

Music No 'Frill Course' In Area Schools

By NORM CARDOZA

Toward those who consider music in a school's curriculum a "frill course," the men who shape the music program in Klamath Falls city schools fire back with a barrage of countermeasures.

In fact, they reply with two pages of typewritten philosophy so splendid it's awesome.

"The well-planned music program recognizes that music should exist for (1) its contribution to the child's growth and development, (2) its unique aesthetic, spiritual and cultural values and (3) the enrichment it gives other areas of the curriculum," says the statement of philosophy.

The statement also contains six principles and objectives of music education as stated in the Child's Bill of Rights in Music, developed by the Music Educators National Conference. The first, for example, reads:

DEVELOPS SENSES

"Every child has the right to a full and free opportunity to explore and develop his capacities in the field of music in such ways as may bring him happiness and a sense of well-being; stimulate his imagination and stir his creative activities, and make him so responsive that he will cherish and seek to renew the fine feelings induced by music."

In less eloquent terms music teachers state that musical training helps develop coordination of the senses. Eyes, ears, fingers, lips and lungs must respond with accuracy.

The musician must read notes, "think out" pitch, tones and rhythm while manipulating his instrument or voice. He must watch the conductor, interpret commands and remain responsive to the remainder of the group. While thus occupied, he must appear calm and reserved. He thus learns to think clearly and to concentrate intensely.

Today, say instructors, leisure time allows for cultivation of useful habits. Music is a fine one.

Teachers clinch their case with some deftly-turned phrases: "A city with a maximum of music has a minimum of crime." "Teach a boy to blow a horn and he'll never blow a safe." "A music student spends more time with his instrument than with any other spare-time activity."

WELL DEVELOPED

Music education in the schools apparently is opposed by few in Klamath County, for the program is well developed.

LaMar Jensen, director of instrumental music for the city elementary district and Klamath Union High School District, estimates that close to 600 students

are taking music, an elective course, at KUHS. Every student from the first through the seventh grades receives music training as part of his everyday schooling.

The city schools' program is recognized as one of the best in the Northwest, says Jensen. It has produced topnotch artists, both vocal and instrumental. And a substantial number of its students continue to study music in college, Jensen said.

The department was split, recently, into two divisions of equal authority—the instrumental division, under Jensen, and the vocal division under M. Dale Hallack. Including the department heads, the program is staffed by 11 instructors. In addition, many regular elementary school teachers offer music instruction in their classes.

All city elementary schools have bands and choruses. Eighth graders at Fremont Junior High School meet daily for band, orchestra and chorus training.

At KUHS, classes are offered in freshman chorus, mixed chorus, a cappella choir, orchestra, training band and advanced band. Special organizations are the dance band, pep band and marching band.

That way, many avenues lead to the music department's objectives.



LaMAR K. JENSEN



M. DALE HALLACK

LaMar Jensen, director of instrumental music in the Klamath County School system, has been a music instructor for 17 years.

He previously was music supervisor at Grandview in Yakima Valley and came here in 1949 as director of bands under supervision of Andrew Loney.

Jensen, a native of Rockland, Idaho, attended public schools at Blackfoot, Idaho, was graduated with a bachelor of science degree in music education and a master of music education degree from the University of Idaho. He has studied at Idaho State College, Washington State University, the University of Washington, University of Oregon and Portland State College.

M. Dale Hallack is director of vocal music in the Klamath Falls school system. He also directs the Klamath Union High School symphony orchestra.

Hallack was born in Fargo, North Dakota. He earned a bachelor of musical education degree at Minnesota State College and a master of music degree at the University of Michigan. Hallack has taught music for 22 years. He is beginning his fourth year here.

Hallack, his wife, Hazel, and their three children, live at 2043 Del Moro Street.

Before coming here, he taught band music at Farmington, New Mexico, High School.

Blue Jean Symphony Featured At Resort

ESTES PARK, Colo. (AP)—The setting is a high school auditorium. The drone of voices intermingles with an occasional off-key note from a musician's instrument marking the final minutes before the performance.

The house lights dim and the stage is splashed with brilliance. A hush falls over the audience. The curtain gently opens. Strains of the works of perhaps Debussy or Handel or Mendelssohn sift through the stillness.

A familiar scene throughout the world. A symphony orchestra performing in all of its magnificence. Yet, in this auditorium, something is different.

The musicians, most of them boys and girls in their teens, are garbed in blue jeans. Even the conductor, Dr. Walter Charles, wears blue jeans, tails and all.

This is the Blue Jeans Festival Orchestra, the realization of a dream of Dr. Charles, who insists he conducts the only symphony orchestra of its kind in the world.

Known throughout the Estes Park resort area as the Blue Jeaners, the 80-member orchestra has just completed its first season, giving 40 performances before more than 15,000.

With a couple of exceptions, the Blue Jeaners range in age from 17 through 22. They came to Estes Park from 20 states, each one hand selected by Dr. Charles, who during the winter is the conductor of the Wichita Falls, Texas, Symphony. Charles contacted many college music departments to find the finest musicians in collegiate ranks.

Some of the youngsters have wealthy parents. Some have comparatively poor ones. Yet, each musician, regardless of financial status, must work while he's with the Blue Jeaners.

The players toil throughout the summer in resort business firms. Girls work as shop clerks or waitresses. Boys are waiters, dish washers and cooks. One spent the past summer as a life guard. Another was a forest ranger, hiking 12 miles to rehearsal and 12 miles back every night.

The Blue Jeaners work 12 hours a day and hold their rehearsals from 10 p.m. until 12:15 a.m.

"And we have definite rules about these jobs," explains Dr. Charles, who secures employ-



SANDWICH MUSIC: Sandra Semeniuk, 20, of Brookings, S.D., serenades a customer in the Estes Park, Colo., coffee shop where she works while not playing or rehearsing with the Blue Jeans Festival symphony orchestra.

ment for each Blue Jeaner. "A Blue Jeaner can't leave a job. He must make it work even if he doesn't like the job."

Bars and similar establishments are off bounds to orchestra members. They must keep their rooms spic and span and subject to rigid inspection at all times. They must also retire immediately after rehearsals.

Of the 80 who performed during the past summer, only one was sent home for violation of rules—going to Denver, 60 miles away, without permission.

Dr. Charles got the idea for his orchestra during World War II while he was a flier aboard a bomber.

"I was playing a cello for my tentmates on the African desert," he says. "It was then that I thought that music can do much more than this. I thought it could make friends among the peoples of the world, and I thought of the idea for this orchestra . . . a plan where people of the world could exchange ideas through music. This orchestra is the result of my thoughts in that tent on the desert."

Dr. Charles and his assistant, Dr. James Paterson, head of the instrumental music department at Huron College in Huron, South Dakota, have bigger plans for next year. Instead of 80, there will be 300, including dancers and singers.

The organization will present full-scale productions of two musicals and two operas. The musicals will be "Oklahoma" and "My Fair Lady" and the operas "Cavalleria Rusticana" and "I Pagliacci."

Dr. Charles says the orchestra wants the "finest players in the county . . . from every state . . . from every class of home. This is quite an experience for these kids. It's so successful that only two of the 80 have indicated they will not be able to return when we start next year's rehearsals on June 11.

"Someday this will be a truly great orchestra. Our future plans are to take this orchestra all over the world. When these kids get together and you look at them playing together, it makes you realize what a tremendous future we have in America."

Hard Work Is Success Key For Opera Star Kirsten

NEW YORK (AP) — "Opera takes a lot out of you," said Dorothy Kirsten.

"Singing a high 'C' is equivalent to lifting a 500-pound weight."

Because of the emotional drain, too, the glamorous blonde Metropolitan Opera star doesn't like to sing a heavy role more than once every fourth day.

Top opera stars — like championship boxers — make a ritual of keeping in the best of physical condition. Her training secret is golf.

"It's the perfect sport for a singer," she said. "It helps develop rhythm and proper breathing."

Miss Kirsten came from a show-business family. Her great aunt was a gifted soprano, and her grandfather was headliner for Buffalo Bill's Wild West show.

As a young girl in Montclair, N.J., she studied singing, dancing and acting. She sang swing music with Kate Smith for two years, later became a protegee of Grace Moore, who helped develop her interest in opera.

Miss Kirsten now travels between 75,000 and 100,000 miles a year. Besides her operatic appearances, she does some 20 concerts a year, and appears as guest star on numerous TV programs.

It has been said that behind every successful man is a good woman. She says that behind her success is a good man — her husband, Dr. John D. French, a neurosurgeon.

"The most important thing to me is the happiness I know in my private life," she says.

"When I am happy, I sing my best. This is not true of all artists, but it is true of me. My husband keeps me happy. He is a wonderful man."

"I am never — absolutely never — away from my husband more than three weeks at a time."

"This means I have to do much more traveling, but it's worthwhile to me."

Because of her refusal to be away from her Palos Verdes, Calif., home for extended periods, she quit the Metropolitan Opera a couple of seasons back.

She won her point. The Met called her back during an emergency last April, but she rejoined on her own terms. She now is a

jet-plane commuter between Manhattan and the West Coast.

One does not become a diva by accident, but by long and grueling work — and the work gets harder when the fame begins. Miss Kirsten has 30 roles in her repertoire, but each summer spends a month to six weeks perfecting herself in new roles.

She is one of the world's best-known dramatic sopranos in Puccini and Verdi operas but says her big goal is "to find a really good new American opera — and sing it in English."

What is the greatest penalty of operatic stardom?

"Being unable to get out of the public eye," she said. "They want you to be what their own idea of you is. You can't always — sometimes you disillusion them."

"The biggest sacrifice a prima donna has to make is this: She has to look, dress and act like a prima donna — even when she doesn't feel like one. But it gets to be a habit, and you learn to do it."

This doesn't, in her view, mean that a prima donna is necessarily temperamental or hard to get along with.

"I have had the same secretary for 14 years," she said drily. "I don't know many tenors who can make that claim."

THE COVER

The cornet section of Fremont Junior High School furnishes a striking example of music being taught in the Klamath Falls school system, which is a featured element in the Herald and News Sunday supplement. An effort is made to show all elements of music in the community in these pages today, inasmuch as music is becoming more and more a dominant and integral part of family and community life. Shown here (right to left) are Robert Bick, Pat Barnes, Ralph Barnwell, Billy Martens, Robert Cool, Terry Battis, Al Alshire, Marvin Cook, Don Bose, and Doug Leech.