

**NORTH AMERICAN SINGERS' ASSOCIATION  
2008 NATIONAL MUSICAL DIRECTORS FORUM**

The National Musical Directors' Forum took place in Oregon, Ohio on July 11 & 12, 2008 and was hosted by the Teutonia Männerchor and Damenchor. Over twenty Directors and officers of the National Board were present.

Richard McGinty (Houston, TX) and Ernie Flamm (Dayton, OH) served as co-moderators for the Forum.

**Ideas for outreach and betterment of choruses**

- We can't do less than we do now, but must do more in all parts of the choir and club to get new members and gain community awareness of the club. Only doing more will help. Work to increase membership.
- Hold a CABARET a few times a year. (Indianapolis) There was a description of Cabarets that help to get new people interested in the club. Food is sold and helps get people to come. It is kept inexpensive to get more people to attend. People have joined as members because we ask who is new attending cabarets and other events, and welcome them in a special way. Cabaret singers get half of the door receipts. It could raise \$1,000 for the club if the event is sold out. They advertise it in the media. Do 4 or 5 per year. Once a year the club's choir does their own cabaret performance, in an all-German program. Other cabaret shows perform whatever the artist wants to sing.
- German Fest (Milwaukee) Participating in a city German Fest at a church service held in an amphitheater that maybe 3000 people attend was mentioned. They invite singers from churches in the area to sing with the German choir for this occasion.
- Other German Church services
- Floats in parades like the 4th of July parade.
- Christkindl Markt in Chicago (Singers come 2 Sundays to sing at)
- Sing as "Warm-up" for other events: Opera etc.
- Try to sing more balanced repertory--not all just German music
- Garden Concerts w/ sing-a-longs (Beethoven Club, San Antonio) had their first annual German choir sing-along as part of a large Christkindlmarkt. Singers came down on two Sundays, there was a German band, and they had 80 singers one Sunday and 60 the next.
- In a metropolitan area there are so many places for people to sing. It was added that, in order to get singers interested in a German based choir is tough – and the social aspects are important to attract them.
- Record CD's for sale
- Establish a "Reading Choir." Have good readers come in at another time and learn the music, and then when they come back to rehearse with the full choir they help others learn music for a concert or Sangerfest.
- One director reported that their hall is rented out for rehearsals and performances of a local jazz band. It is necessary to find ways to get new people into the club doors. Sooner or later some join.
- Another director mentioned their club had an open house on a Sunday afternoon, gave out flyers and free beer to encourage people to join. Telling them about it and getting the word out about it was difficult.
- Problem is not in getting new club members but getting young singers.
- New singers always come from a friend that a singer brings along. Singers love sitting around having a social time as well as singing. Be social, drag people down to the bar.
- Get the choirs out in the community to sing – pass out club flyers – one with the choir as the centerfold picture – rehearsal flyers – to everyone in the audiences throughout run-out concerts. Welcome people to the club at non-music events and push them to try singing. Sing literature that younger people like – sometimes it is not the old German

music that attracts them, although a program mix of the old standards along with new music is best.

- Getting new and younger singers is important for our choirs to survive.
- There was a report on a club whose choir got down to 11 singers; they moved rehearsals to a better night.
- You have to make the rehearsal fun – if it isn't fun they aren't going to come back. Joke with them. Keep it light. Do a lot of beer-drinking music. Do a lot of the traditional music too, and do beer-drinking songs for fun. They now have 48 singers. Their club had to sell the club hall for lack of funding, so the choir now practices in an old-folks home – where they can't drink beer; then they go to a Mexican restaurant after rehearsal.
- A director mentioned that they have maintained membership – although lose some, gain some. They are aligned with the barbershop singing societies. So they sing the old songs that are fun and rhythmic and with texts that are upbeat. Their area has exploded with young men's choruses.
- We could use more appealing German arrangements – such as barbershop groups have.
- We have some of the best choral arrangers among our directors. We should support them. Utilize our own members.
- A director formed a group for people that are non-singers – meet in an Irish pub, have a guitarist, have fun. Then we get them to join other choirs. Mostly young people too that like having fun. The principle is the same – sitting in a place where fun is going on, having a sing-along, in a perfect venue for getting people involved in choirs.
- A director stated he was getting distressed with comments he was hearing – he likes to have a tough rehearsal – get a lot done, no chitter-chatter, get things really worked out, teach music, rather than run rehearsal for fun.
- Some of the older Germans want to sing only the tunes of the songs they sang as a child. You can't give in to that. All Brahms is not good too. Giving in to doing only fun things is not right either.
- There are various ways to provide fun – one is to do high quality work and get pleasing audience reactions. Nothing keeps singers going better than doing things well. Rehearse hard, and do good work.
- You can't let singers get away with bad singing with bad diction or wrong notes. Do it right.
- The harder literature you give singers and the better they do good music the more they will enjoy it, along with social fun too. I get more good comments when we have a good rehearsal and work it hard without giving in to bad singing.
- We have all inherited our choirs – our group will be 150 years old. A lot of our singers have been there for years, are tone-deaf, and cannot sing difficult music. You almost have to audition your singers to improve the quality of the choir in order to keep younger new singers interested.
- A problem is that you never can do *a capella* music when 2/3 of your singers are wearing hearing aids.
- There are a lot of composers who are writing and arranging good music today that we could purchase and sing. Most of our singers don't read music. They have some feel for the harmonies. Modern composers use meters rather than harmonies.
- It is hard to teach our singers to read music. Using CDs of voice parts for all of our songs helps. If they play it in their car or at home it does help them learn. Singers appreciate it and use it. This director sings parts *a capella*, and then does the accompaniment part too for the CD. You can record separate parts on separate tracks. Software for it is not terribly expensive – maybe under \$100.

### **Improving Sangerfeste**

- Before you get to 2010 you will know where you will have a space to rehearse your choir. Venues will be extremely efficient. Each Bezirk will be assigned a time and place to rehearse before the program.

- Tempi on CD samples have to be the same as will be at performance. There are difficulties involved with directing a large Sangerfest chorus. Tempi are often slower than they would be in a smaller chorus.
- If we have the Forum in San Antonio next year we will have a tour of where you will sing and rehearse. San Antonio is too hot in the summer to go there often – but because of the national Sangerfest it would help us to have the Forum there next summer.
- Organizers for 2010 promise a better organization about where we are going and when; at Evansville we were at a loss as to where to go, distance from conductor to choirs was difficult. Demonstration recordings might work for preparation of singers, but there is a problem with when and where we can make those tapes. Since singers often are not prepared for Sangerfests the recordings might help.
- A director suggested that we would be better off to contact some university and get a small group of singers to volunteer to sing the songs for us to record.
- It was suggested that the 2010 directors send out detailed directions to individual club directors as to how they want the songs sung; knowing that some directors refuse to follow directions. If directors won't work to support the fest directors, the Sangerfest won't work. Send out directions via a website.
- There always are complex and uncontrollable issues that will affect the way the directors conduct the music on the day of the Sangerfest rehearsal and concert.
- The Friday night 2010 concert will be in San Antonio symphony hall, with good acoustics and efficient movement on and off.
- It comes down to the individual directors working hard far enough ahead of time to prepare their choirs for the Sangerfest music.
- A director mentioned that moving from regular club rehearsals towards the mass Sangerfest rehearsal, he always rehearses his choir in multiple tempi, holds fermatas in different ways, and rehearses in such a way that they have to look and watch and be ready for different types of interpretations and direction.
- Many choirs use the fest book as their own in-club program. If the book is interesting enough it can be used at club concerts. Books should be constructed for club use too.
- It is important to get the books by September. Once we get to Christmas concert rehearsals we can't focus on the Sangerfest book; we could if we got it in September, and use it for fall concert too.
- *A director mentioned that he has a hard time getting his Mannerchor singers to also sing with a mixed choir when they don't want to. We have a lot of clubs that are strictly men's choruses. Another director added that he has had men get up and leave the rehearsal when they go to rehearse the men's parts of the SATB songs – some of the older Mannerchor singers just don't want to change and refuse to sing SATB. We have to get to the point where we "hit them with a baseball bat" and say you have to sing the mixed songs, too. We have dealt with this for years. THIS CHILDISH BEHAVIOR MUST STOP - WE ARE PRESENTING A PLEASING CONCERT TO A PAYING AUDIENCE.*

### Workbook for Music

- Annette Jurcevic presented a draft of a workbook for teaching music to choral singers who may have little or no musical training.
- Use this music teaching workbook to read basic music. There are a lot of singers out there who might like to learn a little about music reading. Directors could use these fundamentals as teaching opportunities during rehearsals.
- How to deal with singers some of whom are excellent readers and others who know nothing about music? Tends to destroy the opportunity to make the whole group successful.
- The workbook is a pretty comprehensive workbook with lots of exercises for singers to practice concepts. Maybe a choir could meet 15 minutes before rehearsal to go through some concepts for those that want to come early. This will continue to spread the understanding of music reading among singers. You have to build with what you have. The workbook is a good idea and many parts of it will be applicable to any chorus. It is

basic and not esoteric. However, some more German markings could be added to the workbook.

- Discuss with NASB a version that could be licensed for NASB choirs to use. The NASB could distribute copies to all of our choirs – along with a German pronunciation guide and a glossary, etc., through some kind of licensing agreement. Or, a license to make copies of the book after purchase of an electronic copy could be possible.
- The moderator asked how many of the directors present are fluent in German – only 3 or 4 (out of about 25) raised their hands.
- Would it be useful to have a section added on sung vs. spoken German pronunciation to which directors responded with “yes”.
- Texas-Germans do not do umlauts anymore with dialects that are so different. But something could be added to the workbook on pronunciation of umlauts.
- The author added that on the vocal technique section she was trying to be as neutral as possible about various techniques. If any director wants other information she can include it.
- To get singers to sing correctly, you have to go over and over and over it until it becomes a habit to singers. It can take a year to accomplish one musical concept.
- It is apparent that we need to pursue this workbook and get the book completed and published, including a separate glossary for German pronunciations. We need to make this workbook helpful for all directors so we need to keep it going.
- Various suggestions were made on how to distribute once finished. Perhaps sell one copy and give permission to copy it; or, control the number of copies that choirs can copy. Also need to consider who will do the logistics for it – getting copies made, getting them shipped, etc.
- Directors can contact Annette at: Annettej@stedwards.edu for further suggestions.
- The NASB president suggested that a final copy be prepared, and an article run in the newsletter to ask choruses how many would be interested. We need feedback before we do something that will not be financially feasible.

### **Improving Communications Between NASB And Directors**

- We have the Yahoo group as a place to ask questions and provide comments. It has not been used to any advantage. We need to communicate more.
- Our agendas for Forums can be stagnant in going over issues year after year that could be solved other ways.
- We also volunteered to write articles for the NASB newsletter – maybe three or four directors did, but in general it has not been followed up. As directors we need to establish our identities and contributions to the Board. Peggy Pancella will do the first one, Richard will do one, Ron Markle will do one, Bill Kretzmeier will do one on humor, and Justin Romney will also do one.
- We have dedicated directors, and the fellowship needs to draw the rest of the directors in.
- The Forum site on Yahoo (Yahoo.com; groups; NASB Directors.com) needs to be used.
- Directors can send articles to the SangerZeitung on their own, not through their clubs, and can send letters to the editor.

### **Miscellaneous Issues**

- The Forum site on Yahoo (Yahoo.com; groups; NASB Directors.com) needs to be used.
- Directors should have a voice on the NASB Board. We need to give some thought about how we want to organize and better work together.
- Question came up as to what is a fair procedure for selecting Fest Directors?
- The Issue of music being submitted to the district Director for consideration to be included in the SF book came up. Not all choruses were contacted and asked to submit music for the next SF.

- There is a need for a pamphlet of guidelines for new directors explaining Sangerfest requirements etc.

### **NASB Foundation**

- We have the NASB Foundation, but he is concerned about his club's funding for purchase of music. In many cases we are talking about \$2 per copy. In his club you go to the Board of Trustees and beg for money. Question came up to address how the National could help with purchase of new music. (a matching funds issue).
- Are any choruses organized under IRC §501(c)(3) as charitable organizations? There were many responses of "yes". It would be a great thing for NASB to help choruses understand this. A director said he will ask their club president what she has gone through to get that status.
- Once there is money in the NASB Foundation, it could be geared to help individual choruses more; however the Foundation is not financially able to help individual clubs. The "kick-start" that the Houston situation could offer will help as long as other clubs start donating to the fund.
- There will be a letter sent out to each chorus with the Houston announcement attached. Hopefully clubs will send in their \$150 donation so the Foundation can receive the matching funds from Houston's challenge grant.

### **Directors' Chorus & role of Directors in NASB**

- The directors' chorus was a welcome addition to the Sangerfest; we could and should do more.
- Directors needs to be more organized as a group, and we need a decision making process and an efficient way to organize ourselves as our own entity to share our views to the whole board and to the other directors in the Bund.
- What are the goals of our directors for this Forum, and what do we want to achieve as a group?

### **Music And Director Choices For National Sangerfest**

- The National Music committee meeting held in conjunction with the Forum will be the first time in many years to have a representative from every NASB district. Fest director selection comes from those in attendance at the National meeting.
- Blondine Klimach clarified the role of the district director. It used to be that the host choir for the national Sangerfest had the right to choose the director. By-laws were changed to open the choice to any director from any district. Whomever is designated the district director and attends the national committee meeting will be eligible for being director at the national Sangerfest. The music and the national committee directors would decide what the music would be and make the suggestion for who was to be the director.
- A director pointed out that communications between their district director and their individual choir directors has not been effective. For instance, all chorus directors in his district did not get to suggest music. He suggested that district directors across NASB should function in a uniform manner. Richard McGinty is to develop a set of minimum rules for district directors. District directors by virtue of that position are members of the National Music Committee. The more input they get from individual choirs the more singers will have fair representation.
- It comes down to the follow-through of the district directors for the goals to be realized, and that communication has been made and the Board cannot do more other than provide information. Frequently the communications are from the club presidents rather than the district directors. She suggested that NASB include individual directors on all communication issues.
- David Nelson, the host director for 2010, suggested we should find out which directors would not want to do it and remove them and those who did direct the last national from consideration. This leaves us with 6 directors present from whom to choose.

- Multiple directors could be used for segments of the program, including those for the Directors' Chorus and for the National anthems only. A district director should have had the experience of directing a district Sängertag before being eligible to direct a national. Taking turns should not make a person eligible over qualifications and experience which should be considered.
- A district director is in effect, an administrative role, not a musical role.
- It was suggested that Music Directors attend the Sängertag as delegates. It would help directors become more involved in their individual club's actions. In order to get more input into the affairs of the national, directors should be more involved in national meetings.
- Richard and Blondine asked if we are we interested in having our own music director be a delegate to the Sängertag. Discussion on constitutional issues ensued. Blondine suggested having the directors declared as a separate district on their own to get a delegate to the national governance. Ed Helgerman informed the group that he and Richard are on the Board and changing the constitution may not need to be done by simply making the 3<sup>rd</sup> VP the official representative of the directors. Blondine mentioned it is the president's right to appoint parts of the job of board members, and just putting on paper what Richard's role would be would help establish himself as the voice of the directors on the national board.
- Communication improvements have to work well between the directors of choirs and their club leaders to get ideas back to the club's officers. Club leaders must know that the directors need to be more than the person hired for the choir and must become involved in the club in a more thorough way.
- Choir directors at individual club levels never get told of the bigger picture of the job including what the role of the district director and the NASB and etc. really are. A document should be developed that spells out all of the various club and NASB roles.
- Many individual choir directors work without contracts for the most part and that also has to be changed so that job descriptions are clarified.
- Richard will again send invitations to join the Yahoo group to communicate with each other.

### **Master's Class Presentations**

**Ron Markle's** presentation on keeping things simple:

- He distributed a handout with ideas for directors.
- Mentioned that typically many of our music copies from our old libraries are almost unreadable. Eliminate, as much as possible, the confusion that goes with confusing and poorly written music, avoiding, if possible, those musical customs (such as first and second endings, da capo repeats, dal segno repeats, etc). and redo by using some of the software now available clarifying repeats and avoiding confusing musical lay-outs for singers who do not read music, even if it takes more paper.
- He spoke about the need for us to teach singers to sight-read as much as we can spend the time – however his expectations for just how much we can teach them to do so is limited.
- We need to teach things such as watching the director and being able to respond to holds and tempi, etc. He encourages doing warm-ups and working on good vocal sound techniques and then calling attention to applying it to the actual music they sing.
- He focuses on such things are improving the “r” sounds and “e” lengthening, etc. Separating the music from the words often works better, because reading the words and the music all at once is too much for non-music readers to do, so doing one at a time is better for singers to learn the words or the music – practice one at a time.
- The subject of printing words in phonetic spellings was discussed with caution because of singer preferences and still confusing ways of pronunciation of even the phonetic spellings. The director can most effectively be the one who sets the accepted pronunciations for the choir.

- A director recommended that we use some solfege to help singers learn a little more about sight singing.

**Loesje Chandler's** presentation on programming:

- She first noticed that most of the old German music was sort of like a church hymn. While much of it may be beautiful music, they often are a one page song with many verses. She has expanded their music to more musically demanding songs.
- She keeps her concerts short – like 7 songs maximum, and they do not sing every verse of every song.
- Her choruses' concerts are separate events (men and women) with a dinner and a dance included with each, and they do two concerts each per year.
- She also has used themed concerts to add to some of the fun of programming. She did a theme-concert about songs involving animals, another about love songs, another about men's things like hunting and drinking songs, on songs of the sea, on the songs of the Rhine region, and they did a concert on songs from around the world.
- She also has put together smaller choir groups to present concerts which give the more excellent singers a chance to use their talents and interests in a better way, and to use music that she could never do with her big choirs.
- She asks a German speaker to translate every song they sing so that singers know the song meanings and uses that to help her write her scripts for the concert narrator.
- For good programming we need a variety, something new, something old, something to keep the program lively. She often programs a piano duet in the middle of the concert just for variety. Also might include readings of poetry or history. In a concert of sea songs, she had the hall decorated with portholes.
- At her Christmas concert they always end with the Hallelujah Chorus, and uses a format that includes a piano prelude with singers marching in singing, then the choruses singing, then a segment on Christmas memories where one or two people share a few minutes of stories of their German Christmas memories, then invites the audience to sing a few German Christmas carols, then has a segment on "songs of the new world" where she can program new music, and a section called the German connection where they can tell about and sing songs about certain traditions that have carried over to our culture such as fruit cakes or Christmas trees, and she has programmed a reading of the Christmas story from the Bible (book of Luke). One person reads two lines in English followed by the same two lines in German to help establish the language connection.
- She recommends that we all try new things, loving new music as well as old, while trying to keep German music in mind.
- As directors it is imperative that we have high musical standards for every rehearsal and concert. She keeps rehearsals fun and light but with high musical standards.
- She strongly suggests moving on, accepting new music, not using the same-old music year after year. She found when she started at the choir that their music was very old. She has kept records of what songs have been performed and what not, and has for a few years been purging the library of old copies. She first pulls the unused music out and uses them for sight-reading experiences, and to determine if they need to eliminate it from the library or actually perform it. She regularly sight-sings through music in her library, with a small select group, to eliminate or decide to use songs.
- *She added that we must consider it an honor that our signers come to us every week and must let them know we appreciate them.*

**Bill Stewart's** presentation on diction and pronunciation:

- He spoke about IPA expectations and to use phonetic explanations with our choruses because diction will affect the musical tuning of the singing. He will get copies of the IPA for us to use as tools.
- He talked about the availability of a book: "Phonetic Readings Of Songs And Arias"
- He also will share a copy of a sheet about vowels and resonance of the voice and how to manipulate them for good choral sounds.

He spoke about umlauts and proper use of the mouth and lip position required to form the German language ä and ö vowels.

Group discussion:

- It was mentioned that regional accents and dialects that native German speakers have will affect umlaut pronunciation.
- At rehearsals we get a huge variance of opinion on how pronunciations should be.
- Bill's work might be included in the music workbook that Annette is working on.
- A uniform and consistent sound for the choir is the goal, and individual interpretations will not sound as good as one agreed upon way of pronouncing our words, which should be set by the director.
- Sometimes doing a dialect song has to take precedence over technical pronunciations, or vice versa, but a unified sound is needed either way.
- Richard mentioned his involvement in poetry, and reminded us that the songs we do must consider the emotions of the words, which when combined with the music create the art. The meaning of the words of a song is most important for singers to understand to be able to experience the true meaning of art. The audience needs to connect the music with the words too for them to totally enjoy the art. This also will help singers in comprehension of the song. Poetry is sounds, not literature.

### **Archiving Old Music**

- We've discussed archiving old music, saving historic music from our clubs. So far, there are many places that would help, but none that have a practical resource that would be accessible to all of us.
- Catherine Wendt spoke to the issue of a scanned library with index keys for filing and access by all members of NASB. Discussion followed about the determination of music as historical and what should be filed in the repository of German songs. Clubs would then not have to keep copies of some of the old music to free up their library space, and could access the music via the national repository. Copyright issues must be considered to be able to access copies legally. Copies could be accessed only by members of NASB, and music could be used as a preview after which individual clubs would purchase their own copies. Nevertheless, copyright issues must prevail.
- There was unanimous agreement for Catherine to look into how much a system like this might cost NASB. We would have to agree on a uniform set of markers to index songs. Each chorus would scan their own music into a database using the uniform markers to create and index.
- This could be a step in the direction of songs in the public domain that all clubs could access legally. She also discussed acquiring licenses from copyright holders to provide access.
- It was also suggested that we find out funding sources that might want to help us in preserving our German heritage via a music repository.

### **Other Matters**

- David Nelson suggested we set the date for next year's Forum and invited directors to hold it in San Antonio. Fifth Friday-Sat of July (31<sup>st</sup>) would work for the San Antonio club to host the Forum. Richard spoke in support of having the Forum in San Antonio next year.
  - Advantages include that directors will know the logistics of movements for our choirs attending the 2010 national, and we can serve more directors from other regions of the country, but we have to consider that we could lose attendance by some directors from the mid-west areas.
  - Another option could be that just the district directors come to San Antonio to prep for 2010 and then disseminate information back in their districts.
- The question of how mid-west area clubs are planning to travel to San Antonio for 2010 was discussed. Richard offered a suggestion about using Amtrak trains – train station is

- right downtown in San Antonio, price is reasonable, and it would be about an 18 hour ride. A lot of hotels are on shuttles to and from the airport. Some clubs in this area are looking into combining forces to check into a group air ticket price.
- The issue of making the learning recordings for Sangerfest music was discussed once again. It was suggested that the 2010 director could lead the directors at the Forum to make the recordings as part of the Forum in San Antonio.

### **KISD! Keep It Simple, Directors!**

By Ron Markle, Director, The Columbus Mannerchor & Damenchor

#### Topics:

- Clear notation without errors.
- Minimize repeats and DC to Coda writing.
- Good Voice leading. (Schwarzwald volksmelodie)
- Do not write something where it is difficult to find your part. (Holder Friede)
- Recognize the musical limitations of your singers: (Lieblich sind deine Wohnung, Elsa's Procession to the Cathedral & Die Himmel erzahlen)
- Program slips for the singers.
- Don't get too technical about music reading but expect them to have some idea of when the vocal line goes up or down.
- Encourage them to simply *watch* the director for clues as to how loud or soft the music should be. Don't expect them to get it from the printed notation.
- Try to transfer tone quality achieved in warm-ups to the music.
- Don't get too technical about voice production--just expect "length" in the sound--don't let it "spread".
- Separate the music from the text when first learning the song. Practice the music first, then the words (in rhythm), finally putting them together. Don't be afraid to go back to just the notes without the words anytime it is not working. Break it down into simpler portions instead of expecting them to do everything at once. Staccato "du" works to really clean up rhythmic music. When the text causes marcato or a detached series of notes, use simply "la" legato to solve the problem, and then go back to the words.

It was decided that next year's Forum would take place July 31, 2009 in San Antonio at the Beethoven Club. There will be an email vote by September 15th to find out who would be attending. It would be necessary for each club to support the travel expenses of the directors attending. If the San Antonio location is turned down, the Forum will be held again in Toledo.

**NATIONAL MUSIC COMMITTEE MEETING  
JULY 13, 2008  
TOLEDO, OHIO**

The Music Committee consisted of Director Directors from each of the NASB Bezirk districts and the next Sangerfest Fest Director, David Nelson from San Antonio. Also attending (in advisory positions) were Blondine Klimach, President-NASB, Tim Pecsenty, President Emeritus - NASB and Richard McGinty, Third Vice President - NASB.

After considering numerous pieces of music, the following selections were selected for inclusion in the 2010 National Sangerfest Songbook:

**Gemischer Chor:**

Im Weien Ross  
Lebe, Liebe, Lache  
Abschied vom Walde  
Kornblumen blau  
Jager-Quodlibet  
It's a Grand Night for Singing (from "State Fair")

**Damenchor:**

Der Mond ist aufgegangen  
Wenn die Heckenrosen bluhren  
Musik erfuhlt die Welt  
Wunderbar (from "Kiss Me Kate")  
Fruhlingserwachen (Brahms)

**Mannerchor:**

Brothers Sing On  
Am schonen Rhein  
Slowenischer Weinstra  
Mala Moja  
Ich bin kein Bajazzo

It was decided that the Director's Chorus could have a preliminary rehearsal at next year's Summer meeting of the directors at the Music Forum in San Antonio (or Toledo--wherever that meeting will take place).

**Directors' Chorus:** (preliminary possibilities)

Zigeunerleben  
Der Tanz  
(plus at least one other selection)

**Fest Directors:** (the following were chosen)

David Nelson (Beethoven MC, San Antonio) - Fest Director  
Don Guske (Sheboygan Concordia Gesangverein) - Director  
Glen Sorgatz (several Chicago choruses) - Director

also:

Loesje Chandler (Indianapolis MC) - Director's Chorus  
Ernest Flamm (Dayton Liederkranz) - Director's Chorus  
Peggy Pancella (Liederkranz Club of St. Louis) - Director of National Anthems