1861 with two faculty members

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[6] "Bulletin of Luther College-Catalog," op. cit., 1966-68, pp. 8-13.

and an enrollment of sixteen men.

II. GENERAL DEVELOPMENT OF MUSICAL ACTIVITY AT THE COLLEGE

The development of musical activity at Luther College between 1861 and 1966 may be divided into six periods. The first period covered the span of thirty-three years immediately following the founding of the College (1861-1894), during which time musical activity began with instruction in music classes and with occasional, rather loosely organized ensembles directed by students or faculty members. Three, more permanent, ensembles were organized during the second half of this period: the Luther College Orchestra in 1877, the Luther College Band in 1878, and the Decorah Choral Union in 1889. Two other important developments which took place during this period were the founding of the Decorah School of Music in 1889-90, and the hiring of Haldor Hanson in 1888-89 as the first music teacher who had specialized in music.

A period of greater musical activity began in 1894-95 with Haldor Hanson's return from study in Germany. That ten-year period, 1894-95 through 1903-04, under Hanson's leadership was the second period of musical activity at Luther College. The third and longest period of thirty-nine years, from 1904-05 through 1942-43, was mainly under the leadership and influence of Carlo A. Sperati. Two other faculty members active in music during that time were Theodore Hoelty-Nickel and Miss Clara M. Hoyt. The fourth and fifth periods were

the shortest of the six, and lasted three and two years, respectively, under the leadership of Sigvart Hofland, who was director of the Band and Schola Cantorum from 1943-44 through 1945-46, and Sigvart J. Steen, who directed the Band and a Mixed Choir during 1946-47 and 1947-48. During the sixth period, beginning in 1948-49, Weston Noble was director of both the Luther College Band and Choir and was named Chairman of the Department of Music in 1953.

Early Musical Activities at the College

The first instruction in music dates from the beginning of the school in 1861 with two class hours a week required at both the college and preparatory levels. The amount of time devoted to instruction in music varied from one or two class hours to four class hours per week until music became an elective in the college department in 1892.[7] That the instruction was mainly in the area of vocal music was indicated by the following quotations:

> The first instruction in music, . . . was designed primarily to acquaint the students with the rich Lutheran heritage of hymns and chorales.[8]

> From the beginning instruction was given in vocal music, two hours a week in all classes. It was natural that the vocal, rather than the instrumental, was stressed, especially at first, since the young minister

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[7]Holvik, loc. cit.; O. M. Norlie, O. A. Tingelstad, and Karl T. Jacobsen, editors, Luther College Through Sixty Years (Minneapolis: Augsburg Publishing House, 1922), pp. 299-300.

[8]Nelson, op. cit., p. 117.

> would find more use for the vocal; and then, too, musical instruments were very expensive in those days.[9]

The following statement in Luther College Through Sixty Years indicated that there was opportunity for musical instruction in addition to that offered in the music classes:

> Almost from the beginning, opportunities have been given for private instruction, both vocal and instrumental.[10]

The first concert by students at Luther College was reported to have been given by a male trio about 1871. It also was stated by Nelson that, "The first organized musical ensemble outside the classroom was the Idun Quartette, established about 1869." It had a membership of seven young men and was reorganized in 1877 by Nils J. Bakke, '77, to include twelve members.[11]

The organization of the Idun Quartette described above seemed to initiate the organization of many choral ensembles through succeeding years. The following quotation from Luther College Through Sixty Years names several of them:

> . . . From this small but creditable beginning many vocal organizations have been effected, among which can be named: Luther College Choir; Luther College Chorus; Luther College Glee Club; Idun; Maaltrosten, 1875 (R. O. Brandt, director); Humla; Heimdal; Bingo Glee Club; Upidee Glee Club; Lorelei, 1882; Symphonia, 1877; besides various quartettes, choruses, octettes, etc., in the Irving, Amphictyonic, Normannalaget, Mjølner, Norrøna, and Idun literary societies. There were no doubt many

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[9]Norlie, Tingelstad, and Jacobsen, op. cit., p. 361.

[10]Ibid., p. 299.

[11]Nelson, op. cit., pp. 117-118.

others; excellent organizations of "fourth floor harmonizers."[12]

The first orchestra at Luther College was organized in 1877 by John Kopang, '77-79. Its instrumentation consisted of two violins and a 'cello. A guitar, flute, and cornet were added the following year and other instruments filled out the instrumentation in succeeding years. The orchestra gave its first concerts in November, 1883, and February, 1884. With the exception of 1891-92, the orchestra was active from the time it was founded in 1877 through 1893-94. During that time it had six directors, and played on many occasions, both at the College and downtown.

A band was organized in February, 1878, and made its first appearance in the spring of that year. The organization of the band was made possible mainly through the efforts of Hans B. Thorgrimsen, '79, and other students who raised $250 to buy a set of instruments valued at $500 from a local city band which was dispersing. That first band had a membership of twelve and its student-director was Thorgrimsen. Student directors played an important part in the development of the band in its early years, and under their direction concerts were given on campus, and trips were taken to nearby towns, and even to quite distant cities. The Luther College Concert Band gradually evolved from those beginnings.

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[12]Norlie, Tingelstad, and Jacobsen, op. cit., p. 363.

Mr. Ola A. Solheim, '81, was teacher of vocal music and director of the band in 1881-82. The following year, 1882-83, Haldor Hanson, a student assistant, was the instructor of music during the year.[13] Three ensembles existed that same year, according to Holvik's quotation from the catalog for that year:

> Musical Societies
>
> The students have organized three societies for the cultivation of music, instrumental and vocal. The Choir "Lorelei" consists of 16 voices. The "Brass Band" has 16 instruments. The "Strong Band" has 12 members.[14]

For two years beginning in 1883-84, a student assistant by the name of J. O. Tingelstad was music instructor. He was succeeded by another student assistant, Carlo A. Sperati, who continued as music instructor in voice, band, and orchestra for three years, 1885-86 through 1887-88. That was the same Mr. Sperati who returned to Luther at a later date to provide leadership for the music program during its third and longest period discussed later in this chapter.

Students and faculty participated in musical activities in the local churches during the early history of the College. Such interest and participation are described in the sixty-year history of Luther College by Norlie, Tingelstad, and Jacobsen, as follows:

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[13]Nelson, loc. cit.; op. cit., p. 119; Norlie, Tingelstad, and Jacobsen, op. cit., pp. 89, 365-367.

[14]Holvik, op. cit., p. 92.

> Students from the College have always been interested in the musical activities of our local Lutheran churches. They have always shown a willingness to take an active part in the regular choir work, besides rendering aid on special occasions, when cantatas and the like have been undertaken by the church choirs.
>
> The first concert appearance of the church choir took place during Sperati's student directorship of 1884-88, when it rendered, among other numbers, "The Sword of Damascus," "Gloria in Excelsis," and the "Hallelujah Chorus" from the "Messiah." Among the cantatas given later are: "The Seven Last Words of Christ" (several times), "Bethany," "Hymn of Praise," "Ruth," "The Holy City," "The City of God," and, at the 60th anniversary of Luther College, "The 60th Anniversary Cantata" (words by Rev. Paul Koren, music by Prof. John Dahle), together with Mendelssohn's "Hymn of Praise." . . .
>
> Students have from time to time directed the church choirs. Among the student choir directors we have: N. J. Bakke, K. A. Kasberg, and C. A. Sperati. Professors H. Hanson, Wm. Sihler, and C. A. Sperati have also as teachers at Luther College directed the choir. Aside from this, the students have been afforded the opportunity, in conjunction with the people of Decorah, of rendering several of the world's greatest oratorios. . .[15]

The first band tour occurred in the summer of 1886, from June 21 to July 6, and included concerts at Spring Grove and one in Harmonia Hall at Minneapolis, where the band was assisted by the Kjerulf Male Quartette. No other information was available about that male quartet, nor was there a Kjerulf Male Quartette listed at Luther College at any other time in its history. One wonders, therefore, if that Kjerulf Male Quartet was the same one mentioned as being active at St. Olaf College in 1887-88, or if it might have been a quartet of four members of the Kjerulf Club of Minneapolis,

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[15]Norlie, Tingelstad, and Jacobsen, op. cit., pp. 363-364.

which was a male chorus that later had F. Melius Christiansen as its director from about 1899 to 1903.[16]

Haldor Hanson, who had been a student assistant in 1882-83, succeeded Sperati as teacher of music for the next two years, 1888-89 and 1889-90. Hanson had studied music at the Chicago Conservatory of Music in 1883-84, and became the first music teacher at Luther College who had specialized in that area although he also taught Latin and Norwegian. In 1889-90 two important events, in which Hanson played an important role, took place: the founding of the Decorah School of Music and the founding of the Decorah Choral Union. Nelson provides a description of events surrounding the former, as follows:

> . . . The coming of Haldor J. Hanson as a teacher in 1888 gave new impetus to the development of music. An organ was purchased in 1888 and a piano in 1890. But the program was not moving fast enough. Therefore, the faculty in 1889 decided to establish a Decorah School of Music, hoping later to incorporate it into the college. . . . The teachers were Haldor Hanson, principal, Mrs. Sarah Richardson Montgomery, Miss Ella Treat, and Miss Nellie Beaver. The directors were Larsen, Reque, Naeseth, Bothne, and Hanson. The school functioned for one year, but in the fall of 1890 was united with the college, which agreed to provide suitable quarters. Hanson, who had aroused considerable enthusiasm for the project, went to Germany to study in 1891; apparently the School of Music then languished.[17]

June 23 to July 25, 1890, marked the second extended tour by the band when it visited five cities in Minnesota,

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[16] Ibid., p. 371; Simpson, op. cit., pp. 44, 124.

[17] Nelson, op. cit., p. 146.

four in Iowa, and three in Wisconsin. That tour and others during that period were described as follows:

> . . . It was a success, although there were times when the funds were not too plentiful. Prior to, as well as after 1890 there were minor trips by the band, orchestra, choir and glee club to near-by congregations and towns. These were always successful.[18]

The Second Period Under Haldor Hanson's Leadership

After studying music at Weimar, Germany, Haldor Hanson returned to Luther College as its instructor of music in 1894-95. The ten-year period under his leadership was one of greater expansion of musical activities in which both vocal and instrumental organizations took on new stature, and ambitious programs were undertaken. The musical forces of the community were linked with those of the college, and the role of women as special instructors in music increased in importance.

It should be noted that prior to a concert on June 4, 1934, which included the performance by a Mixed Chorus, directed by Theodor Hoelty-Nickel and composed of students from the Decorah College for Women and Luther College, the membership of choral ensembles at Luther College was limited to male voices. Only when the men of Luther College participated in rehearsals and performances by the Choral Union and/or local church choirs did they sing in ensembles which included women's voices. The organization of choral ensembles

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[18]Norlie, Tingelstad, and Jacobsen, op. cit., p. 372.

of mixed voices became a greater possibility when Luther College officially became coeducational in 1936.[19]

Hanson directed the Choral Union in Niels W. Gade's oratorio, The Crusaders, on May 29, 1895. The chorus numbered about 100 singers and the orchestra twenty players, with college students and citizens of Decorah participating in both the chorus and orchestra.

Holvik describes the musical organizations at Luther during 1894-95, as follows:

> Musical Organizations
>
> Two societies have been organized for the cultivation of instrumental music--a Brass Band of 32 players and an Orchestra of 24 instruments.
>
> The College Choir consists of about 50 members, and the Glee Club of eight.
>
> The four organizations have combined in a Musical Union to further the musical interests of the College.[20]

Hanson organized the Luther College Musical Union, referred to above, to join the band, orchestra, choir and glee club into one student organization. The purpose of that organization was "to establish a closer relation between the different musical organizations, and thus, by a joint effort, promote the interests of each organization composing it."

During the years that Hanson was instructor of music and director of the musical organizations a new interest in

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[19]Norlie, Tingelstad, and Jacobsen, op. cit., p. 106; Nelson, op. cit., pp. 156, 200, 257-259; Holvik, op. cit., p. 105.

[20]Holvik, ibid., p. 95.

music was created. There was an increase in the number of concerts and public appearances of the musical organizations and an increase in the membership of the band, orchestra and chorus. The holdings of The Musical Library, founded by J. O. Tingelstad in 1883, also were increased during the years of Hanson's leadership.[21]

The Third Period: Sperati's Influence Over Thirty-Nine Years

The third period in the development of musical activities, under Carlo A. Sperati, was the longest in the history of Luther College, lasting thirty-nine years from 1905 to 1943. Carlo Alberto Sperati was born the year Luther College was founded, in 1861, the son of the organist of the Roman Catholic Church in Oslo, Norway. In his youth he studied snare drum, violin, and piano, and had appeared before royalty in both Denmark and Sweden as a snare-drum soloist before embarking for the United States. Without resources or friends, when he arrived in this country, he played for his meals in cheap restaurants and bars until he found his way to the Norwegian Seamen's Mission in Brooklyn where he became the organist. There he was persuaded by Deaconess Elizabeth Fedde to go to Luther College. As a student assistant, he was instructor of music at Luther College for three

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[21]Norlie, Tingelstad, and Jacobsen, op. cit., pp. 368, 370.

years, 1885-1888. After graduating in 1888 he attended Luther Seminary and was ordained to the ministry in 1891. He then served as pastor, parochial school teacher and director of choruses and other musical organizations in Bellingham and Tacoma, Washington, and as music teacher at Pacific Lutheran Academy in Parkland, Washington, before coming to Luther College in the spring of 1905.[22]

The Choral Union founded by Haldor Hanson in 1889 was reorganized in 1905 by Sperati as the Decorah Choral Union, and it continued to link the musical forces of the College and the community for a period of many years. Annual performances of oratorios were given except during World War I, 1918 and 1919. Handel's Messiah was repeated often and eventually became an annual event.[23]

Professor Sperati's attention was directed mainly toward the further development of the Concert Band. He organized a Second Band and a Beginner's Band to prepare players for places in the Concert Band. A period of extended tours by the Concert Band was initiated by Sperati in the summer of 1906, with a ten-week tour to the Pacific Northwest. In 1908 the Band played at the Church Synod meeting in Chicago, and in 1911 made another tour of the Pacific Northwest lasting twelve weeks. The Band represented Luther

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[22]Nelson, op. cit., p. 201; Norlie, Tingelstad, and Jacobsen, op. cit., pp. 36, 119.

[23]Nelson, op. cit., p. 202; Norlie, Tingelstad, and Jacobsen, op. cit., pp. 364-365.

College and Norwegian-American culture at the 100th anniversary of Norway's independence with a tour to Norway in the spring and summer of 1914. The tour lasted from April 24 to August 19, and included 127 admission concerts. Several concerts were given in the United States before and after the trip abroad. Seventy-three concerts were given in Norway and others in Sweden, Denmark, Germany, Belgium, France, and England.

Sperati was seventy-five years old when the Band made its second tour to Europe in 1936, which included performances in Norway, Denmark, and England during its three-month journey. While in Norway King Haakon proclaimed Dr. Sperati a Knight of the First Class in the Order of St. Olaf, and he was also made a knight of the silver trumpet and a Knight of Vaarsild. In 1934 St. Olaf College had conferred upon him the honorary degree, Doctor of Music, in recognition of his long and faithful service at Luther College in the field of music. Many other extensive tours were conducted in the United States while Dr. Sperati was director of the Band.

The Luther College Orchestra was directed by Dr. Sperati for twenty years. Though its membership was not large due to the greater general interest among students in the Concert Band, the Orchestra was known for its excellence. As in the case of developing the Concert Band, Sperati organized a Beginners' Orchestra to train players for the College

Orchestra.[24]

Smaller ensembles such as the Quintets, the Luther College Entertainers, and the Mission Society groups also made tours, some of which were quite extensive. Between 1921 and 1932, over 900 performances were given on tours by various college organizations.[25]

Two musicians who became members of the music faculty at Luther College during the period influenced by Sperati's leadership were Theodor C. F. W. Hoelty-Nickel, in February of 1928, and Clara M. Hoyt, in 1936. Hoelty-Nickel came to Luther after completing study at the Conservatory of Music in Leipzig, Germany, and remained until 1941. He organized the Schola Cantorum, formerly the Luther College Men's Chorus, in 1928 soon after his arrival, and developed the ensemble into a fine a cappella male chorus which toured extensively throughout the Midwest, and in 1933 made a very successful tour to the west coast.[26]

Miss Clara M. Hoyt joined the faculty of Luther College in 1936 as instructor of music. Her arrival at Luther

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[24]Nelson, loc. cit.; op. cit., p. 203; Norlie, Tingelstad, and Jacobsen, loc. cit.; op. cit., pp. 374-375; Con Larson, "Made Tours Click as 'Live Advertising' Medium," College Chips, op. cit., p. 6; Con Larson, "Story of Concert Band's Growth Dotted with Rich Tradition," College Chips, op. cit., p. 7; Holvik, op. cit., p. 96.

[25]Nelson, op. cit., p. 235.

[26]Ibid., pp. 222-223, 294-295.

as a faculty member coincided with another important development in the history of the College. Holvik describes that important development as follows:

> One of the most significant developments in all of Luther's history occurred when the school was made co-educational. This change aided the music department tremendously, enabling a mixed chorus to be established and providing additional talent for the Band and Orchestra.[27]

That coincidence of events made it possible to organize a Women's Chorus at Luther College in 1936 with Miss Hoyt as its director. She directed the Women's Chorus for ten years during which time it developed into a fine choral ensemble and began making annual concert tours of neighboring states in 1941.[28]

Many other developments took place during the period under the leadership of Sperati. In 1927-28 the preparatory department was discontinued. Through the years music courses were added and the music curriculum was developed until the requirements for a major or a minor in music were listed in the 1932-33 catalog. According to the 1940-41 catalog, the music department offered a major and a minor in public school music in addition to a major or minor in music. The 1941-42 catalog contained a complete four-year outline of subjects for a major or a minor in music with the name of the public

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[27] Holvik, op. cit., p. 110.

[28] Ibid., p. 177; _____ "Women's Chorus an Early Component of Coeducation," College Chips, op. cit., p. 10; Nelson, op. cit., pp. 295, 325.

school music course having been changed to "Music Education." The 1936-37 college catalog, as quoted by Holvik, announced new facilities for the music department with the following paragraph:

> Music Hall
>
> The transfer of the historical collection to the Museum downtown made available for a Music Hall a two-story brick building formerly used to house exhibits. Completely remodeled and redecorated, it now contains classrooms, practice rooms, and offices used exclusively by the Department of Music.[29]

The College and city collaborated in inaugurating the Decorah Concert Series in 1940.[30]

The Fourth and Fifth Periods Under Hofland and Steen

The next two periods in the development of musical activities at Luther College were relatively short periods in comparison with the other four periods between 1861 and 1966. The fourth period covered the span of three years, 1943-44 through 1945-46, under the leadership of Sigvart A. Hofland who had joined the music faculty in 1942 and remained at Luther until his death in 1956. Though perhaps more gifted as a composer than a director, Hofland became the director of the Schola Cantorum in 1942 and of the Band in 1943. He continued as director of those ensembles until Sigvart J. Steen succeeded him in 1946.[31]

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[29]Holvik, op. cit., pp. 107-109.

[30]Nelson, op. cit., p. 277.

[31]Ibid., p. 293-294, 362.

The fifth period covered the two years (1946-47 and 1947-48) during which Sigvart J. Steen directed the Nordic Cathedral Choir, the Schola Cantorum and the Band. He and Hofland had joined the faculty of Luther College at the same time in 1942. After graduating from Luther in 1923, Steen studied at St. Olaf College under F. Melius Christiansen. It was not clear that he earned a music degree at St. Olaf, but the college yearbook for 1931 listed him as a member of the St. Olaf Choir, and also as a member of the Concert Quartette which toured the northwestern states in the summer of 1931. He must have gone on active duty with the U. S. Navy soon after joining the Luther College faculty because records show that he was involved in "war service 1942-46." In February, 1946, he returned to Luther College from the Great Lakes Naval Base where he was director of the navy choir, and assumed the duties of head of the department of music and director of the Band. During 1946-47 and 1947-48 he directed the Band and the Schola Cantorum whose membership was composed of thirty-three Bandsmen. He also directed the Mixed Chorus which was re-named the Nordic Cathedral Choir in the winter of 1946-47. The Choir toured Iowa, Indiana, Illinois, South Dakota, Wisconsin, and Minnesota in April of 1947, performing twenty concerts. In 1948 twenty-two concerts were performed on a tour to the west coast. Steen left Luther in 1948 to accept a position as professor of music at Wagner

College, Staten Island, New York.[32]

The Dorian Society was organized in 1947 and has played an increasingly active role in the promotion of musical events on campus ever since. A student committee presented the following written proposal to the faculty regarding the founding of the Dorian Society:

> Music as a subject of study occupies the time and efforts of a significant part of the student body and faculty at Luther College. It is believed, however, that the study of music may be augmented by a well-organized social program centered in music as a source of enjoyment, inspiration, and relaxation.
>
> Such a program may give a broader significance to the academic learning acquired in study as well as make good music an active social factor on the campus.
>
> The committee set six aims for the new organization:
>
> 1. To sponsor and supply technical management for musical performances on the campus.
>
> 2. To assist in publicizing performances of musicians and musical organizations.
>
> 3. To encourage performances by students and faculty members.
>
> 4. To bring to the campus musicians and speakers of merit from the surrounding communities.
>
> 5. To utilize more fully the excellent record collection now on campus.
>
> 6. To arrange for student and faculty attendance at concerts and recitals in near-by cities.[33]

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[32] Holvik, op. cit., p. 110; _____ The Viking (College yearbook), St. Olaf College, Northfield, Minnesota, 1931; Nelson, loc. cit.; op. cit., p. 368; Con Larson, "Young Nordic Sprints to Top Spot Among Nation's Choirs," College Chips, loc. cit.

[33] _____ "Dorian Society 'Sponsors' Music," Decorah Public Opinion Fine Arts Section I, October 9, 1961, 4.

The Sixth Period Under Weston Noble

In 1948 Weston H. Noble joined the music faculty at Luther College as director of the Band and Choir, and became chairman of the department of music in 1953. He graduated from Luther in 1943, was a member of the Band under Sperati, and did a little conducting as a student. After graduating from Luther, he served in the U. S. Army in the American and European Theaters of operation from 1943 to 1946. Upon getting out of the service, Noble taught at Luther College from March through May in 1946. He then taught at the high school in Luverne, Iowa, from the fall of 1946 to 1948, when he was called to Luther to direct the Band and Choir. He completed his Master of Music degree at the University of Michigan in 1951, and pursued additional advanced graduate study toward the doctorate and attended Workshops in Choral Art at San Diego, California, under Robert Shaw and Julius Herford during the summers of 1956 and 1957, and under Julius Herford and Roger Wagner during the summer of 1958.

Weston Noble came to hold a rather unique place in the music profession in that he achieved and maintained, over a period of years, a reputation as an outstanding director of both instrumental and choral ensembles. His activities off-campus as well as at Luther College have brought an added amount of recognition to the College. In 1966 it took four pages of single-spaced, type-written lists to enumerate his achievements and activities to date. Some of the activities

listed were as follows: Listed in Who's Who in Music, Who's Who in American Education, Who's Who in the Midwest, and the Directory of American Scholars; a charter member of the American Choral Directors' Association; a member of Music Educators National Conference, Music Teachers National Association, and American Bandmasters Association; Director of seven All-State Bands in as many states between 1955 and 1965; Director of nine All-State Choruses between 1953 and 1966; an author of five articles for national and state music magazines; Director of the 1,000-voice chorus in the All-Lutheran Benefit Messiah at Minneapolis, for fourteen consecutive years, 1952 through 1966; and a participant in approximately thirty music contests, clinics and festivals per year.[34]

Since Noble became director of the Band and Choir, and chairman of the department of music, the Luther College Musical Union and the Dorian Society have continued to be active and have increased the scope of their support of musical events on campus. The Musical Union revised its constitution to include in its membership newly formed musical organizations such as the Chapel Choir (1953), and the Women's Chorale and Dalenskor (1961), and extended its activity to include the promotion and organization of the annual presentation of the Messiah. The Dorian Society sponsored special

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[34]Nelson, op. cit., pp. 322-323, 365; Layne Haugen, Choir Manager, "Weston Noble," (Publicity material about the Director of Luther College Choir and Concert Band), Luther College, Decorah, Iowa, 1966, pp. 1-4.

musical events on campus, some of which have become annual events, such as the first Band Music Festival, April 25, 1950; the first Choral Music Festival in 1951; the first Piano and Organ Festival in 1956; and the first Annual Fine Arts Festival in 1957.[35]

Through the years the chorus for the annual performances of the Messiah became one composed of students rather than students and people from the community, and the solos were sung by student soloists. In 1956 a student chorus of over 400 singers and an orchestra of fifty-five players gave two performances of the Messiah. In the years that followed, the membership of the chorus increased to about 600 students and audiences attending the two or three performances presented totaled as many as four thousand people. The chorus rehearsed two evenings per week beginning about mid-October with performances scheduled the week before the students left for Christmas vacation.[36]

Under Noble the Luther College Concert Band continued to make its annual tours, and, in addition, performed concerts at the North Central Division Meeting of the Music Educators National Conference in Cleveland, Ohio, in 1955;

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[35]Nelson, op. cit., 336; _____ "Luther College Musical Union Constitution" (Decorah, Iowa: Luther College Revisions, 1961 and 1963), pp. 1, 2. (Mimeographed.)

[36]Nelson, op. cit., p. 335; _____ "Messiah Announces Advent," College Chips, LXXXV-5 (November 18, 1966), 9; _____ "Attention: Messiah rehearsals begin," College Chips, LXXXIV-3 (October 7, 1966), 16.

at Town Hall, New York City, in 1953 and 1957; at the Brooklyn Academy of Music in 1961; at Orchestra Hall, Chicago, in 1957 and 1966; at the National Convention of the American School Band Directors' Association in Rochester, Minnesota, in 1959; at the North Central Division Meeting of College Band Directors' National Association at the State College of Iowa, in 1966; at Philharmonic Hall, Lincoln Center, New York City in 1966; and made sixteen appearances before audiences ranging from 500 to 100,000 persons at the Lutheran World Federation Assembly in Minneapolis, in August, 1957. A summer tour to Norway was conducted in 1961. The Band made its first recordings in 1950 which resulted in an album of six records prepared by Columbia Transcriptions, and in 1956 made its first long-play record with the Choir.

The Varsity Band was organized in 1952-53. It presented concerts on campus throughout the year and made an annual weekend tour. A Pep Band was also organized, which performed at more public functions, including athletic events, than any other musical organization on campus.

The Luther College Community Orchestra has had a membership composed of students and other instrumentalists from the community and surrounding area. It has performed public concerts in later years and has often performed with the Messiah chorus, the Chapel Choir, and other choral ensembles

on special occasions.[37]

The Nordic Cathedral Choir has also been known as the Luther College Choir and the Nordic Choir of Luther College at various times since it was first organized in 1946-47. It has made annual tours of the Midwest with extended trips to the West Coast in 1948, 1955, 1949, and 1963, with a summer tour of Europe planned for 1967. In addition, the Choir has appeared at conventions of the North Central Division of Music Educators National Conference at Chicago, in 1959; the Wisconsin Music Educators' Association at Oshkosh, in 1963; and the national conventions of the Music Educators' National Conference and the American Choral Directors Association at Kansas City, in 1966. The Choir has also appeared on eight national radio broadcasts: four over CBS in 1949, 1953, and 1963; and four over NBC in 1960 and 1962.[38]

In 1953-54 the Women's Chorus and Schola Cantorum were combined to form the Chapel Choir under the direction of Kathryn Ulviden Moen. It has become one of the major organizations on campus performing concerts on campus and in the

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[37]Nelson, loc. cit.; op. cit., p. 335; Layne Haugen, op. cit., p. 2; _____ "Varsity Band's Annual Event Is Spring Tour," Decorah Public Opinion Fine Arts Section I (October 9, 1961), 5; Con Larson, "Story of Concert Band's Growth. . .," loc. cit.

[38]Weston H. Noble, Professor of Music, Chairman of the Department of Music, and Director of the Band and Choir, Luther College, Decorah, Iowa, Personal interview, November 19, 1966, Decorah, Iowa; _____ "The Nordic Choir of Luther College," (Publicity brochure, Decorah, Iowa: Luther College, 1965), pp. 2-3; Layne Haugen, op. cit., p. 3.

community and conducting a weekend tour in the spring. It has, on occasion, performed choral works with the assistance of the Luther College Community Orchestra.[39]

Opera was first produced on campus for Homecoming on October 18, 1958, under the direction of Wade Raridon, when Gianni Schicchi by Puccini was performed. Four other productions followed in succeeding years including Sunday Excursion by Alex Wilder, The Devil and Daniel Webster by Douglas Moore, Down in the Valley by Kurt Weill, and The Telephone by Gian-Carlo Menotti.[40]

At this point mention needs to be made of the fire at Luther College in November, 1961, which destroyed the C. K. Preus Auditorium where the music department was located, as well as the physical education facilities and radio station. The loss to the music department was complete: all of the music library, including original scores, such as those of the late Sigvart Hoffland; choir robes, band uniforms, band and orchestral instruments, music stands, and all equipment.

Complete replacement insurance coverage helped restore the program eventually, but it was most difficult to keep the program going immediately after the fire with no music and

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[39]Weston H. Noble, Personal interview; Nelson, loc. cit.; _____ "Chapel Choir Gives Concerts in Minowa Area," Decorah Public Opinion Fine Arts Section I. (October 9, 1961), 4.

[40]Nelson, loc. cit.; op. cit., p. 336.

instruments for organizations to use. About $1,300,000.00 of equipment was replaced as a result of insurance coverage.

Numerous offers of assistance in the form of lending equipment, music, and instruments came from throughout the country. Special concerts were given by musical organizations at other colleges to raise emergency funds for the sustenance of the music program, such as a concert given by Augsburg College to help the Band.[41]

Concert Tours by Musical Organizations

It has been noted that the Band tours conducted by Sperati soon after he joined the Luther College faculty marked the beginning of extended annual tours by the Band, and in succeeding years similar tours were undertaken by the Schola Cantorum, the Women's Chorus and the Nordic Cathedral Choir and other ensembles.

The purpose of tours by musical organizations of Luther College did not seem to be stated as clearly as it was in the cases of St. Olaf College and Concordia College. However, the statements quoted in the following paragraphs indicated a four-fold purpose of tours by Luther College musical ensembles: (1) to publicize the college, (2) to stimulate interest in music among students at the college and attract talented high school graduates to participate in musical

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[41]Curtis Reiso, Assistant Director of Development (Former manager of musical organizations), Luther College, Decorah, Iowa, Personal interview, June 22, 1969, Decorah, Iowa.

activities at Luther College, (3) to influence church music, and (4) to raise money.

The tours conducted by musical organizations from Luther College have not only brought to the attention of the general public those ensembles that have toured, but have helped to publicize the college, in general, thus attracting potential students and the good will and support of the public, as well as of the churches active in its support. The ninetieth anniversary edition of the college newspaper contained the following comment regarding the first tours by the Band:

> Sperati knew the value of live advertising, and he felt that a touring concert band of Luther men was the thing to let people know that Luther College was on the map. He pulled for a summer tour to the West Coast and got it in 1906, and after that a tour every year.[42]

The following quotation from the book, Luther College Through Sixty Years, indicates that tours by musical organizations were a positive force in the public relations of Luther College:

> That the trips, both short and extended, that have been taken in the past by the different musical forces of Luther College and especially by the band, have been of inestimable value to the College is of course evident. From a small beginning it has been possible through the untiring efforts of the boys and their respective directors to reach the extent of tours that assume the vast proportions of the Pacific Coasts Tours, and the Norway Tour. The credit for the more extended tours is due without question to Prof. Sperati. . . . May the future

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[42]Con Larson, "Made Tours Click as 'Live Advertising' Medium," loc. cit.

> hold even greater and more extended tours in store for the band than have been enjoyed by it in the past.[43]

The second purpose of tours at Luther College, to stimulate interest in music among college students and to attract talented high school graduates to participate in the music program, was revealed in the following two quotations--the first from the same source referred to above and the second from an article in the student newspaper about the Nordic Cathedral Choir:

> To stimulate interest in music at the College, maintain the musical standards already set, build up new standards, and advertise the school, Prof. Sperati worked out the possibilities of extended tours by the band.
>
> It [the Nordic Cathedral Choir] seems also to be increasing its ability to attract numbers of graduated high schoolers to join its ranks--to such an extent that this year's auditions for it extended over a time almost half again longer than the previous year's.[44]

The third purpose of tours, especially those by choral ensembles, was to exert an influence in the area of church music. It appeared that such an influence was to be exerted in two ways: by acquainting both the college students who were involved in performing and listening to sacred music and others who heard it performed by ensembles on tours, with the music of their own Lutheran heritage, as well as with the best of sacred music in general; and by providing an example of the finest level of performance of sacred music for other

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[43]Norlie, Tingelstad, and Jacobsen, op. cit., p. 375.

[44]Ibid.; Con Larson, "Young Nordic Sprints to Top Spot . . . ," loc. cit.

singers and directors to emulate. The following quotation from the sixty-year history of Luther College published in 1921 supports the dual purpose outlined above:

> The first instruction in music was given primarily to acquaint the student with the Lutheran hymns and chorals, which form such an important part of religious worship. . . . The instruction today has by no means drifted from the original form, namely, that of stressing a thorough knowledge of Lutheran hymns and choral music.[45]

A brochure of information about the Nordic Choir published in 1965 states that, "The Luther College Choir interprets in a superbly distinctive style the finest in sacred music." The same brochure quotes a reputable choral director and a newspaper critic regarding the quality of the Choir's performance:

> Paul Salamonovitch, Assistant Conductor of Roger Wagner Chorale, Hollywood, California
>
> "I am positive that the choir is outstanding. The sensitivity to the musical phrase attained by this group is seldom equalled by professionals."
>
> Seattle-Post Intelligencer
>
> "Attention to detail that makes sacred music really great. . . "[46]

There was some evidence in available sources that concerts by musical organizations during the early history of the College were the source of funds used to purchase needed instruments and music, and to support the musical organizations

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[45] Norlie, Tingelstad, and Jacobsen, op. cit., p. 361.

[46] _____ "The Nordic Choir of Luther College," op. cit., pp. 2-4.

that were active. No doubt many of the concerts were performed on tours and, therefore, one of the purposes of those tours seemed to have been to raise money. There was also evidence, however, that not all tours were financially successful during those years nor in recent years, and that they had to be subsidized in some manner, either by the students or by the College. It was, therefore, concluded that though the purpose of some tours may have been to raise money, that purpose was not one of primary importance throughout the history of the College.[47]

The Music Program in 1965-66

General background in 1965-66. Because this study concludes with the 1965-66 academic year, a description of the music program at Luther College in 1965-66 is provided as a point of comparison between the music program at the beginning of Luther College in 1861 and the end of the period covered in this study, 1966, and as a means of measuring the development of that program from any point in the history of the College to 1966.

The total enrollment at Luther College in 1965-66 was 1,763, which included 940 men and 791 women plus thirty-two students enrolled in extension courses. There were 130 music majors. The number of students, including music majors and

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[47]Norlie, Tingelstad, and Jacobsen, op. cit., pp. 155, 372.

non-music majors, enrolled in music courses included 858 participating in choral ensembles, 195 participating in instrumental organizations, and 215 taking other music courses, not including applied music (figures not available). In considering the grand total of 1268 students enrolled in music courses, excluding applied music, one must keep in mind that the total reflected some duplication in that many students were enrolled for more than one course or organization, and, as a result, were counted more than once.

The number of faculty at Luther College in 1965-66 totaled 113 plus twenty-three administrative officers and officials. There were twelve full-time and five part-time faculty members in the Department of Music. Four of the music faculty directed choral ensembles, two of whom also taught voice.[48]

The music program in 1965-66. Two programs of study were offered leading to a Bachelor of Arts degree: (1) a major in music education for those who planned to teach public school music, (2) a major in music for students who planned to do graduate work in a field other than music education. Membership in a choral ensemble for a minimum of two years was a requirement for music majors with an emphasis in

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[48] _____ "Bulletin of Luther College-Catalog, 1966-68," loc. cit.; op. cit., p. 162; Weston H. Noble, Personal interview.

vocal music. The following musical organizations were listed in the 1966-68 Luther College catalog: Luther College Concert Band, Luther College Chapel Choir, Dalenskor (men's chorus), Women's Chorale, Varsity Band, Pep Band, and the Luther College Community Orchestra.

Members of these organizations formed the Luther College Musical Union which promoted cooperation among the organizations and furnished leadership in music activities. Prior to Christmas the Musical Union joined with all student singers in the presentation of Handel's Messiah which was an annual event.[49]

There were several annual musical events held at Luther College, in addition to the Messiah, which included the following three music festivals sponsored by the Dorian Society: the Dorian Keyboard Festival held in the fall, the Dorian Vocal Festival held in January, and the Dorian Instrumental Festival held in the spring.

Choral ensembles active during 1965-66. The choral ensembles listed in the 1966-68 catalog have been mentioned in a previous paragraph. Additional information proved that those organizations actually were active in 1965-66. Detailed information about those groups is given in Table V, which follows. Information about the Messiah chorus was

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[49] "Bulletin of Luther College-Catalog, 1966-68," op. cit., pp. 18-19.

TABLE V: Choral Ensembles at Luther College in 1965-66

	Nordic Choir	Chapel Choir	Women's Chorale	Dalenskor	Messiah Chorus
DIRECTOR	Weston Noble	Bartlett R. Butler	David Greedy	Wesley Abbott	Weston Noble
NO. OF SINGERS	65	71	28	20	674
Men	32			20	
Women	33		28		
MEMBERSHIP					
By audition	Yes	Yes	Yes	No	No
REQUIREMENTS	Membership in all choral ensembles is open to all students.				
Scholarship					
Voice Study	Yes				
REHEARSALS					
Full ensemble	5-50 min. per wk.	4-50 min. per wk.	3-50 min. per wk.	3-50 min. per wk.	2 reh.per wk., Oct. thru' Nov.
Sectional					
PERFORMANCES					
On campus	Concerts	Chapel-1 per wk. & concerts	Chapel & concerts	Chapel & concerts	Messiah concert
		Performed for special occasions on campus			
Off campus	Tour: 1/26-2/6 to 6 mid-west states, ACDA & MENC Nat.Conv.	and in nearby churches and communities.			
REPERTOIRE					
Sacred	All	All	Most	Most	All
Secular	None	None	Some	Some	None
Memorized					No
Unaccompanied	All				None
Accompanied					All

included in the table, even though it was active only during the first semester of the year.

There was seldom any overlapping of memberships in the choral ensembles which was probably due to the fact that the ensembles rehearsed at the same hour of the day, and also two of the ensembles limited their memberships to either men or women. No college credit was given for membership in any of the ensembles.[50]

Aims of the Music Program Through the Years

The purpose of the founders of Luther College. Those who founded Luther College did so to provide a Christian education for young men that would prepare them for the study of theology and a career as a minister in the Lutheran Church. The curriculum was broadened later to include men, and eventually women also, who wished to prepare themselves for careers in professions other than the ministry. The basic purpose, however, of providing a liberal Christian education did not change.[51]

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[50]Weston H. Noble, Personal interview. _____ "The Nordic Choir of Luther College" (Printed program), Luther College, Decorah, Iowa, 1966, pp. 1-6; _____ "The Messiah, An Advent Presentation of Luther College" (Printed programs), Luther College, Decorah, Iowa, November 27, and 28, 1965, pp. 1-6.

[51]O. W. Qualley, "Courses Change, Aims Don't in Ninety Years," College Chips (Student newspaper at Luther College, Decorah, Iowa, 90th anniversary edition), (Friday, October 12, 1951), p. 2.

The purpose of music in the curriculum at Luther College. It was evident that the founders of Luther College deemed music an important part of a college education from the fact that instruction in music was a part of the curriculum from its beginning. A study of statements in various sources about instruction in music and musical activities at Luther College throughout its history revealed that the purpose of music in the curriculum was at least two-fold, religious and cultural, with some additional statements regarding its practical and disciplinary values.

Subjects of practical value in the field of theology and to the ministry were included during the early years when most of the students were preparing for careers as ministers. Music was considered a religious subject and a most practical one for future ministers to study, according to the following quotations:

> Another religious subject fostered at Luther College from the year the school was founded is choral singing. The class-room instruction has been supplemented by the work of the singing societies, the College Chorus, the Glee Club, the Decorah Choral Union.
>
> . . . . . .
>
> Since Luther College aims to prepare men for church work, it has always provided instruction in subjects that would prove especially valuable in the field of theology. One of these subjects is music.
>
> . . . . . .
>
> III. Music
>
> The first instruction in music was given primarily to acquaint the student with the Lutheran hymns and chorals, which form such an important part of religious worship.

> . . . The instruction to-day [1922] has by no means drifted from the original form, namely that of stressing a thorough knowledge of Lutheran hymns and choral music.[52]

Holvik quotes the following paragraph from the 1931-32 Luther College catalog regarding the spiritual values of sacred music performed by ensembles at Luther College:

> Sacred Music
>
> The Christian spirit of the College both finds expression in, and is cultivated by, the study and rendition of sacred music. The Luther College Concert Band, the Luther College Chorus, the Decorah Choral Union, consisting of College students and the people from the city of Decorah, and other organizations at the College, besides the Church Choirs, to which many students belong, devote much attention to classical sacred music. Through these activities the students' knowledge and appreciation of the spiritual values embodied in the highest type of music are developed, and the Christian spirit of the College is emphasized and promoted.[53]

Another Luther College catalog, quoted by Holvik, refers to the cultural and disciplinary values of music and its importance as an element of worship:

> Music is one of the fine arts, whose value is altogether out of proportion to the attention that it receives in most colleges purporting to give a liberal education. There are few who in youth neglect or are deprived of an opportunity to cultivate this beautiful and refining art that do not later regret it. Of all the things taught in or out of school, there is none that affords so much enjoyment and comfort as music. It is recognized as an essential feature in public worship, it appeals to humanity as no other form of public amusement, and in the home it is a source of constant delight. Music is one of the greatest blessings vouchsafed to man, and if life is more than a mere struggle for animal

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[52]Norlie, Tingelstad, and Jacobsen, op. cit., pp. 30, 361.

[53]Holvik, op. cit., p. 103.

> existence, it ought to be a subject included in every course of study that is not strictly technical or professional. But music has other claims to be recognized as a subject worthy of an important place in a liberal arts course of education. It develops concentration, precision, observation, and the intellectual faculties on the whole and, in singing, trains the voice, which is of great importance in conversation and public speaking.[54]

The book, Luther College Through Sixty Years, in an introduction to music in the chapter on instruction contains the following statement about the cultural and disciplinary values of music:

> Although music does not occupy a large place in the curriculum proper, its cultural and disciplinary value has always been clearly recognized at this institution. Almost from the beginning, opportunities have been given for private instruction, both vocal and instrumental. Furthermore, a distinctly musical atmosphere has been created by such organizations as the college bands, orchestra, choruses, Musical Union, and the Decorah Choral Union.[55]

The objectives of Luther College in the area of the fine arts have been outlined as follows:

> In carrying out its objective in Fine Arts, Luther College aims to help the student to: Appreciate literature, music and the other arts; Employ his talents in creative activity.[56]

Professor Oscar L. Olson, who later became president of Luther College, outlined the following ideal for instruction in music for every student at Luther College:

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[54] Ibid., p. 97.

[55] Norlie, Tingelstad, and Jacobsen, op. cit., p. 299.

[56] _____ "Objectives of Luther College Fine Arts," Decorah Public Opinion, Fine Arts Section I, (October 9, 1961), 1.

> . . . An ideal, which cannot be attained but which there should be an endeavor to approximate, is that every student should receive some voice culture, should take part in some chorus singing, and should learn to play some musical instrument. A knowledge of music, which is the most beautiful of the fine arts, which produces pleasure of the most refined nature, and is of great practical value to the minister of the Gospel, should as far as possible be acquired by every college student.[57]

It seemed evident from a study of the statements just quoted, of the musical activities, and of the instruction in music available at Luther College during its history, that opportunities have been provided for students to achieve the purposes of music in the curriculum. The opportunities for instruction and performance have made it possible for students to develop an appreciation of music through study, as well as through the employment of their talents in creative activity in the art of music, thereby leading to the achievement of the objectives in fine arts that were outlined. The study of music and its rehearsal and performance involved the discipline of mastering certain techniques and acquiring a knowledge of music. The performance of sacred music, in worship and in concert, provided students with the opportunity to share, as performers or as members of the congregation or the audience, in the development of an understanding and an appreciation of the spiritual values expressed in such music, and in an expression of the Christian spirit of the College. It may be concluded, therefore, that

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[57]Norlie, Tingelstad, and Jacobsen, op. cit., pp. 475-476.

the aims of the music program throughout the history of the College have reflected the basic purpose of the College to provide a liberal Christian education for its students which prepared them to serve their fellowmen as ministers, teachers, and in other vocations.

III. THE HISTORY OF CHORAL ENSEMBLES AT LUTHER COLLEGE

The Purpose of Choral Ensembles in the Curriculum

The aims and objectives of the College and the purpose of the music program in the curriculum were discussed in a previous section of this chapter, and the relationship between the purpose of the music program and the aims of the College was noted. The music program at the College has been consistent with the aims of the College. Therefore, because choral ensembles have been an active part of the music program, it was logically concluded that their purpose in the curriculum reflected the aims of the music program and the College.

The first instruction in music was in vocal music for two practical reasons: the study of vocal music was less expensive than the study of instrumental music which involved the purchase of musical instruments; and because congregational and choir singing were such an important part of Lutheran worship, the study of vocal music was considered a very valuable and practical field of study for men who would enter the ministry.

The early vocal music classes and the singing societies, which were organized outside the classes and supplemented them, provided a means of achieving the purpose of acquainting students with Lutheran hymns and chorals used in worship. The choral ensembles active throughout the history of Luther College have continued to provide such a means of achieving that purpose. They also have provided the opportunity for students to acquire a knowledge and an appreciation of the spiritual values expressed in the sacred choral works which have predominated in the repertoire of the choral ensembles at Luther College. The performance of sacred choral works by choral ensembles of the College has provided a means of expression for the Christian spirit of the College in daily chapel services, and an appropriate manner for celebrating religious holidays and seasons, anniversaries, and other special occasions. The purpose of choral ensembles at Luther College has reflected the religious and cultural purpose of the music program within the Christian liberal arts curriculum of the College.[58]

Early Singing Activity at Luther College

It has been noted in a preceding section of this chapter that instruction in music was a part of the curriculum for all students at Luther College as early as its first year of operation in 1861-62. It also has been pointed out that

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[58]Ibid.; Holvik, loc. cit.

the music instruction was primarily in the area of vocal music with vocal music classes scheduled for two hours per week. Singing societies were organized outside the vocal music classes and supplemented the activity within the classes. Ensembles of that type often were organized and directed by students and occasionally by members of the faculty. Luther College Through Sixty Years lists the names of several choral ensembles active during the early years of Luther College which were not mentioned in any other sources. They are: Humla; Heimdal; Bingo Glee Club; Upidee Glee Club; and other choruses, quartets, octets, etc., in the Irving, Amphictyonic, Normannalaget, Mjølner, Nørrona, and Idun literary societies. It is unfortunate that no detailed information about those groups was available to reveal when they were active, who directed them, what repertoire they performed, or when and where they performed.

Luther College was established as a school for men. Therefore, the reader is reminded that until 1933-34 all choral ensembles, except the Choral Union and church choirs in the community, regardless of their names (Luther College Chorus, Choir, Glee Club, Idun Quartette, Idun Society) were composed of male voices.

The following is a list of those who have played an important part in keeping the interest in vocal music alive as organizers and directors of choral ensembles:

1861-65 . . . Professor F. A. Schmidt
1865-81 . . . The Rev. N. O. Brandt
1881-82 . . . Mr. Ola Solheim
1882-83 . . . Mr. Haldor Hanson, Student Assistant
1883-85 . . . Mr. Jo. O. Tingelstad
1885-88 . . . Carlo A. Sperati, Student Assistant
1888-90 . . . Mr. Haldor Hanson
1890-94 . . . Mr. William Sihler
1894-1904 . . Professor Haldor Hanson
1904-43 . . . Professor Carlo A. Sperati
1928-41 . . . Professor Theodor C. F. W. Hoelty-Nickel
1936-46 . . . Miss Clara M. Hoyt
1942-46 . . . Professor Sigvart A. Hofland
1946-48 . . . Professor Sigvart J. Steen
1948- . . . Professor Weston H. Noble[59]

Early Choral Ensembles

The first choral ensemble organized outside the vocal music classes about which there was some definite information available was the Idun Quartette in 1869. A list of the names of its members totaled seven men and, as a result, raised a question regarding the accuracy of the name of the ensemble which usually indicates four singers. Luther College Through Sixty Years states that the Quartette was reorganized in 1877-78 to include an augmented membership of twelve men, and was called the Idun Society. The Quartette was given permission on May 20, 1877, to make a tour, provided they chose a repertory and adopted rules of conduct approved by the faculty. Simpson, in his history of the St. Olaf Choir, tells of advance publicity for a concert by a "Norwegian Gentlemen's Quartet" from Decorah, Iowa, to be held

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[59]Norlie, Tingelstad, and Jacobsen, op. cit., p. 363; Nelson, op. cit., pp. 117-119.

in Northfield, Minnesota, on July 6, 1877. He also relates that a report in the following week's newspaper showed that the ensemble consisted of twelve men called Idun, the name of the Norwegian goddess of Youth. In 1879 the Idun Society performed some numbers in a concert at Decorah with the famous violinist of that time, Ole Bull. One wonders at the selection of the name Idun Quartette for an ensemble of seven and later twelve members, and speculates that perhaps the term Quartette indicated that the ensembles performed four-part music arranged for male voices. It was concluded that, if the ensemble called Idun received permission for a tour in May of 1877 and performed at Northfield in the summer of 1877, the ensemble must have been reorganized some time during the 1876-77 school year rather than in the fall of 1877 as suggested by the first source referred to earlier in this paragraph.[60]

The first concert by a choral ensemble of students at Luther College, given by a trio of male voices in 1871, was referred to earlier in this chapter. The concert was held in a large classroom on the second floor and the admission was five cents. From the description of the concert by Nelson and his statement that, "the troupe was required by the authorities to return the proceeds of the concert to the

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[60]Norlie, Tingelstad, and Jacobsen, loc. cit.; op. cit., p. 361; Simpson, op. cit., p. 25; Nelson, loc. cit.

audience," it was concluded that the artistic level of performance by that ensemble was not very high.[61]

One of the early ensembles mentioned was a group called Maaltrosten, active in 1875 under the direction of R. O. Brandt, a student. More detailed information about that ensemble was not available.[62]

"The Choir 'Lorelei' of sixteen voices" was thus described in Holvik's quotation from the 1882-83 catalog indicating that an ensemble of sixteen male voices was active at that time. Again, there was no additional information available to indicate that it was active in other years or who the director was.[63]

The first performance of an oratorio in Decorah occurred on March 15, 1890, when Haydn's Creation was performed by a chorus of seventy-five singers and three soloists from Minneapolis and St. Paul under the direction of Haldor Hanson. That first activity of its kind was the basis for the development of the Choral Union in later years.[64]

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[61]Nelson, loc. cit.

[62]Norlie, Tingelstad, and Jacobsen, loc. cit.; op. cit., p. 210.

[63]Holvik, op. cit., p. 92.

[64]Norlie, Tingelstad, and Jacobsen, op. cit., p. 364; "The Creation by Joseph Haydn" (Printed program in files of Luther College Library), Luther College, Decorah, Iowa, March 15, 1890, pp. 1-4.

The Development of Certain Types of Ensembles

Haldor Hanson's return to Luther College as its first professor of music in 1894-95 marked the beginning of a period of expansion of musical activities described by Nelson, as follows:

> . . . From then on, both vocal and instrumental organizations on campus took on new stature. Ambitious programs became the order of the day under the sponsorship of the Luther College Musical Union, which under Hanson, came to include the band, orchestra, choir and glee club.[65]

At this point in the study the history of choral ensembles at Luther College may be pursued by outlining the development of certain types of choral ensembles that have been active during the history of the College. Those types of choral ensembles are: (1) Small ensembles, (2) Large ensembles of men's voices, (3) Large ensembles of women's voices, (4) Large ensembles of mixed voices including the Choral Union, the Nordic Choir, and the Chapel Choir.

Small ensembles. Detailed information about small choral ensembles active during the history of Luther College was not available. The names of several small ensembles were listed in preceding sections of this chapter under the headings of Early Singing Activity at Luther College and Early Choral Ensembles, but it was impossible, due to lack of information, to elaborate upon their periods of activity,

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[65]Nelson, op. cit., p. 156.

director's names, members, or repertory performed.

Holvik quotes the 1894-95 catalog which indicates that there was a Glee Club of eight members during that year. He also states that ". . . a choir of nine members was organized in the Preparatory Department, meeting three times a week . . .," in 1896-97. In Luther College Through Sixty Years mention was also made that before and after 1890 a Glee Club made minor trips to near-by congregations and towns. Chr. Anderson was the director of the Glee Club in 1896 during Hanson's vacation, and G. A. Hanson directed the ensemble immediately before Sperati arrived. A program of a concert by the Decorah Choral Union and Symphony Orchestra on May 25, 1909, lists a male quartet of students called the Canoe Quartette which performed selected numbers at two places in the concert. An ensemble called the Quinta Choir performed in an open air concert by the Luther College Musical Union on June 8, 1912.[66]

Nelson mentions in the following quotation the Quintets, the Luther College Entertainers, and the Mission Society groups which may have been small choral ensembles active in the 1920's:

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[66]Holvik, op. cit., pp. 95-96; Norlie, Tingelstad, and Jacobsen, op. cit., pp. 240-244; _____ "Decorah Choral Union and Symphony Orchestra" (Printed program), Luther College, Decorah, Iowa, May 25, 1909, pp. 1-4; _____ "Open Air Concert by Luther College Musical Union" (Printed program), Luther College, Decorah, Iowa, June 8, 1912, p. 1; Nelson, op. cit., p. 235.

> Music received new attention and witnessed new developments. The Luther College Concert Band under Sperati made tours to the Pacific coast in 1921, 1925, and 1927, as well as four briefer trips. Smaller groups such as the Quintets, the Luther College Entertainers, and the Mission Society groups made many tours, some of them fairly extensive. The various college organizations gave "more than nine hundred concerts and entertainments" on their tours from 1921 to 1932.[67]

Large ensembles of men's voices. Choral ensembles of men's voices, other than those which have been described as small ensembles, which have been active during the history of Luther College are the Luther College Chorus, the Luther College Glee Club, the Schola Cantorum, and the Dalenskor.

The Luther College Chorus. In 1894-95, the year that marked the return of Haldor Hanson as professor of music and the beginning of an expanded program of music at the College, the first large ensemble of men's voices, called the Luther College Choir, was organized. That ensemble of fifty men seemed to be the predecessor of the Luther College Chorus which performed in concerts with the Band and Glee Club on March 31, and May 17, 1905. Most of the programs available for examination indicated that the Luther College Chorus performed in concerts and on tours with the Band, and some programs contained a statement indicating that the membership of the Chorus had been chosen from the membership of the Band. That information led to the conclusion that the Luther College Chorus was the same men's chorus referred to in an article in the college newspaper which states that:

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[67]Norlie, Tingelstad, and Jacobsen, op. cit., p. 376.

> Upon the arrival of Prof. Carlo A. Sperati at the College an active men's chorus was formed from members of the band, presenting concerts in conjunction with them.[68]

The Luther College Chorus was active in concerts with the Band, both on campus and on tours, including the tour to Norway in 1914 and other extended tours in the United States, and occasionally with the Orchestra and other choral ensembles in the following years: 1905-6, 1907-08 through 1915-16, 1920-21, 1922-23, 1928-29, 1931-32, and 1933-34. Sperati directed the Luther College Chorus from 1905-06 through about 1927-28, when Theodor C. F. W. Hoelty-Nickel came to Luther. From that time on through 1933-34, it appeared that Hoelty-Nickel directed the Chorus. The repertoire performed by the Chorus included sacred works and Norwegian and American folksongs.

The Luther College Glee Club. An examination of available programs seemed to reveal that a Glee Club of men's voices existed sporadically between 1904-05 and 1923-24. The Glee Club often performed in concerts with the Band, and on some occasions with both the band and the Luther College Chorus. The concerts in 1905 with the Band and Luther College Chorus, which were mentioned in the preceding section, indicated the existence of a group that year. It was also active the following years: 1905-06, 1910-11, 1918-19, 1920-21, 1922-23, 1923-24. In 1910-11 the Glee Club went with the

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[68]Holvik, loc. cit.; _____ "West Coast Tour, NBC Broadcast Are Schola Highlights," College Chips, op. cit., p. 6.

Band on the fiftieth anniversary tour (fiftieth anniversary of the College), and again in 1920-21 on the Band's sixtieth anniversary tour. In 1923-24 the Ensemble numbered thirty-five singers, according to Holvik. Though sources were not always clear, it appeared that Sperati was the director of the Glee Club when it was active. The Glee Club's repertoire included the same types of choral works as those of the Luther College Chorus which have been described.[69]

The Schola Cantorum. Theodor C. F. W. Hoelty-Nickel joined the faculty of Luther College in February, 1928, and immediately organized the Schola Cantorum, a male chorus of about forty-five singers. He had received his early education in Australia, where he was graduated from Concordia College, Adelaide, in 1912, and from Concordia Theological Seminary, St. Louis, Missouri, in 1915. He studied music at the Conservatory of Music at Leipzig, Germany, and graduated from there in 1927 before coming to Luther College. Nelson describes the ensemble as follows:

> . . . the group took its name from similar organizations established as early as the fourth century, which exerted a significant influence on the development of

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69 "Miscellaneous programs by musical organizations at Luther College: Luther College Chorus, Glee Club, Mixed Chorus, Choral Union, Schola Cantorum, Dalenskor, Women's Chorus, Women's Chorale, Chapel Choir, Messiah Chorus, Concert Band, Luther College Community Orchestra" (Printed programs), Files of Koren Library, Luther College, Decorah, Iowa, various dates 1905-1966; Nelson, loc. cit., op. cit., p. 229; Norlie, Tingelstad, and Jacobsen, loc. cit.; Holvik, op. cit., p. 100.

> church music. The Schola, following the contemporary trend in Europe, sought to revivify the treasures of sixteenth and seventeenth century church music. In doing so, the chorus sang many of its numbers in Latin, a practice not altogether pleasing to the Norwegian-American press. Nevertheless, the group established itself as an outstanding musical organization and received an ovation from a crowd of 3,000 in the Gold Room of the Stevens Hotel, Chicago, June, 1932.[70]

Hoelty-Nickel continued as director of the Schola Cantorum until 1941 when he left Luther College to accept a position with Radio Station KFUO and Concordia Theological Seminary in St. Louis, and later became head of the department of music at Valparaiso University. Other directors of the Schola were as follows: Lambert S. Orton, 1941-42; Sigvart A. Hofland, 1942-43 through 1945-46; Sigvart J. Steen, 1946-47; John Dennis, 1947-48; Theodore C. Sauer, 1948-49; Richard M. Hobart, 1949-50 through 1951-52.

The Schola Cantorum made its first tour of the Midwest in 1929. In succeeding years it made many tours including a tour to the west coast in 1933. In 1947 the chorus toured with the Band and its membership was chosen from the members of the Band. On two occasions the Schola joined with the Women's Chorus, once to form a mixed chorus for the performance of the Messiah directed by Hofland in 1945, and another time for a performance of Fred Waring's Song of Christmas in 1950.

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[70]Nelson, loc. cit.; _____ "Schola Cantorum," (Publicity brochure, Decorah, Iowa: Luther College, C. 1938), pp. 1-5.

A publicity brochure described the repertoire performed by the Schola as follows:

> Included in the repertoire are compositions by Bach, Hasler, Palestrina, Lotti, di Lasso and Vulpius, as well as selections by modern American composers.
>
> A feature of the Schola Cantorum program is the singing of several eight-part, double-chorus arrangements.[71]

The period of activity by the Schola Cantorum came to an end when, in 1953-54, it was combined with the Women's Chorus to form the Chapel Choir.

Dalenskor. In 1961-62, after a period of about eight years of inactivity, a men's chorus was organized and was called the Dalenskor. Information about its director and concerts given that year was not available. Since 1962-63 Wesley Abbott has been the director of that ensemble. In 1962-63 the Dalenskor gave a combined spring concert with the Women's Chorale. The following year the ensemble of thirty singers performed a concert on May 1, 1964, sharing the program with a brass quintet and a brass choir. Concerts were also presented with the Women's Chorale and the Luther College Community Orchestra on December 10, 1965, and May 8, 1966. The college yearbook indicated a membership of thirty-eight men in the Dalenskor during 1964-65. In the spring of 1965 the Dalenskor and Women's Chorale joined forces in a production of H. M. S. Pinafore. Both sacred and secular

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[71]Nelson, loc. cit.; op. cit., p. 293; _____ "West Coast Tour, NBC Broadcast Are Schola Highlights," College Chips, loc. cit.; _____ "Schola Cantorum," (Publicity brochure), loc. cit.

music was sung by the chorus. Additional information about the Dalenskor has been mentioned previously.[72]

Large ensembles of women's voices. When Luther college became coeducational in 1936-37, a Women's Chorus of sixty singers was organized under the direction of Clara M. Hoyt who continued as its director for ten years. During that period the Chorus performed in concerts on campus with other musical organizations on occasions such as Homecoming. In the spring of 1941-42 the Women's Chorus made its first tour of the Midwest which lasted eight days and included eleven concerts. Miss Kathryn Ulvilden, a former member of Miss Hoyt's Chorus, became the director in 1946-47. She continued as the director, except for one year's leave of absence during 1949-50 when Janet (Jerdse) Ford was the director, until the Women's Chorus and Schola Cantorum were combined to form the Chapel Choir in 1953-54. The two occasions when the Women's Chorus joined the Schola Cantorum to form a mixed chorus for performances in 1945 and 1950 have been mentioned earlier under the history of the Schola Cantorum.[73]

The following quotation from the college newspaper, College Chips, tells of the activities of the Women's Chorus

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[72] _____ "Miscellaneous programs . . . Dalenskor, Women's Chorale . . ." (Printed programs), Luther College, op. cit., 1962-66; Weston H. Noble, Personal interview; _____ The Pioneer (College yearbook), Luther College, Decorah, Iowa, 1964, 1965.

[73] Nelson, loc. cit.; op. cit., p. 235.

during the World War II years and the annual tours which followed:

> During World War II when Luther's students numbered about three girls to one man, it was natural that the Women's Chorus should become THE musical organization on campus.
>
> This brought them opportunities to sing at times for groups like the Decorah Chamber of Commerce, the churches in town and neighboring localities, and made their concert tour an annual affair. After the eighth of these girls' tours the Eau Claire Daily Telegram wrote that the singers ". . . proved their right to a place in the sun."[74]

The Luther College Women's Chorale. In 1961-62, after an eight year period in which women's choral groups were not active on campus, the Luther College Women's Chorale was organized. Additional information about the group that year was not available. A study of available concert programs for the next four years and data obtained from Weston Noble revealed the following information.

In 1962-63, under the direction of Scott Stringham, the ensemble gave three home concerts. The December concert was given with the Luther College Community Orchestra, and the Spring Concert with the Dalenskor. An out-of-town trip took the group to Minneapolis, Minnesota, to present a program at the Salem Lutheran Church.

Donald Gresch became the director in 1963-64, and twenty singers performed in a concert on November 26, 1963, with the Luther Community Orchestra, and on May 1, 1964,

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74 _____ "Women's Chorus an Early Component of Coeducation," College Chips, op. cit., p. 10.

with the Chapel Choir and the Luther Community Orchestra.

In 1964-65 the membership was enlarged to thirty-two singers, and under the direction of Perry Daniels a concert version of H. M. S. Pinafore was performed with the members of the Dalenskor in May of 1965. A concert with the Luther Community Orchestra also took place in November of 1964.

The ensemble continued to be active in 1965-66 and David F. Greedy was its director. Combined concerts with the Dalenskor and the Luther College Community Orchestra were presented on December 10, 1965, and May 8, 1966, with the two choral groups joining to sing the final number on the program.

Information about the rehearsal schedule of the Women's Chorus was not available. That of the Women's Chorale has been described earlier. The limited information available indicated that the repertoire for both of the ensembles of women's voices included both sacred and secular choral works.[75]

Large ensembles of mixed voices. It was possible to have a chorus of mixed voices for the performance of oratorios prior to the time when Luther College became officially coeducational due to the cooperation of the people of the

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[75]Weston H. Noble, Personal interview; "Miscellaneous programs . . . Dalenskor, Women's Chorale . . ." (Printed programs), Luther College, loc. cit.; The Pioneer, loc. cit.

community of Decorah with the students and faculty of Luther College, and also due to the assistance of the women students at the Decorah Women's College between 1932 and 1936. The first oratorio performed in Decorah was the Creation by Haydn. The performance took place on March 15, 1890, under the direction of Haldor Hanson.

When Hanson returned to Luther College in 1894-95 he conducted a chorus of about 100 singers and an orchestra of twenty players in the performance of The Crusaders by Niels W. Gade on May 29, 1895. During the Christmas seasons of 1900 and 1901, William Sihler directed a similar chorus in performances of the Weinacht Oratorium by Barth. Those performances in 1890, 1895, 1900 and 1901 seemed to lay the groundwork for more consecutive annual performances of oratorios after the arrival of Carlo A. Sperati as a faculty member of Luther College in 1904-05.[76]

The Choral Union. Nelson implies that a Choral Union had been organized prior to 1905, though other sources did not use that terminology in referring to the early performances of oratorio described above. He describes the development of the Decorah Choral Union after Sperati's arrival as follows:

> By reorganizing the Decorah Choral Union in 1905, a group founded by Haldor Hanson in 1889 in which town and college musical forces found a common meetingplace,

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[76]Norlie, Tingelstad, and Jacobsen, op. cit., p. 364.

> Sperati prepared the way for the rendition of great choral works. Haydn's "Creation" was given in 1906, Handel's "Messiah" in 1907, Mendelssohn's "St. Paul" in 1908, Handel's [Mendelssohn's] "Elijah" in 1912, Bruch's "Lay of the Bell" in 1913, and Haydn's "Seasons" in 1920. Handel's "Messiah" was often repeated and gradually came to be established as an annual event. Except during World War I, the choral union gave yearly concerts.[77]

The Decorah Choral Union ceased to be a college-community endeavor in 1948 when participation in the chorus for the annual performances of the Messiah at Luther College was limited to students. Vocal soloists for the performances had been chosen from the student body also since 1946. Luther College Through Sixty Years states that the performance of the Creation on March 16, 1920, was the last oratorio performed by the Decorah Choral Union and that the performance of Messiah was then taken up by "the church choir . . . with the assistance of some members of the Decorah Choral Union," on Palm Sunday and December 18, of 1921. Weston Noble indicated that the performances of Messiah in November of 1966 would mark the sixty-third year of oratorio performances at Luther College.[78]

The directors of the Choral Union and the chorus for performances of the Messiah in later years have been the following: Carlo A. Sperati, 1905-06 through 1942-43; Sigvart A. Hofland, 1943-44 through 1945-46; Sigvart J. Steen,

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[77]Nelson, op. cit., p. 202.

[78]Norlie, Tingelstad, and Jacobsen, loc. cit.; Weston H. Noble, Personal interview.

1946-47 through 1947-48; and Weston H. Noble from 1948-49 to the present.

The Nordic Choir. As a result of an agreement between the boards of trustees of Luther College and Decorah College for Girls, the students enrolled in the Decorah College for Girls received their instruction from the Luther College faculty beginning in the fall of 1933. That agreement was the first step towards coeducation at Luther College and the possibility of establishing a choral ensemble of mixed voices at Luther College. A program of a concert dated June 4, 1934, which included the performance of four selections and a concert version of Carmen by a Mixed Chorus under the direction of Theodor Hoelty-Nickel, is evidence that a mixed chorus was organized sometime during the school year of 1933-34.

Holvik mentions the organization of a mixed chorus in the spring of the following year when he refers to the agreement between the two schools, mentioned above, as follows: "As a result of this move in cooperation with the Girls' College, the Music Department of Luther College organized a Mixed Chorus in the spring of 1935."

Between 1936-37 and 1945-46 no information was found concerning the existence of a similar mixed choral ensemble, so it was assumed that none existed during that time.[79]

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79 _____ "Miscellaneous programs . . ." (Printed programs), Luther College, op. cit., June 4, 1934, pp. 1-4; Holvik, op. cit., p. 105.

Nelson, in his description of the seventy-fifth anniversary celebration in the fall of 1936, mentions a performance which may have involved a chorus of mixed voices:

> On Thursday evening, October 15, "Voluspaa" by the modern Norwegian composer David Monrad Johansen, was given its first rendition in this country by a chorus and orchestra under the direction of Theodore C. F. Hoelty-Nickel. The English translation was by Ingebret Dorrum, '04.[80]

A program of a spring concert in 1946 by four musical organizations of Luther College showed a Mixed Chorus under the direction of Weston Noble performing The Omnipotence by Schubert, and thereby indicates another year when a mixed chorus was in existence.[81]

The establishment of a mixed choir, active since its organization to the present time, came in 1946-47 with the organization of the Nordic Cathedral Choir under the direction of Sigvart J. Steen. Its beginning is described in the following quotation from the college newspaper:

> In the spring of 1947 a group comprising the Music committee at Luther College was trying to decide what to christen the school's new musical baby, born the winter before. History Professor Chellis Evanson suggested the name Nordic Cathedral Choir. It seemed suitable: Nordic for Luther's Norwegian background, Cathedral since it would sing sacred music and choir because it was to represent the highest type of choral singing.
>
> The name set well; the new director was Dr. Sigvart Steen, members numbered 57 and from April 9 to 29 the Nordic's lusty young voice let audiences in Iowa, Indiana,

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[80] Nelson, op. cit., p. 272.

[81] _____ "Miscellaneous programs . . ." (Printed programs), Luther College, op. cit., Spring, 1946.

Illinois, South Dakota, Wisconsin and Minnesota know that it had been born.[82]

Sigvart Steen was director of the Nordic Cathedral Choir for two years during 1946-47 and 1947-48. He was succeeded by Weston H. Noble, who has been its director since 1948-49 to the present time. The Choir has been active under three different names since it was established by Steen. It was known as the Nordic Cathedral Choir from 1947 to 1954-55, as the Luther College Choir from 1955-56 through 1963-64, and as the Nordic Choir of Luther College since 1964-65.[83]

In addition to its extensive annual tours the Choir has been active in performances on campus at chapel services and commencement concerts and on other occasions, such as a performance of Walton's Belshazzar's Feast in the "President's Concert" on May 29, 1965. The Choir has made a long-play record about every four years beginning in 1954-55. Its repertoire has been predominantely sacred choral works throughout its history. Information about its tours, performances at music conventions and on radio, and its schedule of rehearsals has been mentioned earlier in the chapter.[84]

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[82] Con Larson, "Young Nordic Sprints to Top Spot. . .," College Chips, loc. cit.

[83] _____ "The Nordic Choir of Luther College" (Printed programs), Luther College, Decorah, Iowa, for the years 1947-1951, 1953-1957, 1960-1966.

[84] _____ "Miscellaneous programs . . ." (Printed programs), Luther College, op. cit., June 2, 1962; May 29, 1965.

Chapel Choir. The first mention of a chapel choir was made by Holvik, who indicated the Luther College Chapel Choir was organized during 1932-33. No other reference to such a group was found until 1953-54 when the Schola Cantorum and the Women's Chorus were combined to form the Chapel Choir under the direction of Kathryn Ulvden Moen. When Bartlett R. Butler joined the faculty in 1954 he became its director. He has directed the Chapel Choir until the present time with the exception of two years. In 1961-62 the director was Elliot Wold, and in 1963-64, when the Chapel Choir was called The Luther Singers, the director was Gerald Hansen. The Chapel Choir has been active in performances on campus, performing about once per week at chapel services and in concerts with the Luther College Community Orchestra in the performance of works such as cantatas by Bach and the Mozart Requiem. On weekend trips in the spring it has performed concerts in other communities outside Decorah. Its membership has varied from about sixty-five to seventy-five singers. The rehearsal schedule for Chapel Choir in 1965-66 included four rehearsals per week at 4:25 p.m. to 5:15 p.m. Membership was open to all students through an audition with the director. Sacred choral works have composed its repertoire.[85]

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[85] _____ "Miscellaneous programs . . ." (Printed programs), Luther College, op. cit., May 8, 1955; April 19, 1958; February 28, 1959; April 29, 1965; Weston H. Noble, Personal interview; Holvik, op. cit., p. 100.

TABLE VI: Chronological chart of choral ensembles at Luther College

Year	Ensembles	Directors	Tours or Performances
1861-1862	Classes in vocal music for all students two hours per week.		
1869	Idun Quartette		
1871	Male Trio		
1875	Maaltrosten	R. O. Brandt	
1876-1877	Idun Society	N. J. Bakke '77(S)	Permission granted for first tour.
1877	Symphonim		
1877-1878	Idun Society		
1878-1879	Idun Society		
1881-1882		Ola Solheim, special instructor in vocal music.	
1882-1883	The Choir "Lorelei"	Haldor Hanson(S)	
1883-1885		J. O. Tingelstad, instructor in vocal music.	
1885-1888		Carlo A. Sperati(S), instructor in vocal music.	
1888-1889		Haldor Hanson, teacher of music.	
1889-1890	Choral Union	H.H.	Creation: 3/15/90, first oratorio in Decorah.
1890-1894		William Sihler, teacher of vocal music.	
1894-1895	Choral Union	H.H.	The Crusaders by Niels W. Gade

TABLE VI (continued)

Year	Ensembles	Directors	Tours or Performances
1894-1895 (continued)	College Choir	H.H.	
	Glee Club	H.H.	
1895-1904		Prof. Haldor Hanson; Prof. of Music.	
1896-1897	Choir	Organized in Preparatory Department.	
	Glee Club		
1900	Choral Union	W.S.	During Christmas season: Wienacht Oratorium by Barth
1901	Choral Union	W.S.	Same as above.
	Glee Club		
1904-1905	Chorus	Prof. Carlo A. Sperati '88	
	Glee Club	C.A.S.	
1905-1906	Decorah Choral Union	C.A.S.	Creation: 3/21/06; repeated 5/24/06
	Luther College Chorus	C.A.S.	
	Luther College Glee Club	C.A.S.	
	Band Male Chorus	C.A.S.	
1906-1907	Decorah Choral Union	C.A.S.	Messiah: 6/18/07
1907-1908	Decorah Choral Union	C.A.S.	St. Paul by Mendelssohn: 5/27/08
	Luther College Chorus	C.A.S.	
1908-1909	Decorah Choral Union	C.A.S.	Messiah
	Luther College Chorus	C.A.S.	
	Canoe Quartette(male)		

TABLE VI (continued)

Year	Ensembles	Directors	Tours or Performances
1909-1910	Decorah Choral Union	C.A.S.	Miscellaneous program:12/18/09
	Luther College Chorus	C.A.S.	
1910-1911	Decorah Choral Union	C.A.S.	Messiah: 6/20/11
	Luther College Chorus	C.A.S.	
	Luther College Glee Club	C.A.S.	Tour w/Band in spring.
1911-1912	Decorah Choral Union	C.A.S.	Messiah and Elijah
	Luther College Chorus	C.A.S.	
	Quinta Choir		
1912-1913	Decorah Choral Union	C.A.S.	Lay of the Bell by Bruch
	Luther College Chorus	C.A.S.	
1913-1914	Decorah Choral Union	C.A.S.	
	Luther College Chorus	C.A.S.	Tour w/Band to Norway.
1914-1915	Decorah Choral Union	C.A.S.	
	Luther College Chorus	C.A.S.	Tour w/Band to San Francisco.
1915-1916	Decorah Choral Union	C.A.S.	
	Luther College Chorus	C.A.S.	
1916-1917	Decorah Choral Union	C.A.S.	Messiah; Seasons by Haydn: 3/21/17 & 6/'17
1917-1918			
1918-1919	Luther College Glee Club	C.A.S.	
1919-1920	Decorah Choral Union	C.A.S.	Creation: 3/16/20
	Luther College Chorus	C.A.S.	
1920-1921	Messiah Chorus	C.A.S.	Messiah: Palm Sunday, 1921

TABLE VI (continued)

Year	Ensembles	Directors	Tours or Performances
1920-1921 (continued)	Luther College Chorus	C.A.S.	
	Luther College Glee Club	C.A.S.	Tour w/Band(60th anniversary of Luther College).
1921-1922	Messiah Chorus	C.A.S.	Messiah: 12/18/21
	Mixed Chorus	C.A.S.	Sixtieth Anniversary Cantata & Hymn of Praise by Mendelssohn: 10/'21
1922-1923	Messiah Chorus	C.A.S.	Messiah: 12/18/22
	Luther College Chorus	C.A.S.	
	Luther College Glee Club	C.A.S.	
1923-1924	Messiah Chorus	C.A.S.	
	Luther College Glee Club	C.A.S.	
1924-1925	Messiah Chorus	C.A.S.	
1925-1926	Messiah Chorus	C.A.S.	
1926-1927	Decorah Choral Union	C.A.S.	Messiah: 12/12/26, 2 performances
1927-1928	Decorah Choral Union	C.A.S.	
	Schola Cantorum(org. in Feb.'28)	Theodor C. F. W. Hoelty-Nickel	
1928-1929	Decorah Choral Union	C.A.S.	
	Luther College Chorus	T.H-N.	
	Schola Cantorum	T.H-N.	Spring tour of midwest.
1929-1930	Decorah Choral Union	C.A.S.	
	Schola Cantorum	T.H-N.	

TABLE VI (continued)

Year	Ensembles	Directors	Tours or Performances
1930-1931	Decorah Choral Union	C.A.S.	
	Schola Cantorum	T.H-N.	
1931-1932	Decorah Choral Union	C.A.S.	
	Luther College Chorus	T.H-N.	
	Schola Cantorum	T.H-N.	Tour to Chicago.
1932-1933	Decorah Choral Union	C.A.S.	
	Schola Cantorum	T.H-N.	Tour to west coast.
	Chapel Choir		
1933-1934	Decorah Choral Union	C.A.S.	
	Luther College Chorus	T.H-N.	
	Schola Cantorum	T.H-N.	
	*Mixed Chorus(org. spring'35)	T.H-N.	Concert: 6/4/34; *Women's voices from Decorah Girls' College.
1934-1935	Decorah Choral Union	C.A.S.	
	Schola Cantorum	T.H-N.	
	*Mixed Chorus		
1935-1936	Decorah Choral Union	C.A.S.	
	Schola Cantorum	T.H-N.	
1936-1937	Decorah Choral Union	C.A.S.	
(Luther	Schola Cantorum	T.H-N.	
officially	Mixed Chorus	T.H-N.	
coeducational)	Luther College Women's Chorus	Clara M. Hoyt	
1937-1938	Decorah Choral Union	C.A.S.	
	Schola Cantorum	T.H-N.	

TABLE VI (continued)

Year	Ensembles	Directors	Tours or Performances
1937-1938 (continued)	Luther College Women's Chorus	C.M.H.	
1938-1939	Decorah Choral Union	C.A.S.	
	Schola Cantorum	T.H-N.	
	Luther College Women's Chorus	C.M.H.	
1939-1940	Luther College Choral Union	C.A.S.	
	Schola Cantorum	T.H-N.	
	Luther College Women's Chorus	C.M.H.	
1940-1941	Decorah Choral Union	C.A.S.	
	Schola Cantorum	T.H-N.	
	Luther College Women's Chorus	C.M.H.	
1941-1942	Decorah Choral Union	C.A.S.	
	Schola Cantorum	Lambert S. Orton	
	Luther College Women's Chorus	C.M.H.	8 day tour of midwest, 11 concerts.
1942-1943	Decorah Choral Union	C.A.S.	
	Schola Cantorum	Sigvart A. Hofland	
	Luther College Women's Chorus	C.M.H.	Tour.
1943-1944	Decorah Choral Union	S.A.H.	
	Schola Cantorum	S.A.H.	
	Luther College Women's Chorus	C.M.H.	Tour.
1944-1945	Decorah Choral Union	S.A.H.	
	Schola Cantorum	S.A.H.	
	Luther College Women's Chorus	C.M.H.	Tour.
1945-1946	*Schola Cantorum	S.A.H.	
	*Luther College Women's Chorus	C.M.H.	Tour.

TABLE VI (continued)

Year	Ensembles	Directors	Tours or Performances
1945-1946 (continued)	*Mixed Chorus	S.A.H.	*Combined Schola Cantorum and Women's Chorus for Messiah performance.
	Mixed Chorus	Weston H. Noble	
1946-1947	Messiah Chorus	Sigvart J. Steen	
	Schola Cantorum	S.J.S.	Tour w/Band.
	Luther College Women's Chorus	Kathryn Ulvilden	'41 Tour.
	Nordic Cathedral Choir	S.J.S.	4/9-4/29: 20 concerts in Ia. Ill.Ind.Wis.S.D.,Minn.
1947-1948	Messiah Chorus	S.J.S.	
	Schola Cantorum	John Dennis	
	Luther College Women's Chorus	K.U.	Tour.
	Nordic Cathedral Choir	S.J.S.	23 day tour to west coast: Ia. Wis.Minn.N.D.,Mont.Wash.Ore.
1948-1949	Messiah Chorus	Weston H. Noble '43	
	Schola Cantorum	Theodore C. Sauer	
	Luther College Women's Chorus	K.U.	Tour.
	Nordic Cathedral Choir	W.H.N.	2/17-3/6: 14 concerts in Ia. Wis.Minn.Ill.
1949-1950	Messiah Chorus	W.H.N.	
	Schola Cantorum	Richard M. Hobart	
	Luther College Women's Chorus	Janet(Jerdee) Ford	Tour.
	Nordic Cathedral Choir	W.H.N.	1/27-2/4: 12 concerts in Ia. Minn.Wis.
1950-1951	Schola Cantorum	R.M.H.	
	Luther College Women's Chorus	K.U.	Tour.
	Mixed Chorus		Combined Schola Cantorum and Women's Chorus to perform

TABLE VI (continued)

Year	Ensembles	Directors	Tours or Performances
1950-1951 (continued)	Nordic Cathedral Choir	W.H.N.	Song of Christmas by F.Waring. 1/27-2/12: 15 concerts in Ia. Wis.S.D.,N.D.,Minn.
1951-1952	Messiah Chorus	W.H.N.	
	Schola Cantorum	R.M.H.	
	Luther College Women's Chorus	K.U.	Tour.
	Nordic Cathedral Choir	W.H.N.	1/27-2/8: 14 concerts in Ia. Ill.Wis.Minn.
1952-1953	Messiah Chorus	W.H.N.	
	Nordic Cathedral Choir	W.H.N.	1/24-2/8: Ia.Wis.S.D.,N.D., Minn.
	Schola Cantorum		
	Luther College Women's Chorus	K.U.	
1953-1954	Messiah Chorus	W.H.N.	
	Nordic Cathedral Choir	W.H.N.	1/23-2/7: 19 concerts in Ia. Wis.Mich.Ill.Ohio,Canada.
	Chapel Choir(2nd sem.)	Kathryn Ulvilden Moen	Combined Schola Cantorum and Women's Chorus to form Chapel Choir.
1954-1955	Messiah Chorus	W.H.N.	
	Nordic Cathedral Choir	W.H.N.	1/29-2/14: 17 concerts in Ia. Minn.N.D.,Mont.Wash.Id.Ore.
	Chapel Choir	Bartlett R. Butler	
1955-1956	Messiah Chorus	W.H.N.	
	Luther College Choir	W.H.N.	1/28-2/9: 14 concerts in Ia. Ill.Ind.Mich.Wis.
	Chapel Choir	B.R.B.	Weekend trips in spring.
1956-1957	Messiah Chorus	W.H.N.	

TABLE VI (continued)

Year	Ensembles	Directors	Tours or Performances
1956-1957 (continued)	Luther College Choir	W.H.N.	1/26-2/6: 11 concerts in Ia. S.D.,N.D.,Minn.
	Chapel Choir	B.R.B.	Weekend trips in spring.
1957-1958	Messiah Chorus	W.H.N.	
	Luther College Choir	W.H.N.	1/25-2/16: 16 concerts in Ia. Minn.Wis.Mich.Ill.Ohio
	Chapel Choir	B.R.B.	Weekend trips in spring.
1958-1959	Messiah Chorus	W.H.N.	
	Luther College Choir	W.H.N.	1/24-2/11: 19 days, Ia.S.D., Colo.N.Mex.Ariz.Calif.
	Chapel Choir	B.R.B.	Weekend trips in spring.
1959-1960	Messiah Chorus	W.H.N.	
	Luther College Choir	W.H.N.	1/23-2/3: 12 concerts in Ia. Minn.Wis.Ill.
	Chapel Choir	B.R.B.	Weekend trips in spring.
1960-1961	Messiah Chorus	W.H.N.	
	Luther College Choir	W.H.N.	11 concerts in Ia.Minn.N.D., S.D.
	Chapel Choir	B.R.B.	Weekend trips in spring.
1961-1962	Messiah Chorus	W.H.N.	
	Luther College Choir	W.H.N.	1/26-2/7: 14 concerts in Ia. Kan.Okla.Tex.Mo.
	Dalenskor Luther College Women's Chorale		
	Chapel Choir	Elliot Wold	Weekend trips in spring.
1962-1963	Messiah Chorus	W.H.N.	
	Luther College Choir	W.H.N.	1/26-2/14: Colo.N.Mex.Ariz.

TABLE VI (continued)

Year	Ensembles	Directors	Tours or Performances
1962-1963 (continued)			Calif.Nev.Utah,Wyo.
	Dalenskor	Wesley Abbott	
	Women's Chorale	Scott Stringham	Tour: Minn.
	Chapel Choir	B.R.B.	Weekend trips in spring.
1963-1964	Messiah Chorus	W.H.N.	
	Luther College Choir	W.H.N.	1/25-2/5: Ia.Minn.S.D.,Wis.Ill
	The Luther Singers(Chapel Choir)	Gerald Hansen	Weekend trips in spring.
	Luther College Women's Chorale	Donald Gresch	
	Dalenskor	W.A.	
1964-1965	Messiah Chorus	W.H.N.	
	The Nordic Choir of Luther College	W.H.N.	1/23-2/3: Ia.Minn.Wis.Mich. Ohio.
	Dalenskor	W.A.	
	Luther College Women's Chorale	Perry Daniels	
	Chapel Choir	B.R.B.	Weekend trips in spring.
1965-1966	Messiah Chorus	W.H.N.	
	The Nordic Choir of Luther College	W.H.N.	1/26-2/6: Ia.Minn.S.D.,Colo. Kan.Nebr.
	Dalenskor	W.A.	
	Luther College Women's Chorale	David F. Greedy	
	Chapel Choir	B.R.B.	Weekend trips in spring.

Initials (W.H.N.) - the name of a choral director previously spelled out
Numbers:
combinations, such as 1/27-2/7 - dates of a tour
after a name, such as '77, indicate the person graduated from Luther College in that year

TABLE VI (continued)

Use of parentheses:
(Spring'35)(2nd sem.) - dates in parentheses following the name of a choral ensemble indicate when it was organized or active
(S) - student
Tour - the word tour written in the column for tour information indicates that there was evidence of a tour but that no detailed information was available
w/ - with
org. - organized
* - an asterisk by the names of choral ensembles indicates that they have a special relationship to each other

CHAPTER V

AUGUSTANA COLLEGE

I. HISTORY OF THE COLLEGE

Swedish Immigration and the Founding of Augustana College

In 1638 a group of industrious Vikings arrived in the United States and settled along the Delaware River where they introduced the log cabins on the frontier and constructed churches for the early Swedish Lutheran congregations they organized. Because their Lutheran pastors were not replaced by immigrants and men were not trained for the ministry in this country, their church died out with many joining the Episcopal Church. Another group of Swedes came to this country in 1845 and settled along the banks of the Skunk River in Iowa. Three years after their arrival they organized what was to be the first Augustana Lutheran congregation in the United States.

The Augustana Synod was organized at Jefferson Prairie, Wisconsin, in 1860 by thirty-six Swedish and thirteen Norwegian Lutheran congregations with a total membership of 4,967. At the same convention the Augustana College and Theological Seminary also was founded to train young men for the ministry. It was first established in a two-story frame building on the near north side of Chicago in 1860 with one professor and twenty-one students. In 1861 Jenny Lind, the "Swedish Nightingale," gave $1,500 to the college as a fund

for educational purposes, and the Lutheran churches in Sweden contributed $18,847.

Augustana College and Theological Seminary moved from Chicago to Paxton, Illinois, in 1863, when the Illinois Central Railroad offered twenty acres for a campus and promised to pay $1.00 per acre for all farmland sold through the school to settlers. During the first two months the entire student body, about twelve students, lived in President Hasselquist's home in Paxton.

The supporting church body purchased some eighteen acres of land on a bluff overlooking the Mississippi River between Rock Island and Moline, and in 1875, in order to be more centrally located among the Augustana Lutheran Church congregations, the college moved to that site with eight professors and ninety students. In 1874 the Church and other friends gave $43,000 to erect the first buildings on the Rock Island campus. An all-purpose building, later to be a boys' dormitory was dedicated in October, 1875. That same year friends of the college gave $6,000 to build a residence hall which later became the school of music.

Augustana College became a coeducational institution in 1886 when the first women matriculated as members of the student body. By 1893 the student body in the liberal arts college had grown to 100 students. The North Central Association, in its founding year, 1913, accredited Augustana, and in 1938 the National Association of Schools of Music accredited the music program at the college. Though the college

continued to grow in many ways, in 1943 during World War II the student body numbered less than 400. By 1946, after the war, enrollment had increased rapidly to over 1,000 students.

The Augustana Synod at its synodical convention in June, 1948, changed its name to the Augustana Lutheran Church and made Augustana College and Theological Seminary two separate institutions. In 1962 the Augustana Lutheran Church joined with other Lutheran synods to form the Lutheran Church in America. As a result of that merger, Augustana College became affiliated with the Lutheran Church in America, deriving substantial support as it had in the past from four of its synods: the Illinois, Iowa, Michigan, and Wisconsin-Upper Michigan synods. Through the consolidation of four seminaries Augustana Theological Seminary became a part of the Lutheran School of Theology, Rock Island campus, which later moved to a campus in Chicago. Its physical facilities, which were immediately adjacent to the college campus, became part of those of Augustana College.[1]

Augustana College traces its origin to the universities of Uppsala and Lund in Sweden which were founded in

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[1]Charlotte Odman, "Augustana Lutheran Church in Retrospect--Highlights in Chronological Order," The Lutheran Companion, CVIII-52 (December 26, 1962), 9-11; _____ "Sorenson Inaugurated As Sixth President of Augustana College," The Lutheran Companion (December 5, 1962), 12; Frank Telleen, "Its Parting Gift to Augustana: $400,000 for Purchase of Seminary," The Lutheran Companion, CVIII-52 (December 26, 1962), 20; _____ "The First 100 Years of Augustana College" (Pamphlet), Augustana College Alumni Association, Rock Island, Illinois, 1960, pp. 1-8.

1477 and 1688 respectively. Graduates of those Old World universities founded Augustana in 1860. The founders of Augustana College and the Augustana Lutheran Church were faithful adherents of the Lutheran Church whose first constitution was the Augsburg Confession of 1530 at the time of the reformation. It was therefore appropriate that Augustana, the Latin designation of that document, the Confessio Augustana, was chosen for the name of the newly founded church and college established in 1860.

Aims and Objectives

Augustana College was founded to provide leadership for the churches being organized in the growing settlements of Swedish Lutheran immigrants, and to provide educational opportunities for the young people of those new communities. The training of men as ministers and teachers was their primary concern. In 1886, after twenty-six years as a college for men, the benefits of a college education were extended to women and Augustana became coeducational.

The following quotation from the 1966 college catalog provides a more detailed statement of purpose.

> PURPOSE
>
> Even after a hundred years the purpose of Augustana remains clear. The universe is more marvelous than men a century ago knew, but the questions of man are not fundamentally different. In all ages the beginning of knowledge is the humility of mind before mystery and the end of wisdom the obedience of the will to the highest good.
>
> Augustana as a Christian college seeks to transmit the human heritage in the arts and sciences, and encourages

> full freedom in the search for "whatever things are true, honorable, just, pure, lovely, gracious, excellent, praiseworthy." It seeks to fulfill its vocation to testify to the character and destiny of man manifest in the gospel of Christ and to make known the obligation that rests on every man, especially the educated man, to answer for his life and thought to the Alpha and Omega of all life and truth.
>
> Augustana is dedicated to a search for truth that makes possible a human life of enduring significance.[2]

Augustana College in 1965-66

In 1963 Dr. Clarence W. Sorensen became the sixth president of Augustana College. In 1965-66 the College was governed by a Board of Directors which was made up of the President of the College and thirty members, most of whom resided in the four synods of the Lutheran Church in America which contributed substantially to the support of the college. The faculty totaled twelve emeritus professors, 120 full time and twenty-six part time members, plus five visiting professors and one faculty member in preparatory music. The College received its main support from the four synods of the Lutheran Church in America mentioned earlier in this chapter.

Augustana was a member of the Central States College Association and was accredited by the following agencies: North Central Association of Colleges and Secondary Schools (1913), the American Association of University Women (1937),

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2 _____ "Augustana College Catalog, 1966," Catalog of Augustana College, Rock Island, Illinois (March, 1966), 9-10.

National Association of Schools of Music (1938), United Chapters of Phi Beta Kappa (1949), National Council for the Accreditation of Teacher Education (1954), American Chemical Society (1955), College Entrance Examination Board (1959).

The calendar for the school year was divided into two semesters and a summer session. Enrollment during the academic year of two semesters totaled 1,652 students (764 men and 888 women), plus an additional 265 students enrolled in The Evening School.

The departments of the college were grouped in five divisions: The Humanities, the Fine Arts, Religion and Philosophy, the Social Studies, and the Sciences. A study of the catalog revealed the possibility of majors in over forty areas in addition to pre-professional programs of study in Dentistry, Law, Medicine, Pharmacy, Physiotherapy, and Veterinary Medicine. The degrees awarded to students, appropriate to their major fields of study, were the Bachelor of Arts Degree, the Bachelor of Music Degree, the Bachelor of Music Education Degree, and the Bachelor of Science in Medical Technology Degree.

Special programs affording students unusual opportunities for study in certain areas included the Washington Semester; In-Course Independent Study; Foreign Area Studies in French, German, Scandinavian, and Russian; the Liberal Arts-Engineering Programs with Purdue University and New York University; the Augustana Swedish Summer School, which offered

the possibility of a six-week study tour of Sweden; and the Augustana Summer School in Spain.

The Denkmann Memorial Library at Augustana was one of the largest among liberal arts colleges in the state of Illinois, and contained over 122,500 volumes including many rare and valuable collections.

The Bergendoff Fine Arts Building, dedicated in 1955, became the home of the music, art, speech, and drama departments. It contained classrooms, art and music studios, band and orchestra rehearsal rooms, practice rooms, the speech and hearing center of the speech department, two auditoriums, and a faculty lounge.

Centennial Hall, completed for the College's centennial observance in 1959-60, was connected to the Fine Arts Building described above. The hall had a seating capacity, including its stage area, of about 2,000, and was designed for concerts as well as lectures, convocations, and conventions. Its equipment included a theater-type projection screen and a projection booth for the showing of films. The large stage had as its focal point a $75,000 Crosell Memorial Pipe Organ. The foyer contained an art gallery. Internationally famous artists and speakers were brought to Centennial Hall each year, and many public, as well as college, events were scheduled in the auditorium, including concerts by the Tri-City Symphony.

Additional physical facilities of Augustana College included seven buildings which may be designated as academic

facilities and three buildings which were primarily service facilities. There were also two dormitories for women housing 450 and 200 students respectively, plus two dormitories for men, one of which housed 350 men.

The campus had grown from about eighteen acres in 1875 to nearly 100 acres in 1965-66, and was located in the geographic center of the metropolitan area known as the Quad-Cities and the Quint-Cities, which included the major cities of Rock Island, Moline, East Moline, Illinois; and Davenport and Bettendorf, Iowa. That urban area, with a population of 338,700, offered a variety of cultural opportunities, including the symphony orchestra, concerts by world-renowned guest artists (referred to above), Broadway theater attractions, museums, and art galleries.[3]

II. GENERAL DEVELOPMENT OF MUSICAL ACTIVITY AT THE COLLEGE

Though the details regarding musical activities, including instruction in music, were not available for the first dozen years in the history of Augustana College, there is reason to believe that there were such activities as well as instruction in music from the time the college was established. Statements, such as the following one from an article on the history of the Augustana Conservatory, support that belief.

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[3]Ibid., pp. 7, 11-14, 65, 69, 72-74, 76-180, 186-203, 217-218.

> The history of music at Augustana covers a period almost as long as that of the institution itself; indeed I feel quite safe in saying that from the very beginning up until the present time [1914] Augustana has in one way or another offered her students facilities for obtaining at least rudimentary training in the musical art, however humble and unpretentious these facilities may at times have been.[4]

Dr. T. N. Hasselquist, Augustana's second president (1863-1891), indicated his opinion of the importance of instruction in music at the college in his annual report to the synod in June of 1873, by including the following statement.

> "I also beg to call the attention of the Synod to the necessity of providing for an old but continually increasing need of our institution, namely that of instruction in music, vocal and instrumental. The love of music, and the desire to develop its art have ever since the days of Luther constituted a marked characteristic of the Lutheran Church, and we must not allow it to be blotted out in the midst of our new circumstances here. . . ."[5]

Early Musical Activities at the College

Before Gustav Stolpe joined the faculty in 1882 as Musical Director and Augustana's first Professor of Music, instruction in music and the direction of other musical activities were provided by certain members of the faculty in addition to their other teaching assignments. The 1873-74 catalog included in its list of faculty Mr. Albert Wihlborg

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[4]Marcus Skarstedt, "Augustana Conservatory, Its History," Augustana Bulletin, X-4 (December 31, 1914), 7.

[5]T. H. Hasselquist, "Annual Report of the President of Augustana College and Theological Seminary to the Augustana Lutheran Synod, June, 1873," cited by Marcus Skarstedt, ibid., p. 8.

as instructor of voice, and the same catalog listed that instruction as part of the curriculum. Mr. Wihlborg continued to teach vocal music until 1877-78. He was succeeded by Mr. J. F. Ring who taught vocal music and served as organist until 1882 when Gustav Stolpe joined the faculty. During that period just mentioned, catalogs contained the statement, "Vocal music is regularly taught." It was evident from the following statements in catalogs for the years 1881-82 through 1883-84, quoted by Skarstedt, that instruction in vocal music was a regular part of the curriculum required of all students unless excused from participation.

> . . . Thus we find in the catalog for 1881-82 the following item:
>
> "Students of college and seminary have been instructed one and one-half hours a week in vocal music, those of the preparatory department one hour per week."
>
> The next year this arrangement was changed so that the students of all classes received two hours of instruction per week in vocal music. Then in the catalog for 1883-84 we find the following:
>
> "Instruction in vocal music has been given five hours weekly, and it is obligatory on all the students at the institution, unless excused by the instructor. The students are divided into two singing classes, a higher and a lower."[6]

Instruction in vocal music continued to be a requirement through 1887-88, after which it was dropped. It was available to interested students, however, as indicated by the statement that "all students desiring instruction in

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[6]Ibid., p. 9-10.

vocal music are received into the Conservatory Choir without extra charge."[7]

Early musical activities, in addition to instruction in vocal music, included the establishment of musical organizations and other events which contributed to the development of a program of music at Augustana. The first band, organized in 1874, was called the Silver Cornet Band. About 1875, when the college moved to a new campus at Rock Island, the Board of Directors traded a plot of ground for an organ for the College. The first orchestra was organized in 1879. During the spring of that year, Dr. Olof Olsson, a member of Augustana's faculty, heard a performance of Handel's Messiah in London which inspired him to leadership in the founding of the Augustana Oratorio Society in 1881. The annual performance of oratorio has continued to the present time. The support of musical activity at Augustana by President Hasselquist and Dr. Olsson, when he succeeded him as president, was important to the development of music at the College in the early years of its history. The college orchestra was reorganized in 1881 with its main function the accompaniment of the oratorio society.[8]

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[7] Ibid., p. 13.

[8] _____ "Catalog of Augustana College and Theological Seminary, 1904-05," Augustana College and Theological Seminary, Rock Island, Illinois (1905), 114-117; _____ "School of Music, Augustana College," Augustana Bulletin, XLVII-12 (December, 1952), 3-4; Skarstedt, loc. cit.

The Augustana Conservatory of Music

The Augustana Conservatory of Music was established as a private venture on January 18, 1886. The Board of Directors of the College gave permission for the Conservatory to be advertised as a department of the College with the provision that the Board would not be held responsible for its finances. The Conservatory was governed by a Board of Trustees that included Professors Gustav Stolpe, Principal of the department; O. Olsson, President; C. W. Foss, Secretary and Treasurer; Josua Lindahl; C. L. E. Esbjorn; and G. W. Sandt. Courses in harmony, voice, organ, piano, and violin were offered. Seventeen students were enrolled in the Conservatory the first year and thirty in 1887-88.

Skarstedt mentions the objectives of the Conservatory in a quotation from the college catalog for 1887-88, as follows:

> The object of the Conservatory was originally, and is still, in the first place, to furnish a means of educating organists for the churches of the Swedish Lutheran Augustana Synod, and, in the second place, to offer our young people an opportunity of securing a classical musical education. We also hope by this means to make the institution an important agent for improving the musical taste of the people in general, and especially those of our own nationality.[9]

The same Augustana Bulletin containing the Skarstedt article stated in another article the following aim of the conservatory:

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[9]Skarstedt, op. cit., pp. 11-12; C. W. Foss, "Twelve Years of Augustana College," The Alumnus, I-4 (December, 1892), 79-80.

OUR AIM--

> To become a musical influence in our community, to create a keener interest for music in our whole student body, to raise the standard of church music.[10]

At the meeting of the Augustana Lutheran Synod held in Chicago in 1887, the Augustana Conservatory of Music was incorporated as a department of Augustana College. Progress in raising its standards and organizing its curriculum were made during the next five years. In 1892-93 there were three distinct departments within the Conservatory: a graduate department leading to a Bachelor of Music degree; an organ department to train students as organists; and a choral and vocal department for instruction in solo, quartet, and chorus singing. The faculty had five full-time members during that year.

The Conservatory was not a financial success during its first years as a department of the College, and in 1892 the president of the Board of Directors questioned the Synod as to whether or not it should continue to sustain the Conservatory. The Synod's immediate decision was that the Conservatory should be maintained as a department of the College and that the Board of Directors should devise a means by which the Conservatory could become self-sustaining.

As Director of Music, the influence of Gustav Stolpe during the formative years of the Augustana Conservatory of

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10 "Our Conservatory," Augustana Bulletin, X-4 (December 31, 1914), 40.

Music was a positive one. Skarstedt, writing in 1914, stated that "the successful status of the Conservatory today is probably due more to the pioneer work of Dr. Stolpe than to the work of any other man." The Conservatory, therefore, sustained a severe loss when Stolpe severed his connection with it as its Director in the spring of 1893.

The Board of Directors called a number of capable men in an attempt to secure a worthy successor to Stolpe, but without success. The Conservatory continued to exist as a department of the College with no man definitely as its head until 1905. Many persons served on the faculty during that period: A. D. Bodfors who taught organ, piano, and harmony from 1895 to 1904 when he resigned to organize his own school at Moline; F. E. Peterson who taught piano and harmony from 1897 to 1906; and Mrs. Edla Lund who, as professor voice from 1895 to 1914, was known for her teaching ability and as a director of ensemble singing and chapel choir.

The Augustana Conservatory of Music had become a well-known department in the College by 1900 with nine faculty and 186 students enrolled. In 1898 the Euterpean Society, in which the faculty members took an active part, was organized to study composers and music history in general. Between 1874 and 1900 the following instrumental ensembles had been active: The Augustana Silver Cornet Band, Augustana Orchestra, Euterpean Quartet, O.P.M.B. Quartet, Philharmonic Mandolin Club, Xerxes Mandolin Club, and faculty instrumental groups. During the early years of the Conservatory numerous

choral ensembles also were active. Available sources listed the following names of choral ensembles: Conservatory Choir, Augustana Oratorio Society, Handel Oratorio Society, Aeolus Choir, Echo Quartet, Oriole Choir, Apollo Quartet, Mendelssohn Male Choir, and the Ladies Chorus.[11]

Professor Emil Larson joined the faculty in 1904, and in 1905 he became the director of the Conservatory, its first since the resignation of Stolpe in the spring of 1893. Under his leadership between 1905 and 1908 the Conservatory received an added impetus and regained its former standing. During that period, in 1902, Miss Lillie Cervin began a long career as a teacher of piano and organ at Augustana. Professor Larson was succeeded as director of the Conservatory by Peter Johnson of St. Paul, Minnesota, who, in turn, was succeeded by J. Victor Bergquist of Minneapolis in 1912. Professor L. B. Canterbury came with him to be in charge of the department of voice. Under Bergquist's leadership the Conservatory became a department of high standing musically and a success financially.

Accurate information about those who provided leadership as directors of the Conservatory following Bergquist's term as director, which ended in 1918, was not found in available sources. Bergquist's immediate successor may have

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[11]Skarstedt, op. cit., pp. 13-15; LeRoy Cappaert, "The History of Music at Augustana 1860-1900," (term paper for Seminar in History, May 28, 1950, Augustana College, Denkman Memorial Library Archives E), pp. 27-28.

been Arvid Samuelson who was a member of the faculty from 1916 to 1920. A. Cyril Graham was a member of the faculty from 1920 to 1931, during which time he was director of the Conservatory from 1924 to 1927. Complete information was not available concerning the directors of the Augustana School of Music for the next twenty-three years, but the following people did serve in that capacity during that time: Mrs. Estelle Maudeville, Sven Lekberg (1931-36), Wilbur Swanson, Mauritz Kesnar, and Karl Ahrendt (1946-50). When Ahrendt resigned in the spring of 1950 to take a position on the music faculty of a college in Ohio, he was succeeded by Brynolf Lundholm who had been a member of the faculty at Augustana since 1931. Since 1961, Ronald F. Jesson, a faculty member since 1947, has been chairman of the Division of Fine Arts and Head of the Department of Music.

The many teachers that were members of the music faculty throughout the history of Augustana contributed in their individual ways to the development of the music program. The names of some of them have been mentioned often or with special emphasis in the sources of information for this study. The following is a list of names of some of the music faculty who provided leadership in various areas of music instruction and activity during the history of Augustana.

1873-1878	Albert Wihlborg
1878-1882	J. F. Ring
1881-1884	Joseph Osborne
1882-1884	Gustav Stolpe
1884-1886	P. A. Edquist
1886-1887	Gustav Stolpe
1887-1888	James Moody

1888-1893	Gustav Stolpe
1888-1895	Griffith E. Griffeth
1891-1892	Alfred Holmes
1895-1914	Edla Lund
1895-1898	A. D. Bodfors
1897-1898	A. Hult
1897-1906	F. E. Peterson
1902-	Lille Cervin
1904-1908	Emil Larson
1908-1912	Peter Johnson
1912-1918	J. Victor Bergquist
1912-	L. B. Canterbury
1914-	Esther Fryxell
1916-1920	Arvid Samuelson
1920-1931	A. Cyril Graham
1926-1928	Arthur E. Cassling
1927-1929	Guy Webster
*1929-1966	Henry Veld (on leave 1945-46, 1950-51)
*1931-	Brynolf Lundholm (Chairman, 1950-1961)
1931-1936	Sven Lekberg, Dean of School of Music
1946-1950	Karl Ahrendt (Left in spring of 1950)
*1947-	Ronald F. Jesson (Head of Dept. of Music, 1961-)
*1948-	Ruth E. Holmen
*1950-	Thomas F. Hibbard
1953-1960	Elmer Copley[12]

*Still members of the faculty in 1965-66.

Events Which Indicated the Development of the Music Program

Concerts performed in celebration of certain events in the history of Augustana College drew attention to the

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[12]Skarstedt, op. cit., pp. 18-19; LeRoy Cappaert, op. cit., pp. A,B,C,D,E,F; _____ "Augustana College Catalog, 1966," op. cit., pp. 193-203; _____ "Messiah By The Handel Oratorio Society" (Printed program), Augustana College, Rock Island, Illinois, December 12-13, 1959, p. 12; Henry Veld, Professor of Music, Founder and Director of the Augustana Choir, 1931-66 (retired), Augustana College, Rock Island, Illinois, Personal interview, March 21, 1969, Racine, Wisconsin; Sven Lekberg, A letter supplying information about the music activities at Augustana College, 1931-1936 (Simpson College, Indianola, Iowa: February 20, 1969); Elmer Copley, A letter supplying information about the Augustana Seminary Chorus and Chapel Choir (Bethany College, Lindsborg, Kansas: February 27, 1969).

development of the music program. The Oratorio Society seemed to have figured most prominently in performances at such events. In 1883, the third season following its founding, the Augustana Oratorio Society performed two concerts as a part of the celebration of the 400th anniversary of the birth of Martin Luther. A temporary structure called Jubilee Hall was erected on the campus which housed almost 3,000 people, and an organ was installed for the occasion. On the evenings of November 7 and 8, the Oratorio Society performed the Messiah by Handel and David's Psalms by Wenneberg, respectively. Visitors from all over the Middle West attended the celebration and heard the concerts.[13]

On the fiftieth anniversary of the Augustana Synod, in 1910, the oratorio society which had been reorganized as the Handel Oratorio Society performed the Jubilee Cantata by E. W. Olson and Reynold Lagerstrom and Mendelssohn's Hymn of Praise.[14]

In December, 1916, a new gymnasium was dedicated with a performance of the Messiah which marked the beginning of annual presentations of that oratorio during each pre-Christmas season at the College. The gymnasium had been designed with the needs of the chorus and orchestra in mind

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[13]Netta C. Anderson, "Oratorio Work at Augustana College," Augustana Bulletin, II-1 (March 15, 1906), 3.

[14]_____ Augustana Bulletin, XXVII-4 (April, 1932).

and provided a platform at one end to accomodate the 150 singers and thirty members of the orchestra.[15]

Again in 1917 the Oratorio Society performed a work composed for a special occasion. The Reformation Cantata, written by Dr. Olson and composed and directed by J. Victor Bergquist, was performed by a chorus of 300 singers and the Tri-City Symphony Orchestra for the Augustana Synod's celebration of the 400th anniversary of the Reformation which was held at its convention on the College campus.[16]

Other indications of progress in the development of music at Augustana were: the accreditation of the music program by the National Association of Schools of Music in 1938; the offering, by 1948, of three degrees in music--the Bachelor of Music Education, the Bachelor of Music, and the Bachelor of Arts; and the major improvement in facilities for the department of music which were provided when the Fine Arts Building was completed in 1955. During the history of Augustana prior to the completion of the Fine Arts Building, music and musical organizations had quarters until 1929 in the original building (razed in 1935), then in Old Main, and later in the former Womens' Building (called East Hall).

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15 _____ "Messiah By The Handel Oratorio Society" (Printed program), December, 1959, loc. cit.

16 _____ "School of Music Catalog," Augustana Bulletin, XIII-4 (December, 1917); Conrad Bergendoff, "A Musical Heritage," A Century of Music at Augustana (Pamphlet), Augustana College, Rock Island, Illinois, 1960, p. 4.

The facilities of the Fine Arts Building were greatly augmented by the completion of Centennial Hall auditorium which was connected to the Fine Arts Building. The first performance of the Messiah in that auditorium by the Handel Oratorio Society on December 12 and 13, 1959, marked an eighty-year history of oratorio performances at Augustana. In 1960 a Centennial Music Festival in Centennial Hall was one of the important events of the 100th anniversary celebration of Augustana College which took place during that year. It included a performance of the Bach B Minor Mass by the Centennial Chorus under the direction of Henry Veld on April 30th, and a concert by the Chicago Symphony Orchestra, directed by Fritz Reiner, on May 1st. A performance of Haydn's Creation was given for the centennial convention of the Augustana Lutheran Church by the Handel Oratorio Society in Centennial Hall on June 7th.[17]

Musical Organizations Active After 1900

A number of musical organizations have been active at Augustana since 1900 including the following: Band, Orchestra, Handel Oratorio Society, Wenneberg (male) Chorus, Oriole (womens') Chorus which later changed its name to the Jenny Lind Chorus, the Augustana Choir which was formed by

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17 _____ "School of Music, Augustana College," Augustana Bulletin, XLVII-12 (December, 1952), loc. cit.; Conrad Bergendoff, loc. cit.; _____ "Centennial Hall and the Fine Arts Building," A Century of Music at Augustana, op. cit., pp. 5-7.

combining the Wenneberg and Jenny Lind Choruses, Chapel Choir, Mission Chorus, Seminary Chorus, Lutherman Chorus, Band Chorus, Clef Club (girls' chorus), Male Quartet, Augustana Male Quartet, Re-Echo Club, Mixed Quartet, Apollo Club, Lorelei (womens') Quartette, and Appeal Octette. Those with the longest periods of activity were the Handel Oratorio Society, Wenneberg Chorus, Jenny Lind (Oriole) Chorus, Chapel Choir, the Augustana Choir, Band and Orchestra.

The Band and Orchestra, with some exceptions, have been active mainly on campus and in the surrounding community. The Band visited Europe on two occasions: once in 1917-18 when the thirty-three members enlisted as a body and went to France as a military band during World War I, and a second time in the summer of 1928 when its fifty players toured Sweden and Europe on a concert tour. In recent years the Band has become more active as a touring organization, conducting annual tours such as the one March 15-21, 1965, when it performed concerts in three midwestern states.

One of the main activities of the Augustana Symphony Orchestra throughout its history has been participation in the annual performances of oratorio at Augustana. That it has developed as a concert organization is obvious from its schedule for the 1963-64 season which included, in addition to performances of two oratorios with the Handel Oratorio Society, two concerts with the Clinton Symphony Orchestra

at Clinton, Iowa, and three concerts on campus during the school year.[18]

Concert Tours by Musical Organizations

The first concerts performed away from the Augustana campus were those first performances of the Messiah by the Augustana Oratorio Society on April 11, 12, and 13, 1881, at Moline, Rock Island, Galva, Galesburg, and Altona. That series of performances may be considered the first concert tour by a musical organization supported by Augustana College. Two more performances of the Messiah were given in 1881 on June 16 and 17, at the Congregational Church in Moline, and at Andover, Illinois, respectively.

The first conductor of the Augustana Oratorio Society was Joseph Osborne, son of the first president of Augustana College, L. P. Esbjorn. The Augustana College Orchestra which assisted in the first performance of Messiah was composed of twelve students. Conductor Osborne and the members of the Orchestra were invited to Bethany College at Lindsborg, Kansas, in March of 1882, to assist in a performance of the Messiah which inaugurated a long tradition of oratorio concerts at that college each year during Holy Week. That

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18 _____ Augustana Bulletin, X-4 (December 31, 1914), 3, 30, 32; _____ Augustana Bulletin, XXIII-23 (August, 1928); C. W. Sorensen, "On Being Contemporary--Report of the President, 1964-65, Augustana College, Rock Island, Illinois," Augustana Bulletin, LX-9 (September, 1965), 12-13; _____ After Seventy Years, Being the Story of Augustana College and Theological Seminary, Rock Island,

trip to Lindsborg by the Augustana Orchestra and its director may be noted as another tour by a musical organization from Augustana during that early period of musical activity.

The Wennerberg (male) Chorus, the Oriole (womens') Chorus, and the Augustana Choir performed concerts on annual tours over a period of many years. The Wennerberg Chorus made its first tour in April, 1904, and, with the exception of 1917 and 1918 during World War I, continued to tour annually through 1933. Available information about tours by the Wennerberg Chorus indicated that the length of tours varied from two or three days to two or three weeks. The tours were usually carried out during the spring of the year with at least one of them taking place during Easter vacation. The area of the country most often toured by the Wennerberg Chorus included the north central and midwestern states, with an occasional tour farther east or farther west.

The Oriole Chorus conducted annual tours between 1917 and 1933, with the possible exception of 1926, giving concerts mainly in Illinois, Iowa, Minnesota, Wisconsin, Indiana, and Michigan. Available information seemed to indicate that tours by the Oriole Chorus varied from about ten days to two weeks in length and were carried out during the spring

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Illinois, 1860-1930 (Rock Island, Illinois: Augustana College and Theological Seminary, 1930), p. 22; _____ "Spring Concert, The Augustana Symphony Orchestra" (Printed program), Augustana College, Rock Island, Illinois, May 15, 1964, p. 7.

and sometimes in June, following the end of the spring semester.

The Augustana Choir was formed when, under the direction of Henry Veld, the Wennerberg Chorus and the Oriole Chorus were combined to form a choir of mixed voices to perform in concerts at Orchestra Hall, Chicago, on March 18, 1931, and April 1, 1932. The Augustana Choir, as it was to be known in succeeding years, has toured annually since the spring of 1934, with the exception of 1943, during World War II. The Oriole Chorus was re-named the Jenny Lind Chorus in 1934-35. In a sense, the Wennerberg Chorus and the Jenny Lind Chorus continued to tour annually through 1966 because the concerts by the Augustana Choir always contained, in addition to works for mixed voices, groups of selections by the men of the Choir as the Wennerberg Chorus and by the women of the Choir as the Jenny Lind Chorus. Tours by the Augustana Choir were usually carried out in the spring of the year and varied from one week or ten days to three weeks in length. Between 1931 and 1966 the Augustana Choir's extensive tours have taken it to all sections of the United States and to most of its larger cities, and occasionally to cities in Canada. In the summer of 1960, when the College was celebrating its centennial anniversary, the Choir toured eight European countries.

Of a number of small choral ensembles that have been active at Augustana throughout its history, only a few have engaged in series of performances off-campus. In the spring

of 1907 the Lorelei (women's) Quartette and the Wennerberg (male) Quartette toured with the Wennerberg Chorus. The Augustana Male Quartet organized by a student, Martin Johnston, in 1922-23, continued to be active under his leadership during the following two years. During the summer of 1924 the Quartet performed in sixty cities in Illinois, Iowa, and Minnesota, and in the summer of 1925 a second tour was conducted through the central states. An ensemble known as the Appeal Octette, directed by Mr. Guy Webster and Miss Nellie Swanson, gave about forty concerts in various cities during the spring of 1928.[19]

Off-campus performances by the Augustana Band and the Orchestra have been described in the preceding section of this chapter.

Statements from various sources revealed that the purpose of tours by musical organizations of Augustana College, and especially tours by choral ensembles, was three-fold: a cultural and educational purpose to develop a greater appreciation of music among the students at the college through their study and performance of it, and among those for whom it was performed on concert tours; to publicize the College

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[19]Executive Committee, Augustana Oratorio Society, "Memories of a Musical Easter Season, 1881," Augustana ock Missionaren (translated by Conrad Bergendoff), August 26, 1881, 266-270; _____ "Messiah By the Handel Oratorio Society" (Printed program), December, 1959, op. cit., p. 10; _____ "Augustana Choir and Oratorio Files," In the office of William J. Aull, Director of Public Events, Augustana College, Rock Island, Illinois.

and establish a means of contact with the supporting churches of the Synod; and to raise funds needed by the College. The following quotations support the cultural and educational purpose of tours by the Wennerberg and Oriole Choruses.

> To serve Augustana College and Theological Seminary, to encourage and develop the musical ability of its members and to help foster in the public mind deeper appreciation and interest in male chorus music is the purpose of the Wennerberg Chorus. It renders only such music as is compatible with Christian precepts.[20]

Two more statements of the aims and objectives of the Oriole and Wennerberg Choruses found in the Augustana Bulletin of August, 1928, support the same purpose of tours as the above quotation.

> The development of a girls' chorus of harmonious beauty and the fostering of interest in all forms of choral work.
>
> . . . . . .
>
> Wennerberg Male Chorus' primary objective is the promotion of high class male chorus singing, its repertoire consisting of the best that the Swedish, English and American composers have produced.[21]

The purpose of publicizing the College and establishing a means of contact with the churches of the Synod is expressed in the following excerpt from an article on the Wennerberg Chorus found in the Augustana Observer.

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20 _____ "Wennerberg Male Chorus Twenty-Third Annual Tour" (Printed program), Augustana College, Rock Island, Illinois, 1927, p. 8.

21 _____ Augustana Bulletin, XXIII-23 (August, 1928).

> This organization has supplied a long-felt want in the student body. It has struck a note of harmony among the students here and made that note resound through the Synod. It makes the work of our Alma Mater known and appreciated as never before. It tells the young people wherever it goes that the aims and purposes of this institution center around noble ideals in education, in moral discipline, in true religion. Not to mention the material and social benefits that accrue because of the work done by the chorus, who, in view of these educational and moral influences, will still doubt that it serves a useful and splendid purpose, that it makes for progress at our school, and who will hesitate to shout: Long live the Wennerberg Chorus![22]

The same article referred to above was the only source which mentioned the raising of funds as a purpose of tours. It was concluded, therefore, that the raising of funds was not a primary purpose of tours even though it was mentioned as a purpose in the following quotation from that article: "The Wennerberg Male Chorus made an extended tour during the year 1904. Proceeds of these concert tours have been appropriated for the noble purpose of establishing an auditorium fund."[23]

The Music Program in 1965-66

General background in 1965-66. A description of the music program at Augustana College during the 1965-66 academic year marks the conclusion of the period of time covered in this study, and provides a means of measuring the development of that program from any point in the history of the

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[22] _____ "The Wennerberg Chorus," Augustana Observer (Student Newspaper), May, 1906, 105.

[23] Ibid.

College to 1966.

The total daytime enrollment at Augustana College in 1965-66 was 1,652 students, of which 86 were music majors. The total number of students taking music courses, including those majoring in music and those majoring in other areas, was 677. Of that total, 134 were taking applied music, 251 were enrolled in other types of music courses, 195 performed in choral ensembles, and 97 performed in the Band and Orchestra. It should be noted that the total of 677 represented much duplication due to the fact that many students were enrolled in more than one course or organization and, therefore, were counted more than once. It should be noted, also, that the membership of the largest musical organization at Augustana College, the Handel Oratorio Society Chorus, was not included in the above total because the number of students who sang in that chorus during 1965-66 was not available. Membership in that chorus was made up of both students and people from the surrounding area, so many of the 350 singers in the group that year were students, and would have increased, by a considerable amount, the total number of students involved in the music program in 1965-66.

There were nine full-time and seven part-time music faculty in 1965-66. One of the full-time faculty members was director of choral ensembles and also taught voice.[24]

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[24]Ronald F. Jesson, Professor of Music, Chairman of the Division of Fine Arts and the Department of Music, Augustana College, Rock Island, Illinois, Personal interview,

The music program in 1965-66. Programs of study with a major in music were offered leading to the Bachelor of Arts, the Bachelor of Music and the Bachelor of Music Education degrees. The areas of specialization within each degree program were as follows: Bachelor of Arts, a non-teaching major in which the emphasis was primarily cultural, not professional; Bachelor of Music, for the student interested in a musical career as a performer or theorist or in the ministry of music, with a major in voice, instrument, composition or ministry of music (organ or choral emphasis); Bachelor of Music Education, a teaching major which prepared the student for public school music teaching with specialization in instrumental or vocal music.

Membership in either Choir, Band or Orchestra was required each semester of music majors. The following list of musical organizations and ensembles was found in the 1966 College catalog: Augustana Choir, Chapel Choir, Augustana Band, Instrumental Ensemble (String, Brass, Woodwind, Piano), and Opera Workshop.[25]

Choral ensembles active during 1965-66. The reader is referred to Table VII, which follows, for a more detailed

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November 3, 1966, Rock Island, Illinois; _____ "The Oratorio Tradition at Augustana," Augustana College Bulletin, LX-14 (December, 1965), 2-3.

[25] _____ "Augustana College Catalog, 1966," op. cit., pp. 11-12, 114-120.

TABLE VII: Choral ensembles at Augustana College in 1965-66

	Augustana Choir	Chapel Choir	Handel Oratorio Society
DIRECTOR	Henry Veld	Henry Veld	Henry Veld
NO. OF SINGERS	76	115	350
Men	38		
Women	38		
MEMBERSHIP			
Bu audition	Yes	Yes	
REQUIREMENTS	Membership in all choral ensembles is open to all students.		
Scholarship	Must not be on Academic Probation.		
Voice Study	Not required, but many did study.		
REHEARSALS			
Full Ensemble	5-1 hr. per wk.	3-1 hr. per week	1-2 hr. per wk.
Sectional	1 hr. per wk.		
PERFORMANCES			
On campus	Chapel, Concerts, Homecoming	Chapel, Annual Concert	Messiah - 3 perf. Requiem - Verdi
Off campus	Tour 3/15 - 3/30 Concerts in Ill.; 2/20,22&3/6 Orchestra Hall Concert, Chicago		
REPERTOIRE			
Sacred	Predominantly	All	All
Secular	Some	None	None
Memorized	Yes	No	No
Unaccompanied	Most	None	No
Accompanied	Some	All	Yes

account of the choral ensembles that existed during 1965-66.

The Handel Oratorio Society has been included because so many students participated in the chorus even though it was not listed in the catalog with the other musical organizations and no college credit was given for it. One credit was granted each semester for the other two choral groups.[26]

Aims of the Music Program Through the Years

The purpose of the founders of Augustana College. During the first twenty-six years, the purpose of the founders was to train men as ministers and teachers who would provide leadership for the churches and educational opportunities for the young people of pioneer communities. The opportunity for a college education was extended to women in 1886, and the curriculum was augmented gradually to include training in a variety of areas. The basic objectives of the College since it was founded have been to help man answer the fundamental questions he faces in every age, to transmit knowledge of the

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[26]Ronald F. Jesson, Personal interview; Henry Veld, Personal interview; _____ "The Oratorio Tradition at Augustana," loc. cit.; _____ "Centennial Hall and the Fine Arts Building," A Century of Music at Augustana, op. cit., p. 6; _____ "The Handel Oratorio Society, Eighty-fifth Season, presents Messiah" (Printed program), Augustana College, Rock Island, Illinois, December 10, 11, 12, 1965, pp. 1-15; _____ "The Handel Oratorio Society, Eighty-fifth Season, presents Requiem by Giuseppe Verdi" (Printed program), Augustana College, Rock Island, Illinois, March 13, 1966, pp. 1-11; _____ "Augustana Choir, 1966 Concert Season" (Printed program), Augustana College, Rock Island, Illinois, February 20-June 5, 1966, pp. 1-16.

arts and sciences, and to encourage freedom in the search for truth, all within a Christian environment.

The purpose of music in the curriculum at Augustana College. That the founders of Augustana considered music an important part of a college education was evident from the fact that it became part of the curriculum in the early years of the history of the college. They came from a country which cherished music as part of everyday life, the worship of God, and education. Conrad Bergendoff, President Emeritus of Augustana, explains the place of music at Augustana College in a prefact to a bulletin on the School of Music printed in 1952, as follows:

> The founders of Augustana came from a country famous for its love of music. And the graduates of Swedish universities who determined the policies of the school in its formative years came of a tradition which counted music as one of the liberal arts. They brought with them a conviction that the appreciation of music is a sign of an educated man or woman. Even their religious life demanded the use of the greatest music. The Lutheran attitude towards music can well be counted a contribution to American education, where Puritan austerity too often proved sterile as far as music in a college curriculum was concerned.
>
> A college education ought to give the student an acquaintance with the creations of Bach as well as the physics of Newton, and the study of the theory of music is as important as the reading of Milton. The language of music is all too foreign to students who may have mastered Greek or Spanish. Even mathematics and philosophy have affinities with music which modern educators have failed to recover.
>
> Today, a day of radio and television, of recordings and long-playing records, there are unlimited possibilities in the field of hearing and of communicating music. More than in the past the graduate of today needs a knowledge of [and] an interest in the kind of music which

> can be both created and re-created in his life. An education that leaves out music is not liberal.
>
> . . . School rooms, concert halls, churches--in all these Augustana graduates have given evidence of what Augustana meant to them. Probably less evident is the wide, unnoticed, but real enrichment of the individual life which resulted from years on this campus, where music was in the air and a natural source in the intellectual feasts which college days provided.[27]

As a result of the value placed upon music by the founders, it became a part of the curriculum with the following three-fold purpose: to train church musicians and influence church music, to teach music for its spiritual values, and to teach music for its educational and cultural values. Some statements from the 1887-88 college catalog quoted earlier in this chapter, near the beginning of the section on the Augustana Conservatory of Music, gave the objectives of the Conservatory. Those statements, made in the second year of the Conservatory's existence, supported two of the three purposes mentioned above: to train church musicians and influence church music, and to teach music for its educational and cultural values.

The following quotation from the publication, "After Seventy-Five Years," published in 1935, supported the inclusion of music in the college curriculum for its spiritual value as well as its educational and cultural values.

> Recently the editor of the "Lutheran Companion" wrote some lines concerning the traditions established at the

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[27]Conrad Bergendoff, Untitled preface for "School of Music," Augustana Bulletin, XLVII-12 (December, 1952), 3.

> colleges of our Synod in the field of oratorio. . . To quote the editor: "The value of such traditions can scarcely be overestimated. Here is spiritual culture in its highest form. Not only are the students given a higher and nobler conception of the message of Christianity, as they sing the glorious story of redemption, but hard indeed and unresponsive must be the youthful heart that is not touched by the deep appeal made by such music. Even from the purely cultural point of view, training of this kind in the most beautiful and inspiring of all the arts is of inestimable value. It was Luther who called music and song a handmaiden in worship second only in importance to the Word of God. . . This definitely Christian ideal on the part of church colleges is one of the things that differentiate them from purely secular institutions and should be given every encouragement."[28]

Dr. Olof Olsson, who was credited with organizing the first oratorio chorus at Augustana, made the following comments on behalf of music which lend additional support to the value and purpose of music at Augustana:

> If anywhere there should be found an orchestra and a good choir, it is at an institution where our pastors are trained. There the great musical creations of Handel and Bach and other masters should be studied and performed. In Handel's and Bach's Christian and churchly music there is more genuine theology than in weighty tomes of commentaries and theological dissertations.[29]

The instruction in music and the music activities provided at Augustana throughout its history have been the means for students to achieve the purpose of music in the curriculum. The training of organists and choir directors has fulfilled one of the purposes of music at Augustana. The high

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[28] _____ After Seventy-Five Years, 1860-1935, A Jubilee Publication. The Seventy-Fifth Anniversary of the Augustana Synod and Augustana College and Theological Seminary, (Rock Island, Illinois: Augustana Book Concern, 1935), pp. 128-129.

[29] Ibid.

standards of performance of predominately sacred music by the choral ensembles at Augustana has had a positive influence on church music, and has provided the opportunity for performers and listeners to share in the spiritual values expressed by such music. The instruction in music and the study and performance of music have contributed to the achievement of the educational and cultural values which result from a knowledge, understanding and appreciation of music thus obtained by the individual.

The purpose of the music program at Augustana has been consistent with the purpose of the College to provide a liberal education which transmits a knowledge of the arts as well as the sciences, encourages a continuing search for truth, and stresses the spiritual values available within a Christian environment.

III. THE HISTORY OF CHORAL ENSEMBLES AT AUGUSTANA COLLEGE

The Purpose of Choral Ensembles in the Curriculum

The purpose of music in the curriculum at Augustana College and its relationship to the aims of the College were discussed in the preceding section of this chapter. It was noted that the purpose of the music program at Augustana has been consistent with the aims of the College. Likewise, choral ensembles, which have been a very important part of the music program at Augustana, have reflected the aims of the music program and the aims of the College.

Choral ensembles have provided a means of achieving the three-fold purpose of music described earlier. Performances by the choral ensembles both on campus and on tours have brought the cultural and educational values of the art to individuals for their personal enrichment. It would be difficult to measure accurately, or directly, the influence on church music made by the high level of performance of predominantely sacred repertoire performed by the choral ensembles. Membership in the choral ensembles and the study and performance of the best of choral literature provided, in addition to the cultural and educational values, training for church musicians and those preparing to enter other areas of the music profession. The spiritual values derived from the performance of sacred choral music was available to members of the ensembles and the audiences alike. These conclusions about the purpose of choral ensembles have been supported by statements quoted earlier in the preceding section of the chapter which dealt with the purpose of music at Augustana.[30]

The spiritual value of the performance of sacred choral works was further supported by the following additional quotations. A description of the founding of the Augustana Oratorio Society in 1881, translated from the Swedish by Conrad Bergendoff, contained this statement indicating the purpose of the founders: "We had begun the

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[30]Conrad Bergendoff, Untitled preface for "School of Music," loc. cit.; _____ After Seventy-Five Years, 1860-1935. . ., loc. cit.

bold project with prayer to the Lord, for it was Him, who had bought us with His blood, that we wanted to serve and praise with our music and song."[31] The twenty-third annual tour program of the Wennerberg Male Chorus, dated 1927, contained a statement of purpose which concluded with a sentence which indicated that the Chorus tried to reflect the aims of the College in the repertoire selected for performance by stating, "It renders only such music as is compatible with Christian precepts."[32] Conrad Bergendoff, in his annual report as president of Augustana College, stated in 1962, at the end of the College's 102nd academic year:

> Music and Art
>
> Augustana has a long tradition of music and art. It is a part of our Lutheran doctrine that these belong in the worship of God and the service of man. We have never doubted that they are a part of the liberal arts, and as important as others of these arts. I think not only of the long line of organists and choir directors who have come out of our studios, but of the great number of groups who have joined in choir, oratorio, band, and orchestra to re-create great masterpieces of composition. . . . It is an experience to hear students on the campus humming classical tunes or religious music as easily as they breathe. . . .
>
> . . . I have found that the world of music has touched the lives of students and brought spiritual messages that have exalted their spirits. A Christian college has resources here, in voice and instrument, that transcend the

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[31] Executive Committee, Augustana Oratorio Society, "Memories of a Musical Easter Season, 1881," Augustana ock Missionaren (translated by Conrad Bergendoff), August 26, 1881, 266.

[32] _____ "Wennerberg Male Chorus Twenty-Third Annual Tour" (Printed program), loc. cit.

abrasive voices of the world of entertainment and contribute to a spiritual understanding of beauty and harmony.[33]

Early Singing Activity at Augustana College

It has been noted earlier in this chapter that, though a detailed account of musical activities and instruction in music during the first twelve years in the history of Augustana was not available, there was reason to believe that instruction in music was available to students from the time the college was founded. Instruction in vocal music was the type of instruction in music first offered to students. Certain faculty members were listed as instructors in vocal music prior to the appointment of Gustav Stolpe as the first Professor of Music and Musical Director in 1882. They were not full-time teachers of vocal music but gave such instruction in addition to their regular teaching assignments in areas other than music. There was definite evidence that instruction in vocal music was scheduled regularly as a part of the curriculum from 1873-74, and that between 1881-82 and 1887-88 it was a requirement for all students. Further development of all phases of musical activity and instruction was made possible by two events which took place in 1886: the admission of women as students, making Augustana a

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[33]Conrad Bergendoff, "The Idea of a Christian College, The twenty-seventh (and final) Annual Report of President Conrad Bergendoff of Augustana College, Rock Island, Illinois, at the end of the 102nd Academic Year, 1961-62," Augustana College Bulletin, LVII-6 (July, 1962), 7.

coeducational institution; and the establishment of the Augustana Conservatory of Music.

Early Choral Ensembles

Available sources of information indicated that the first choral ensemble was the Augustana Oratorio Society, organized in January of 1881. A performance of the Messiah on April 11, 1881, was the beginning of a long tradition of annual performances of oratorios sponsored by Augustana College which has lasted until the present time. There was no indication of performances of oratorios in 1882-83 and 1894-95, but that was due to a lack of information about those years. A more detailed account of the history of the performance of oratorios at Augustana will be given later in this chapter.

An ensemble called the Aeolus Choir was organized in 1884. At that time Augustana enrolled only men as students and it was therefore assumed that the choir was composed of male voices. The Aeolus Choir was not mentioned again until 1890-91 and 1891-92. By that time the College had begun to admit women as students and the membership of the Choir may have included women.

An English Chapel Choir and a Swedish Chapel Choir were active during 1893-94 under the direction of Mrs. Edla Lund. In succeeding years, 1894-95 through 1899-1900, one Chapel Choir was active under her direction.

The first ensemble of women's voices was organized in 1890 and was called the Oriole Choir. A Ladies Chorus was active in 1897-98 and 1898-99 under the direction of Mrs. Edla Lund.

Three male choruses were active during this early period. The first was the Students' Male Choir organized in 1891, which was directed by Professor Holmes. The second was the Mendelssohn Male Choir active in 1897-98, with Mr. A. Hult as its leader. The third ensemble of male voices was the Business College Male Choir, active in 1899-1900 and directed by C. L. Krantz. There was no detailed information about the membership, rehearsal schedule, or repertoire performed by these ensembles.

A number of small ensembles were active during the same period in the early history of Augustana. The name of the ensemble and the year it was active, and occasionally the name of the leader or director, were the only items of information available about them. Those small ensembles were: the Echo Quartet organized in 1888 and active again in 1890-91 and 1891-92; the Ambrose Male Quartet organized and active in 1892-93; the Philidoi Female Quartet also active in 1892-93; the Apollo Quartet, the Young Ladies Quartet, the Kratodean Male Quartet directed by Joshua Larson, and the re-Echo Quartet directed by Mr. Floreen, all active during 1894-95;

the Adelphic Quartet, active during 1897-98; the Utopian Quartet, active in 1899-1900.[34]

The Development of Certain Types of Choral Ensembles

The account of activity by choral ensembles at Augustana prior to the turn of the century, given in the preceding section of this chapter, revealed that activity by large and small ensembles of men's or women's voices was sporadic from 1888 to 1900. The Oratorio Society, organized in 1881, and the Chapel Choir, started in 1893-94, seemed to be the only groups that carried on consistent annual activity during that time.

The history of choral ensembles at Augustana College has been recorded beyond this point in the chapter by following the development of certain types of choral ensembles. The four types of ensembles will include: (1) Small ensembles, (2) Large ensembles of male voices (Wennerberg Chorus, Lutherman Chorus, Seminary Chorus), (3) Large ensembles of women's voices (Oriole Club or Jenny Lind Chorus), (4) Large ensembles of mixed voices (Augustana Choir, Chapel Choir, Second Choir, Handel Oratorio Society and its predecessors).

Small ensembles. The first small ensembles active after 1900 were the Lorelei Quartette of women's voices and the Wennerberg Quartet of male voices. The Lorelei Quartette

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[34]LeRoy Cappaert, "The History of Music at Augustana 1860-1900," op. cit., pp. H, I.

performed in concerts with the Wennerberg Male Chorus in 1905-06 and 1906-07. The Wennerberg Quartet performed in concerts with the Wennerberg Chorus during 1906-07.

A School of Music Catalog published December 31, 1914, listed Ensemble Singing directed by Mrs. Edla Lund among the musical organizations active during 1913-14. It was not clear whether it functioned as a class or as a performing ensemble. The same source of information listed four ensembles that were active during 1914-15, which included a Male Quartet organized by Professor Canterbury in which he sang first tenor with three of his students singing the other parts; a Mixed Quartette whose membership included Miss Reick, Mrs. Centerbury, Professor Centerbury and Dewin Johnson; a concert ensemble of three instrumentalists (piano, violin, flute) and two singers (baritone and bass) called the Re-Echo Club, organized by Miss Esther Fryxell to perform in the Tri-City area and vicinity of the College; and the Apollo Club, about which no details were given. It was further indicated that other musical organizations were active within the different societies at the College but they were not named or described.

The Augustana Male Quartet was organized in 1922-23 and became widely known throughout the Middle West during the following two years. During the summer of 1924, the Quartet performed concerts in more than sixty cities in Iowa, Illinois, and Minnesota. A second, similar tour through the central states was carried out during the summer of 1925.

The Appeal Octette, directed by Mr. Guy Webster and Miss Nellie Swanson, gave forty concerts in the spring of 1928. Additional information about the Appeal Octette was not available.

A chorus was organized within the Augustana Band to add variety and novelty to its programs. That Band Chorus performed in concerts with the Band on its tour of Scandinavian countries in the summer of 1928. It seemed to mark the end of activity by small ensembles at Augustana College during the period of years covered in this study. Available sources provided no further information about small ensembles between 1928 and 1966.[35]

Large ensembles of male voices. The three male choruses which were active at Augustana prior to the founding of the Wennerberg Male Chorus in 1901 have been discussed in a previous section of this chapter. The Wennerberg Chorus had the longest record of activity of any male chorus in the

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35 _____ "Wennerberg Chorus and Lorelei Quartette in Concert June 4," Newspaper Clipping, St. Charles, Illinois, June 5, 1906; _____ "Concert by Wennerberg Male Chorus," Newspaper clipping, Wakefield, Nebraska, April 17, 1907; _____ "Annual Grand Concert of Wennerberg Chorus May 9 in College Chapel," Davenport, Iowa Daily Times, May 8, 1907; _____ "Wennerberg Male Chorus Concert, May 7, 8, 9, 1907; (Printed program), Augustana College, Rock Island, Illinois, May, 1907; _____ "Our Conservatory," loc. cit.; _____ "Chromatic Notes," Augustana Bulletin, X-4 (December 31, 1914), 38-39; _____ "Augustana Male Quartet Second Annual Summer Tour Through the Central States (1925)" (Brochure), Augustana College, Rock Island, Illinois, 1925; _____ "Musical Organizations," Augustana Bulletin, XXIII-23 (August, 1928), 33.

history of Augustana College. The following is an account of how it came to be organized, as taken from its 1909 tour program.

THE WENNERBERG MALE CHORUS

> In December 1901, a musical festival was held by the Svea Male Chorus of Moline, Ill, in memory of Gunnar Wennerberg, who had lately died. It was the desire of this organization, that a male chorus from the college assist it, and accordingly, at the request of our president, Dr. Andreen, a meeting was called by Mr. A. S. Hamilton for the purpose of organizing a chorus. This meeting was held on October 21st, 1901, which thereby became the birthday of the Wennerberg Male Chorus. An organization was immediately effected, the first officers elected being: C. A. Hallberg, president; C. A. Lund, vice-president; S. J. Sebelius, secretary; and A. S. Hamilton, chorus director. In the fall of 1902 Prof. C. J. Sodergren was chosen chorus director, which position he held until April 1903, when he resigned. Mr. Chas. Hallberg was elected his successor for the remainder of the term. At the beginning of the next school year Mr. E. C. Bloomquist was chosen director, and that year it was decided to visit congregations in Illinois and give concerts. Accordingly in April, 1904, the chorus made its first extended trip. Concerts were given in the Zion Church at Rockford, and in the Lutheran churches at Aurora, Batavia, and Elgin with great success.[36]

The Wennerberg Male Chorus was named for Gunnar Wennerberg, a Swedish musician and man of letters who was born the son of a pastor in 1817 in Linköping, Sweden. He entered the University of Uppsala in 1837 after completing his preliminary studies in high school and college at Skara. He was awarded the Ph.D. degree in 1845, and was called to the chair of philosophy and the mother tongue at Skara College in 1849.

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36 "Wennerberg Male Chorus Tour, 1909" (Printed program), Augustana College and Theological Seminary, Rock Island, Illinois, April, 1909.

He became a member of the Swedish Academy of Music in 1850, and at the same time was awarded the Karl-Johan prize by the Swedish Academy for what the judges described as "songs too well known to need any work of commendation." His "Gluntarne," duets for baritone and bass which depicted in a very lively manner episodes from Swedish student life, were popular both in Sweden and among Swedish-Americans. However, it was through his patriotic songs that he sang himself into the hearts of the Swedish people. "Hör oss, Svea," and "Stå stark" are two of the most noted of them and were permanent numbers in the repertoire of almost every Swedish male chorus including the Augustana Wenneberg Male Chorus.[37]

The Wennerberg Male Chorus continued to be very active, performing often for college and community affairs and on its annual tours until, in the early 1930's, it was combined with the Oriole (women's) Chorus to form the Augustana College Choir. The tradition of the Wennerberg Male Chorus was continued throughout the period covered by this study, however, due to the fact that the men of the Augustana College Choir performed a few selections for male chorus each year on tour as the Wennerberg Chorus. The repertoire performed by the Wennerberg Chorus throughout its history included both sacred and secular works. The only information about the rehearsal schedule of the Wennerberg Chorus was found in a publicity brochure printed in 1914 which indicated that the Chorus

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[37] Ibid.

rehearsed three times per week throughout the school year. The membership of the Chorus varied from seventeen to twenty-two during its early history, and, from about 1930 on, increased in number to about thirty or thirty-three men. The Chorus' annual tours took it to about half of the states in the country from the east to the west coast. There was no record of activity by the Wennerberg Chorus during the years 1916-17 and 1917-18. The Chorus may not have been active during that time due to the effects of World War I and the reduced number of men in college at that time.[38]

An ensemble of male voices called the Lutherman Chorus was active three years, 1913-14 through 1915-16, according to information in Augustana Bulletins. The Lutherman Chorus usually appeared on religious programs and served as a training ensemble for the Wennerberg Chorus. Its repertoire may have been predominantly sacred due to the fact that it performed on religious programs. No information was given regarding the schedule of rehearsals or the name of the director of the ensemble.[39]

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38 _____ "Eleventh Annual Concert Tour by the Wennerberg Male Chorus" (Publicity brochure), Augustana College and Theological Seminary, Rock Island, Illinois, March, 1914, pp. 1-4; _____ "The Wennerberg Male Chorus of Augustana College and Theological Seminary" (Printed programs), Augustana College Theological Seminary, Rock Island, Illinois, 1907, 1909, 1910, 1926, 1927, 1928, 1931, 1932; _____ After Seventy Years, Being the Story of Augustana College and Theological Seminary, Rock Island, Illinois, 1860-1930, loc. cit.

39 _____ "Musical Organizations," Augustana Bulletin, X-4 (December 31, 1914), 32; XI-4 (December 31, 1915).

The Augustana Seminary Chorus was included in this study for two reasons; Augustana College and Augustana Theological Seminary were one institution from the time they were founded in 1860 until 1948, and several of the directors of the Seminary Chorus were members of the Augustana College music faculty. Although the Augustana Lutheran Church voted at its synodical convention in June, 1948, to separate the College and the Seminary, Augustana Theological Seminary remained on the same campus with Augustana College for almost another twenty years. In September of 1962 a merger of four seminaries made it a part of the Lutheran School of Theology, but it was not moved to a new site on the campus of the University of Chicago until the summer of 1967.

Statements in concert programs and Augustana Bulletins revealed that the Seminary Chorus was first organized in 1927-28 under the direction of Clarence Johnson and gave several successful concerts in Chicago and vicinity during that year. It continued to be active through the period covered by this study until 1965-66, a total of thirty-nine years. Little detailed information was available prior to the 1940's. The following members of the music faculty of Augustana College were directors of the Seminary Chorus: Brynolf Lundholm for a couple years prior to World War II and twice after that, probably in 1945-46 and from 1949-50 through 1951-52; Henry Veld for three different periods of time, probably 1942-43 and 1943-44, 1946-47 and 1947-48, and

finally 1961-62 through 1965-66; Elmer Copley from 1952-53 through 1956-57 and perhaps 1957-58; and Donald Prindle in 1958-59. The names of others who directed the Seminary Chorus were supplied by Dr. Veld and Mr. Lundholm, but the years they directed were not known. The names of those directors were: Dr. Everette Arden of the Seminary faculty, and the following seminarians who were later ordained ministers--Elmore Carlson, Luther Hedeen, Constantine Trued, and Bertil Anderson.

Statements in programs examined from the 1950's and 1960's indicated that the Chorus rehearsed five days per week and performed sacred repertoire from all periods of music. Tours were conducted usually during spring vacation, the week preceding Easter. Membership varied from twenty-four to forty singers. The purpose of the Seminary Chorus was to promote a greater knowledge and appreciation of sacred music of the church, both among the students of the Seminary and the people of the congregations which the Chorus visited, and to foster a closer relationship between the Seminary and the churches.[40]

Large ensembles of women's voices. The three choruses of women's voices which were active before the turn of the

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[40] _____ "Augustana Conservatory of Music," Augustana Bulletin, XXIII-23 (August, 1928), 33; _____ "Augustana Seminary Chorus" (Printed programs), Augustana Theological Seminary, Rock Island, Illinois, 1950, 1952, 1954, 1955, 1956, 1957, 1959, 1962, 1964; Elmer Copley, Associate

century were discussed in the section of this chapter devoted to early choral ensembles. The Oriole Club, or Oriole Chorus, which was known as the Jenny Lind Chorus in later years, had the longest record of activity of any ensemble of women's voices in the history of the College. The women's chorus which was the immediate predecessor of the Oriole Club was called the Clef Club. It was organized and active in 1914-15, and was directed by Althea Brown.

The Oriole Club was organized through selective try-outs in 1915-16 under the direction of Arvid Samuelson and included twenty singers. Its first tour was made in the spring of 1917, and annual tours were conducted each year thereafter. In the early 1930's the Oriole Chorus and the Wennerberg Chorus were combined to form the Augustana Choir. The tradition of the Oriole Chorus, like that of the Wennerberg Chorus, was continued, however, due to the fact that the women of the Augustana Choir performed a few selections for women's chorus each year on tour as the Oriole or Jenny Lind Chorus. The annual tours by the Oriole Chorus occurred in the spring or immediately following commencement in June. The repertoire performed included both sacred and secular

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Professor of Music and Director of Bethany College Choir, Bethany College, Lindsborg, Kansas, Personal interview, June 5, 1967, Lindsborg, Kansas; Elmer Copley, A letter supplying information about the Augustana Seminary Chorus and Chapel Choir; Henry Veld, Personal interview; Brynolf Lundholm, A letter supplying information about choral ensembles at Augustana College (Rock Island, Illinois: March 27, 1969), 1-3.

works. Membership varied from twenty singers during its early history to about thirty-six singers in later years. Rehearsals were held twice a week.[41]

Large ensembles of mixed voices. The two large ensembles of mixed voices with the longest history of activity at Augustana College were the Handel Oratorio Society, including its predecessors, and the Augustana Choir. Other ensembles of mixed voices active for shorter periods were the Chapel Choir, the Mission Chorus, and the Second Choir. The history of the Augustana Choir is related to that of the Wennerberg and Oriole Choruses, and coincides with the career of Henry Veld, its founder and director during his thirty-seven years as a member of the music faculty at Augustana. Because the development of the Augustana Choir, the Handel Oratorio Society, and the Chapel Choir was the result of Veld's directorship and influence over a period longer than that of any other director at Augustana, it is deemed appropriate at this point to provide some biographical information about him as a prelude to an outline of the history of those ensembles.

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41 _____ "Chromatic Notes," loc. cit.; _____ "Augustana Conservatory of Music," Augustana Bulletin, XXIII-23 (August, 1928), 32, 65; XXV-4 (June 30, 1930), 30; XXVI-5 (July, 1931), 8, 52-53; XXVII-4 (April, 1932), 27; _____ "The Oriole Chorus of Augustana College" (Printed program), Augustana College Rock Island, Illinois, 1927, pp. 1-4; _____ After Seventy-Five Years, . . . op. cit., p. 23; Henry Veld, Personal interview.

Henry Veld was born in South Holland, Illinois, in 1875. He began organ lessons at the age of six and took up piano at a later date. When he was thirteen years old he began playing the organ in his home church. Later, at the Chicago Musical College, he studied organ, theory and composition with C. Gordon Wedertz, Felix Borowski, and Luis Victor Saar. His private voice study was with Richard B. De Young in Chicago, and W. Brade, Oscar Seagle, and Louis Bachner in New York City, and coaching with Walter Golde.

Veld admired Frederick Stock, director of the Chicago Symphony, and on Stock's advice studied the Bach St. Matthew Passion with Hans Lange, the associate conductor of the Chicago Symphony, who was a Bach scholar. He also admired and was influenced by Harrison Wild, director of the Apollo Club (chorus) in Chicago, under whom he sang for about three years as a member of that chorus. After the death of Harrison Wild in 1923, he was succeeded by Edward Nelson who continued as director of the Apollo Club until 1951 when Veld was invited to become its conductor. Veld was the conductor of the Apollo Club until 1963.

For four years prior to joining the faculty at Augustana College, Veld was organist and choir director at St. Mark's Episcopal Church in Chicago. He was recommended for the position at Augustana by his voice teacher, Richard B. De Young, and joined the Augustana faculty in the fall of 1929. His first teaching assignments were to teach singing

and to direct the Oriole Chorus which had a membership of twenty-two girls and rehearsed twice a week. The Oriole Chorus made its first performance under Veld's direction at the Homecoming banquet in the fall of 1929. Soon after, a committee of members of the Wennerberg Chorus contacted him and requested that he become their director also. Thus began his thirty-seven year career at Augustana which included his founding of the Augustana Choir and his direction of the Handel Oratorio Society, the Chapel Choir, and the Seminary Chorus.

Veld was selected by the War Department at the close of World War II to train choruses of military personnel at Army University Centers in Europe. During the first half of his tour of duty, which lasted from July, 1945, to February, 1946, he directed two eighty-voice male choruses at the American University Center at Shrivenham, England. Each chorus rehearsed ninety minutes per day, five days a week, and many of the singers had had good training and had sung professionally before entering the Army. One of the choruses directed by Veld appeared with the London Symphony Orchestra at Albert Hall, London, and later made a series of recordings of part songs for male voices under the sponsorship of Boosey and Hawkes, publishers of music. Together with the Shrivenham orchestra, under the direction of Thor Johnson, Mr. Veld's chorus made an extensive tour of English towns, including Oxford, Cheltenham, and Swindon. When the university

at Shrivenham was closed, he spent some time organizing choral groups in the occupation units in Germany. His ability was further recognized when he was selected to conduct the 2,000-voice choir for the opening session of the World Council of Churches Assembly held in Soldier's Field, Chicago, 1954. In the summer of 1957, he was director of a large chorus at the Lutheran World Federation of Churches convention at St. Paul, Minnesota.

Veld was called to many campuses during the summers as a visiting professor or clinic conductor. He taught summer sessions at Michigan State University; the University of Michigan; Brigham Young University in Utah; University of Iowa; Ohio University at Athens; Northwestern University; Colorado State College at Greely, and Western State College at Gunnison, Colorado; University of Nebraska; East Texas State University; Indiana State Teachers College at Terre Haute; and Ball State College, Muncie, Indiana. He also conducted two church music workshops at Cisco Beach (Camp Augustana), Lake Geneva, Wisconsin, and two for the Michigan Council of Churches at East Lansing and Greenfield Village in Michigan, in addition to numerous other high school and church choir festivals, clinics and workshops.

For twenty-eight of his thirty-seven years at Augustana Henry Veld directed church choirs, serving eleven years as choirmaster of St. John's Lutheran Church, Rock Island, Illinois, and seventeen years at St. John's Methodist Church in Davenport, Iowa.

Henry Veld was elected to the American Academy of Teachers of Singing in 1948, and was a member of the American Choral Directors' Association, National Association of Teachers of Singing, and the Music Educators National Conference. He was also listed in Who's Who in America and Who's Who in Music in England, and was a member of Omicron Delta Kappa, a national leadership honor society. He was a graduate of the Chicago Musical College, earned a Bachelor of Arts degree from Augustana in 1937, was awarded an honorary degree of Doctor of Music by Bethany College, Lindsborg, Kansas, in 1948, and studied in New York City while on sabbatical leave in 1950-51.

A few years before his retirement, the members and former members of the Augustana Choir established the Henry Veld Scholarship to commemorate Dr. Veld's leadership of that outstanding organization which was to be awarded to music students by the Department of Music faculty. During his last year at Augustana in 1965-66 Veld was honored at several occasions. One of those occasions was the annual Augustana Choir reunion held at Homecoming. Some 360 persons attended that luncheon at which Veld revealed his plans for retirement. He was lauded for his leadership in the field of music and his contributions to music at Augustana and throughout the world by Augustana President C. W. Sorensen, President Emeritus of the college, Dr. Conrad Bergendoff, and other speakers representing former and present members of the Choir.

Other occasions included a surprise party given by the more than 300 members of the Handel Oratorio Society Chorus following one of the last rehearsals in the spring of 1966, and the presentation of gifts to the Veld's by the Augustana alumni of the Chicago area after the annual Augustana Choir concert at Orchestra Hall in Chicago. A gift of $1,700 and ocean passage tickets from Rotterdam to New York were to be used on the round-the-world trip the Veld's had planned for the following fall.[42]

It is the opinion of this writer, who had the opportunity to sing under Veld's direction for several years as a member of the Augustana Choir and the Handel Oratorio Society, and several years later on another occasion while pursuing graduate study, that Veld's greatest contribution to the art of choral music was his ability to motivate singers so that they and the listeners had an unusually strong awareness of the meaning of the text within its musical performance. His own comments revealed the importance he gave to the expression of the meaning of the words being sung:

> You can come here and sing every note perfectly, and you still haven't done anything. What is it, then, that we are trying to do?

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[42]Henry Veld, Personal interview; _____ "Veld," Augustana College Alumni Bulletin, LXI-8 (July, 1966), 11-12; _____ "Veld to Retire," Augustana Alumni Bulletin, LX-12 (October, 1965), 3-5; _____ "Thirtieth Choir Reunion (Printed program), Augustana College, Rock Island, Illinois, 1960; _____ "Veld Honored, Successor Named," Augustana College Alumni Bulletin, LXI-5 (April, 1966), 13.

> Think of the potential if everyone of us could be at his inspired best--to sing as though this is the first time we are conveying this message, and as though this is the first time the audience is hearing it.
>
> We must come to the point where we begin to sense the meaning of the words, and to express that meaning.[43]

Statements by his long-time associate, Brynolf Lundholm, also indicated the importance Veld gave to the musical expression of the meaning of the text.

> There was no question but that Veld's choral groups had a special "sound" and a real awareness of what place the text had. I have been too long with Veld, but I think choral groups as well as those who listen cannot long operate on only the basic musical requirements, they must present also the reason for having written the notes, or they and the listeners are not actually involved--it doesn't do anything. . . . I know from my experience with my church choir, that they sing as well as they do because they are contributing something of themselves and their understanding of the text.[44]

The Augustana Choir. It has been noted earlier in this section of this chapter that Henry Veld came to Augustana in the fall of 1929 to teach singing and to direct the Oriole Chorus, and that he soon became the director of the Wennerberg Chorus, also. Those two choruses were invited to perform at a benefit concert for the Swedish-American Relief Society at Orchestra Hall in Chicago on March 18, 1931. It was in that concert that the Oriole and Wennerberg Choruses first combined to form a choir of mixed voices for the

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[43] _____ "The Oratorio Tradition at Augustana," loc. cit.

[44] Brynolf Lundholm, A letter supplying information about choral ensembles at Augustana College, p. 2.

performance of some choral works that were programmed. The following year the choruses performed another benefit concert at Orchestra Hall, this time for the Augustana Hospital Charity Fund on April 1, 1932. Again, the two choruses were combined to perform some numbers on the program as a mixed choir. The two choruses continued to exist as separate ensembles, however, making their own separate concert tours each year, and occasionally performing together as a mixed choir at certain home concerts and at a few other concerts off-campus, in addition to the concerts at Orchestra Hall.

The Augustana College Choir was formed in the fall of 1933, when the Oriole Chorus and the Wennerberg Chorus were permanently combined in a schedule of daily rehearsals as a mixed choir. The newly formed Choir made its first tour in the spring of 1934. It was interesting to note that its first concert on that tour was given at St. Olaf College in Northfield, Minnesota, and that Veld was an over-night guest in the home of F. Melius Christiansen, the director of the famous St. Olaf Lutheran Choir. That same year the Augustana College Choir was honored by being selected from approximately 200 applicants to represent American colleges and universities at the biennial convention of the Music Educators National Conference at Chicago on April 12, 1934. A similar honor was bestowed on the Choir by the Music Teachers National Association by inviting the Choir to perform at its convention at Milwaukee, December 28, 1934. Just two years

later, in its yearbook for 1936, the American Council on Education described Henry Veld's chorus "one of the four leading collegiate choirs in the country." The Harvard Glee Club, the St. Olaf Choir, and the Northwestern A Cappella Choir were the others honorably mentioned.[45]

It was pointed out in the earlier discussions of the Oriole and Wennerberg Choruses that the traditions of those ensembles were continued even after they were combined to form the Augustana College Choir. Although the Choir sang the greater portion of the concerts as a single unit, each of the three ensembles presented distinct portions of the programs. That trilogy of style in choral concerts gave interest and variety to the program.

In 1934-35 the name of the Oriole Chorus was changed to the Jenny Lind Chorus. It was discovered about that time that the female oriole does not sing. Fritiof Fryxell of the faculty suggested the name be changed to the Jenny Lind Chorus in honor of the "Swedish Nightingale" who contributed to the Augustana endowment fund by presenting a benefit concert during one of her American tours. Thereafter, the women of the Choir were known as the Jenny Lind Chorus.

It was observed that the printed programs for the Choir for 1934-35 used the name Augustana A Cappella Choir

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45 "Augustana Choir Sponsored by the Moline Y's Men's Club" (Printed program), Augustana College, Rock Island, Illinois, March 20, 1938.

rather than the Augustana College Choir as it had the previous year, and did so for the next six years. In 1941-42 the word "College" was dropped from the name and the Augustana Choir was the name used from then on up to the present time.[46]

The Augustana Choir performed often on campus for such events as Homecoming and Baccalaureate, and in special chapel programs during the Christmas season, in oratorio performances, and in an annual home concert in the spring. It also performed in several concerts with the Tri-City Symphony such works as a concert version of Madame Butterfly, given in 1953. In 1954 and twice in the 1958-59 season other works were presented by the Symphony and Choir, and in 1965 Belshazzar's Feast by William Walton was given together.

During Augustana College's centennial year of 1960, the Augustana Choir and the Chapel Choir joined with the Augustana Little Symphony Orchestra to give performances of the Mass in B Minor by Bach at Rockford, Illinois, on April 10, at Galesburg, Illinois, on April 24, at Augustana College on April 30, and at Orchestra Hall, Chicago on May 8. The four performances were to commemorate the first Augustana Oratorio Chorus which traveled to nearby cities to perform the Messiah in 1881. During the summer of that year,

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[46]Henry Veld, Personal interview; _____ "Augustana School of Music," Augustana Bulletin, XXX-3 (April, 1935), 9; _____ "Facts Regarding the Augustana Choir" (Publicity material), Augustana College, Rock Island, Illinois, 1961, p. 1.

August 8 to September 16, the Choir made a thirty-eight-day tour of eight European countries. The trip was made possible by an invitation from the Church of Sweden, which paid all expenses for the choir during its two-week concert tour of that country. The Choir traveled through Denmark, Belgium, France, Switzerland, Austria, and Germany and gave six concerts in France, Austria, Germany, and Denmark. One of the highlights of the tour was the concert given in the Cathedral at Uppsala, Sweden, on the evening of September 4, to an audience of 2,000. The following quotation from the Uppsala Nya Tidning newspaper was typical of critics' comments on the Choir's performance throughout its tour:

> At the concert in the Cathedral Sunday night the Augustana Choir completely confirmed its fame as one of the elite choirs of North America. . . We listened to one of the most emotionally rich and artistic performances ever given in the Cathedral of Uppsala, i.e., a splendid interpretation of Vaughan Williams' "Mass in G Minor" for double choir. . .
>
> Henry Veld is one of the finest conductors we have met, winningly strict in his appearance and moved by an unusual, burning, inner artistic power. In Vaughan Williams' "Mass" this came to its most artful expression.[47]

In June of 1962, the Augustana Lutheran Church merged with three other Lutheran church bodies to form the Lutheran Church in America. In April, the Central Conference of the Augustana Lutheran Church held its final convention at

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47 _____ Critical review of concert by the Augustana Choir, Uppsala Nya Tidning, Uppsala, Sweden, September 5, 1960, cited by Theo Nolen, "Singing Our Way Through Europe," The Lutheran Companion, CVI-43 (October 26, 1960), 14.

Augustana College. The Augustana Choir and the Chapel Choir combined forces to perform Vaughan Williams' Dona Nobis Pacem and Bruckner's Te Deum as part of a Festival of Praise and Remembrance on the last evening of the convention.

The Augustana Choir joined the Apollo Club and the Chicago Symphony in a performance of Bach's The Passion According to St. Matthew at Orchestra Hall on April 2, 1963, directed by Henry Veld.

Mention was made earlier that the Choir was invited during its first year of existence to perform at the conventions of two of the country's leading musical organizations. Those organizations honored the Choir again in later years when they invited the Choir to perform for conventions of the Music Educators National Conference at Milwaukee in March of 1942, and at Chicago in May of 1947, and for the Music Teachers National Association at Chicago in February of 1957.

During the first thirty-five years of the history of the Augustana Choir covered in this study it performed concerts in thirty-three states of the United States, three Canadian provinces, and five European countries. The first tour to the east coast was in the spring of 1936 and included a concert at the Academy of Music in Philadelphia. Due to the smaller number of men singers on campus during World War II and restrictions on transportation, annual choir tours were curtailed. While Veld was on leave from Augustana for a

tour of duty with the Army directing Army choruses in England and Germany, Fred Swanson, director of the well-known Moline Boy's Choir, and Brynolf Lundholm of the Augustana music faculty directed the Choir and the Handel Oratoric Society. Swanson directed both organizations during the beginning of the fall semester of 1945. When Lundholm returned to Augustana from his tour of duty with the Army in November, he assumed direction of those organizations until Mr. Veld's return in February of 1946. The Choir's first tour to the west coast was in the spring of 1948. In June of that year, the Choir sang for its largest "live" audience at the Chicago Stadium where 20,000 people assembled for a program celebrating the 100th anniversary of the coming of the Swedes to the Midwest. President Truman was the speaker on that occasion. On its eastern tour of 1950, the Choir gave concerts at Symphony Hall in Boston, Constitution Hall in Philadelphia, and gave a joint concert with the famous Swedish tneor, Jussi Bjorling, at Carnegie Hall in New York.

While Veld was on a year's leave of absence to study in New York City, during the 1950-51 school year, Brynolf Lundholm, Dean of the Augustana School of Music, conducted the Choir and the Oratorio Chorus. Lundholm earned his Bachelor of Arts and Bachelor of Music degrees at Augustana and became a member of the music faculty in 1931. He served as accompanist and assistant director of the Augustana Choir for thirteen years, and was assistant director of the Handel

Oratorio Society Chorus during the same years that Veld was its conductor, and was its accompanist from 1929 on to the present time. Through the years many of his arrangements of choral works were performed by the Augustana Choir and other choral ensembles, and he served for many years as a church organist and choral conductor.

The Choir tour in 1953 took the Choir to the west coast for the second time in its history. It was the most ambitious tour undertaken up to that time, covering 6,600 miles through sixteen states, with nineteen concerts in ten of the states, and lasting twenty-two days. In 1957 the Choir toured the southwest and performed at five institutions of higher learning including: Concordia Seminary at St. Louis, Missouri; University of Texas at Austin; Texas Lutheran College at Seguin and Houston; Prairie View Agricultural College at Prairie View, Texas; Southwestern Louisianna Institute at Lafayette, Louisianna; and Mississippi Southern College at Hattiesburg. Perhaps the most outstanding and ambitious choir tour was the European tour in the late summer of 1960, as part of Augustana College's centennial year celebration, which has been described earlier in the chapter. The last tour undertaken before Veld's retirement covered five states in the spring of 1966, and included eighteen concerts, one of which was with the Indianapolis Symphony Orchestra. Veld conducted the Augustana Choir he had founded

thirty-five years earlier in its home concert at Augustana College on June 5, 1966.[48]

The Augustana Choir has made more than ninety nation-wide broadcasts over the nation's major radio networks. On its tour to the east coast in 1938, several broadcasts were scheduled, including one from Radio City in New York over the National Broadcasting Company network. In 1940 the Mutual Broadcasting System asked the Choir to do a three-month series of weekly "Concerts in Miniature," and repeated the invitation to do similar series during the following four years, 1941-1944. On its 1953 tour, a portion of a concert in Vancouver, British Columbia, was broadcast over the western division of the Canadian Broadcasting Company.

The Choir has made numerous television appearances, also, such as in St. Louis in 1949 and in Salt Lake City in 1953 during its tours. A one-hour program over the American Broadcasting Company's Television network from Chicago in 1952 enabled many thousands of people to see and hear the Choir--more than had seen and heard the Choir in concert over

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[48]Malvin H. Lundeen, "Since Its Birth Augustana Has Pointed to Merger," The Lutheran Companion, CVIII-52 (December 26, 1962), 24; _____ "The Augustana and Chapel Choirs Present a Festival of Praise and Remembrance" (Printed program), Augustana College, Rock Island, Illinois, April 26, 1962, pp. 1-20; _____ "The Augustana Choir" (Printed programs), Augustana College, Rock Island, Illinois, For the years 1951, 1953, 1957, 1963, 1966; _____ "Appendix II, Itineraries," List of Augustana Choir tour itineraries from the files of the Choir Manager, Augustana College, Rock Island, Illinois, 1930-1956, pp. 1-6; _____ "Augustana Choir Reunion Luncheon in Honor of Henry Veld" (Printed

a period of two decades. The Choir also appeared on the Ed Sullivan television program during its eastern tour in 1955.

For several years the Augustana Choir was the only adult choral group, other than the Robert Shaw choruses, which recorded for RCA Victor. The Choir's first recording for RCA Victor on its Red Seal label was made in 1938. Eleven such records were recorded and released by RCA in succeeding years. The Choir's first long playing record was made by Key Records of New York City in 1959, but was later purchased and released in December, 1954, by Word Records of Waco, Texas. RCA made its first long playing record of the Augustana Choir in 1953. On that occasion a recording director and two engineers and a ton of equipment came from New York City to the Augustana campus to make the recording. That was the first time RCA's technicians and equipment had been sent farther west than Chicago to record. Two more long playing records were made of the Choir by RCA in the years to follow prior to 1966, and Word Records also produced three more records of the Choir in that period. The 1954 program contained the following statement: "The Augustana Choir is

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program), Holiday Inn, Moline, Illinois, October 16, 1965 (Rock Island, Illinois: Augustana College, 1965), p. 2; Brynolf Lundholm, A letter supplying information about choral ensembles at Augustana College; _____ "Western Choir Tour," Augustana Bulletin, XLVIII-5 (May, 1953), 1-3; _____ "Facts Regarding the Augustana Choir" (Publicity material), op. cit., p. 2; Henry Veld, Personal interview.

perhaps the only collegiate choral group in America to receive royalties for recordings simultaneously from two different companies."[49]

Those faculty members, students, and members of the College staff who have served as accompanists and choir managers through the years have contributed much in their own special ways to the continued success of the Choir. The accompanists have been: Brynolf Lundholm, thirteen years; Ronald Jesson, eight years; William Kroeger, four years; Ruth Anderson, three years; Roger Nyquist, one year; Floyd Ellison, two years; March Holmberg, 1960-61; Kay Carlson, 1962-63, and 1963-64; Marjorie Thedens, 1963-64; Rita Mentzer, 1964-65; Christine Mathson, 1965-66. The managers for Augustana Choir have been Paul Hanson, Woodrow Magnusson, Arnold Serenius, Walter Lack, Wilber Swanson, Einar Malmgren, Willard Anderson, A. T. Berghult, Donald Roos, and William J. Aull.[50]

Membership in the Augustana Choir was open to all college students through auditions with the director in the fall of each year. Since every member of the Choir was a student of the college, approximately one-fourth of its membership was lost each year through graduation. To overcome the

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49 _____ "The Augustana Choir" (Printed programs), Augustana College, Rock Island, Illinois, 1938, 1950, 1954; _____ "Facts Regarding the Augustana Choir" (Publicity material), loc. cit.

50 _____ "Thirtieth Choir Reunion" (Printed program), loc. cit.

handicap which would ordinarily be created through the loss of so many veteran members each year and the addition of inexperienced singers, a Chapel Choir was maintained. The scholastic requirement for membership was that each member maintain at least a C average. Each year the grade average for the choir members was higher than that of the entire student body. Though being enrolled for private voice instruction was not a requirement for membership many of the Choir members studied privately. Attendance at all rehearsals was required and unexcused absences were not permitted. About 1950, a survey showed that forty-one of the sixty-eight members studied voice privately, forty-three had some ability at playing the piano, and others were adept at some other instrument. Six hours per week were spent in rehearsal prior to Christmas vacation: five hours of full choir rehearsal and one hour of sectional rehearsal. After Christmas vacation a Sunday afternoon rehearsal of one and one-half hours was added to the rehearsal schedule. The beginning portion of each rehearsal was a class in voice training devoted to the development of tone production and exactness of pitch. The balance of the rehearsal was spent in understanding the meaning, and in learning and memorizing the choral works to be performed. An understudy system was maintained in the Augustana Choir. Only sixty-four to sixty-eight members of the Choir went on tours with the actual membership at all rehearsals about seventy-six. With additional students

training in each section, if a substitution became necessary at the time of the tour, an understudy was ready to fill the vacancy. Members of the Choir received one hour of college credit per semester which could be applied toward a baccalaureate degree.

The repertoire performed by the Choir has been predominantly sacred. Performance without accompaniment has predominated; however, some works have been performed with accompaniment, especially in the case of those works performed by the women and men of the Choir as the Jenny Lind Chorus and the Wennerberg Chorus. It has been the general practice to memorize all music for performance.[51]

The Chapel Choir, Mission Chorus, and Second Choir. There was evidence that there existed at various times in the history of Augustana College, three ensembles of mixed voices in addition to the Augustana Choir and the Handel Oratorio Society, namely the Chapel Choir, the Mission Chorus, and the Second Choir. The Chapel Choir was first mentioned in 1893-94 when there existed two chapel Choirs (an English Chapel Choir and a Swedish Chapel Choir) under the direction of Mrs. Edla Lund. It was concluded that the English Chapel Choir participated in chapel services conducted in the English language, and the Swedish Chapel Choir participated in chapel

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[51] _____ "Facts Regarding the Augustana Choir" (Publicity material), loc. cit.

services conducted in the Swedish language. The following year only one Chapel Choir was mentioned as being active. The Chapel Choir was mentioned again during the four-year period from 1896-97 through 1899-1900. During that period, in the fall of 1898-99, the Chapel Choir, under the direction of Mrs. Lund, made a concert tour to Chicago. The next period of activity was from 1903-04 through 1910-11. In 1904-05 of that period, a Mission Chorus of twenty-one singers and directed by Joseph Alexis was organized to sing at the Mission Study Class held on Sunday afternoons. After a year of activity in 1914-15, the Chapel Choir was not heard of again for about thirty years, until it was organized again in 1946-47, and then continued to be active for the next twenty years through 1965-66. During the long period of inactivity by the Chapel Choir referred to above, another ensemble of mixed voices called the Second Choir was active for a few years. The Augustana School of Music Bulletin of 1935 described the Second Choir that was active in 1934-35 and 1935-36, as follows: "A second choir of 42 voices is also maintained. This group rehearses twice weekly and the members of this organization who show suitable proficiency in their work are given first consideration for membership in the first choir."[52] A Second Choir of fifty voices was active in 1938-39, but was not mentioned again in later years.

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[52] _____ "Organizations," Augustana School of Music Bulletin, 48th Season, 1935-36, XXX-3 (April, 1935), 9.

The Chapel Choir has had the longest history of activity at Augustana College of the three ensembles described in the previous paragraph. In the early years of its existence, the Chapel Choir participated regularly in chapel worchip services, but in the 1940's and early 1950's its participation was only occasional. During the last six or eight years covered by this study, the Chapel Choir was again actively participating in chapel worship services. Its purpose in later years had become two-fold--to supply leadership for the musical portions of chapel worship services, and to serve as a training choir for the Augustana Choir. The following quotation supports the second purpose mentioned: "Its purpose is to develop the voices in range and tone color, and to acquaint the members with the type of work done by the Augustana Choir."[53] The Chapel Choir membership was usually selected through auditions with the director and varied in size from twelve singers, in its early years, to 115 singers in 1965-66. Rehearsals were held twice per week, and one or two local concerts were performed each year. The repertoire performed by the Chapel Choir had been predominantly sacred.[54]

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[53] _____ "Facts Regarding the Augustana Choir" (Publicity material), loc. cit.

[54] LeRoy Cappaert, "The History of Music at Augustana 1860-1900," op. cit., pp. H-I; _____ "The Chapel Choir (Printed programs), Augustana College, Rock Island, Illinois, For the years 1955-1958, pp. 1-4; _____ "Facts Regarding the Augustana Choir" (Publicity material), loc. cit.; Henry Veld, Personal interview; Brynolf Lundholm, A letter supplying information about choral ensembles at Augustana College;

The Handel Oratorio Society and its predecessors. A performance of Handel's oratorio, the Messiah, at Exeter Hall in London, England, on April 4, 1879, by The Sacred Harmonic Society, directed by Sir Michael Costa, was the impetus for the first performances of oratorios at Augustana. Dr. Olof Olsson, who was a professor at Augustana Theological Seminary and later president of Augustana College and Theological Seminary, attended that concert and was inspired to establish an oratorio society at Augustana upon his return to the United States.

Discussions during the summer of 1880 among interested persons, regarding the possibility of performing selected portions of the Messiah, seemed to be encouraged by the fact that an orchestra had been established at Augustana College. Though some people thought such a venture would be unsuccessful, a man offered to loan the money necessary to purchase scores, a music instructor and the Augustana Orchestra offered their services, and students promised to assist in making the venture a success. The Augustana Oratorio Society was organized in January, 1881, and rehearsals began soon after the New Year.

The first chorus was composed of four divisions from Rock Island, Moline, Andover, and Galesburg, each of which

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Elmer Copley, A letter supplying information about Chapel Choir and Seminary Chorus at Augustana College; Ruth Holmen, A letter supplying information about Chapel Choir at Augustana College, (Augustana College, Rock Island, Illinois: February 16, 1969).

practiced separately until February 25 and 26 when they had their first joint rehearsal at Augustana College. The director was Joseph Osborne, son of the first college president, L. P. Esbjorn. The second joint rehearsal was scheduled for April 8, and the first concert was given on Monday, April 11, 1881, in the Swedish Lutheran Church in Moline. The chorus was assisten by several vocal soloists and an orchestra composed of about a dozen students of Augustana College. In spite of unfavorable weather there was a good-sized audience. A second performance was scheduled for Tuesday evening at Andover but impassable roads, caused by bad weather, necessitated a change in plans, and the concert was given at the American Methodist Church in Rock Island. The following day, April 13, the eighty members of the chorus and orchestra traveled to Galva and Galesburg to give a daytime and an evening performance. The final concert in this series was given at Altona on April 14, with plans to perform the concert originally planned for Andover after Commencement. On Commencement Day, June 16, a performance of the Messiah was given in the Congregational Church at Moline, and on the following day at a church in Andover.

In the spring of 1882, a performance of the Messiah was given in the Swedish Lutheran Church of Moline which was so successful that the people of Moline requested a repeat performance the following evening. Attendance was so great at the second performance that 500 persons were turned away

when standing room was no longer available. On November 7 and 8 of 1883 the Oratorio Society performed as part of the Quadro-Centennial Celebration of Martin Luther's birth, which has been described in more detail earlier in this chapter.

Osborne was succeeded by F. A. Edquist as director of the Augustana Oratorio Society for the next two years. On November 6, 1884, a mixed program was given composed of several solos in Swedish interspersed with instrumental numbers. Two concerts were given in 1885: the first on June 10, included selections from the Creation by Haydn and Elijah by Mendelssohn; and the second on November 6, composed of selections from David's Psalms by Wennerberg. The directors in 1886 and 1887 were Professor Stolpe and James Moody, respectively, and there was no record of performances during those two years.

In 1888 the Oratorio Chorus split into two groups. Professor Stolpe was director of the chorus called the Conservatory Choir, and Professor Griffeth, a talented vocal teacher who had his studio in Rock Island, directed the group called The Augustana Oratorio Society. During a four-year period the two ensembles performed separately. The Conservatory Choir, directed by Stolpe, performed various of his compositions plus the Messiah and Steiner's Daughter of Jairus, with its most important performance being on June 4, 1891, when the Women of Samaria by Bennet was performed with a chorus of 100 voices assisted by Strasser's orchestra and

four vocal soloists. The most important work of the Oratorio Society under Griffeth during that period was a performance of the Messiah on June 4, 1890, at Knowle's Hall in Moline. Proceeds from the concert were used to fresco the College Chapel.

In 1892 the two choruses were united into one Conservatory Choir as a result of the efforts of Augustana's new president, Dr. Olsson, the person who had been so instrumental in founding the first oratorio chorus at Augustana. Under the direction of Professor Griffeth, a number of works were performed between 1892 and 1896, including the following:

Reformation Cantata, Stolpe
Messiah, Handel
Zion, Gade
The Seven Last Words, Mercadante
Christmas Oratorio, Wennerberg
Holy City, Gaul
Creation, Haydn
Last Judgement, Spohr
Elijah, Mendelssohn
God's Time Is Best, Bach
Song of Thanksgiving, Cowen

Professor A. D. Bodfors directed the chorus during 1896 and the fall of 1897. It was reported that excellent work was done, but there was no record of performances or works performed. A lack of support caused the chorus to discontinue.

The Handel Oratorio Society came into being in the fall of 1898 when some seventy-five singers from the College and vicinity, who had been invited by Professor F. E.

Peterson, met in the chapel and effected its organization. The stated object of the Society was "to give an annual rendering of the 'Messiah' and such other oratorios as the Society may see fit."[55] A policy of raising the musical standards of the Society resulted in a decision to employ professional talent to assist the Chorus in its performances. The Ladies Amateur Musical Club of Rock Island donated funds to cover the expense of engaging Strasser's orchestra and soloists for the first performance of the Messiah by the newly organized Society in April, 1899. The Messiah was performed again that year on December 19 in the First Methodist Church. In the spring of 1900, the Creation was performed, and in the fall of the same year, Professor Toeniges, who was director of an orchestra in Davenport, "borrowed" the Chorus for a performance of the Creation in that city.

Until 1900 the chorus had been selfsupporting with its members making good any deficits out of their own pockets, such as those incurred by the heavy expenses of the spring concert of that year. Some influence was brought to bear to make the chorus a "downtown" organization, but before it was accomplished the College authorities invited the Society to become a part of the institution. The invitation was accepted and the Handel Oratorio Society has been under the

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[55]Netta C. Anderson, "Oratorio Work at Augustana College," Augustana Bulletin, IL (March 15, 1906), 4.

active control of Augustana College since that time.[56]

From 1898-99 through 1965-66, the Handel Oratorio Society had the following directors:

1898-99 through 1904-05	F. E. Peterson
1905-06	Christian Oelschlaegel
1906-07 through 1907-08	E. Larson
1908-09 through 1911-12	Mrs. Edla Lund
1912-13 through 1917-18	J. Victor Bergquist
1918-19 through 1919-20	Arvid Samuelson
1920-21 through 1930-31	A. Cyril Graham
1931-32 through 1944-45	Henry Veld
1945-46	Fred Swanson, Byrnolf Lundholm, Henry Veld
1946-47 through 1949-50	Henry Veld
1950-51	Brynolf Lundholm
1951-52 through 1965-66	Henry Veld

The performance of oratorio in the Augustana College community was continued by the organization of the Handel Oratorio Society under the direction of F. E. Peterson. With his efficient leadership for a period of seven years, and with Augustana adopting the Society as one of its activities, the Handel Oratorio Society seemed to be stabilized and its future development assured. Its repertoire was gradually enlarged through the years, and the Messiah, which it had performed so often in its formative years, was performed annually beginning in 1916, when it was performed for the first

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[56] Evald B. Lawson, President of Uppsala College, "And the Glory of the Lord . . . A footnote concerning the 'Messiah' tradition in the Augustana Lutheran Church" (Periodical source unknown), From the files of Dr. Conrad Bergendoff, Augustana College, Rock Island, Illinois, dated December, 1957, pp. 1-6; Netta C. Anderson, "Oratorio Work at Augustana College," op. cit., pp. 1-6, 8; Executive Committee, Augustana Oratorio Society, "Memories of a Musical Easter Season, 1881," Augustana ock Missionaren (translated by Conrad Bergendoff), August 26, 1881, pp. 266-270.

time in the new gymnasium which contained a stage planned for its performances. The chorus was a joint, college-community enterprise from its beginning and has continued to be up to the present time, drawing a large number of its singers from the surrounding area as well as from the student body of the College.

The person who served as the director of the Handel Oratorio Society for the longest period of time in its history was Henry Veld. In June of 1966 he retired at the age of seventy, having been its director during the last thirty-five years of the Society's history. He conducted the chorus for his first time in a performance of the Messiah in December of 1931 when its membership totaled 125 singers and 500 people paid an admission of fifty cents to attend the performance. The gross income realized from that performance was $250. During the last two seasons that he conducted performances of the Messiah, it was necessary to give three performances to accomodate all those who wished to attend. Audiences totaled some 5,000 persons, with tickets sold out a month in advance at a cost of three dollars each. The chorus had to be reduced to 350 singers from the 474 that reported for rehearsals in the fall of 1965 to make room on the stage for the Chorus and orchestra.

The history of the Handel Oratorio Society and its predecessors, the Augustana Oratorio Society and the Conservatory Choir, span a period of eighty-six years, from 1881 to 1966, as covered in this study. The membership of the

chorus varied from eighty in 1881, to 350 in 1966. The orchestra for the first performance of the Messiah in 1881, had a membership of twelve students, while in 1966 the membership was seventy players. During the last thirty-five years rehearsals of one and one-half to two hours in length were held on Monday evenings, except for the years 1951 to 1963 when they were held on Tuesday nights. Rehearsals of the Messiah usually began on the first Monday or Tuesday night in October. Rehearsals were resumed after Christmas vacation to prepare the work to be performed in the spring. As has been indicated earlier, the Messiah was performed annually each December just before Christmas vacation, and most of the years a second work was performed in the spring. Artists of national distinction have been engaged as the vocal soloists, and members of the Tri-City Symphony Orchestra have augmented the Augustana Orchestra for performances. The Society's repertoire has included sacred oratorios and masses. The reader is referred to Table VIII which lists available detailed information regarding the works performed each year. From 1932 through 1965, Radio Station WHBF, Rock Island, broadcast the annual performance of the Messiah as a community service. In 1959 the NBC radio network recorded the performance of the Messiah for a coast to coast broadcast on Christmas Eve.[57]

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[57] _____ "The Oratorio Tradition at Augustana," loc. cit.; Henry Veld, Personal interview; Brynolf Lundholm, A letter; _____ "Messiah By The Handel Oratorio Society" (Printed program), December, 1959, op. cit., pp. 1-3, 10-13.

TABLE VIII: Chronological chart of choral ensembles at Augustana College

Year	Ensembles	Directors	Tours or Performances
1860-1861	College established at Chicago.		
1863-1864	College relocated at Paxton, Illinois.		
1873-1874	Instruction in vocal music required of all classes. Albert Wihlborg, instructor in voice 1873-1878, also taught other subjects.		
1878-1882	J. F. Ring, instructor of vocal music.		
1880-1881	Augustana Oratorio Society (Jan.'81)	Joseph Osborne	Messiah: 4/11/81, Moline 4/12/81, Rock Island 4/13/81, Galva & Galesburg 4/14/81, Altona 6/16/81, Moline 6/17/81, Andover
1881-1882	Augustana Oratorio Society College and Seminary students received 1½ hours instruction in vocal music per week. Preparatory Department, 1 hr. per week.	J.O.	Messiah: 2 performances, Moline
1882-1883	Instruction in vocal music 2 hours per week for all students.		
1883-1884	Required instruction in vocal music for all students, 5 hours per week. Augustana Oratorio Society	J.O.	Messiah: 11/7/83; David's Psalms by Wennerberg: 11/8/83
1884-1885	P. A. Edquist, instructor in vocal music, spring semester. Instruction given those with ability to read music in sacred music. No instruction fall semester. 2 sections, each 1 hour per week. Augustana Oratorio Society	P. A. Edquist	Mixed program: 11/6/84, selections from Creation & Elijah: 6/10/85

TABLE VIII (continued)

Year	Ensembles	Directors	Tours or Performances
1884-1885 (continued)	Aeolus Choir(male)		
1885-1886	Augustana Oratorio Society	P.A.E.	Selections from David's Psalms: 11/6/85
1886-1887	Augustana Oratorio Society	Gustaf Stolpe	
1887-1888	Augustana Oratorio Society	James Moody	
1888-1889	Instruction in vocal music no longer required, but available to students without charge.		
	Conservatory Choir(former Augustana Oratorio Society)	G.S.	Performed various works between 1888-1892, including Daughter of Jairus by Steiner, the Messiah, and compositions by Stolpe
	Augustana Oratorio Society	Griffith E. Griffeth	
	Echo Quartet(org.'88)		
1889-1890	Conservatory Choir	G.S.	
	Augustana Oratorio Society	G.E.G.	Messiah: 6/4/90, Knowle's Hall, Moline
1890-1891	Conservatory Choir	G.S.	Women of Samaria by Bennett: 6/4/91
	Augustana Oratorio Society	G.E.G.	
	Aeolus Choir(org.'84)		
	Echo Quartet(org.'88)		
	Oriole Choir(org.'90)(women)		
1891-1892	*Conservatory Choir	G.S.	
	*Augustana Oratorio Society	G.E.G.	

TABLE VIII (continued)

Year	Ensembles	Directors	Tours or Performances
1891-1892 (continued)	Aeolus Choir		
	Echo Quartet		
	Students' Male Choir(org.'91)	Prof. Holmes	
1892-1893	Conservatory Choir	G.E.G.	*Combined Conservatory Choir & Augustana Oratorio Society.
	Ambrose Male Quartet(org.'92)		
	Philidoi Female Quartet(org.'92)		
1893-1894	Conservatory Choir	G.E.G.	
	Chorus	G.E.G.	
	Philidoi Female Quartet		
	English Chapel Choir	Mrs. Edla Lund	
	Swedish Chapel Choir	E.L.	
1894-1895	Conservatory Choir	G.E.G.	
	Chapel Choir	E.L.	
	Apollo Quartet		
	Kratodean Male Quartet (org. Fall'94)	Joshua Larson	
	Re-Echo Quartet	Mr. Floreen	
	Young Ladies' Quartet		
1895-1896	Conservatory Choir	G.E.G.	
1896-1897	Conservatory Choir	A. D. Bodfors	
	Chorus	A.D.B.	
	Chapel Choir	E.L.	
1897-1898	Conservatory Choir(Fall only) (original Augustana Oratorio Society discontinued)	A.D.B.	
	Chorus	A.D.B.	

TABLE VIII (continued)

Year	Ensembles	Directors	Tours or Performances
1897-1898 (continued)	Chapel Choir	E.L.	
	Ladies' Chorus	E.L.	
	Mendelssohm Male Choir	A. Hult	
	Adelphic Quartet(org.'97)		
1898-1899	Handel Oratorio Society (org. Fall'98)	F. E. Peterson	Messiah: 4/99
	Chapel Choir	E.L.	Tour to Chicago, fall term.
	Ladies' Chorus	E.L.	
1899-1900	Handel Oratorio Society	F.E.P.	Messiah: 12/19/99; Creation: spring, 1900
	Chapel Choir	E.L.	
	Business College Male Choir	C. L. Krantz	
	Utopian Quartet		
1900-1901	Handel Oratorio Society	F.E.P.	Creation: fall, 1900 with Davenport Orchestra directed by Prof. Toeniges
1901-1902	Handel Oratorio Society	F.E.P.	Creation: 5/8/02
	Wennerberg Male Chorus (org. Fall'01)	R. A. S. Hamilton	First concert: 12/01
1902-1903	Handel Oratorio Society	F.E.P.	Messiah: 4/03
	Wennerberg Chorus	C. J. Sodergren(to April '03)	
		Charles Halberg(April '03 to end of year)	
1903-1904	Handel Oratorio Society	F.E.P.	Messiah: 4/27/04
	Wennerberg Chorus	E. C. Bloomquist	First tour: 4/04
	Chapel Choir	E.L.	
1904-1905	Handel Oratorio Society	F.E.P.	Creation: 5/05

TABLE VIII (continued)

Year	Ensembles	Directors	Tours or Performances
1904-1905 (continued)	Wennerberg Chorus	Emil Larson	Two tours: 1)Ill.; 2)West
	Chapel Choir	Edla Lund	
	Mission Chorus	Joseph Alexis	
1905-1906	Handel Oratorio Society	Christian Oelschlaegel	
	Wennerberg Chorus	E. Larson	Tour: 8 days
	Chapel Choir	E. Lund	
	Lorelei Quartette(women)		
1906-1907	Handel Oratorio Society	E. Larson	
	Wennerberg Chorus	E. Larson	Tours: 1)3/7-3/9; 2)4/19-
	Wennerberg Quartet		Toured w/Wennerberg Chorus.
	Lorelei Quartette(women)		Toured w/Wennerberg Chorus.
	Chapel Choir	E. Lund	
1907-1908	Handel Oratorio Society	E. Larson	
	Wennerberg Chorus	E. Larson	Short trips in Ill.,spring'08.
	Chapel Choir	E. Lund	
1908-1909	Handel Oratorio Society	E. Lund	
	Wennerberg Chorus	Peter Johnson	Tour: 17 concerts, Ia.Nebr. Planned post-commencement tour to Mich.Wis.Minn.
	Chapel Choir	E. Lund	
1909-1910	Handel Oratorio Society	E. Lund	Jubilee Cantata by E. W. Olson & Reynoll Lagerstrom; Hymn of Praise by Mendelssohn
	Wennerberg Chorus	P.J.	Jubilee Tour
	Chapel Choir	E. Lund	
1910-1911	Handel Oratorio Society	E. Lund	
	Chapel Choir	E. Lund	

TABLE VIII (continued)

Year	Ensembles	Directors	Tours or Performances
1910-1911 (continued)	Wennerberg Chorus	P.J.	Tour.
1911-1912	Handel Oratorio Society	E. Lund	
	Wennerberg Chorus	P.J.	Tour.
1912-1913	Handel Oratorio Society	J. Victor Bergquist	
	Wennerberg Chorus		Tour.
1913-1914	Handel Oratorio Society	J.V.B.	Seven Last Words & Golgotha by Bergquist
	Wennerberg Chorus	J.V.B.	11th Annual Tour: 5 eastern states, 22 concerts
	Lutherman Chorus(male)	J.V.B.	
	Chapel Choir		
	Ensemble Singing	E. Lund	
1914-1915	Handel Oratorio Society	J.V.B.	Seven Last Words: 2/14,15/15 Golgotha w/Russian Symphony Orch.: 4/27/15
	Wennerberg Chorus	J.V.B.	Tour.
	Lutherman Chorus	J.V.B.	
	Chapel Choir		
	Clef Club(Girls' Chorus)	Althea Brown	
	Male Quartet	Prof. Canterbury	
	Apollo Club		
	Re-Echo Club(2 singers, 3 instrumentalists)	Esther Fryxell	
	Mixed Quartet	Prof. Canterbury	
1915-1916	Handel Oratorio Society	J.V.B.	King Olaf by Busch
	Wennerberg Chorus		Tour.
	Lutherman Chorus		

TABLE VIII (continued)

Year	Ensembles	Directors	Tours or Performances
1915-1916 (continued)	Oriole Club(women)	Arvid Samuelson	
1916-1917	Handel Oratorio Society	J.V.B.	Messiah: 12/16, in new Gym, became annual event thereafter Israel in Egypt by Handel w/ Tri-City Symphony Orch., Dr. Allum, Dir.
	Oriole Club Chorus	A.S.	First tour.
1917-1918	Handel Oratorio Society	J.V.B.	Reformation Cantata by Bergquist: Fall'17; Messiah: 12/17
	Oriole Chorus	A.S.	Tour.
1918-1919	Handel Oratorio Society	A.S.	Messiah
	Wennerberg Chorus		Tour.
	Oriole Chorus		Tour.
1919-1920	Handel Oratorio Society	A.S.	Messiah: 12/19, w/Tri-City Symphony Orch.
	Wennerberg Chorus		Tour.
	Oriole Chorus		Tour.
1920-1921	Handel Oratorio Society	A. Cyril Graham	Messiah
	Wennerberg Chorus		Tour.
	Oriole Chorus		Tour.
1921-1922	Handel Oratorio Society	A.C.G.	Messiah
	Wennerberg Chorus		Tour.
	Oriole Chorus		Tour.
1922-1923	Handel Oratorio Society	A.C.G.	Messiah

TABLE VIII (continued)

Year	Ensembles	Directors	Tours or Performances
1922-1923 (continued)	Wennerberg Chorus	A.C.G.	Tour.
	Oriole Chorus	A.S.	Tour.
	Augustana Male Quartet	Martin Johnston	
1923-1924	Handel Oratorio Society	A.C.G.	Messiah
	Wennerberg Chorus	A.C.G.	Tour.
	Oriole Chorus	A.S.	Tour.
	Augustana Male Quartet	M.J.	Summer tour '24: 60 cities in Ill.Ia.Minn.
1924-1925	Handel Oratorio Society	A.C.G.	Messiah
	Wennerberg Chorus	A.C.G.	Tour.
	Oriole Chorus	Clifford Toren	Tour.
	Augustana Male Quartet	M.J.	Summer tour '25: central states
1925-1926	Handel Oratorio Society	A.C.G.	Messiah
	Wennerberg Chorus	A.C.G.	Tour.
	Oriole Chorus		Tour.
1926-1927	Handel Oratorio Society	A.C.G.	Messiah
	Wennerberg Chorus	A.C.G.	Tour: 4/8-4/27, Ill.Ia.Nebr.
	Oriole Chorus	Arthur E. Cassling	Tour: 23 concerts.
1927-1928	Handel Oratorio Society	A.C.G.	Messiah
	Wennerberg Chorus	Guy Webster	Tour: Easter vacation.
	Oriole Chorus	A.E.C.	Tour: Easter vacation, Ill.Ia. Ind.Mich.
	Appeal Octette	Guy Webster & Nellie Swanson	40 concerts during spring.
	Augustana Seminary Chorus	Clarence Johnson	Concert in Chicago area.
	Band Chorus(members of Band)	Martin Johnston	Toured Sweden in summer w/Band
1928-1929	Handel Oratorio Society	A.C.G.	Messiah and Elijah

TABLE VIII (continued)

Year	Ensembles	Directors	Tours or Performances
1928-1929 (continued)	Wennerberg Chorus	G.W.	
	Oriole Chorus	A.E.C.	Tour.
	Augustana Seminary Chorus		
1929-1930	Handel Oratorio Society	A.C.G.	Messiah
	Wennerberg Chorus	Henry Veld	Tour: 4/17-4/28, Ill.Ind.Mich. 17 concerts
	Oriole Chorus	H.V.	Tour: 6/4-6/20, Ill.Ia.Minn. Wis.Mich., 12 concerts
	Augustana Seminary Chorus		
1930-1931	Handel Oratorio Society	A.C.G.	Messiah
	*Wennerberg Chorus	H.V.	Two tours: 12/14-12/16 & 12/26-1/4, Ill.Ia.Minn.Wis. Mich.
	*Oriole Chorus	H.V.	Tour: 6/4-6/14, Ia.Minn.
	*Combined to form mixed choir in concert at Orchestra Hall, Chicago, 3/18/31		
	Augustana Seminary Chorus		
1931-1932	Handel Oratorio Society	H.V.	Messiah: 12/31
	*Wennerberg Chorus	H.V.	Tour: 4/15-4/24, Ill.Ia.Nebr.
	*Oriole Chorus	H.V.	Tour: 2 wks. after spring term Ill.Ia.Wis.Minn.
	*Combined to form mixed choir in concert at Orchestra Hall, Chicago, 4/32		
	Augustana Seminary Chorus		
1932-1933	Handel Oratorio Society	H.V.	Messiah
	*Wennerberg Chorus	H.V.	
	*Oriole Chorus	H.V.	Tour: June, Ill.Ind.Mich.
	*Combined for some concerts		
	Augustana Seminary Chorus		
1933-1934	Handel Oratorio Society	H.V.	Messiah and Elijah

TABLE VIII (continued)

Year	Ensembles	Directors	Tours or Performances
1933-1934 (continued)	Augustana College Choir (Combined Wennerberg & Oriole Choruses)	H.V.	Tour: 4/21-4/29, Minn.Wis.Ill. Mich.; Short trips.
	Augustana Seminary Chorus		
1934-1935	Handel Oratorio Society	H.V.	Messiah and Elijah
	Augustana A Cappella Choir (Combined Wennerberg & Jenny Lind(Oriole) Choruses)	H.V.	Tour: Ill.Ia.Nebr.S.D.
	Augustana Seminary Chorus		
	Second Choir		
1935-1936	Handel Oratorio Society	H.V.	Messiah; St. Matthew Passion by Bach
	Augustana College Choir	H.V.	Eastern tour: Ill.Ind.Mich. Penn.N.Y.,Conn.Mass.
	Second Choir		
	Augustana Seminary Chorus		
1936-1937	Handel Oratorio Society	H.V.	Messiah
	Augustana College Choir	H.V.	Tour: Ill. & Ind.
	Augustana Seminary Chorus		
1937-1938	Handel Oratorio Society	H.V.	Messiah
	Augustana College Choir	H.V.	Three tours: 1)3/13-4/4, Ill. Penn.Wash.D.C.,N.Y.,Conn.Mass. Mich.; 2)4/24-4/25, Ill.; 3)5/13-5/14, Ia.Nebr.
	Augustana Seminary Chorus		
1938-1939	Handel Oratorio Society	H.V.	Messiah & St. Matthew Passion
	Augustana College Choir	H.V.	Tour: 3/10-3/19, Ill.Ind.Mich.
	Second Choir		

TABLE VIII (continued)

Year	Ensembles	Directors	Tours or Performances
1938-1939 (continued)	Augustana Seminary Chorus	Brynolf Lundholm	
1939-1940	Handel Oratorio Society	H.V.	Messiah
	Augustana College Choir	H.V.	Tour: 4/4-4/14, 16 concerts in Ill.Wis.Minn.Mich.
	Augustana Seminary Chorus	B.L.	
1940-1941	Handel Oratorio Society	H.V.	Messiah
	Augustana College Choir	H.V.	Tour: 4/20-5/1, Ill.Ia.Ind.
	Augustana Seminary Chorus		
1941-1942	Handel Oratorio Society	H.V.	Messiah
	The Augustana Choir	H.V.	Three short trips in March & April: Wis.Ill.Ind.
	Augustana Seminary Chorus		
1942-1943	Handel Oratorio Society	H.V.	Messiah
	The Augustana Choir	H.V.	No tour(W.W.II)
	Augustana Seminary Chorus	H.V.	
1943-1944	Handel Oratorio Society	H.V.	Messiah
	The Augustana Choir	H.V.	Tours curtailled during W.W.II Short tour: 5/13-5/15, Ill.Ia.
	Augustana Seminary Chorus	H.V.	
1944-1945	Handel Oratorio Society	H.V.	Messiah
	The Augustana Choir	H.V.	Tour: 4/19-4/26, Ill.
	Augustana Seminary Chorus		
1945-1946	Handel Oratorio Society	Fred Swanson, B.L., H.V.	Messiah
	The Augustana Choir	F.S.,B.L.,H.V.	Tour: 4/24-4/30, Ill.Ia.Nebr.
	Augustana Seminary Chorus	B.L.	

TABLE VIII (continued)

Year	Ensembles	Directors	Tours or Performances
1946-1947	Handel Oratorio Society	H.V.	Messiah
	The Augustana Choir	H.V.	Tour: 4/10-4/25, Ill.Ind.Mich. Ia.Wis.
	Chapel Choir	H.V.	
	Augustana Seminary Chorus	H.V.	
1947-1948	Handel Oratorio Society	H.V.	Messiah
	The Augustana Choir	H.V.	Tour: 3/28-4/15, Ia.Nebr.Ore. Calif.Wash.Colo.; 4/30-5/2, Ill.
	Chapel Choir	H.V.	
	Augustana Seminary Chorus	H.V.	
1948-1949	Handel Oratorio Society	H.V.	Messiah
	The Augustana Choir	H.V.	Tour: 4/3-4/12, Ill.Mich.Ind. Ohio,Mo.
	Chapel Choir	H.V.	
	Augustana Seminary Chorus		
1949-1950	Handel Oratorio Society	H.V.	Messiah & St. Matthew Passion
	The Augustana Choir	H.V.	Eastern tour: 4/23-, Penn. Mass.N.Y.
	Chapel Choir	H.V.	
	Augustana Seminary Chorus	B.L.	
1950-1951	Handel Oratorio Society	B.L.	Messiah
	The Augustana Choir	B.L.	Tour: 3/27-4/8, Ia.Wis.Ill. Mich.
	Chapel Choir	Ruth Holmen(1st sem.) Robert Gaskill(2nd sem.)	
	Augustana Seminary Chorus	B.L.	
1951-1952	Handel Oratorio Society	H.V.	Messiah

TABLE VIII (continued)

Year	Ensembles	Directors	Tours or Performances
1951-1952 (continued)	The Augustana Choir	H.V.	Tour: 3/6-, Mich.Ind.N.Y.,Ky. Tenn.Ill.
	Chapel Choir		
	Augustana Seminary Chorus	B.L.	
1952-1953	Handel Oratorio Society	H.V.	Messiah & St. Matthew Passion, 3/22/53
	The Augustana Choir	H.V.	Tour: 4/7-4/30, 6,600 miles, 19 concerts, Ill.Ia.Nebr.Mo. Kan.Colo.Utah,Calif.Ore.Wash. British Columbia,Minn.
	Chapel Choir	Elmer Copley	
	Augustana Seminary Chorus	E.C.	
1953-1954	Handel Oratorio Society	H.V.	Messiah
	The Augustana Choir	H.V.	Tour: 3/22-4/1, Ia.Ill.Ind. Mich.Wis.
	Chapel Choir	E.C.	
	Augustana Seminary Chorus	E.C.	
1954-1955	Handel Oratorio Society	H.V.	Messiah
	The Augustana Choir	H.V.	Tour: 3/15-4/2, Ind.Ohio,Penn. Conn.R.I.,N.Y.,Mich.Ill.
	Chapel Choir	E.C.	Spring Concert, 5/3/55
	Augustana Seminary Chorus	E.C.	
1955-1956	Handel Oratorio Society	H.V.	Messiah
	The Augustana Choir	H.V.	Tour: 4/5-4/17, Ill.Wis.Mich.
	Chapel Choir	E.C.	Spring Concert: 5/20/56
	Augustana Seminary Chorus	E.C.	
1956-1957	Handel Oratorio Society	H.V.	Messiah
	The Augustana Choir	H.V.	Tour: 3/18-3/29, Mo.Okla.Tex.

TABLE VIII (continued)

Year	Ensembles	Directors	Tours or Performances
1956-1957 (continued)			La.Miss.Tenn.
	Chapel Choir	E.C.	Spring Concert: 5/19/57
	Augustana Seminary Chorus	E.C.	
1957-1958	Handel Oratorio Society	H.V.	Messiah
	The Augustana Choir	H.V.	Tour: 3/11-3/21, Ia.S.D.,Minn.
	Chapel Choir	E.C.	
	Augustana Seminary Chorus		
1958-1959	Handel Oratorio Society	H.V.	Messiah
	The Augustana Choir	H.V.	Tour: 4/1-4/20, Nebr.Colo. Utah,Calif.Wyo.Nev.; 11 pre-tour concerts, 2 w/Tri-City Symphony Orch.
	Chapel Choir	E.C.	Christmas Concert: 12/16/58
	Augustana Seminary Chorus	Donald Prindle	Tour: 13 days, 19 concerts, Ill.Ia.Wis.Mich.
1959-1960	Handel Oratorio Society	H.V.	Messiah: 12/12,13/59; 2 performances of Creation: 6/7/60
	*The Augustana Choir	H.V.	Tour: 8/8-9/16, Europe, 8 countries
	*Chapel Choir	E.C.(1st sem.), H.V.(2nd sem.)	
	*Augustana College Centennial Chorus	H.V.	*Combined Augustana Choir and Chapel Choir to do Bach B Minor Mass at Rockford(4/10), Galesburg(4/24), Augustana (4/30), and Chicago, Orchestra Hall(5/18)
	Augustana Seminary Chorus	Bertil Anderson(S)	
1960-1961	Handel Oratorio Society	H.V.	Messiah and Elijah: 4/22/61
	The Augustana Choir	H.V.	Tour: 4/24-5/7, 16 concerts in

TABLE VIII (continued)

Year	Ensembles	Directors	Tours or Performances
1960-1961 (continued)			Ill.Ind.Mich.Wis.
	Chapel Choir	H.V.	
	Augustana Seminary Chorus	B.A.	
1961-1962	Handel Oratorio Society	H.V.	Messiah: 12/9,10/61; Requiem by Verdi: 5/5/62
	*The Augustana Choir	H.V.	Tour: 3/7-3/23, 15 concerts in Ind.Ohio,Penn.N.Y.,Wash.D.C., Ill.
	*Chapel Choir	H.V.	
	*Choirs combined to perform at Central Conference Convention, on campus,4/26/62		
	Augustana Seminary Chorus	H.V.	Two tours: 1)4/11-4/20, Ia. Nebr.Colo.Kan.Mo.; 2)5/10-5/13 Ia.Minn.
1962-1963	Handel Oratorio Society	H.V.	Messiah & St. Matthew Passion: 5/4/63
	The Augustana Choir	H.V.	Tour: 3/7-3/24, Ill.Ia.Ind. Mich.Wis.; w/Apollo Music Club, Chicago: 4/2/63
	Chapel Choir	H.V.	
	Augustana Seminary Chorus	H.V.	
1963-1964	Handel Oratorio Society	H.V.	Messiah, Requiem by Verdi: 5/3/64
	The Augustana Choir	H.V.	Tour: 3/30-4/19, Kan.Colo.Nev. N.Mex.Ariz.Calif.Id.Utah,Nebr. 4 pre-tour concerts
	Chapel Choir	H.V.	
	Augustana Seminary Chorus	H.V.	Two tours: 1)2/21-2/23, Ill. Mo.Ia.; 2)3/18-3/27, Ill.Ind. Mich.Wis.

TABLE VIII (continued)

Year	Ensembles	Directors	Tours or Performances
1964-1965	Handel Oratorio Society	H.V.	Messiah: 12/11,12,13/64; Creation: 3/6/65
	The Augustana Choir	H.V.	Tour: 3/9-3/20, 13 concerts in Ia.S.D.,Minn.Canada,Mich.Wis. Ill.; Performance w/Tri-City Symphony Orch.: 4/10,11
	Chapel Choir	H.V.	
	Augustana Seminary Chorus	H.V.	
1965-1966	Handel Oratorio Society	H.V.	Messiah: 12/10,11,12/65; Requiem : 3/13/66
	The Augustana Choir	*H.V.	Tour: 3/15-3/30: 18 concerts in Ill.Ind.Ohio,Mich.N.Y., concert w/Indianapolis Symphony Orch.
	Chapel Choir	*H.V.	Spring Concert: Mass in G Major by Schubert
	Augustana Seminary Chorus	*H.V.	

*Henry Veld retired at the end of the 1965-66 school year after 37 years at Augustana.

Initials (J.O.) - the name of a choral director previously spelled out
Number combinations such as: 3/30-4/19 - dates of a tour; 12/10,11,12/65 - dates of concerts
Use of parentheses:
(Fall'98)(1st sem.) - dates in parentheses following the name of a choral ensemble indicate when it was organized or active
(S) - student
Tour - the word tour written in the column for tour information indicates that there was evidence of a tour but that no detailed information was available
wks. - weeks
Orch. - Orchestra

TABLE VIII (continued)

w/ - with
Dir. - Director
org. - organized
* - an asterisk by the names of choral ensembles indicates that they have a special relationship

CHAPTER VI

SUMMARY AND CONCLUSIONS

Purpose of the Study

The purpose of this study was to present the history of choral ensembles at four Lutheran liberal arts colleges, (St. Olaf, Concordia, Luther, Augustana), each of which had a history of outstanding choral tradition; to note similarities as well as differences in various aspects of the programs of choral activities among the four colleges; and, if possible, also to draw conclusions regarding the influence of those choral ensembles upon choral music in Lutheran colleges, schools and churches, as well as upon the music publishing industry and the development of choral music in the United States.

Method of Procedure

The first chapter stated the purpose of the study, the need for the study, and outlined the method of procedure. In addition to the research necessary to the writing of the history of choral ensembles at each of the four colleges, two other research projects were included in order to broaden the scope of the study: a questionnaire survey of choral directors in Lutheran colleges, schools, and churches in the United States; and a study of music publishers' catalogs of choral music.

In Chapters II through V of this study one chapter was devoted to each of the four colleges (St. Olaf, Concordia, Luther, Augustana) and its historical development of choral ensembles. The outline of the contents of each of the Chapters II through V was based upon a broad general outline for all four of those chapters. However, the outline was adjusted, where it seemed necessary, to the specific problems of writing a chapter on each one of four individual colleges, each with its own unique history. The general outline for all four chapters had three main divisions: a short history of the college, the general development of musical activity at the college, and the history of choral ensembles at the college. A chronological chart showing the choral ensembles which were active from the founding of the college to 1966 was included at the end of each of these chapters.

The order in which the colleges were covered in this thesis had no special significance. After the basic research of compiling data had been accomplished, the college chosen for a beginning was the one on which there was the most, as well as the best-organized, data available. The order of the succeeding chapters on the other three colleges seemed to be determined by the relationship of the directors at those colleges, the relationship of the colleges during their early history, and their relationship as it was determined by their membership in specific divisions of the Lutheran Church.

Early History of the Colleges

The four colleges in the study were established over a period of thirty-one years between 1860 and 1891. The oldest institution was Augustana College, founded in 1860, followed by Luther College in 1861, St. Olaf College in 1875, and Concordia College in 1891. It was not clear whether Augustana had a preparatory or academy department when it was founded. Luther was founded as an academy and a college. St. Olaf and Concordia were both founded as academies, though they may have been called colleges. St. Olaf added its college department in 1886. Concordia added a college department in 1913 and discontinued the academy in 1927. Augustana and Luther were not coeducational when they were founded (as were St. Olaf and Concordia), but became coeducational in 1886 and 1936 respectively. The first degree at St. Olaf was granted in 1890, and Concordia granted its first B.A. degree in 1917. Although information did not reveal when the first degrees were granted at Augustana, it could be assumed that they were granted in 1864, about four years after its founding. The first graduating class at Luther was in 1866, but it was not clear whether the students graduated from the college or the academy, or both.

St. Olaf, Concordia, and Luther Colleges have been supported and supervised by the same synodical division of the Lutheran Church since they were founded, which is now known as the American Lutheran Church. Augustana College has been supported by another synodical division of the Lutheran Church throughout its history which was called the Augustana

Lutheran Church until it merged with other Lutheran church bodies to form the Lutheran Church in America.

General Development of Musical Activities

Instruction in music, mainly in vocal music and piano, was available to students at each of the four colleges during the first year that the schools were in operation. During the early years of the schools, especially in the case of Augustana, Luther, and St. Olaf, instruction in music was provided by certain members of the faculty in addition to their regular teaching assignments in other academic areas. It was not until its thirteenth year that Augustana had a music instructor who had specialized in music. Luther had its first music specialist as late as its twenty-seventh year of existence. St. Olaf and Concordia seem to have had some reasonably competent musicians as instructors in music from their beginning years, even though they may not have devoted their full time to the teaching of music. St. Olaf listed Miss Ella Fisk, who was also the preceptress, as its instructor of music during its first year, and Concordia had a music specialist on its faculty in its second year.

Various choral ensembles were some of the first musical organizations that existed during the first years in the history of the colleges. Often they were organized and directed by students rather than faculty and did not remain active for long periods of time or from one school year through the next. Detailed information was not available

about many such early ensembles, and several ensembles may have been active for longer or shorter periods of time prior to those about which information was available. Keeping that fact in mind, the following ensembles are listed as the first choral ensembles at each of the four colleges. The St. Olafs Sangkor was active in 1875, the first year that St. Olaf's School was established. The Concordia College Choral Class was organized in the spring of 1893, the second year that Concordia existed. The Idun Quartette was active at Luther in 1869, which was Luther's eighth year of operation. At Augustana, the Augustana Oratorio Society was organized and active in 1880-81, twenty-one years after Augustana was founded.

The first choral ensemble from each of the colleges to travel off campus to perform a concert, or a series of concerts, was mentioned in this study as the first choral ensemble to go on tour from that college. The Augustana Oratorio Society gave several performances of the Messiah during its first year of existence, 1881, in nearby communities. The Idun Quartette from Luther College toured during the summer of 1877, which was the first tour by a choral ensemble from that school. The Kjerulf Male Quartet of St. Olaf travelled to Kenyon to give a concert on May 18, 1889, and the Concordia College Octette made a similar trip to perform at Halstad on March 1, 1897, marking the first tours by ensembles from those colleges. The first tours by ensembles from St. Olaf, Concordia, and Luther were made by small

ensembles, while the first tour by an ensemble from Augustana was made by a large chorus accompanied by an orchestra of twelve players.

The establishment of a music division at each of the colleges was an important step in the development of music instruction and activity at that college. The Augustana Conservatory of Music, established in 1886, and the Decorah School of Music, established in 1889, were both organized by faculty members as private ventures. The year after each of those schools was established it became a department of the college--at Augustana in 1887, and at Luther in 1890. A School of Music was established at St. Olaf in 1903, and at Concordia in 1904-05.

The organization of music courses into a program of study leading to a degree was another important point in the development of music instruction at the colleges. In 1893 a course of study was established leading to a Bachelor of Music degree at Augustana. Soon after the arrival of F. M. Christiansen and the establishment of a School of Music at St. Olaf (1903-04), the first degree program in music was offered at that college. At Concordia the first Music Diploma was awarded in 1906, and the first Bachelor of Music degree in 1929. The first courses of studies leading to a major or a minor in music were offered at Luther in 1932-33.

The degrees offered in music at the four colleges in 1965-66 were as follows: at Augustana, a Bachelor of Arts, a Bachelor of Music Education, and a Bachelor of Music; at

St. Olaf, a Bachelor of Arts and a Bachelor of Music; at Concordia, a Bachelor of Arts and a Bachelor of Music, each with majors in music, and a Bachelor of Arts and a Bachelor of Science with minors in music; and at Luther, a Bachelor of Arts with two possible majors in music. St. Olaf, Luther, and Augustana did not offer a minor in music in any degree program.

Accreditation of the music programs at the colleges is mentioned here as an additional indication of the development of music instruction at each of them. The National Association of Schools of Music has accredited three of the colleges: Concordia College in 1932, Augustana College in 1938, and St. Olaf College (year unknown). Luther College's music program was accredited by the North Central Association of Colleges and Secondary Schools, and the National Council for Accreditation of Teacher Education.

The reader is referred to Table IX, which follows, for an outline of the information covered in this and the previous section of this chapter on the early history of the colleges and the general development of musical activities.

Purposes

In this study it was revealed that there was a consistent relationship between the purpose of the founders of the college, the purpose of music in the curriculum, and the purpose of choral ensembles at each of the colleges. Similarly, the purposes of the founders of the four colleges were

TABLE IX: Historical information about the colleges and the musical activities

History of the Colleges	St. Olaf	Concordia	Luther	Augustana
When Founded	Inc. 11/6/74 1st term, 1875	4/4/1891	1861	1860 at Chicago 1863 to Paxton 1875 to Rock Island
As an Academy	1875	1891	1861	
As a College			1861	1860 Col.&Theol. Sem.
Added College	1886	1913		
Dropped Academy	1917	1927	1928	
Became Coed	1875, when founded	1891, when founded	1936	1886
First Degree	1890	B.A., 1917		
History of Musical Activities				
First Music Instruction	1875	1891	1861	1860
First Music Specialist	1875 Miss Ella Fisk	1892-93 John Dahle	1888-89 Haldor Hanson	1873-74 Albert Wihlborg
First Choral Ensemble	1875 St. Olaf's Sangkor	Mar. 1893 Concordia College Choral Class	1869 Idun Quartette	1880-81 Augustana Oratorio Society
First Tour	5/18/89 to Kenyon Kjerulf Male Quartet	3/1/97 to Halstad Concordia Col. Octette	Summer, 1877 Idun Quartette	1881 Aug. Oratorio Soc.
Music Division Established	1903 School of Music	1904-05 School of Music	1889 Decorah Sch. of Mus. United w/Col.,fall'90	1886 Aug. Cons. of Mus. Dept. of Col.'87
First Music Degree	Soon after 1903-04	1906,1st Mus.Diploma 1929, 1st B.M.	1932-33,1st Mus. Major & Minor	1893, course est. for B.M.
Music Degree(s) in 1965-66	B.A. & B.M. No Mus.Minors	B.A.&B.M. w/Mus.Maj. B.A.&B.S. w/Mus.Min.	B.A. w/2 Majs. No Minors	B.A.,B.M.E.,& B.M. No Minors
Accreditation	NASM	NASM, 1932	NCACS & NCATE	NASM, 1938

closely related, if not the same. The purposes of music in the curriculum and the purposes of choral ensembles at the four colleges were also in agreement with each other, being very similar or the same.

Two purposes common to the founders of each of the colleges were: to provide an education for young people within a Christian atmosphere; and to provide the opportunity to obtain, within that education, the cultural value of a knowledge and understanding of the art of music. Practical evidence of the implementation of those purposes was apparent in the fact that instruction and activities in the areas of the Christian faith and music were a part of the curriculum from the beginning at each of the four colleges. The following three purposes of music and choral ensembles in the curriculum were the same at the four colleges: (1) to influence church music, (2) to perpetuate the cultural and educational values of music, and (3) to serve as a vital religious force.

An examination of the purposes of tours by choral ensembles revealed that the purpose of tours for their cultural and educational values was shared by all four of the colleges. The purpose of raising funds was also common to all four schools, but it was not considered a major, or very important purpose. Three of the colleges, St. Olaf, Concordia, and Luther, had the purpose of improving church music. Tours were important for their public relations value or the publicity they brought to the college, and especially the music department, at St. Olaf, Luther, and Augustana. To summarize

the findings of the examination of the purposes of tours, there seemed to be a consistency of purpose among the four colleges in that all four of them had two of the purposes in common and three of the colleges shared two of the other purposes mentioned, while some of the colleges had individual purposes for tours which they did not share with the other colleges. Further examination of the purpose of tours in relationship to the purpose of choral ensembles at each of the colleges showed that some consistency of purpose existed between them at all four colleges. However, there seemed to be a more consistent relationship at St. Olaf and Concordia Colleges, where three of the purposes of tours were the same as those of choral ensembles. At Luther and Augustana only one or two of the purposes of tours were closely related to the purposes of choral ensembles in the curriculum.

Types of Choral Ensembles

The choral ensembles at the colleges in the study were classified as one of four types: (1) large ensembles of mixed voices, generally referring to an ensemble of more than twenty singers; (2) large ensembles of men's voices; (3) large ensembles of women's voices; and (4) small ensembles, having an approximate maximum membership of sixteen to twenty singers. The history of choral ensembles at each college was written by first reporting the early history of choral ensembles in general, and then tracing from that point on the historical development of each of the four types of ensembles.

As an additional means of comparison in this chapter, the large ensembles of mixed voices were divided into two types: large mixed chorus, and mixed choir. The large mixed chorus generally referred to a large ensemble that performed large choral works such as oratorios and cantatas. That type of ensemble included the standard oratorio chorus, such as the Handel Oratorio Society of Augustana and the Messiah Chorus at Luther, but, at times, also included other ensembles, such as the Chapel Choir at St. Olaf. The mixed choir was the usual college choir which performed many shorter choral works in concerts on campus and on tours.

A tabulation was made of the total number of years that each type of ensemble was active at each of the four colleges, and the year that type of ensemble was first active. The type of ensemble with the earliest founding date at each of the colleges was as follows: at St. Olaf, the mixed choir in 1875; at Concordia, the large mixed chorus in 1893; at Luther, a small ensemble in 1869; and at Augustana, the large mixed chorus in 1880-81. Of those ensembles the small ensemble at Luther College had the earliest founding date in 1896. The mixed choir was the type of ensemble with the longest history (total number of years) of activity at both St. Olaf and Concordia with totals of sixty and fifty-two years, respectively. The large mixed chorus had the longest history of activity at Luther, with sixty-three years, and at Augustana, with eighty-six years. The type of ensemble with the longest history of activity at all four colleges was the

large mixed chorus at Augustana. A tabulation of the preceding information will be found in Table X on the following page.

Tours by Choral Ensembles

Certain types of ensembles were more active than others as touring organizations. Those types of ensembles which toured the most at each of the colleges were the mixed choir at St. Olaf, Concordia and Luther Colleges, and the men's chorus at Augustana College. That men's chorus at Augustana had the longest record of years of tours of any type of ensemble at all four of the colleges. The type of ensemble which toured the most in relationship to the number of years it was active as an ensemble was the women's chorus at Augustana which toured fifty, or 94.33 percent, of the fifty-three years it was active. One should keep in mind that during about the last three decades of the period covered in this study the men's chorus (Wennerberg Chorus) and the women's chorus (Jenny Lind Chorus) had been combined to form a mixed choir and performed predominantly as the two main sections of that mixed choir (Augustana Choir). However, those ensembles did continue to perform as a men's chorus and a women's chorus, under their own separate names, in concerts given by the mixed choir. They, thereby, carried on a tradition established several years before they were combined to form the mixed choir.

TABLE X: Information about the five types of ensembles at the four colleges

Year founded and total years of activity by each of five types of choral ensembles	St. Olaf	Concordia	Luther	Augustana
Large Mixed Chorus	1899 58 yrs.	1893 13 yrs.	1890 63 yrs.	1880-81 86 yrs.
Mixed Choir	1875 60 yrs.	1901 52 yrs.	1933-34 24 yrs.	1891-92 52 yrs.
Men's Chorus	1887-88 37 yrs.	1906-07 11 yrs.	1894-95 45 yrs.	1884-85 67 yrs.
Women's Chorus	1887-88 31 yrs.	1906-07 18 yrs.	1936-37 18 yrs.	1897-98 53 yrs.
Small Ensembles	1887-88 38 yrs.	1896-97 15 yrs.	1869 11 yrs.	1888-89 15 yrs.

Type of ensemble with the earliest founding date at each of the four colleges			
Mixed Choir 1875	Large Mixed Chorus 1893	Small Ensemble *1869	Large Mixed Chorus 1880-81

*Earliest founding date at all four colleges

Type of ensemble with the longest history (total number of years) of activity			
Mixed Choir 60 yrs.	Mixed Choir 52 yrs.	Large Mixed Chorus 63 yrs.	Large Mixed Chorus **86 yrs.

**Type of ensemble with the longest history (total number of years) of activity at all four colleges.

The number of years each type of ensemble was active at each of the colleges and the number of years it toured have been tabulated below to supply more complete information about tours:

	St. Olaf 1875-1966		Concordia 1891-1966		Luther 1861-1966		Augustana 1860-1966	
	Years Active	Years Toured	Years Active	Years Toured	Years Active	Years Toured	Years Active	Years Toured
Large Mixed Chorus	58	11	13	1	63	0	86	2
Mixed Choir	60	*53	52	*42	24	*20	52	33
Men's Chorus	37	16	11	1	45	7	67	(*58)
Women's Chorus	31	8	18	0	18	11	53	50
Small Ensembles	38	13	15	11	11	1	15	3

* The types of ensembles which toured the most at each of the colleges.

( ) The type of ensemble from these schools which toured the most in relationship to the number of years it was active

__ The type of ensemble from these schools which toured the most.

An analysis of the preceding information revealed that several other types of ensembles toured for a high percentage of the years that they were active. Those types of ensembles included the men's chorus at Augustana, the mixed choirs at St. Olaf, Luther, and Concordia, and the small ensembles at

Concordia, as indicated in the following tabulation:

	St. Olaf	Luther	Concordia	Augustana
Mixed Choir	88.33%	83.33%	80.77%	63.46%
Men's Chorus				86.56%
Small Ensembles			73.33%	

All of the preceding information about tours supports the fact that many of the choral ensembles at the four colleges made concert tours. The women's chorus at Concordia and the large mixed chorus at Luther were the only types of ensembles which had no record of performances off campus which could be called tours. The type of ensemble which was very active as a touring organization was the mixed choir at each of the colleges. The remaining types of ensembles--the men's chorus, the women's chorus, and the small ensembles--had a varied record of tours, ranging from a very small percentage to a large percentage of the years that each was active. The mixed choirs at the colleges toured extensively throughout the United States and Canada and occasionally to Europe, thus greatly extending their spheres of influence beyong their campuses or the states in which they are located.

Repertoire Performed by the Ensembles

The repertoire performed by the various types of ensembles at the four colleges has been predominantly sacred,

and usually the works of reputable composers from all periods of music were represented. All the repertoire performed by the St. Olaf Lutheran Choir, except that performed with other ensembles from that college in the annual Christmas Festival concerts, was performed without accompaniment. Performance of unaccompanied choral works by the choirs at the other three colleges seemed to have predominated, but not to the extent mentioned for the St. Olaf Lutheran Choir. Other ensembles at the colleges have performed both accompanied and unaccompanied choral works. The memorization of the music to be performed by the singers seemed to be a standard practice for the choirs at the four colleges and a predominating practice in some of the other ensembles at the colleges. The following chart provides more detailed information about the sacred and secular repertoire performed by the five types of ensembles at each of the four colleges.

	St. Olaf	Concordia	Luther	Augustana
Large Mixed Chorus	All Sacred	All Sacred	All Sacred	All Sacred
Mixed Choir	All Sacred	Mostly Sacred	All Sacred	Mostly Sacred
Men's Chorus	Mostly Sacred	Sacred & Secular	Mostly Sacred	Mostly Sacred
Women's Chorus	Mostly Sacred	Mostly Sacred	Mostly Sacred	Mostly Sacred
Small Ensembles	Mostly Sacred	Sacred & Secular	Mostly Sacred	Information Not Available

Backgrounds of the Choral Directors at the College

A comparison of the backgrounds of some of the choral directors at the four colleges revealed some interesting similarities. An examination of the backgrounds of the main choral directors who were active at each of the four colleges in 1965-66, and for several years preceding that year, showed that Olaf C. Christiansen at St. Olaf, Paul J. Christiansen at Concordia, Weston Noble at Luther, and Henry Veld at Augustana all had earned bachelors' degrees from Lutheran colleges. With the exception of Paul J. Christiansen, who graduated from St. Olaf, they had all graduated from the colleges at which they were then members of the faculty. It is of additional interest to note that all four of them had had training and experience as instrumental performers or directors of instrumental ensembles. Olaf and Paul Christiansen and Weston Noble had earned masters' degrees, and all had pursued further study on an individual basis. Paul Christiansen and Henry Veld had been granted leaves of absence to study in New York City, and Noble studied during certain summers with Julius Herford, Robert Shaw and Roger Wagner. In addition, Olaf and Paul Christiansen and Henry Veld had been awarded honorary Doctor of Music degrees in recognition of their contributions to the field of music.

An analysis of the backgrounds of the predecessors of Olaf and Paul Christiansen and Weston Noble showed that they, like their successors, had received training at Lutheran

colleges. F. M. Christiansen of St. Olaf had attended Augsburg. Herman Monson of Concordia and Sigvart Steen and Carlo Sperati of Luther had graduated from Luther. Only A. Cyril Graham, who preceeded Veld at Augustana, had not attended a Lutheran college, but had received his undergraduate education at Northwestern University School of Music. As in the case of the first group of choral directors whose backgrounds were compared, all five of their predecessors just mentioned also had training and experience as instrumental musicians or directors of instrumental ensembles. Additional information about Herman Monson was not available, but it was discovered that F. M. Christiansen, Steen, Sperati, and Graham had pursued additional study: Steen and Sperati in the United States, and F. M. Christiansen and Graham in Europe. F. M. Christiansen and Sperati were awarded honorary Doctor of Music degrees in recognition of their contributions to the field of music.

The development of choral ensembles at the colleges seemed to have had a direct relationship to the succession of leadership by directors who remained at the colleges for long periods of time. F. M. Christiansen was at St. Olaf for a period of thirty-nine years before he was succeeded by his son Olaf, who continued for an additional twenty-three years up to the time when this study was terminated (1965-66). Herman Monson directed the choir at Concordia for fifteen years prior to Paul Christiansen who had been its director

for twenty-nine years in 1965-66. At Luther the period of leadership provided by Carlo Sperati and Weston Noble were thirty-nine years and eighteen years, respectively. Henry Veld, who was director at Augustana for thirty-seven years, was preceeded by A. Cyril Graham for a period of eleven years. It is the opinion of this writer that the consistent leadership by one person over a number of years which was provided by those men, was an important contributing factor in the development of the well-established and highly regarded choral ensembles that have been active at those colleges for many years.

The most unique succession of leadership at all four of the colleges was that which took place at St. Olaf between the directors of the St. Olaf Lutheran Choir in 1943-44 and its managers in 1948-49. The father-to-son succession of the directorship of the Choir from F. Melius Christiansen (director for thirty-two years) to his son Olaf (director for twenty-three years) spanned a period of fifty-five years. A similar succession of managership of the Choir from Paul G. Schmidt (manager for thirty-seven years) to his son Frederick (manager for eighteen years) covered a corresponding period of fifty-five years.

A Comparison of the Types of Ensembles at the Four Colleges

Large mixed ensembles. This type of ensemble included the mixed choruses, usually of large membership, which performed large sacred choral works such as oratorios, passions,

cantatas, and masses. In the four colleges being studied some of those ensembles were the Choral Union at St. Olaf, the Choral Union and Messiah Chorus at Luther, and the Handel Oratorio Society and its predecessors at Augustana. Performance of larger works was at times, however, taken over by the chapel choir or second choir at some of the colleges, such as St. Olaf and Concordia. The history of activity by that type of ensemble was the longest of all types at Augustana (eighty-six years) and at Luther (sixty-three years). St. Olaf's Choral Union also had an impressively long history (fifty-eight years), but the number of years of activity by a large mixed chorus performing oratorios at Concordia was not long (thirteen years). The large mixed chorus had the shortest history of tours of all five types of ensembles.

The size of the membership varied throughout the years from fifty to 674 singers. The largest choruses were the Messiah Chorus in recent years at Luther (674), and the Handel Oratorio Society chorus at Augustana (350). The membership of the choruses varied in another aspect in that some of them were composed of students and people from the surrounding area and other choruses were limited to students. Very little information was available regarding membership requirements such as auditions or voice study. Rehearsal schedules also varied from two or three daytime, week-day rehearsals where only students were involved to one evening rehearsal a week when the membership involved people from the surrounding area.

In addition to occasional, special performances to celebrate an important occasion, performances by the large mixed chorus seemed to follow the pattern of one or two per year; often one was near Christmas and the other in the spring. Both Augustana and Luther have a long history of annual performances of Messiah in the Christmas season. Augustana has performed a second work annually in the spring for many years, but Luther's Messiah Chorus is active only during the fall semester.

Mixed choirs. Although each of the four colleges may have had more than one mixed choir at various times throughout its history, attention is directed mainly at this point in the study to that mixed choir which has toured annually and extensively as the main choir from each college such as the St. Olaf Lutheran Choir, the Concordia Choir, the Nordic Choir at Luther, and the Augustana Choir. Other choral ensembles of mixed voices, such as the second choirs, the chapel choirs, or the mixed choruses, which have been active, have sometimes been considered training choirs for the main college choir. The standards of performance, the auditions and membership requirements, rehearsal procedures, and repertoire of the main choir often have been adopted as examples for the other choral ensembles to emulate.

The main choirs from each of the colleges have been active a number of years. St. Olaf College had the mixed choir with the longest history (sixty years). Concordia

and Augustana ranked second with an equal number of years of activity (fifty-two), and Luther ranked third (twenty-four years). Luther and Augustana Colleges might have had mixed choirs with longer histories if they had become coeducational institutions at an earlier date, and had not remained schools for men for the first seventy-five and twenty-six years, respectively. Of all five types of ensembles, the mixed choirs had the longest history of tours of any one type of ensemble.

The membership varied in size throughout their histories from sixteen to seventy-six singers. In later years an average membership of approximately sixty-five singers prevailed. The Augustana Choir maintained an understudy system whereby sixty-four to sixty-eight members went on tours, with the total membership at all rehearsals being about seventy-six singers. The additional students training in each section provided an understudy ready to fill the vacancy if a substitution became necessary at the time of the tour. Membership was generally open to all students at each of the four colleges through auditions with the director, with the exception of St. Olaf College where the practice had developed to admit no freshmen to membership in the St. Olaf Lutheran Choir. Auditions for membership in three of the choirs were usually held in the fall to fill vacancies caused by graduation and students who did not return. At St. Olaf the practice was changed to holding auditions for the St. Olaf Choir in the spring for anticipated vacancies that would occur the following fall.

Members of all the choirs but Augustana Choir were required to study voice. It should be reported, however, that many of the members of the Augustana Choir did study voice, eventhough they were not required to do so. Certain scholarship requirements were also a part of membership in each of the choirs, ranging from all A's and B's to not being on academic probation.

Each of the choirs held one full choir rehearsal five days per week. In addition, three of the choirs held regular sectional rehearsals: the St. Olaf Choir held four, half-hour sectional rehearsals per week, plus six to seven hours per day during the last week of Christmas vacation prior to the annual tour; the Concordia Choir held two sectional rehearsals per week under the direction of a student section leader, and also returned for six to seven hours rehearsal per day during the last week of Christmas vacation prior to the annual tour; the Augustana Choir held one, one-hour sectional rehearsal per week, and after Christmas vacation added a one and one-half hour rehearsal on Sunday afternoons until the annual spring tour. The amount of time devoted to rehearsal by the choirs was much more than the maximum of three or four rehearsals per week scheduled for the advanced choirs at many colleges and universities. The fact that so much rehearsal time was scheduled for the choirs was a significant factor which contributed to the maintenance of high standards of performance by the choirs. It was also indicative of the

importance placed upon that kind of musical activity by the music faculty and the college in general.

All four of the choirs were active in performances on campus. Those performances included chapel services, concerts, annual observances such as founders' day, homecoming, and other holidays, and special occasions. The choirs also made annual and extensive tours throughout the United States over a period of many years. Tours by the St. Olaf and Concordia Choirs averaged about three weeks in length. In early years the tours were scheduled for spring, but were changed to mid-year, usually late January through early February, in later years at both colleges. The St. Olaf Choir also toured Norway in the summer of 1912, Europe in the summers of 1930 and 1955, and Iceland in the spring of 1957. Concordia Choir toured Norway in the summer of 1949 and Europe in the summer of 1958. Tours by the Nordic Choir of Luther College averaged about two weeks in length and were scheduled for mid-year (late January and early February). Tours by the Augustana Choir were held in the spring, and varied in length from ten days to three weeks. In the case of St. Olaf, Concordia and Luther it was the practice to schedule mid-year tours so that at least a part of the tour would fall during a vacation period between semesters or terms. The Augustana Choir usually toured after, but not during, spring vacation. A tour of Sweden and Europe was made in the summer of 1960 by the Augustana Choir. It performed in concerts on several occasions

with the Tri-City Symphony Orchestra and on its 1966 spring tour with the Indianapolis Symphony Orchestra. All four of the choirs have performed on radio and television, and each of the choirs has made a number of records for sale to the general public through the colleges or from record dealers.

Repertoire performed by the mixed choirs was all sacred at St. Olaf and Luther, and was predominantly sacred at Concordia and Augustana, and all was performed from memory. Only unaccompanied works were performed by St. Olaf Choir.

Men's choruses. Ensembles of men's voices were very active during the history of Augustana and Luther and somewhat active for a number of years at St. Olaf, but were active for only a few years at Concordia. As has been explained earlier in the chapter, the men's chorus at Augustana carried on its tradition of performance for many years after it was combined with a women's chorus to form the college choir, by performing music for male chorus under the name of the Wennerberg Chorus as part of regular choir concerts. The Viking Male Chorus at St. Olaf had a tradition of having student directors and managers through its twenty-four year history.

Membership was open to all male students at the colleges. The number of singers in the men's choruses through the years varied from seventeen to 100, but the average was approximately thirty to forty singers. Very little

information was available about the selection of singers for membership or other membership requirements. A small amount of available information about rehearsal schedules seemed to indicate that rehearsals were held two or three times per week.

The men's choruses performed often on campus at chapel, in concerts, in celebrations of special events, such as the Christmas concerts at St. Olaf and Concordia, and on special occasions, including the spring music festivals at those colleges. The Wennerberg Chorus of Augustana toured quite extensively in its early years as well as after it became part of the Augustana Choir, and the Viking Chorus of St. Olaf toured during several of its active years. The repertoire performed by all the men's ensembles was predominantly sacred. During the years of the country's involvement in World Wars I and II, the activity of men's choruses was curtailed due to the lack of men attending the colleges at those times.

Women's Choruses. Ensembles of women's voices were most active at Augustana and St. Olaf Colleges with some activity at Luther and Concordia. There were no women's choruses during the early years at Augustana and Luther prior to the time when those colleges became coeducational institutions. The women's chorus at Augustana, just as the men's chorus at that college, carried on its tradition of performance for many years after it was combined with the men's

chorus to form the Augustana Choir by performing music for women's chorus under the name of the Jenny Lind Chorus as part of regular Choir concerts.

The number of singers in the women's choruses at the four colleges has varied from 14 to 86 during their years of activity. Membership was open to all women at the colleges through auditions with the directors, who have usually been members of the faculty, except in later years at St. Olaf when membership was limited to women of the freshmen class.

Two or three rehearsals per week were usually scheduled, and they sometimes involved sectional rehearsals. Voice study was encouraged as a membership requirement for some ensembles, but other requirements were not mentioned.

The women's chrouses performed often on campus at chapel, in concerts, and for the same other occasions indicated for men's choruses. Those at Augustana, Luther, and St. Olaf went on tours while those at Concordia made only some weekend trips to perform off campus. The repertoire performed by the ensembles of women's voices at all of the colleges was mostly sacred.

Small ensembles. The small ensemble is difficult to define in other than approximate terms in this study due to the fact that some larger ensembles developed from them. However, it was intended to include in that category all types of ensembles of equal or mixed voices which did not develop into larger ensembles, and whose maximum membership

totaled approximately sixteen to twenty singers. Small ensembles were more active at St. Olaf than at any of the other three colleges. Those at St. Olaf also did more touring than those at the other colleges.

The size of the ensembles varied from trios, quartets, sextets, and octets to larger ensembles such as the Repertory Singers at St. Olaf which had about twenty members. They were organized and directed by students and faculty, and the membership cometimes combined students and faculty as performers. There was very little information about how members were selected, membership requirements, or rehearsal schedules. The ensembles performed on campus and in surrounding communities, and some engaged in extensive tours, usually in the summer. Mostly sacred repertoire was performed by small ensembles from St. Olaf and Luther. From available information it appeared that equal amounts of sacred and secular repertoire were performed by small ensembles from Concordia. Insufficient information made it impossible to ascertain the type of repertoire performed by small ensembles from Augustana College.

Influence of Choral Ensembles Extended Beyond the Colleges

Because of the tours by choral ensembles from the colleges, choral directors in churches, schools, and colleges throughout the country became not only cognizant of, but also eager to emulate the quality of the choral ensembles. One of the earliest opportunities for the directors to learn the

rehearsal and performance techniques and the repertoire which contributed to the success of the choirs at the colleges came with the establishment of the summer sessions of the Christiansen Choral School in 1935 by F. Melius Christiansen, his son Olaf, of St. Olaf, and Neil A. Kjos which were described in detail in Chapter II on St. Olaf College. One realizes the great influence exerted on all types of choral music throughout the country through that single means when the following facts are reviewed: the sessions were carried on for twenty-three years; 185 directors attended the first session and over 100 were not accepted because of limited facilities; those attending the first session came from twenty-eight states, were directors of choral ensembles in grade schools, high schools, colleges, churches, and professional and civic choruses, and represented 47,058 singers who were members of the ensembles which they directed; during the twenty-three years a total of 4,810 choral directors attended the sessions with 150 or more attending each session. A similar venture, the Paul Christiansen Choral School, has been carried on during summers since 1948 by Paul J. Christiansen of Concordia with an average of four sessions per summer and seventy-five to 100 choral directors attending each session.

The activity of the directors of the choirs at the other two colleges have extended the influence of choral ensembles at the colleges in still other ways. Henry Veld of

of Augustana was visiting professor during many summer sessions at many colleges and universities in the country, and was guest conductor of many choral workshops for church, high school, and college directors and choirs. Weston Noble, of Luther, was director of nine All-State Choruses between 1953 and 1966, the director of the 1,000-voice chorus in the All-Lutheran Benefit Messiah at Minneapolis for fourteen years, in addition to being the guest conductor of approximately thirty music contests, clinics and festivals per year. The information just stated, which is found in the preceding chapters, was mentioned again at this point to emphasize the variety of ways whereby choral activities at the Lutheran colleges in this study have influenced, through their directors, the choral music in churches, schools, and colleges in this country.

The questionnaire survey. A questionnaire survey of choral directors in Lutheran churches, high schools, and colleges and universities was made in an attempt to ascertain the influence of choral activities at the Lutheran colleges in the study upon the training of choral directors in the institutions mentioned. Detailed information about the survey may be found in Appendices B, C, D, E, and F. A total of 167 questionnaires were mailed to thirty-five Lutheran colleges and universities, thirty-seven Lutheran high schools, and ninety-five Lutheran churches. Seventy-three questionnaires were returned by twenty-three of the colleges and

universities, twenty of the high schools, and thirty of the churches which supplied data on forty-three college and university choral directors, twenty-one high school choral directors, and fifty-three church choir directors, or a total of 117 choral directors. Questionnaires were mailed to all the Lutheran colleges and universities in the country. The Lutheran churches and schools to be included in the survey were selected from those located in the states in which the four colleges were located and from adjacent states, and were members of the following four Lutheran Church bodies: the American Lutheran Church, the Lutheran Church in America, the Lutheran Church Missouri Synod, and the Wisconsin Evangelical Lutheran Synod.

Of the 117 choral directors who responded to the survey, forty-three were choral directors at Lutheran colleges and universities. That group of respondents contained the largest number of directors who had received undergraduate training at one of the four colleges in this study. Although it would be difficult to measure, the possibility exists that the influence of the choral activity at the Lutheran colleges where they received their training might be extended, through them, to an even greater degree than in the case of other directors with the same background, because of their involvement in the teaching of potential choral directors.

The largest number of directors who attended workshops conducted by choral directors from one of the four Lutheran colleges in the study were church choir directors. Data

compiled from the questionnaire showed that the smallest number of directors with undergraduate training from one of the colleges in the study was that of church choir directors, and that ten of the church choir directors had no undergraduate college training at all. These facts seemed to indicate that the directors with the least amount of undergraduate training at one of the four Lutheran colleges were the most interested in attending workshops for the training they could obtain from them. Those directors who attended workshops were asked to indicate to what extent their experience at the workshop affected their practice as choral directors by responding "very much," "some," or "none." Of the forty-eight who had attended workshops eleven indicated their practice as a choral director had been affected "very much," and the remaining thirty-seven indicated "some," and no director indicated "none." Some statistics from the survey which were the basis for the preceding statements are tabulated below:

Respondents:		
Choral Directors in Luth. Colleges & Universities	Received undergrad training at a Luth. College in this study	Attended Workshops
43	10 or 23.26%	12 or 27.91%
Luth. High Schools 21	4 or 19.05%	4 or 19.05%
Luth. Churches 53	3 or 5.66%	32 or 60.38%
Totals: 117	17 or 14.52%	48 or 41.03%

It should be mentioned that the choral directors in Lutheran colleges and high schools responded to the survey

only as college or high school choral directors. Had they responded by supplying information about their activity as church choir directors, there would have been the possibility of obtaining a larger amount of information about the training of the directors of church choirs, which in turn might have altered the finding of the survey.

Study of music publishers' catalogs. Large attendance at choral school sessions and at other workshops showed an eager response to them, and they engendered a desire by directors to obtain choral works and arrangements by the Christiansens and other members of the music faculties, as well as other compositions by reputable composers which had been performed by the choral ensembles from the colleges. That demand for the music led the music publishers to supply it. As a result the music publishing business was somewhat expanded and also became a means of improving choral music by supplying better repertoire.

At various times many people were active as composers or arrangers of choral music at the four colleges. A study of the music publishers' catalogs of choral music was made to determine the number of choral compositions by those people that were listed which might reveal the indirect influence of choral activities at those colleges upon the music publishing industry. The study was carried out in three steps: first, by examining the choral catalogs of many of the leading music publishers to determine those companies which published

choral compositions and arrangements by several of the choral directors and others that had been active at each of the four colleges; second, by selecting the companies whose choral music catalogs listed choral compositions and arrangements by those people at the four colleges, and studying those catalogs to determine the total number of compositions by each composer or arranger listed in each of the catalogs; and third, by tabulating the information. The choral catalogs of the following music publishing companies were chosen for study: Augsburg Publishing House, Minneapolis, Minnesota; Concordia Publishing House, St. Louis, Missouri; Neil A. Kjos Music Company, Publishers, Park Ridge, Illinois; Schmitt Music Company, Minneapolis, Minnesota; and Summy-Birchard Music Company, Evanston, Illinois.

The search through the five catalogs showed that a number of composers and arrangers from the four colleges had their works listed in them. They were as follows: F. M. Christiansen, Olaf C. Christiansen, Kenneth L. Jennings, G. Winston Cassler, David N. Johnson, Morton J. Luvaas, and Oscar R. Overby of St. Olaf; Paul J. Christiansen, Herman W. Monson, and Oscar I. Overby of Concordia; Theodore C. F. W. Hoelty-Nickel of Luther; and Sven Lekberg of Augustana.

The significance of the choral activities at St. Olaf and Concordia and the members of the Christiansen family at those colleges was noted by the influence they had on the music publishing industry and choral music in general in the

United States. This was evident by the total of 131 works by F. M. Christiansen listed in three of the catalogs as late as ten years after his death, the total of ninety works by Olaf Christiansen listed in two of the catalogs, and the total of 128 compositions by Paul Christiansen listed in three of the catalogs. Other composers, such as Luvaas and Cassler, were also well-represented by the number of their works listed in the catalogs. By publishing the works of the composers at the four colleges as well as the fine repertoire by reputable composers of all periods which was performed by the choral ensembles at the colleges, the music publishers had become indirectly involved in the efforts of those composers to provide better repertoire for choral ensembles to perform. A tabulation of the information found in the study of the publishers' catalogs is as follows:

Initials of Composers & Arrangers	St. Olaf F. M. C.	O. C. C.	K. L. J.	G. W. C.	D. N. J.	M. J. L.	O. R. O.	Concordia P. J. C.	Luther T. C. F. W. H-N.	Augustana S. L.
Publishers										
Augsburg	105		5	48	15	9	23	87		
Concordia			2	3					6	
Kjos	3	75		4		89	3	25		
Schmitt	23	15		2	4	7	4	16		
Summy-Birchard						13				8
Totals: 598	131	90	7	61	19	118	30	128	6	8

It was not possible to measure the influence of choral activities or the directors and composers at the college during earlier periods in the history of the colleges because catalogs were not available for study. However, a statement in a printed program dedicated to F. Melius Christiansen on his eightieth birthday by the Augsburg Publishing House indicated the impact of that man's influence on choral music through his activity at St. Olaf and his composition of choral works:

> As publishers of more than 450 compositions and arrangements by Dr. F. Melius Christiansen, including the St. Olaf Choir Series used by many choirs and choral groups in the United States and other countries, Augsburg Publishing House is happy to participate in this birthday commemoration by presenting this printed program.[1]

Such a large number of choral publications could have resulted only from a sufficiently justifiable demand from the choral directors who had come under the influence of the choral music in those colleges.

Intangible and immeasurable as the influences may be, we have concrete evidence of the influence of the choral ensembles at the colleges in:

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[1] _____ "Augsburg Music Catalog 1964-1965," Augsburg Publishing House, Minneapolis, Minnesota (1964), pp. 1-33; _____ "Concordia Choral Catalog," Concordia Publishing House, St. Louis, Missouri (1965), pp. 1-83; _____ "Kjos Choral Catalog, 1965-66," Neil A. Kjos Music Company, Publishers, Park Ridge, Illinois (1965), pp. 1-34; _____ "School Choral Guide, 1964-65," Schmitt Music Company, Minneapolis, Minnesota (1964), pp. 1-42; _____ "1966 Choral Director's Source Book," Summy-Birchard Company, Evanston, Illinois (1966), pp. 512; _____ "Recognition Concert

(1) the development of choral activities in those colleges, (2) the large attendance at choral schools and workshops, (3) the information from the questionnaire survey, (4) and the study of music publishers' catalogs of choral music.

Reasons for Outstanding Programs of Choral Music

The four colleges in this study were chosen because each had carried on an outstanding program of choral music over a long period of years, and because of the fact that their college choirs were some of the most famous of Lutheran college choirs.

Information has been discovered in the course of the study which leads to conclusions that the development of choral ensembles at those colleges came about because of the following reasons: (1) the importance of music in the curriculum from the beginning of each of those liberal arts schools established a musical atmosphere in their academic environment which was conducive to the development of choral music, (2) dedicated leadership in choral music over long periods of time enabled consistent development of choral ensembles.

The importance of music in the curriculum. Martin Luther loved and understood music and had well-established

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by the St. Olaf Choir, Olaf C. Christiansen, Director, In Honor of the 80th Birthday Observance of Dr. F. Melius Christiansen" (Printed program), Augsburg Publishing House, Minneapolis, Minnesota, April 13, 1951, p. 10.

convictions about its place as a means of man's worship of God, as an art, and in education. From the numerous statements in his writings which gave his ideas about music, the following have been selected to express his ideas relative to the place of music in worship, art, and education.

> . . . use the gift of music to praise God and Him alone, since He has given us this gift. . . .
>
> . . . . . .
>
> . . . I am not ashamed to confess publicly that next to theology there is no art which is the equal of music, for she alone, after theology, can do what otherwise only theology can accomplish. . . .
>
> . . . . . .
>
> . . . Nevertheless, music and notes, which are wonderful gifts and creations of God, do help gain a better understanding of the text, especially when sung by a congregation and when sung earnestly.
>
> . . . . . .
>
> . . . This precious gift has been given to man alone that he might thereby remind himself of the fact that God has created man for the express purpose of praising and extolling God. However, when man's natural musical ability is whetted and polished to the extent that it becomes an art, then do we note with great surprise the great and perfect wisdom of God in music, which is, after all, His product and His gift; . . .
>
> . . . . . .
>
> . . . It is necessary indeed that music be taught in the schools. . . . Also, we should not ordain young men into the ministry unless they have become well acquainted with music in the schools.[2]

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[2]Walter E. Buszin, "Luther on Music," Musical Quarterly, (January, 1946), pp. 5-8, 14.

The importance placed on music by Luther and in turn by the Lutheran Church provided a foundation for the logical inclusion of music in the curriculum of a Lutheran school. It was not unusual, then, that music was taught from the beginning at St. Olaf, Concordia, Luther, and Augustana Colleges. Throughout the history of the colleges music was considered important and was supported by the church body to which the college was affiliated and by the college administration. Examples of that support are the facts: (1) that only one year after conservatories were founded as private ventures by faculty members at Augustana and Luther, those conservatories were made departments of the colleges; (2) that they continued to receive support during the early years of their development when they were not always financially solvent; and (3) that each college president has given strong support to the music program at each college.

The fact that music as an art held an important place in a liberal arts curriculum which was basic to each of the four colleges, was an additional factor contributing to the establishment of a musical atmosphere and a good opportunity for the growth of choral music. Without such a musical environment, the development of choral ensembles could not have taken place at the colleges.

Dedicated leadership. The choral directors' dedication to the maintenance of high standards of performance of the best choral literature by the best composers from all

periods of history and the fact that these directors remained at the colleges for long periods of time made possible a consistent growth of choral music at those schools. The unique father-to-son succession of leadership, as in both cases of the choral directors and the managers of musical organizations, at St. Olaf is mentioned again as an example of an important factor that contributed to the consistency of the development of choral activity at all four of the colleges. Had there been a change of directors every few years it seems unlikely that such a consistent growth could have taken place. Certain purposes of choral ensembles were shared by each of the colleges and thereby added another factor of consistency among their colleges' activities. An analysis of the background and training of the choral directors, made earlier in this chapter, revealed certain likenesses which contributed still another factor to the consistency of the development of choral music among the four colleges.

The importance of music in the Lutheran Church resulting from Martin Luther's philosophy regarding music; the importance of music and the consistency of its purposes in these Lutheran colleges' curricula and consequental environment; and the continuous, dedicated leadership of the music directors in these Lutheran colleges served to make these colleges outstanding in their contribution to the development of choral music and the subsequent heightening of the musical aesthetics in America.

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"The Augustana and Chapel Choirs Present a Festival of Praise and Remembrance" (Printed program), Augustana College, Rock Island, Illinois, April 26, 1962, pp. 1-20.

"The Chapel Choir" (Printed programs), Augustana College, Rock Island, Illinois, For the years 1955-1958.

"The Handel Oratorio Society" (Printed programs), Augustana College, Rock Island, Illinois, For the years 1950, 1953, 1959-1966.

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Copley, Elmer. Associate Professor of Music and Director of Bethany College Choir, Lindsborg, Kansas. Personal interview, June 5, 1967, Lindsborg, Kansas.

Jesson, Ronald F. Professor of Music, Chairman of the Division of Fine Arts and the Department of Music, Augustana College, Rock Island, Illinois. Personal interview, November 3, 1966, Rock Island, Illinois.

Veld, Henry. Professor of Music, Founder and Director of the Augustana Choir 1931-1966, Augustana College, Rock Island, Illinois (retired). Personal interview, March 21, 1969, Racine, Wisconsin.

E. Letters

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CHAPTER VI - SUMMARY AND CONCLUSIONS

A. Periodicals

"Augsburg Music Catalog 1964-65," Augsburg Publishing House, Minneapolis, Minnesota (1964), pp. 1-33.

"Concordia Choral Catalog," Concordia Publishing House, St. Louis, Missouri (1965), pp. 1-83.

"Kjos Choral Catalog," Neil A. Kjos Music Company, Publishers, Park Ridge, Illinois (1965), pp. 1-34.

"School Choral Guide," Schmitt Music Company, Minneapolis, Minnesota (1964), pp. 1-42.

"1966 Choral Director's Source Book," Summy-Birchard Company, Evanston, Illinois (1966), pp. 1-512.

B. Programs

"Recognition Concert by the St. Olaf Choir, Olaf C. Christiansen, Director, In Honor of the 80th Birthday Observance of Dr. F. Melius Christiansen" (Printed program), Augsburg Publishing House, Minneapolis, Minnesota, April 13, 1951, p. 10.

APPENDICES

APPENDIX A

AN OUTLINE FOR A SEARCH AND INTERVIEW PLAN

for the topic

A STUDY OF THE HISTORICAL DEVELOPMENT OF CHORAL ENSEMBLES IN CERTAIN LUTHERAN LIBERAL ARTS COLLEGES IN THE UNITED STATES

THE COLLEGE IN GENERAL

Name of the college.
When founded.
Name of the Lutheran church body with which it is affiliated and by which it is supported.
A short summary of the development of the college.
Total enrollment (1965-66).
Total faculty (full and part time in 1965-66).
Name of the president.
Name of head librarian.
Name of college historian or archivist.
Names of faculty or other persons recommended as sources of information.
Statement of the aims or goals of the college.

THE DEPARTMENT OF MUSIC

When founded as such.
Official name of the music division (division, department, school, conservatory, etc.)
Name and official title of the chief administrator of the music division (head, chairman, director, dean).
Total music faculty (full time and part time in 1965-66).
Number of faculty who direct choral ensembles.
Number of choral directors who also teach voice.
Total music majors.
Total music minors.
Total students (music majors, minors, and others) enrolled in music courses.
Degrees offered with a major in music (BA, BS, BN, BME, BFA).
Degrees offered with a minor in music.

APPENDIX A (continued)

CHORAL ENSEMBLES

Types of choral ensembles now active (1965-1966).

		Rehearsals Per Week	Length	Director's Name	Faculty member?
a)	a cappella choir				
b)	mixed chorus				
c)	women's glee club				
d)	men's glee club				
e)	madrigal group				
f)	others				

Choral Ensembles at Lutheran Liberal Arts Colleges

Enrollment of individual students in choral activities.

	Type of ensemble	Total Members	Men	Women
a)	a cappella choir			
b)	mixed chorus			
c)	women's glee club			
d)	men's glee club			
e)	madrigal group			
f)	other (describe) _____			
g)	other (describe) _____			

Performances by each type of ensemble per semester (term, quarter).

	Type of ensemble	Performances on campus	On Radio	On TV	At Chapel	On Tour	No. of Tours
a)	a cappella choir						
b)	mixed chorus						
c)	women's glee club						
d)	men's glee club						
e)	madrigal group						
f)	other (describe) _____						
g)	other (describe) _____						

APPENDIX A (continued)

Detailed information about tours by choral ensembles.

	Type of ensemble	Tour? (yes, no)	Average Length	Where?	Year of 1st Tour
a)	a cappella choir				
b)	mixed chorus				
c)	women's glee club				
d)	men's glee club				
e)	madrigal group				
f)	other_____				
g)	other_____				

Other performances not indicated above. Please describe.

Type of ensemble	Performance

Repertoire performed by each type of ensemble.

	a cappella choir	mixed chorus	women's chorus	men's chorus	madrigal group
Large works (oratorio-cantata)					
Sacred					
Secular					
Accompanied					
Unaccompanied					
Memorized					

Membership in choral ensembles.

Is membership in a choral ensemble required of any students?

Are members of choral ensembles required to study voice (regardless of major)?

Is membership in choral ensembles open to all students at the college?

Must they pass an audition?

Are the singers chosen for membership at the beginning of a school year required to continue membership in that ensemble throughout the entire school year?

If membership for the entire year is required in only certain ensembles, name the ensembles.

How many students were enrolled in choral ensembles during 1965-66?

Do any of the choral ensembles participate regularly (such as annually) in choral clinics or workshops for:

Church choir directors?

High school choir directors?

College choir directors?

High school students?

College students?

Church choir members?

APPENDIX A (continued)

Is there a statement of purpose regarding choral activities as part of the college curriculum? Has the purpose changed since the first choral ensembles were organized?

The name of the first choral ensemble(s) organized at the college and the date.
Total membership in that first ensemble.
Number of rehearsals per week.
Name of the first director of that ensemble (faculty or student?).
Total enrollment at college.
Total faculty.
Total music faculty.

APPENDIX B

Lutheran colleges, universities, high schools, and churches that participated in the survey

---

Colleges and Universities

Augsburg College
Minneapolis, Minnesota

Bethany College
Lindsborg, Kansas

California Lutheran College
Thousand Oaks, California

Carthage College
Kenosha, Wisconsin

Concordia College
275 N. Syndicate Street
St. Paul, Minnesota

Concordia Senior College
Fort Wayne, Indiana

Concordia Teachers College
7400 Augusta Street
River Forest, Illinois

Dana College
Blair, Nebraska

Dr. Martin Luther College
New Ulm, Minnesota

Gustavus Adolphus College
St. Peter, Minnesota

Hartwick College
Oneonta, New York

Lenoir Rhyne College
Hickory, North Carolina

Luther College
Decorah, Iowa

Michigan Lutheran College
7351 Woodward Avenue
Detroit, Michigan

Midland Lutheran College
Fremont, Nebraska

Roanoke College
Salem, Virginia

Susquehanna University
Selinsgrove, Pennsylvania

Texas Lutheran College
Seguin, Texas

Thiel College
Greenville, Pennsylvania

Upsala College
East Orange, New Jersey

Wartburg College
Waverly, Iowa

Waterloo Lutheran University
Waterloo, Ontario, Canada

Wittenberg University
Springfield, Ohio

APPENDIX B (continued)

High Schools

The American Lutheran Church

Augustana Academy
Canton, South Dakota

Lutheran Church-Missouri Synod

Baltimore Lutheran High School
1145 Concordia Drive
Baltimore, Maryland

First Lutheran Church School
1015 14th Street
Glencoe, Minnesota

Luther High School North
5700 W. Berteau Avenue
Chicago, Illinois

Luther High School South
3130 W. 87th Street
Chicago, Illinois

Walter A. Maier Memorial
Lutheran High School
2941 W. 70th Street
Los Angeles, California

Lutheran High School
P.O. Box 143
Mayer, Minnesota

Lutheran High School
6901 Woodridge Street
Houston, Texas

*Lutheran High School
251 Luedtke Avenue
Racine, Wisconsin

Lutheran High School East
20100 Kelley Road
Harper Woods, Michigan

Lutheran High School North
5401 Lucas & Hunt Road
St. Louis, Missouri

Lutheran High School West
8181 Greenfield Road
Detroit, Michigan

Lutheran High School West
3850 Linden Road
Rocky River, Ohio

Martin Luther High School
5201 South 96th Street
Greendale, Wisconsin

Milwaukee Lutheran High School
9700 West Grantosa Drive
Milwaukee, Wisconsin

Rockford Lutheran High School
215 North Court Place
Rockford, Illinois

St. Paul Lutheran High School
(Concordia Academy)
2400 North Dale Street
St. Paul, Minnesota

*Jointly supported by the Wisconsin Evangelical Lutheran Synod

APPENDIX B (continued)

High Schools (continued)

Wisconsin Evangelical Lutheran Synod

Lakeside Lutheran High School
Woodland Beach Road
Lake Mills, Wisconsin

Luther High School
Wilson Street
Onalaska, Wisconsin

*Lutheran High School
251 Luedtke Avenue
Racine, Wisconsin

Saint Croix Lutheran High School
110 Crusader Avenue
West St. Paul, Minnesota

Wisconsin Lutheran High School
330 North Glenview Avenue
Milwaukee, Wisconsin

Churches

The American Lutheran Church

Bethel Lutheran Church
312 Wisconsin Avenue
Madison, Wisconsin

Edison Park Lutheran Church
Avondale and Oliphant Avenues
Chicago, Illinois

Grace Lutheran Church
321 South Madison Street, Box 756
Green Bay, Wisconsin

Trinity Lutheran Church
1904 Winnebago
Madison, Wisconsin

Westwood Lutheran Church
9001 Cedar Lake Road
St. Louis Park, Minnesota

The Lutheran Church In America

Arlington Hills Lutheran Church
1115 Greenbrier Street
St. Paul, Minnesota

Bethesda Lutheran Church
203 South 6th Street
Moorhead, Minnesota

Ebenezer Lutheran Church
1650 West Foster
Chicago, Illinois

First Lutheran Church
Moline, Illinois

*Jointly supported by the Lutheran Church-Missouri Synod

APPENDIX B (continued)

Churches (continued)

The Lutheran Church In America (continued)

First Lutheran Church
1000 3rd Avenue S. E.
Cedar Rapids, Iowa

First Lutheran Church
7th and Avenue D
Bismarck, North Dakota

Grace Lutheran Church
201 North Kensington Avenue
La Grange, Illinois

House of Prayer Lutheran Church
Chicago and 76th Street
Richfield, Minnesota

Messiah Lutheran Church
402 North 1st Street
Lindsborg, Kansas

Messiah Lutheran Church
4th and Magnetic Streets
Marquette, Michigan

Reformation Lutheran Church
2201 North 35th Street
Milwaukee, Wisconsin

St. John Lutheran Church
Fifth and Main
Russell, Kansas

St. Paul's Lutheran Church
1515 South Harrison
Grand Island, Nebraska

Trinity Lutheran Church
7104 39th Avenue
Kenosha, Wisconsin

Zion Lutheran Church
4th and Adams
Anoka, Minnesota

Lutheran Church-Missouri Synod

First Lutheran Church
1015 14th Street
Glencoe, Minnesota

Grace Lutheran Church
Fargo, North Dakota

Messiah Lutheran Church
2846 Grand
St. Louis, Missouri

Mount Olive Lutheran Church
54th and Washington Boulevard
Milwaukee, Wisconsin

St. Martin's Lutheran Church
Broadway and Liberty
Winona, Minnesota

Trinity Lutheran Church
US 50 and Nall
Mission, Kansas

Trinity Lutheran Church
Stewart and 5th Avenues
Wausau, Wisconsin

Zion Lutheran Church
Avenue D and 5th Street
Bismarck, North Dakota

APPENDIX B (continued)

Churches (continued)

Wisconsin Evangelical Lutheran Synod

Redeemer Lutheran Church
Mandan, North Dakota

St. Paul's Lutheran Church
1010 Georgia Avenue
Norfolk, Nebraska

APPENDIX C

Cover Letter

October 25, 1968

Dear Choir Director:

Please complete the enclosed questionnaire and return it in the enclosed stamped and addressed envelope before November 10, 1968. If more than one person is involved in directing choral ensembles at your institution, please have each one of them complete the questionnaire.

I am presently writing a dissertation for a Ph.D. in Music at Michigan State University. The topic involves the history of choral music at four Lutheran colleges. As one part of the study, I hope to measure the influence of choral music at the colleges involved in the study on choral music in Lutheran colleges, schools, and churches in the United States. The information supplied on the enclosed questionnaire will be necessary for the completion of that part of the study. I will appreciate very much your cooperation in this survey.

Thank you very much!

Sincerely,

Robert Lee Jennings
Asst. Prof. of Music
Wisconsin State University
Whitewater, Wis. 53190

APPENDIX D

QUESTIONNAIRE CONCERNING THE TRAINING OF CHOIR DIRECTORS IN LUTHERAN COLLEGES, SCHOOLS, AND CHURCHES.

Please PRINT OR TYPE the information requested below and return IMMEDIATELY in the enclosed, stamped envelope.

If more than one person is involved in directing choral ensembles, please list the name of each person and give the detailed information for each person as indicated.

Name of College, School, or Church_____

_____

Address_____

_____ Zip Code_____

Name(s) of Choir Director(s): 1)_____
2)_____ 3)_____
4)_____

Indicate college where undergraduate training and degree were obtained.

1)_____
2)_____
3)_____
4)_____

Indicate attendance at choral workshops directed by choral directors from any of the following Lutheran Colleges: (put an "X" in chart below) A. Augustana College, Rock Island, Ill. B. Concordia College, Moorhead, Minn. C. Luther College, Decorah, Ia. D. St. Olaf College, Northfield, Minn.

Choral Dir. named above	No.	Yes.	How Many?	Workshop Director from A	B	C	D
1)_____	__	___	_____	___	___	___	___
2)_____	__	___	_____	___	___	___	___
3)_____	__	___	_____	___	___	___	___
4)_____	__	___	_____	___	___	___	___

To what extent did your experience at the workshop(s) affect your practice as a choral director?

Dir. named above	None	Some	Very Much
1)_____	___	___	_____
2)_____	___	___	_____
3)_____	___	___	_____
4)_____	___	___	_____

APPENDIX E

General information about the questionnaire survey and the response to it

	Number of Questionnaires Mailed	Returned	Number of Directors
Lutheran Colleges and Universities(35)	35	23	43
Lutheran High Schools(37)	37	20	--
The American Lutheran Church(2)	2	1	1
Church of the Lutheran Brethren(1)	1	0	0
Church of the Lutheran Confession(1)	1	0	0
Evangelical Lutheran Synod(1)	1	0	0
Lutheran Church Missouri Synod(24+1)*	25	15(14+1)*	16
Wisconsin Evangelical Lutheran Synod(7+1)*	7	4	4
*(Joint support of one high school)			
Totals for high schools:	37	20	21

Churches in	Ill.,	Ia.,	Kan.,	Mich.,	Minn.,	Mo.,	Nebr.,	N.D.,	S.D.,	Wis.,	Total Churches	Total Dirs.
A.L.C.(20)	1	-	-	-	1	-	-	-	-	3	5	9
L.C.A.(34)	3	1	2	1	4	-	1	1	-	2	15	27
Mo. Synod(24)	-	-	1	-	2	1	-	2	-	2	8	14
Wis. Synod(16)	-	-	-	-	-	-	1	1	-	-	2	3
State Totals	4	1	3	1	7	1	2	4	0	7	30	53

Total Number of Questionnaires Mailed	167
Total Number of Questionnaires Returned	73
Total Number of Directors Who Completed the Questionnaires	117

APPENDIX F

Undergraduate training of choral directors responding to the questionnaire survey and their attendance at choral workshops conducted by choral directors from Lutheran colleges

Directors with undergraduate training at these colleges:	Augustana	Concordia	Luther	St. Olaf	Total	Other Luth. Colleges	Total
Now at:							
Luth. Colleges/Universities	1	2	1	6	10	18+2S*	30
Luth. High Schools	1	-	1	2	4	18	22
Luth. Churches	2	-	-	1	3	12	15
Total Directors	4	2	2	9	17	48+2S*	67
Directors who attended choral workshops by directors from Luth. colleges named above:							
Now at:							
Luth. Colleges/Universities	-	6	2	4	12	2	14
Luth. High Schools	-	1	2	1	4	-	4
Luth. Churches	6	10	5	11	32	1	33
Total Directors	6	17	9	16	48	3	51
Affect of choral workshops on practice of directors: Very Much	2	4	1	4	11		
Some	4	13	8	12	37		
None	-	-	-	-	0		

*2S--2 student directors

Directors with undergraduate training from non-Lutheran Colleges or Universities now at Lutheran:	Colleges or Universities	High Schools	Churches	Total
State Colleges or Universities	7	1	12	20
Private Colleges or Universities	3	1	5	9
Music Conservatories	1	-	4	5
Total Directors	11	2	21	34
Directors with no undergraduate training	-	-	10	10
Total Directors	11	2	31	44

