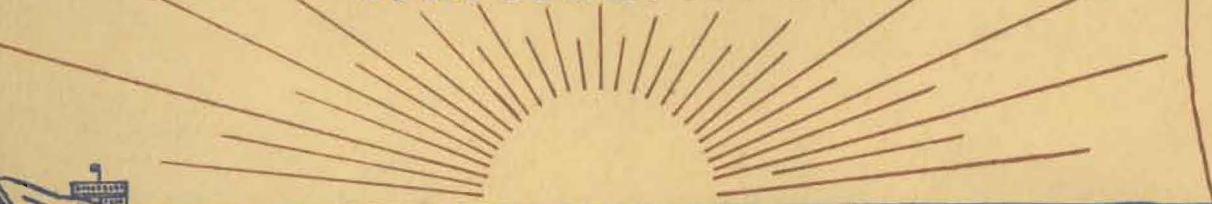


**PACIFIC COAST
NORWEGIAN SINGERS ASSN.
23RD ANNUAL SANGERFEST
SEPT. 7-8-9-10-1928
SAN FRANCISCO**

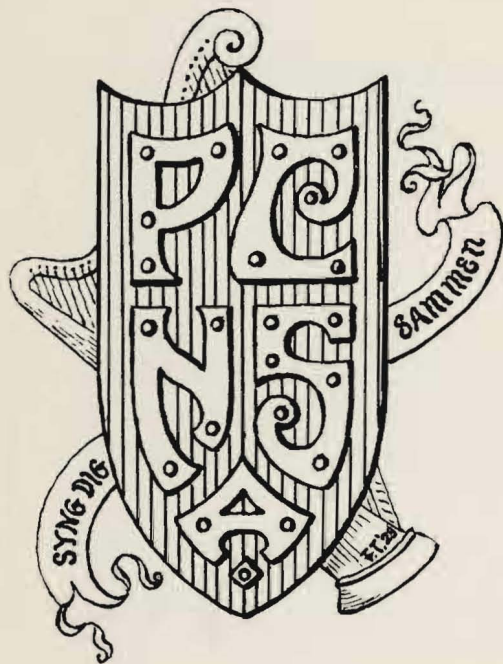


GOLDEN GATE



SOUVENIR PROGRAM





Brief Historical Sketch of the Pacific Coast Norwegian Singers Association

THAT the Norwegians are a music loving people, is clearly demonstrated by the number of great composers produced among them; such men as Grieg, Kjerulf, Ole Oleson, Svendsen and Sinding have long ago taken their places among the world's great musicians.

In almost every city or town in Norway can be found organized Singing Societies, which contribute much towards keeping the high standard of patriotism and love for their country. Everybody takes part, and people of all classes have their singing societies. There is, for instance, the society of the university students (Studenternes Sangforening), the merchants (Handelstandens), the mechanics (Haandverkernes), the workingmen (Arbiedersamfundet), and so on. Then there are a great many mixed choirs in connection with the different churches and temperance societies, and even a number of children's singing societies have been organized. Many of these singing societies are united in district associations, and Sangerfests or singing festivals are held every year in different parts of the country.

The Norwegian sons and daughters who have emigrated to this country have brought with them this great love for song and music, as a treasure to be cherished and maintained. They have for years had singing societies on the Pacific Coast, and in 1902, through the efforts of Mr. F. A. Tomte, of Portland, the Pacific Coast Norwegian Sangerforbund was organized at Seattle, with the following officers: John Norman, Everett, President; A. J. Thuland, Seattle, Secretary; Dr. O. A. Loe, Seattle, Treasurer, and Prof. Carlo A. Sperati, Musical Director. The first Sangerfest was held at Everett, Washington, in August, 1903, and met with great success. Since then singing festivals have been held every year in the different cities on the coast, until the Norwegian Singing Society of San Francisco now extends to you a hearty welcome to the Golden City.

Pacific Coast Norwegian Singers Association

SANGERFEST SCHEDULE

SAN FRANCISCO

September 7-8-9-10, 1928

Friday, September 7

On arrival, register at Headquarters, Hotel Whitcomb, Market and Eighth Streets.

6 p. m. Rehearsal, all singers, Polk Street Hall, Civic Auditorium.

8:30 p. m. Reception, San Francisco Ladies' Auxiliary and Singers (Polk Street Hall). Welcome speech—Hon. Mayor James Rolph, Jr.

Saturday, September 8

10 a. m. Rehearsal, with orchestra, Concert Hall, Scottish Rite Auditorium, Van Ness and Sutter.

12:30 p. m. Visiting ladies entertained at luncheon by San Francisco Singers Ladies' Auxiliary, Hotel Whitcomb Roof Garden.

7:45 p. m. Assemble in singers' uniforms on stage Scottish Rite Auditorium for first concert.

Sunday, September 9

9:30 a. m. Assemble at Civic Center for auto caravan through city, then out Skyline Boulevard to Henrik Ibsen Park,

King's Mountain, where lunch will be served by Henrik Ibsen Lodge No. 7, Sons of Norway, and Anna Kolbjørnsen Lodge No. 4, Daughters of Norway. Returning via Santa Clara Valley to San Francisco not later than 4 p. m.

4 to 6 p. m. Rest and get dressed for concert in Oakland.

6:30 p. m. Assemble Civic Center. Start for Oakland in autos with San Francisco Singers in charge.

7:45 p. m. Assemble on stage Oakland Auditorium Theatre for second concert. After concert, entertainment and refreshments by Oakland Singers and Ladies' Auxiliary, Porter Hall, 1918 Grove Street, Oakland.

Monday, September 10

10 a. m. Assemble Hotel Whitcomb Roof Garden for Annual Business Meeting.

5 p. m. Assemble in singers' uniforms for banquet, Palace Hotel, Market and New Montgomery Streets. After banquet, dance.



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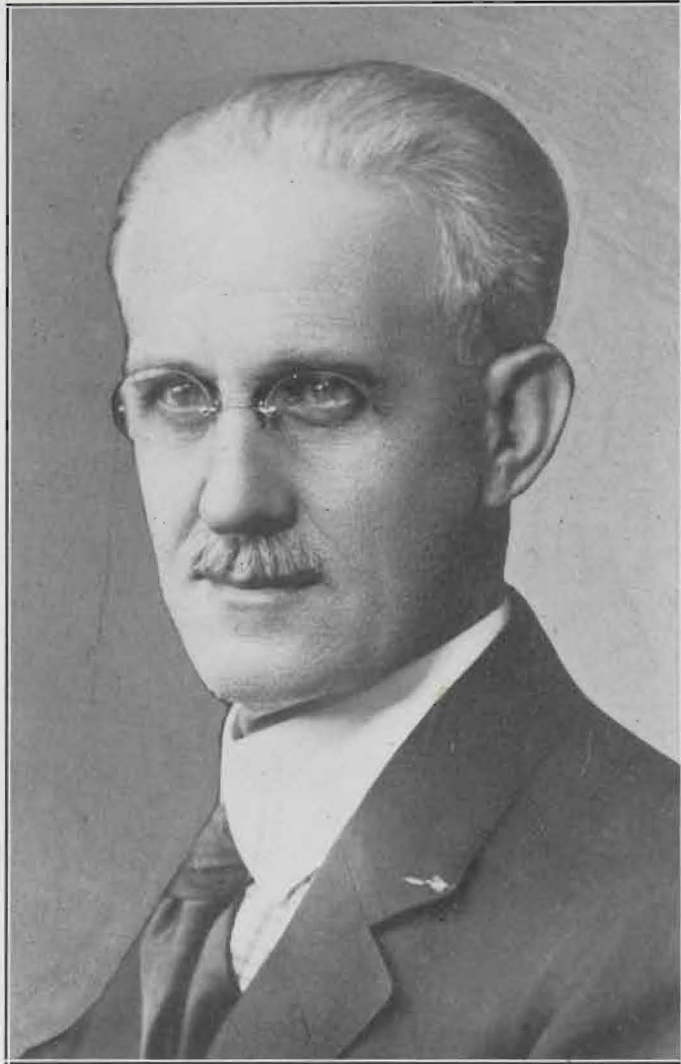
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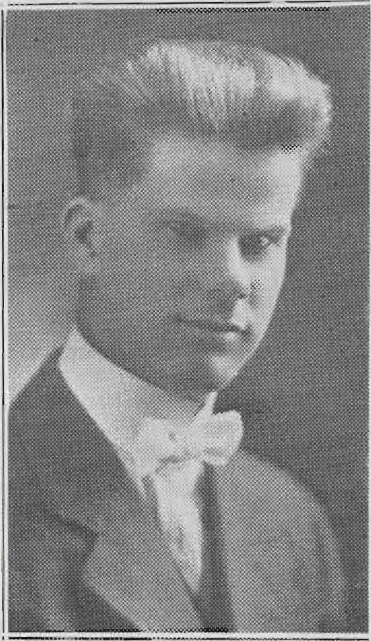


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SAN FRANCISCO CHORUS

CONCERT PROGRAM

SAN FRANCISCO

SCOTTISH RITE AUDITORIUM

SATURDAY, SEPTEMBER 8, 1928

Directors:

RUDOLPH MOLLER, Director in Chief
GEORGE S. JOHNSON, Assistant Director

Soloists:

ALFA LINDAAS GREGERSON
KONRAD ANDERSEN

HENRIK GJERDRUM, Accompanist

- 1. a. The Star Spangled Banner Francis Scott Key
b. Ja vi Elsker R. Nordraak

GRAND CHORUS AND ORCHESTRA

- 2. O Columbia Frederick Wick

GRAND CHORUS AND ORCHESTRA

- 3. a. Hav (Ho You Flying Sea Gull) Oscar Borg
b. Sjomannens Afsked F. Mohring
c. Vikingssoner Rudolph Moller

GRAND CHORUS

- 4. Je suis Titania (Mignon) Thomas

ALFA LINDAAS GREGERSON

Henrik Gjerdrum at the Piano

- 5. a. On the Sea Dudley Buck
b. My Old Kentucky Home Foster

GRAND CHORUS

Arr. Svendsen

Solo: Alfa Lindaas Gregerson

- 6. Hyldningsmarch from Sigurd Jorsalfar Ede. Grieg

ORCHESTRA

Director: Konrad Andersen

- 7. Leif Eriksson Oscar Borg

GRAND CHORUS AND ORCHESTRA

- 8. a. Varde Johannes Haarklou

Solo by KONRAD ANDERSEN

- b. Morgenvandring Schmith
c. Spinn, Spinn Arr. Hugo Jungst

CHORUS (a Copella)

- 9. a. Dawn Curran
b. Der Skreg en Fugl Sinding
c. Solveigs Song Ede. Grieg

ALFA LINDAAS GREGERSON

Henrik Gjerdrum at the Piano

- 10. Landkjending Ede. Grieg

GRAND CHORUS AND ORCHESTRA

Solo by Konrad Andersen

It is a Steinway

CONCERT PROGRAM

OAKLAND

OAKLAND AUDITORIUM THEATRE

SUNDAY, SEPTEMBER 9, 1928

Directors:

RUDOLPH MOLLER, Director in Chief
GEORGE S. JOHNSON, Assistant Director

Soloists:

ALFA LINDAAS GREGERSON
KONRAD ANDERSEN

HENRIK GJERDRUM, Accompanist

- 1. a. The Star Spangled Banner Francis Scott Key
- b. Ja vi Elsker R. Nordraak

GRAND CHORUS AND ORCHESTRA

- 2. O Columbia Frederick Wick

GRAND CHORUS AND ORCHESTRA

- 3. a. Hav Oscar Borg
- b. Over de Hoje Fjelde Oscar Borg
- c. Fram Sanger Nu Fram Rudolph Moller

GRAND CHORUS

- 4. Je suis Titania (Mignon) Thomas

ALFA LINDAAS GREGERSON
Henrik Gjerdrum at the Piano

- 5. a. On the Sea Dudley Buck
- b. Beautiful Saviour Arr. Frederick Wick

INCIDENTAL SOLO: ALFA LINDAAS GREGERSON

GRAND CHORUS

- 6. Peer Gynt Suite I and II Edv. Grieg

ORCHESTRA

Director: Konrad Andersen

- 7. Leif Eriksson Oscar Borg

GRAND CHORUS AND ORCHESTRA

- 8. a. Vikingarne Friberg

GRAND CHORUS AND ORCHESTRA

Solo by Konrad Andersen

- b. Morgenvandring Smith
- c. Spinn, Spinn Hugo Jungst

GRAND CHORUS

- 9. a. Lullabye Carpenter

- b. Der Skreg en Fugl Sinding

- c. Solveigs Song Edv. Grieg

ALFA LINDAAS GREGERSON

Henrik Gjerdrum at the Piano

- 10. Landkjending Edv. Grieg

GRAND CHORUS AND ORCHESTRA

Solo by Konrad Andersen

It is a Steinway

PROGRAM NOTES

LEIF ERIKSSON

Written by Pastor Hans Woll, with music by Oscar Borg, one of Norway's foremost musical directors. The song deals with the expedition of Leif Eriksson and thirty men who in the year 1000 started from Norway in an open Viking ship, searching for land far to the westward. After a long and stormy voyage, land was found and called Vinland, which today is North America.

In euphonious beauty the stirring events during the journey grip the imagination of the audience as the song proceeds.

ON THE OCEAN

Forward stands the proud leader, Leif, who longs with eagerness for the sight of land. Days and nights the kind wind befriended him and brought him onward, but nothing but water and sky was to be seen. Then growling complaints from his men are heard because he does not fulfil his promise, and they ask where land is to be found. Then Leif summons his old and hardened friend, Finn, to ask his opinion about the journey, and if he should turn the ship towards home because of the anxious cries from the men. Finn tells Leif that he has travelled far and wide to foreign countries and never has danger made him turn back and will follow him to the end of the ocean, even if it should be his grave.

Standing forward, night and day, he is an inspiration of courage to those who are afraid, strength to those who are weak, hope to them all; their strong-will he awakens. The thought of not reaching land weighs on his mind in lonesome hours, and repeatedly he asks himself what has become of the land which he expected to see.

LAND

What is it which rises like steam from the mirror of water? Is it the fog from the north; is it increasing horror? Neither the oars are touched nor the sails unfurled; with a swaying rudder the ship is drifting on an uncharted course. There is death on board, the horror of death, the hope for land lives no more.

Then one morning comes dawn with the glorious sunshine splitting the fog as best it may, and with wonder their eyes are staring. What do we see

"VARDE"

This poem by Per Sivle was a powerful agency in the national revival which was effected in Norway, the latter years of the Nineteenth Century. He takes a well-known picture from Norway's past and applies it to Norway as it now is.

In the night the husbandman hears a pounding on the door, and when he asks what it is all about, he is answered that the beacon is burning on the mountain top. This is a signal, to the people, that an enemy is in the country and that every man must fight for home and country. All the men arm themselves with shield and axe, which for a long time have hung unused on the wall. As the beacons are lighted up through the country, the people gather for the coming fray and are mustered for the battle. Woe unto those who have dared invade the country to harass it. Such will surely find out what it means that the beacons "are awake." The Norsemen have always stood as one man when it was necessary to defend the fatherland.

This picture Sivle applies to the present Norway, expressing the hope that it may never be said of Norway that the country is without beacon watchers. Even though the beacons are not lighted, from one end of the country to the other, when the hour of distress is at hand, still the readiness to defend and the love of country live like a lighted beacon in the heart of every Norseman. This beacon, Sivle is certain, will shine clearer and brighter each year. And contemporary history shows that his hope was based on a thorough knowledge of the Norwegian people. Better proof of this can not be adduced, than the practically unanimous approval of the acts of the government in 1905. Per Sivle knew the characters of his people. The "Varde" burns, always, in the hearts of Norway's sons.

to westward? Is there fire or sunshine in the land of the fog? Is there fire or sunshine in the ragged land of fogbanks? The sharpest eyes are staring out toward the ocean's brow; these blue, dusky shapes standing in the air! Becoming restless and busy, they crowd in prow and up the mast until, with their minds convinced, all over the ship rings a shout of delight from every man: "It is land, Leif, it is land! Leif, Leif, it is land!"



OAKLAND CHORUS

PROGRAM NOTES

VIKINGARNE (THE VIKINGS)

Chorus with recitative solo from an opera written by the Swedish composer, F. A. Frieberg. It expresses, in a masterly way, the spirit, sentiment and vigor of Viking life. After an instrumental introduction, the Viking chief sings:

*"Away from this weakling's life,
Longs my Viking spirit,
Does it behoove brave men
To dwell in peaceful places?
No! Grasp the shining shields,
Draw the sharpened swords,
And on the enemy's shore
Let their red blood
Adorn our shining steel."*

The chorus (the Viking warriors) then sings:

*"Angry sea, we will follow
Your foaming waves,
Be you our grave
None better to keep a Viking than you."*

and continues with the story of embarkation, the voyage over the stormy seas, the sighting of enemy ships, the fight, the victory and the glorious return home.

LANDKJENDING (LANDSIGHTING)

Landkjending is another magnificent production from the pen of Bjørnstjerne Bjørnson, while the music has been written by Edward Grieg. Both the words and music are so admirably suited to each other that "Landkjending" must, without exception, be considered the most superb number on the concert program.

Norwegian history relates that because of internal dissensions the condition of the country became unsafe. In view of this, Astrid fled with her infant son Olav Trygvason to Gardarike, Russia, where Olav grew up and later became a resident of Ireland. He received a good education and became thoroughly versed in all the arts of war as well as being an exceptional athlete. While in Ireland he became a Christian, and from that day on he was an ardent champion for the cause of Christianity.

Coming back to his own country, he was eventually chosen king, and thus becomes the first Christian king of Norway, and as such, this is an epochal event in Norwegian history. This production, therefore, tells of Olav's voyage to Norway, the land of his birth, which he had not seen since a child, but now grown to manhood. He has now come close up to the coast of Norway with his fleet, and as he beholds the mountains they seem to form an unsurmountable barrier as they rise on the sea's horizon. It seems as if all his youthful hopes are about to be dashed to pieces upon these rocks. But Olav's Bard, as he gazes upon the scene, he suddenly sees further into the country where towering snow-clad mountain peaks lift their heads high above everything else, and he calls the king's attention to it. It was a new vision—the king saw in it a favorable omen. These snow-white peaks seemed to him as if he was viewing a church, a temple with belfry'd tower, he saw in it the realization of his dream for his new faith and religion which he was bringing and the temples which were to rise for the first time on Norwegian soil.

Finally Olav enters the land. It was in the springtime of the year. The murmur of the brooks, the roar from the ocean, the echo from the mountains, and the music of the wind sighing through the forests produced an effect like distant organ tones and church bells in his imaginative ear.

Overwhelmed by these feelings, the king bows his head in reverential prayer. This prayer is contained in the solo. In closing, the chorus intonates the prayer in unison with the king, in adoration to the Most High, and imploring for strength to remain true to the cause, true as the foundation, immovable as the mountain itself.



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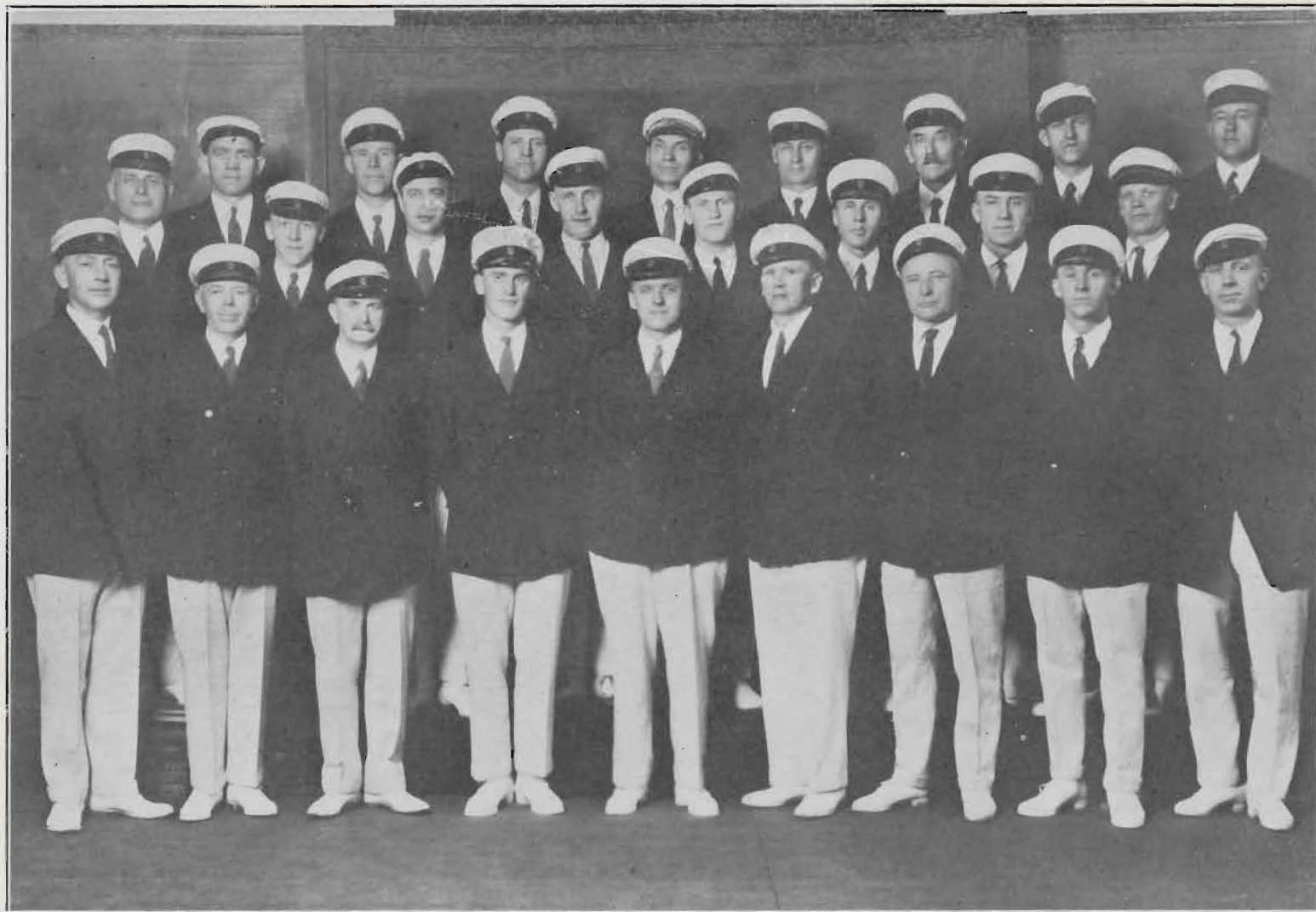
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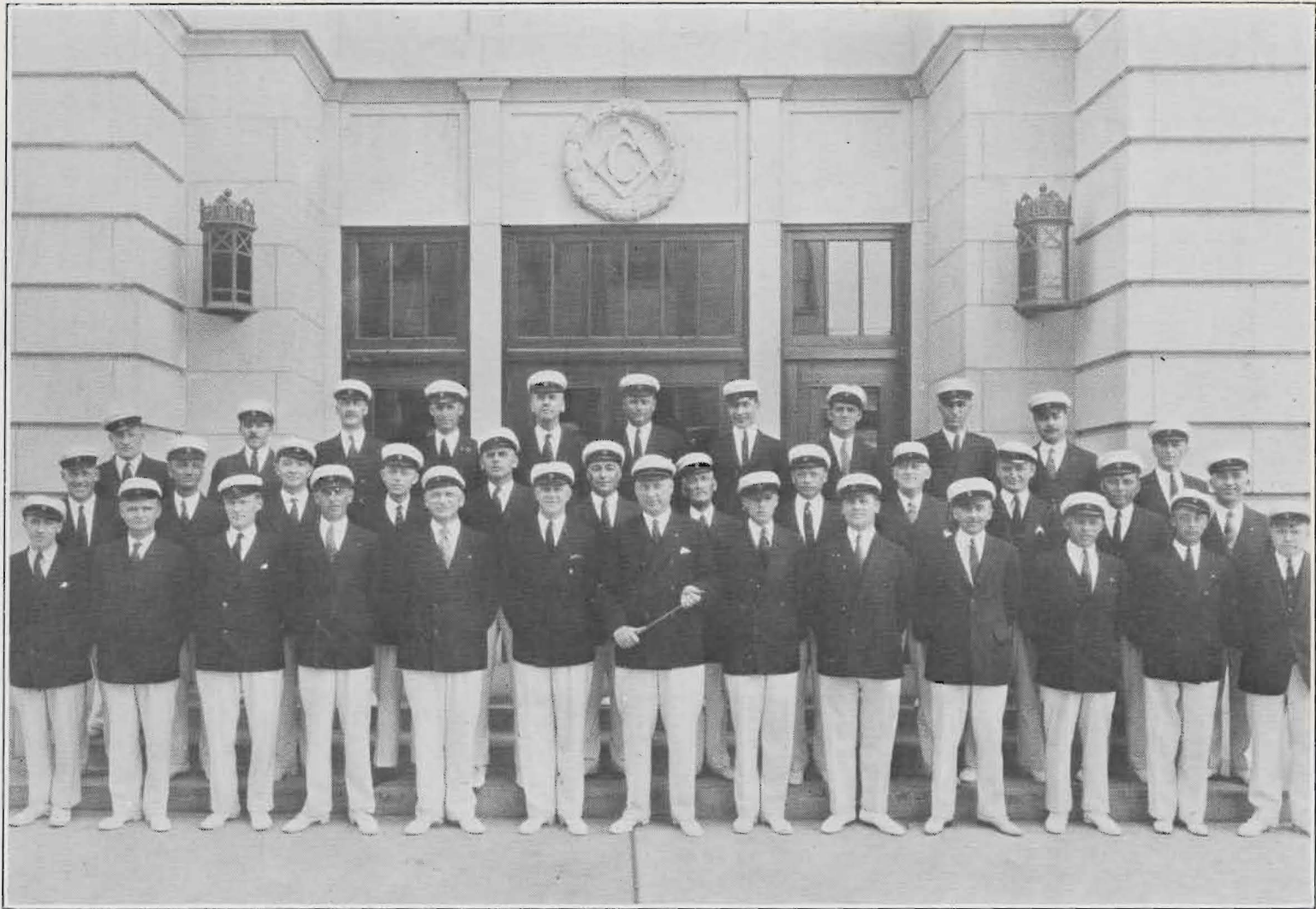
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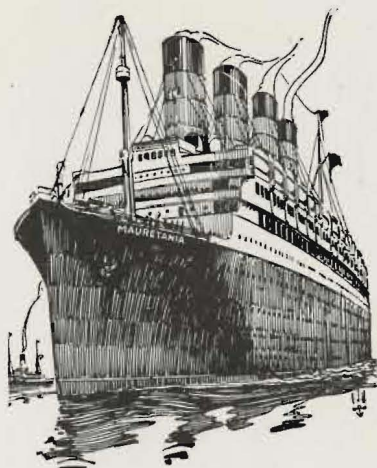
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