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James Hainlen: An Oral History Of An Exemplary Public School Orchestra Director And His Program

Rebecca E. Starr

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JAMES HAINLEN: AN ORAL HISTORY OF AN EXEMPLARY PUBLIC SCHOOL ORCHESTRA DIRECTOR AND HIS PROGRAM

by

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Bachelor of Science in Music Education, Minot State University, 2002

An Independent Study
Submitted to the Graduate Faculty

of the

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for the degree of

Master of Music

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This Independent Study, submitted by Rebecca E. Starr in partial fulfillment of the requirements for the Degree of Master of Music from the University of North Dakota, has been read by the Faculty Advisory Committee under whom the work has been done and is hereby approved.

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ABSTRACT

Experts advise string teachers to identify and model successful string teachers and programs. However, there is a scarcity of literature that examines this subject. There is literature that examines exemplary band teachers and programs, and these works can be useful to the string teaching profession. However, string teachers can benefit more from literature that specifically examines exemplary string orchestra programs and teachers. The purpose of this study, therefore, was to gather information from a renowned public school string teacher about the components of his successful string orchestra program.

The researcher conducted a personal interview with James Hainlen, retired director and chair of the Stillwater, Minnesota Public School’s orchestra program. The researcher questioned Hainlen on components of the Stillwater string program. Hainlen’s comments from the interview are presented in chapter five of this paper. Many components of Hainlen’s string program were like those discussed in existing literature pertaining to teaching band and orchestra. The researcher attributed the success of Hainlen’s string program to a combination of his school politicking skills, a well-planned curriculum, a high standard for musical performance, accurate and thorough record keeping, special events planned for students, and the personal connections he made with students at all levels of the string program. These topics seem to be somewhat overlooked in the existing literature about string teaching.
CHAPTER I
INTRODUCTION

Why Public School String Orchestra Programs Are Important

Paul Lehman said, “Music makes a difference in kids’ lives. It exalts the human spirit. It enhances the quality of life” (2001, p. 1). Nearly all people are drawn to music of some kind. “Music study rewards self-discipline in a uniquely integrated experience of process with product and a uniquely powerful synergy of being with belonging” (Gates, 2000, Ch. 4, p. 3).

The National Association for Music Education (MENC) advises “that every student at every level should have access to a balanced, comprehensive, and sequential program of instruction in music, and the other arts, in school, taught by qualified teachers” (Opportunity to Learn Standards, 1994, p. 2). For the good of providing all students in the nation with a comprehensive school landscape, students need music in the school curriculum (Goodrich & Wagner, 2002). To further this notion, as Mary Wagner states, “a music program that does not have a string orchestra program is not a comprehensive music program” (Goodrich & Wagner, 2002, p. 5). A music program that lacks string orchestra shortchanges and limits students (Goodrich & Wagner, 2002; Hamann & Gillespie, 2004).
Not all students are interested in band or choir—“the large number of students who play piano or guitar points to this” (Hamann & Gillespie, 2004, p. 16). Furthermore, orchestra literature “is one of Western culture’s greatest treasures,” and it “reflects a broader historical perspective than one finds in other instrumental literature” (The Complete String Guide, 1988, p. 4). In addition, a music program that lacks strings denies wind and choral students the opportunity to perform a full array of music literature (Dillon-Krass & Straub, 1991; Goodrich & Wagner, 2002; Hamann & Gillespie, 2004; Strategies for Success, 1994; The Complete String Guide, 1988). Without strings, literature written for full orchestra, or for chorus and orchestra, cannot be performed in its entirety.

Opportunities to play string instruments are available for people of all ages, from young students who can begin a string instrument on a size that fits them, to post high school study and participation in college and community orchestras. Many college scholarship opportunities exist for students who play string instruments (Hamann & Gillespie, 2004; Goodrich & Wagner, 2002). One of the approximately 1800 adult orchestras in the country may serve as a lifelong leisure activity to string players, and string orchestra may become a career for many individuals (Hamann & Gillespie, 2004; Strategies for Success, 1994).

Recent research has shown that there is a relationship between the study of music and improved test scores and spatial-temporal reasoning (Goodrich & Wagner, 2002). Music education has enjoyed publicity following this research. Although, music teachers and advocates realize that focusing on the non-musical benefits of music reduces the value of music in its own right. A focus on how music aids the brain in relation to other
subjects causes music to look like a means to other seemingly more important ends. In addition, music educators may be held accountable for proving the relation (Goodrich & Wagner, 2002). Music would then risk being considered successful only if it had shown an enhancement of intellectual skills in other subjects (Plummeridge, 2001). There can be potential positive effects for using the argument that music study will aid learning in other areas, as it may be the only justification that allows parents, administrators, legislators, and community members to understand the importance of music education.

One of the most easily understandable justifications for music education is the success and joy that students feel and show through participation in music (Plummeridge, 2001; Reid, 1980). Integral to this is a teacher with a strong and positive teaching style who provides students with positive musical experiences. Students gravitate towards, and want to learn from, these types of teachers. As James Hainlen said, “kids do not gravitate towards weak people” (personal communication, October, 2006). Moreover, as MENC advises, it is vital that music be “taught by qualified teachers” (Opportunity-to-Learn Standards, 1994, p. 2). Naturally then, an outstanding and exemplary string teacher can inspire students to find joy and success in orchestra, and thus can inspire other individuals to acknowledge the importance of strings in schools. Therefore, an important question for string educators to ask is, what makes an outstanding and exemplary string teacher?
Need for the Study

String experts have advised string teachers to “identify and emulate model orchestra programs” (Hamann & Gillespie, 2004, p. 20). Hamann and Gillespie (2004) advised string teachers to ask professional colleagues to identify the best orchestra programs. “Ask the teachers of those programs how they developed their programs to be successful. Ask them for suggestions for how best to develop your program” (2004, p. 20). Elaine Colprit (2000) said:

I found no published investigation in string education that document[ed] events in the student-teacher interaction in relationship to identification and achievement of performance goals. For researchers and teacher educators hoping to facilitate the development of string teaching expertise, the primary tasks are to identify the behaviors of expert teachers and to clearly define what novice teachers must learn to do. Examination of expert string teaching in small increments, segmented by topic of instruction, may reveal what aspects of student performance expert string teachers choose to address and what they do to facilitate positive change in student performance. (p. 208)

Similarly, Keitha Hamann said, “exemplary string programs provide a model for improving string teaching and learning” (2000, p. 1). Yet, there seems to be a scarcity of literature that examines exemplary string programs and teachers. Vincent Kantorski (1995), and this author, found a dearth of research related to exemplary school string programs or string program evaluation.

There is an adequate pool of works about the success of specific band programs and teachers, and these works can certainly be instructive to the string teaching profession. However, string teachers can benefit more from literature that specifically examines exemplary string orchestra teachers and programs. The lack of literature in this area of string teaching has led to this study.
Statement of Purpose

The purpose of this study, therefore, was to gather information from one of the nation's renowned public school string teachers about the components of his successful string orchestra program.

Limitations

This researcher was limited to examine a public school string program and teacher in the upper mid-west. Time constraints limited the researcher to one personal interview with the subject. Since the subject had retired from public school teaching, no first-hand observations were made of the subject's teaching or conducting. Additionally, all statements made by the subject were given in retrospect.

Delimitations

Because this study examines only one string program, and each string program and school district has its own idiosyncrasies, the reader should be cautious in generalizing this information for use with another string program.
CHAPTER II

REVIEW OF RELATED LITERATURE

Introduction

Of the works that have examined band programs and teachers, Brian Norcross’s book, *One Band that Took a Chance: The Ithaca High School Band From 1955 to 1967 Directed by Frank Battisti* (1994), stands as a good example. Other forms of work have been produced about exemplary band directors and programs, such as Garwood Whaley’s *A Creative Approach to Music Excellence: Bishop Ireton Symphonic Wind Ensemble* (Rogers, 2003), which is in the form of a narrative-style film. This film provided information similar to that given by Norcross (1994); both sources examined the components of the program that have contributed to success.

This author has found only one source that examined the success of a string program and teacher. The Academy award winning film *Small Wonders* (Miller, 1995) was a documentary about Roberta Guaspari-Tzavaras’s struggle to keep violin instruction in the city schools of East Harlem, New York (Dallman, 2004; Miller 1995). The documentary displayed parts of Guaspari’s violin program including recruiting methods, Suzuki-like teaching methods, advocacy efforts, and a fund-raising concert in which her students performed with 14 of the world’s best violinists, including Isaac Stern, Itzhak Perlman, Midori, and Mark O’Connor.
Articles about String Teaching

There are many articles that pertain to teaching string orchestra. Recently, several of these articles have been compiled into a book by MENC, entitled *Spotlight on Teaching Orchestra* (2005). However, of the articles about teaching string orchestra, most have only covered portions of the profession. This author found some articles on the components of successful string programs.

An article by Jan Szot (2000) covered several components of a successful string program, and is appropriately titled "The Development of a Successful String Program." Szot stated that a steady progression in skill development, and opportunities for students to hear good string playing, are necessary to a successful string program. Szot also referred to a 1949 article by Edwin Gerschefski, in which the author identifies two key ingredients found in successful programs—"a well-formulated program, and the staff to carry it out" (2000, p. 30). Szot commented that these ingredients are just as valid today as they were when Gerschefski wrote the article. In addition, Szot (2000) wrote:

> The most important ingredient is a determined leader: someone who will provide the impetus to establish and maintain the string program with driving force. Such a leader must contend with financing, time-tabling, curriculum, inspiration, concert preparation and organization, and staffing. These are the essential elements of a well-formulated program. (p. 30)

In Pamela Tellejohn's 1989 two-page article, "Ensure Your String Program's Success," she advised string teachers to measure program success by the size, balance, and skill levels of the high school orchestra(s). The higher the number of students involved in orchestra, the more attention the program receives from administrators. Additionally, the higher the number of students involved in music, the more who want to
become involved in music. She said, "if you want to protect your program, you must remain highly visible at all times and be ready to help when needed" (Tellejohn, 1989, p. 2). Tellejohn also advised that music teachers in all areas support each other's programs. In addition, she suggested starting large beginning classes, and that the string teacher "must be a master at pedagogy on all string instruments as well as in classroom management" (p. 1). Tellejohn continued to say that students must be given careful and thorough evaluation on performance skills—"evaluation will help students strive for the highest standards" (Tellejohn, 1989, p. 1).

Douglas Engelhardt's 1976 article, "Successful Beginning String Programs," is written toward starting a brand new string program. However, his suggestions can also apply to existing string programs. Engelhardt's suggestions for administrative support are different, but not contradictory to those of Tellejohn's. He said:

Administrative support is generally given to programs that are well planned, successful with both students and parents, and show only modest increases in cost each year. The program that has a sound educational and philosophical basis has a better-than-average chance for success.... Once it is shown that the children are involved successfully, parental support will follow automatically. Strong parental support can have tremendous influence on the administration, and administrative support is necessary for survival. (p. 2)

In addition, Englehardt (1976) advised that every lesson be planned carefully, and that a detailed sequence of learning moves gradually. He also stressed the importance of presenting performances so students can display what they have learned.
Some books about teaching string orchestra have mainly covered teaching ideas for technique and skill development (Green, 1966; Klotman, 1996; Lamb, 1990). A few other books have been written about the building and teaching of a successful string orchestra program (Dillion & Kreichbaum, 1978; Hamann & Gillespie, 2004). In addition to providing teaching ideas for technique and skill development, these two books provide information regarding the administration of a string program (Dillion & Kreichbaum, 1978; Hamann & Gillespie, 2004). All four of the above mentioned books were written for the intended audience of university level students who are preparing for a career in string teaching. The topics covered in these books are important to a successful string program, and the authors are certainly knowledgeable and reputable string experts. However, none of these books include information about specific successful string programs and teachers. These sources do not provide examples of string programs which have put the information to use—even in spite of a recommendation by experts to do so (Colprit, 2000; K. Hamann, 2000; Hamann & Gillespie, 2004).

Approximately three decades ago, as Jacquelyn Dillon and Casimer Kriechbaum presented clinics and workshops to public school music teachers and university students, four specific needs became apparent to them:

1. A method of teaching string technique in large, heterogeneous classes rather than depending on private teaching or small, like instrument classes;
2. A concrete analysis of the many factors necessary to consider in the organization of an orchestra program including, setting up a new program with the school administration, recruiting students for an orchestra program, and maintaining the orchestra program once it is started;
3. A comprehensive overview of the many facets of teaching necessary for an efficient instruction on all levels—elementary through high school; and
4. A statement concerning the most important
administrative problems that face the director and/or supervisor of an instrumental group and/or music department. (1978, p. i)

Dillon and Kriechbaum (1978) adapted their clinics and workshops to meet these needs, but it also became apparent that string teachers needed to know:

...how to handle the great concerns that existed among them about a myriad of other string and orchestra teaching problems. As there was also a lack of books treating everyday problems such as: the psychology of rehearsals; the recruiting of string students; retention of students in the program; how to teach musicianship to young students; how to choose music for groups; ad inifitum....” (p. i)

Dillon and Kriechbaum intended that their book, *How to Design and Teach a Successful School String and Orchestra Program* (1978), would fill several of these needs.

As previously stated, one of the topics Dillon and Kriechbaum (1978) recognized as important was how to set up a new string program. The first chapter deals with many aspects of this issue—goals for each level of playing, budget and purchase of instruments and equipment, recruiting, and also a thorough discussion of how orchestra classes and lessons should be scheduled in the school day. Other chapters and sections of the book discussed topics such as room set-up, tuning, the beginning lessons, the second and third years of instruction, junior high instruction, high school instruction, supplementary instructional materials, step-up instruments, performances at concerts, festivals and conventions, uniforms, selecting music, rehearsal procedures, effective communication, and fund-raising, among many other topics.

More recently, another book has been published about the components of a successful string program—*Strategies for Teaching Strings: Building a Successful String and Orchestra Program* (2004) by Donald Hamann and Robert Gillespie. Since it is primarily intended for college string methods course students, who may or may not be
string players, the book contains a description of the string family instruments, selection of string instruments, care and maintenance, holding the instruments, and so forth. The authors also give a history of the school orchestra program and strategies for defending it.

A large portion of Hamann’s and Gilespie’s book (2004) is spent discussing performance goals and pedagogy for each level of playing ability (beginning, intermediate, and advanced). For each level, the authors give performance goals and objectives for bowing skills, instrument position and left-hand skills, music reading, and aural skills. The authors provide pedagogical ideas for teaching specific string techniques, such as “thumbs up” and “thumb bends” for introducing bow holds to beginners, “trill slurs” for teaching slurs, and “paper slides” for teaching shifting. The authors also provide charts of solutions to common playing problems. They also discuss the planning of rehearsals, rehearsal techniques, teaching improvisation, recruiting and retention.

Mary Wagner and Kathlene Goodrich (2002) provided examples from specific successful string programs and teachers when they included responses about the experiences of string educators on individual topic areas. For example, two pages of their book contained comments from Bob Phillips about “fiddling” in his high school orchestra program, and another two pages of their book held responses from Beth Gilbert about “strolling strings” in her junior high school. Wagner and Goodrich (2002) used the same format for specific individual teaching experiences about chamber music, full orchestra, tours, improvisation, and creating a web site. Responses and contributions from string educators were interspersed accordingly throughout the book along with ideas from the authors themselves. Wagner and Goodrich (2002) also included examples of rubrics,
checklists, letters, and other documents that individual string educators have used and found to be effective.

There are valuable books that pertain to both band and orchestra teaching and administration. For example, *Teaching Band and Orchestra: Methods and Materials*, by Lynn Cooper (2004) discussed several components that are important to an instrumental music program. The format of this book is similar to those of Hamann and Gillespie (2004), and Dillon and Kriechbaum (1978). Among many things, Cooper discussed building a curriculum, selecting literature, organizing the music library, rehearsal strategies, room set-up, organization and filing, performances at concerts, festivals, competitions and tours, public relations, program goals, and keeping up with what is new in the music profession.

Another book that pertains to band and orchestra teaching is MENC’s *Strategies for Success in the Band and Orchestra* (1994). This book discussed recruiting, record keeping, communication, axioms for success, and scheduling, among other topics.

Other publications by the American String Teachers’ Association (ASTA), and MENC, add to the literature on teaching string orchestra and can be used in conjunction with one another. Dillon-Krass and Dorothy Straub (1991) compiled several topics—rational, recruiting, goals, scheduling, staffing, facilities and equipment, to name some. A joint publication of the ASTA, MENC, and the National School Orchestra Association (NSOA) covered a rationale for string orchestra in schools, the start grade for orchestra, recruiting, public relations, care of instruments, construction and quality of instruments, and writing instrument bids. *Teaching Stringed Instruments: A Course of Study*, “is a discussion of appropriate skills and concepts in sequential order to be taught in string
classes,” offering “a discussing of effective ways to teach those skills and concepts” (MENC, 1991, p. ix). An additional MENC publication is *Strategies for Teaching Strings and Orchestra* (Straub, Bergonzi, Witt, 1996). This book was an idea created by MENC to help string orchestra educators implement the K-12 National Standards for Music Education. In this volume of the *Strategies for Teaching* series, Straub, Bergonzi, and Witt gave examples, designed for string orchestra classes in grades 5 through 12, of teaching strategies that meet the National Standards.

Research Literature

As mentioned in the introduction to this paper, a content analysis of string research has revealed the lack of research regarding string program evaluation and exemplary school string programs. Vincent Kantorski reported in *A Content Analysis of Doctoral Research in String Education, 1936-1992* (1995), that the category of “string program evaluation” received the least attention; only 3.10% of doctoral dissertations in string education were on the topic of string program evaluation. Because of this, Kantorski advised:

Many exemplary public school programs that have flourished over the years, often in spite of fiscal environments that seriously threatened school music programs, might offer doctoral researchers the opportunity of identifying important elements of successful instructional paradigms. Dissertations in which ethnographic and other qualitative research methods are used might be especially useful for investigations concerning string programs. The results of the current study suggest that, while a variety of topic areas within string education seem to have well-established lines of research, others may need to be enhanced by the efforts of doctoral students as they initiate and complete the process of writing a dissertation. (p. 296)
In his review of research, David Nelson (1983) also found a scarcity of research in string teaching. He stated:

String teaching and performance are among the least researched areas of music education. String teaching in the studio is often centered on schools of playing that can be linked to the pedagogy of an artist-teacher. String class teaching is often based on the pedagogy developed in the studio, resulting in the use of techniques not meant for group instruction. The analysis and evaluation of various learning theories, for use as models in the development of instructional objectives and sequencing, is an area of research that might be of great benefit to the string educator. (p. 39)

Since Kantorski’s and Nelson’s reports were published, few studies have been added to the body of research on string program evaluation. Erika Schulte completed a doctoral dissertation in 2004 entitled *An Investigation of the Foundational Components and Skills Necessary for a Successful First-Year String Class: A Modified Delphi Technique Study*. As Kantorski (1995) suggested, Schulte aimed to identify “important elements of successful instructional paradigms” (p. 296). Schulte stated:

In terms of what we teach, why we teach it, and the qualities of those who teach it, we have mostly scanty, anecdotal information. Therefore, research is needed to clarify and define those elements that are foundational for the success of a first-year string class of K-8 students. (p. 29)

Although Schulte examined string programs and the elements that promoted success, she did not examine an entire string program but rather the crucial components for a successful first year. Thus, Schulte’s research may not fit into the category Kantorski called “string programs” or “string program evaluation.” Schulte’s dissertation may be better placed in categories called “techniques/skills” and/or “curriculum designs/instructional strategies,” which Kantorski determined were more researched. Schulte did state, however, that there is a need for research on her topic: “Although there
is a growing body of research in the area of string education, there is very little research that addresses the structure and approaches used in the first-year string class, at the elementary level" (2004, p. 8).

Also following Kantorski’s 1995 Content Analysis was the doctoral dissertation completed by Claude Masear, entitled The Development and Field Test of a Model for Evaluating Elementary String Programs (1999). Masear’s research seems to fit into the category which Kantorski termed “string program evaluation.” However, like Schulte’s, Masear’s research does not examine the entire string program.

The dissertations by Schulte and Masear both contained information that was valuable to this author’s research on the components of a successful string orchestra program. In building the case for their research, both Schulte and Masear examined issues such as a teacher’s school building assignments, scheduling, amount and duration of instruction time, the appropriate age for beginning orchestra, and so on.

The Journal of String Research has come into existence since the turn of the 21st century, and has made available additional research literature on string teaching. Some of the research published in this journal are reviews of the literature (Hamann, 2000; Mishra, 2000; Moss, 2002). Mishra (2000) examined 50 research reports that discussed string technique and pedagogy. Topics discussed were vibrato, bow hold, intonation, whether to begin in third or first position, and other topics. Moss (2002) reviewed literature related to new string program development. Keitha Hamann (2000) reviewed literature related to the aptitude, attitude, and achievement of string teachers or learners. Also since the turn of the 21st century, but not presented in the Journal of String Research, Hamann and Frost (2000) examined the relationship between private lesson
study and practice habits.

Dating further in the past, a review by Kantorski (1992) reviewed research pertaining to string intonation. Similar to this topic, other string research has pertained to the approaches of specific skills, pedagogical approaches, and methodology. Bergonzi (1997), and Smith (1987), examined the effects of finger placement markers on the performance of beginning string students. English (1985) compared the effectiveness of the amount of piano accompaniment in beginning string class instruction. Salzberg and Salzberg (1981) examined positive corrective procedures on incorrect left-hand position in elementary string students. Salzberg (1980) examined the effects of a visual chromatic stroboscope on intonation. Cowden (1972) examined the intonation and rhythmic achievement of fourth-grade students who began playing violin in first position, versus fourth-grade students who began playing violin in third position. Jacobs (1969) observed the kinesthetics involved when performing correct and incorrect tones.

Some other research pertained to school string orchestra programs. For example, Gillespie and Hamann (1998) collected data to determine the status of orchestra programs in public schools in the United States. Smith (1997) examined the number of school districts in each state of the U.S. that offered string instruction and at which grade levels.

Colprit (2000) did not examine school string programs, but rather, 12 violin or cello studio teachers who used Shinichi Suzuki’s philosophy and principles. She observed and analyzed the teacher-student interactions during private lessons (Colprit, 2000). Other studies focused on aspects of the Suzuki. Like Colprit, Duke observed “private, Suzuki-based string teaching conducted by well-regarded teachers,” and described the characteristics and behaviors which took place during instruction (1999, p. 304).
CHAPTER III

METHOD

Subject

The present study was an oral history. Only one subject was selected for this study. James Hainlen was selected as the subject for this study due to his national reputation and documented success as a string teacher. Hainlen possesses an exemplary teaching record and has been hailed by administrators, peers, and colleagues as an outstanding teacher. He has written and lectured on the subject of teaching string orchestra, and has over 25 years of experience as an orchestra teacher. Hainlen was willing to be the subject of this study and made himself available for a personal interview.

Procedure

In October of 2006, the researcher drove to Hainlen’s home in Stillwater, Minnesota to conduct an oral history interview. A four-hour block of time was set aside for the interview. The researcher had prepared a list of questions intended to cover
several components of a string orchestra program (see Appendix B). Not all planned questions were asked in the interview, however all components the researcher had intended to cover were discussed. The interview covered the following components: Teacher-student contact time, recruiting and retention, home practice, teaching methods, rehearsal structure, planning for performances, selecting literature, major events (tours, national convention performances, etc.), program support, and Hainlen's goals and philosophy of teaching orchestra.

Hainlen was allowed to read the list of questions and prepare his answers prior to the interview. Hainlen was free to decline to answer any of the questions, as well as stop the interview or take a break at any time. To protect minors, Hainlen was advised not to use the names of former students during the interview. He was told that names of adults could be used if not referred to in a negative or harmful manner.

The interview was tape-recorded using two recording devices, a tape recorder and a video camcorder. The main purpose of this was to provide a back-up recording in case one of the devices did not work properly. The use of a video recording also allowed the possibility for the researcher to note any of the subject's gestures that may have emphasized his statements.

The information given by Hainlen on the recordings of the interview is included in chapter five of this paper. Hainlen was allowed to proof the chapter prior the final copy of the Independent Study being submitted to the University for approval.
CHAPTER IV

HAINLEN’S EDUCATION, BIOGRAPHICAL INFORMATION, AND REPUTATION

Education

Hainlen graduated from the University of Minnesota with a Bachelor’s Degree in Music Education in 1970. He studied with Dr. Marvin Rabin at the University of Wisconsin-Madison for his Master’s Degree in String Performance from 1976 to 1978. Hainlen worked on his PhD in Education Policy and Administration at the University of Minnesota. He completed his oral comprehensive exams in 2001, but did not yet have the dissertation finished. He stopped work on the dissertation for a time due largely to the worsening of his Meniere’s disease—a condition caused by an imbalance of fluid in the inner ear which causes extreme vertigo and sustained, loud noises in the ears (Washington University, 2005). (This disease also led to his retirement from teaching.) Recently he has once again been working to complete his doctoral dissertation: The Process of Politics: A Study of the Political Process Leading to the Establishment of the Minnesota Center for Arts Education. The projected completion date for his PhD in Education Policy and Administration is Summer, 2008.
Teaching Career

Following the completion of his Bachelor's degree in 1970, Hainlen moved to New York City to write a conscientious objective case to the war in Vietnam. He spent three years in New York City. While there, he took advantage of the arts opportunities available. He attended many concerts of various genres, and also studied violin with a member of the New York Philharmonic.

In 1973, Hainlen applied for his first teaching position. He was hired by the Stillwater School District as the string orchestra teacher for one junior high school and seven elementary schools—which at that time was a half-time position. In 1976 Hainlen left Stillwater to pursue his Master's Degree in Madison, Wisconsin. Following the completion of his Master's Degree in String Performance he stayed in Wisconsin for one year to teach. After that year, the Stillwater School District asked Hainlen to come back. He accepted, and began teaching again in Stillwater in 1979. At that time he was also named chairman of the entire Stillwater orchestra program. He remained chairman of the Stillwater School District orchestra program for the next 24 years, until his retirement from teaching in 2004 due to the health problems he suffered from Meniere's disease.

Accomplishments and Recognition

During Hainlen's time in Stillwater, the orchestra program nearly tripled in size—from 200 to 700 orchestra students in the district, from one high school orchestra with 15
students to three full orchestras and one chamber orchestra at the high school, and from one half-time orchestra teacher to six full-time orchestra teachers. Not only known for growth in student numbers, Hainlen’s orchestras were well known for their excellence and advanced level of playing. Hainlen’s Concert Orchestra traveled extensively and was selected on numerous occasions to perform for national, regional, and state Music Educator’s conferences (see program in Appendix D). In addition, with Hainlen as chairman, the entire Stillwater orchestra program was selected as the Meritorious Orchestra Program by the Minnesota Chapter of the American String Teacher’s Association in 1993. Hainlen was also honored in 1994 as the Minnesota Orchestra Music “Educator of the Year,” and in 1995 as the American String Teacher “Educator of the Year” for Minnesota.

Hainlen was an articulate arts advocate. He was adept in school politics, leadership, and communicating the meaning of music (see Appendix E). Poetry was also an important part of Hainlen’s music curriculum. He presented speeches on some of these topics at several national, regional, and state MENC and ASTA conferences (see Appendix E and F). He also presented classes, lectures, and seminars on these topics at colleges such as, St. Olaf, Gustavus (see Appendix G), the Cincinnati Conservatory, the University of Wisconsin, and others.

Hainlen was well versed in school building design. He chaired the committee of building design for Stillwater High School, and also served on the building design committees for several other school districts. In his retirement, colleagues continually have sought Hainlen’s help and guidance when advocating for their music programs.
To aid in his music advocacy efforts, Hainlen made it one of his lifetime tasks to be able to talk about the meaning of music. Three times Hainlen was selected for national grants to study and pursue research at Harvard University and New York University. These grants were given by The National Endowment for the Humanities, The National Endowment for the Arts, and The Bush Foundation. Hainlen’s research focused on the relationship between metaphor in poetry and meaning in music.

Hainlen’s connection of music and poetry in his teaching strategies were well noticed by students, parents, and colleagues. The connections were demonstrated through special events such as, “The Music of Language and the Language of Music”—a seminar in which Hainlen brought in guests to lead students in writing poetry and musical compositions—and in the annual “Lullaby Concert,” which the high school orchestras presented for area children and parents.

Hainlen was also well known for making interdisciplinary connections in his curriculum and concerts. A visible example of this included the special seminar, “Playing with Your Brain,” during which neurologists from San Antonio and North Carolina spoke about brain research and music. Another obvious example included the 1988 “Constitution Concert,” on the 200th anniversary of the United States Constitution.

In addition to the creative concerts, seminars, and clinics, Hainlen hosted many world-renowned musicians to work with the Stillwater orchestra students. Some of these performers include Sir Neville Marriner, the Julliard String Quartet, Miami String Quartet, Jennifer Koh, Leila Josefowicz, the St. Paul Chamber Orchestra, and the Minnesota Orchestra.
Janet Barrett, Claire McCoy, and Kari Veblen sought the expertise and contribution of Hainlen, among many other experts, in their work titled *Sound Ways of Knowing: Music in the Interdisciplinary Curriculum* (1997). The book was written for teachers who may want to make interdisciplinary connections with students. The book presents ideas for teaching and learning in which music (along with history, cultures, and the other arts) are integrated throughout curriculum and learning experiences for elementary and secondary students. In some parts of the book, ideas from specific persons are referenced, but more often the ideas are a composite of the ideas of the authors and the book’s many contributors. Hainlen was interviewed and observed on several occasions by the authors to gain ideas for their book, however the authors did not attribute any ideas specifically to him.

In the article, “Drawing Creativity Out of Your Students,” published in the April 1995 issue of *Teaching Music*, Evonne Nolan, MENC staff writer, reported on some teaching strategies used by Hainlen to enable students “to think of the creative process rather than of just the product” (p. 1). In one of his strategies, Hainlen gave his students a map of Yellowstone National Park, and asked if they could see the beauty—the mountains, the trees, and the incredible sky. Of course students said, “no, it’s just a map.” His point was, “despite the completeness and accuracy of the map, no one can really know the beauty of Yellowstone without being there” (Nolan, 1995, p. 1). The students came to understand that what they create is as beautiful in relation to the notes on the page as Yellowstone is in relation to the map. Hainlen said, “the notes are not the
music as the map is not Yellowstone” (Nolan, 1995, p. 1). In addition, Hainlen has used the chord structure and ornamentation found in Baroque music to explore creativity and improvisation with his students. Hainlen has also used improvisation to teach students about the creative process. He noted that often the first style of improvisation that comes to mind is jazz. Because jazz improvisation is often under-represented in the string world, Hainlen had a jazz specialist work intensively with his students to the point that they were able to improvise on the spot at a concert (Nolan, 1995, p. 2).

Hainlen’s conducting expertise and experience was a focus of Frederick Harris, Junior’s doctoral thesis: *The Communication of Musical Feeling and Its Implications for Preparing Future Conductors* (July, 1999), and Harris’s subsequent book publication entitled *Conducting with Feeling* (2001). Harris, conductor of the Massachusetts Institute of Technology Wind Ensemble, used responses from Hainlen, as well as 11 other “well-established conductors” (such as Frank Battisti, Frederick Fennell, Gustav Meier, Stanislaw Skrowaczewski, and more) to explore “how a conductor develops feelings for a piece of music and communicates those feelings to an ensemble” (2001, p. vi). Harris attempted to “shed an objective light on a seemingly elusive but crucial aspect of music-making” (2001, p. vi). Harris asked each of the 11 conductors 10 questions. The responses from the 11 conductors, often quoted, are intermingled throughout Harris’s book. Hainlen’s responses to the questions provided information as to how he studied and conducted musical works, as well as how he communicated his musical ideas with his orchestras.

As a prelude to further questions, Harris asked the conductors what makes the experience musical when conducting an ensemble. Hainlen responded with some
prerequisites, “a musical experience must be rhythmically accurate,” and, in regards to articulation, students must “bow with their wind instruments and breathe with their string instruments—getting them to think what the other sections do. Until this happens, it’s not a musical experience” (Harris, 2001, p. 17).

In response to further questions from Harris, Hainlen noted that he studied musical scores a year in advance “to become very familiar with the motivic patterns” (2001, p. 27). Hainlen went on:

I think that you don’t play musically until you play the space between the motive. As you get close to that feeling you have to have deliberateness about your ambiguity. Music reflects our life because it has both specificity and ambiguity. If I try to nail down the ambiguity, then I ruin it. If I try to deal only with the specificity, then it’s dogmatic. The students ought to be able to figure out the motive quickly from your explication of it. But then as you approach it, you need to back away from it so it has more of a sense of revealing and ambiguity at the same time. There can’t be a certainty when you go on stage, because then it becomes dogmatic. (Harris, 2001, p. 27)

Harris (2001) then states:

Hainlen’s interest in the meaning and degree of nuance of a particular musical detail, speaks to the importance of having a supreme command over the content of the music. His eloquent description of musical ambiguity is an example of the kind of inquiry that a conductor may develop not only as a result of study of the score but also from contemplation of it. (p. 27)

Harris asked how the conductors communicated musical feeling. In describing the answers to this question, Harris noted that some musicians are opposed to attaching an extra-musical idea or narrative to a piece of music. Harris then said, “many of the conductors interviewed, however, feel strongly about the value of using a narrative or referential idea when sharing music with others” (2001, p. 43). Harris (2001) quoted Hainlen with the following:
What helped me [to use referential ideas in my teaching] was having professional musicians coming into the school to present clinics. They were constantly loading [their sessions] with analogies, and stories, and narratives, which may or may not have had anything to do with the piece. But that was the way they communicated, and it freed me to do the same. Because I think public school training in colleges denigrates anything except pure music whereas [when] you get into a professional realm the musicians are very clear, very expressive, they’re even a little bawdy. Because they very quickly have to connect with a piece. They don’t do it intellectually, they do it metaphorically, analogously, and it’s very different from what public school teachers are taught in college programs. (p. 43)

In regards to attaching extra-musical ideas and narratives to the music, Hainlen also said, “[it is] better to give a richness about the music that interests the students than to be academically correct, lacking the kind of emotion that we’re all drawn to music to portray for us” (Harris, 2001, p. 46).

Hainlen indicated that the context of the creation of a composition is helpful in learning and performing the piece and is important in the communication of musical feeling (Harris, 2001, p. 45). Hainlen said, “an antecedent of a musical experience is essentially the creation of an atmosphere, some kind of narrative. I really believe that music touches some kind of human narrative” (Harris, 2001, p. 42). Harris (2001) quoted Hainlen:

Music, like art, is rooted in context, so unless you sketch out the context for the student, they’re bereft of it.... To them, anything that happened 35 years ago is old. Thirty-five years ago or 100 years ago or 400 years ago – it’s about the same.... I think you have an obligation to create the context in which the piece of music was created. I don’t think that has to be extensive.... So you can say that it was far different for Mozart to write a requiem than to write a particular piano concerto because he needed some money! The music sound like “I need some money.” There are letters that he wrote to his father explaining this point. That’s far different than being compelled to write a piece because you faced your own death in some fashion.... (p. 45)
To further emphasize the point that everything musical is not written in black and white, Hainlen created worksheets for his students for every piece of music they performed. Hainlen had the students ascribe emotions to each piece, sometimes even to each measure of a piece. Hainlen did this in a lecture setting, which he held every Friday, and then he referenced the information during rehearsals (personal interview, October 2006; Harris, 2001).

Hainlen also brought in a dance instructor every year to work with the orchestra to add a metaphorical kinesthetic element to music. Harris (2001) used the following example:

[The orchestra was] having trouble attaining the right feeling with a particularly difficult passage in a Sibelius symphony, so [Hainlen] had them perform a physical exercise jumping around chairs. This exertion cause them to pant, so he told the students, “okay, when you play this passage you should be metaphorically panting at the end.” He explained, “I never had to conduct that passage again, because their bodies had a physical emotion to go with it. (p. 47)

The December 2000 issue of School Band and Orchestra reported 50 directors in the United States who had made a difference in their student’s lives. One director was chosen from each state in the U.S. Hainlen was recognized as the director from Minnesota. In the section about him, Hainlen described his awards and accolades, his proudest achievement, reasons for his success, and his personal teaching philosophy.
Hainlen contributed as a research associate for the “Teacher Resource Guides” in *Teaching Music Through Performance in Orchestra* (Littrell, 2001). The *Teaching Music Through Performance in Orchestra* book series was written and compiled by expert string orchestra scholars and teachers. The book series is a guide for any person seeking a further understanding of orchestral repertoire. Part one—“The Teaching of Music”—of each of the books is devoted to practical advice on various topics relevant to teaching string orchestra. Part two—“Teacher Resource Guides”—provides the most significant orchestra repertoire (categorized by levels graded one through six) and information about each musical selection (Littrell, 2001). Hainlen contributed teaching ideas for and information about *Brandenburg Concerto No. 3 in G Major* by Johann Sebastian Bach (grade 5) and *Five Variants of Dives and Lazarus* by Ralph Vaughan Williams (grade six), both in the first volume of the book series.

A journal article written by Hainlen, entitled “Orchestra Success Pyramid,” was published in the *American String Teacher* in May of 2005. In this article Hainlen presented the scenario of the all-too-typical rehearsal that is scattered in focus—a teacher stops the rehearsal several times, each time giving the students another aspect of the music to focus on and correct. Instead, Hainlen suggested the use of “a hierarchy or framework of sequential musical ideals that lead to an artistic performance over time” (2005, p. 64).

The Orchestra Success Pyramid included four important domains of group and individual effort: Values, Decoding Symbols, Musical Skills, and Mental Concentration.
The base of the pyramid held foundational values and skills such as teamwork, problem solving, caring, motivation, effort, consistency, focus, etc. Teaching these values and skills are not only valuable for success in life but also for success in orchestra (Hainlen, 2005).

The next level of the pyramid, “Decoding Symbols,” included control of the tempo, finger speed, knowledge of key signatures, finger patterns, shifting, modulations, rhythms, control of the tempo, etc. This level of the pyramid is to remind teachers about the importance of teaching musical symbols to their students. Music teachers already understand music and therefore often forget that students may need help in recognizing musical symbols.

Hainlen placed “Musical Skills” near the top of the pyramid. This level focused on musical skills that create a polished performance—tone quality, balance, phrasing, dynamics, vibrato, bow direction, bow distribution, etc. Hainlen suggested that teachers not wait until students are experienced players to teach these skills; these skills should be taught to string students at all levels of ability.

At the top of the pyramid was “Mental Concentration” or “Artistry.” Hainlen (2005) had this to say about the top level of the pyramid:

People tend to say that a performance is artistic but stumble on the descriptors. Nadia Boulanger used the five words in the Success Pyramid to describe artistry in a journal article. I have used these words with many levels of students, and they elicit profound responses. (p. 66)

The six words used to describe this level of the pyramid were attachment, sensation, belief, knowledge, feeling, and memory. Hainlen wrote, “it may be tough to
say what belief looks like, but it is not tough to recognize when a student doesn’t believe that what he or she is doing is important” (2005, p. 66).

To conclude the article, Hainlen (2005) wrote:

Interestingly, younger students, or those with the least ability, tend to concentrate their critique at the top of the pyramid. Perhaps they cannot hear the obvious intonation errors or they are not alert to the specifics of rhythm, but they know a successful performance when they hear (and see) it. Intuitively, we all know what moves us about music, and the Success Pyramid is a systematic framework for moving students to an artistic performance at any level of proficiency. (p. 66)

Hainlen’s Retirement

Since his retirement in 2004, Hainlen has been active with the International Hearing Foundation as well as tutoring reading at a local elementary school. He has also been active as a clinician and consultant to string programs in the Midwest, and conducts the Roseville String Ensemble, an adult orchestra.
CHAPTER V

COMPONENTS OF HAINLEN’S ORCHESTRAS AND THE STILLWATER ORCHESTRA PROGRAM

This chapter contains responses given by James Hainlen during the personal interview given by the researcher in October, 2006. This source information will not be referenced again in this chapter. All un-referenced quotes and other information in this chapter are from the personal communication dating October 2006. Although topic headings are given throughout this chapter, some topics are discussed in more than their named section due to the multitude of information given by Hainlen. Block quotations are left doubled spaced throughout this chapter for ease of reading.

The Stillwater Orchestra Program in Context of the Stillwater Community

Although there has been a general increase in the number of students involved in many public school string programs (Gillespie & Hamann, 1998), the increased number of students involved in the Stillwater orchestra program is noteworthy because of the kind of community it is. Stillwater is approximately 30 miles from the Twin Cities of Minneapolis and St. Paul, MN. It is a rural town with a population of around 12,000.
Other small towns near the Twin Cities do not have such successful orchestra programs, and many do not have an orchestra program at all.

One might think that a reason for the growth in the number of string students in Stillwater was due to a general growth in Stillwater's population. However, that is not the case. Hainlen noted that the student population of Stillwater High School remained fairly constant during his time there. In fact, at one point the student population actually declined. He attributed much of the increase in the number of orchestra students to his methods of recruiting and retention, and to his effort to make every orchestra student feel like an important part of the program.

Recruiting and Retention

**Accurate Data**

As chair of the entire string program, Hainlen kept a multitude of very specific and current data about the program. He met with the entire string staff one evening a month to discuss a synchronized curriculum and teaching ideas. At the meetings, the string staff would let Hainlen know about changes in student involvement. Hainlen further explained how he kept records regarding recruiting and retention:

I kept an absolute spreadsheet every month, (see Appendix H) of every kid in the orchestra program in the entire district. I knew exactly what the numbers were on every instrument, in every grade, in every school. You could call me any day and I could say, ‘We have only one string bass player coming in the seventh grade.
We need to start somebody new. So at our next meeting we would say, ‘we need to start a string bass player. Start looking in sixth grade for a string bass player, or fifth grade. We have to have one.’ And that way, we started getting really consistent numbers coming through on all the string instruments. It wasn’t an accident.

The researcher then asked, “would you say [it was] worth your time to do all the recording of data and numbers?” Hainlen responded, “oh, had too... yeah. You have to have that if you are going to run a program.”

Next the researcher asked Hainlen:

If the numbers of students on each instrument were pretty consistent how did you direct kids to choose an instrument? In other words, did the students get to pick which instrument they wanted, or did you guide the students in choosing?

Hainlen answered:

We guided it. Which was totally the opposite of band’s philosophy. Band would start two to four times more kids per year than we did. My goal was to start whomever wanted to start...

My goal was—and we articulated this as a department—our goal was if we started a hundred kids, we knew that we would probably have between eight and ten percent dropout by Christmas time. But the goal was then, after Christmas, that we would start more than 10 kids to replace that. So every year, our goal was to have 10 percent more kids playing at the end of the year than
started at the beginning. Which means that by the time you had attrition you had to add. So we always started a second class of kids at Christmas time.

I had very specific goals. And then [I would] do the calculations on spreadsheets so that I knew what the dropout rate was for each grade, from each teacher, for each school—everything. If we were having trouble, we tried to figure out right away why.

We accepted a 10 percent drop out rate between sixth and seventh grade as natural. We didn’t try to cover up for that. Ten percent of those kids shouldn’t be playing anymore. They’ve had a good experience [and] they’re welcome to come to concerts. We stay in contact with you... ‘If your brother and sister want to play, let us know.’ But, it’s fine for [some students] to make that decision.

Then we wanted numbers to be totally stable during junior high school. I accepted between 10 and 12 percent dropout rate between ninth and tenth grade. Anything more than that and I would try to figure out what was going on. And then, I wanted no drop outs between tenth grade and twelfth grade.

I wanted to communicate to the kids that ‘you are so important to us that we will do anything to work with you,’ and ‘we don’t want you to quit at all.’ Whereas, the band philosophy was, ‘let’s start 300 kids.’ And [the band] would literally lose 150 [students] at Christmas. I think kids still—I mean later on, if you want to look at some of the letters and stuff—the kids say, ‘I knew I was important to you.’
Grade for Beginning the String Orchestra Program

Throughout Hainlen’s career in Stillwater, students could begin a string instrument in fifth grade. When asked if this was his choice, Hainlen said:

My choice, yes because I observed, and can still observe school systems where...

[The] hardest parts about playing strings, well about playing music, can be divided into two separate areas. One is learning a symbolic system of music, and the other is learning the muscle memory to produce sound on that instrument. Muscle memory is actually much easier than the whole musical symbolic system. And my observation of school systems that start [orchestra] in fourth grade is that the string teacher spends all of the time teaching the kids how to read notes and count, and whatever—the rehearsal techniques. And then, it gets established—because a certain number of those kids started early just to do that, and they still want to play trumpet or flute, or whatever—and then when they move to the band it’s suddenly easier because they’re not dealing with the symbolic learning but dealing just with the muscle memory issues. So, learning how to play trumpet, then, seems easier because the string teacher spent all of fourth grade teaching them how to read notes, how to count, what a time signature is, all of that—which is so much of what beginning a string program, well, a beginning musician is. So, you just spend your time—and I know school system, after school system, where over 50 percent of the kids quit the string program and go to the band program in fifth grade. I wanted to simply be heads up. We’re both going to start at the same time, and we both have the same amount of time to do it.
Recruiting Strategies

When asked to further explain the recruiting strategies used by the Stillwater string staff, Hainlen had this to say:

I would read all articles from American String Teachers [Association], and call people throughout the country. We were always looking for what the most effective recruiting way was. And then I would survey kids when they exited twelfth grade and ask them, 'why did [you] start? What do [you] remember about starting?'

There [are] two factors for recruiting. One is encouraging the kids to see themselves as string players, however you do that—it doesn’t matter if you play jazzy music or pop music, or whatever, [students] somehow have to identify that they want to do that. So we would have a very varied program of a demonstration.

The other thing that you have to convince kids, is that they want to study with you. It is an incredibly personal thing. I cannot tell you the number of kids that came to me in tenth grade and said, ‘I’ve been waiting for five years to study with you, since I started an instrument.’ And, you wanted that to be true for all of the string teachers—so I’m not at all just pointing that back to me. But, if you think you can follow a formula of playing [for example], one Hoedown piece, one Mariachi piece, one classical piece, and one whatever, and somehow [demonstrate that] strings can be played in all these different settings, and that’s going to make the kids want to play with you—but you come across as a really lousy personality—it’s not going to work. [Only] a few kids are going to start.
On recruiting day we [teachers] would deliberately say, ‘what are we going to do?’ At first we didn’t recruit with the band, but then we started recruiting at the same time [as the band] so it took away the sense of competition. Actually it just increased it. (Smiling.) But anyways, we were at least doing it at the same time.

I would sit in the audience with elementary kids—fourth graders on the floor right next to me—and I moved through the whole audience, talking to them. One of the other [teachers] was playing and talking and [I’d] just lean over to [the students]. Plus, I had already visited all of the forth grade rooms the year before, and played all the string instruments [for the students]. We arranged to have a classroom-set of instruments from the music dealer, and we would go in and teach kids how to hold the instrument in one half-hour lesson per classroom, or something like that.

We tried every single [recruiting method] in the world, and still, when you ask kids [upon] exiting the high school program, ‘why did you start?’ It was things like, ‘I liked the green color inside the case.’ (Laughing.) ‘My sister played.’ ‘My aunt played.’ Very few of them even remembered the demonstration. So, I’m still as much informed today about recruiting as I ever was. I would do the same thing, and then you ask kids to sign up on a sheet and give some indication.

Stillwater [demonstrates string instruments] now in the spring [of fourth grade], so the instruments are all ready to go in the first week of [fifth grade]. Whereas before we used to [recruit during] the first three weeks of school (and
[that would] kill us), and we would start [teaching beginners] in the forth week of school. So, kids were making these decisions—bam, bam, bam—and I thought that was way too quick, and way wrong. So, we started working with the band teachers and they said, ‘let’s move it to the spring.’ So, kind of after your spring concert in secondary school, then the next two weeks are devoted to elementary. And the kids get a chance to sign up for band or orchestra, think about it, take it home, change their mind over the summer—and I think it’s a much more thoughtful decision.

[For the fourth grade demonstrations] we arranged for each [classroom] teacher to give us a half-an-hour of time, and then we would bring in some high school kids with me, or graduates or something. And I’d bring in the sixth graders to help, too, and they would be moving through the room. Obviously, you wanted the sixth graders there for the identification purpose of being the oldest kids in the elementary school. And, we would teach all of the kids how to hold the instrument and pizzicato the open strings in about 45 minutes, or something like that. It was really cool. And, the kids were so positive. I would always say, ‘it doesn’t mean you are going to play this.’ It’s just to show them how easy it is; how fun it can be to make music.

[Parent night was held] in the fall, and now it’s in the spring. [We would] go into the classrooms during the day, and then the orchestra has always had two nights of sign up. The band does it in one night, so they do three times as many kids in one night. But again, I wanted two nights so we had time with each kid and each parent to do that philosophical thing of letting them know how important
they were to the program. I wanted to meet every kid and every parent personally... shake their hands and thank them for coming, tell them that they were going to be successful, and that I was looking forward to having them play. And that was even when I was the high school teacher; [when I was] only [at the] high school, I still wanted to meet every one of those kids and parents personally. I would post all of the kids’ names on the mirror in [my] bathroom—in the whole district and memorize their names. And I would have a sheet in my car of every kid in the orchestra program, and I would go down their names and their parents’ names. So, until we reached about 300- or 400-kids I knew every kid by name and which elementary school they came from and where they went. They knew that I cared about them...

We have a whole packet that we gave [to beginning string students and their parents] on learning notes, and flash cards, and a welcome to the program, and what you can expect. I would have things like, paragraphs from my high school graduates, and things like that, about how important [orchestra] was...

The researcher asked Hainlen if he and the other string teachers ever went to seventh and eighth grade classrooms to recruit new students. Hainlen said:

No, there were individual kids coming to [us]... But, I would go to the sixth grade classrooms and say, ‘anybody who wants to start can come see me.’ So, there was a deliberate intent in sixth grade to get kids to play.
Hainlen clarified that there was not a demonstration or instrument trial for the sixth grade classes as a whole, but he would do a personal demonstration and trial for any student who was seriously interested in playing.

*Recruiting to Balance Attrition*

The researcher said, “you mentioned already, [in regards to] after the Christmas concert or the second semester in elementary school, that you would recruit fifth graders again... did you do that in any other grade?” Hainlen responded:

All the grades, yeah. Well, we did two things. I would find out who had quit the band, because they had this enormous drop-out rate. And I found out that a lot of those kids still wanted to be in music, but it just hadn’t worked out. So I would say, ‘well, would you like to try viola? I really need a viola player.’ Or, ‘you have perfect hands for string bass. Let’s try string bass.’ And, I got excellent students. And then, I would stay after school in elementary school, and their parents would come pick them up, and they would get [for example] a month private lessons with me for half-an-hour. And those kids almost always caught up by the end of the year. It was amazing. Just amazing. Any sixth grader who wanted could start.

Then we got a little bit more selective. They had to have some music experience to start [late in orchestra]. We weren’t starting kids in junior high school, [unless] if they had [for example] play[ed] piano, and said, ‘hey, I want to play violin too.’ Then we would start them.
There were occasionally a few kids in high school that I would start as tenth graders. I don’t know, emotional reasons, this or that. One kid came to me and said, ‘my grandpa used to play string bass and would like me to play string bass. Could I start as a tenth grader?’ And I said, ‘that’s a great reason to start string bass.’ In three years the kid ended up just loving string bass, and playing in college. So, yeah, I think it’s also experiential in that sense that you want kids to find and love something about music and about themselves.

Retention During the Transition Between Schools

The [retention] thing that’s really crucial is [the transition from] ninth to tenth grade—or, for us, [the transition from] junior high to high school. [For] other people, [the transition] from middle school to high school. I worked on that [transition] extremely hard. In the fall I would go conduct each of the junior highs [orchestras]. Then [those students] would come up to the high school the week of fall concert. All the ninth graders from both junior highs would combine. We would have picked a piece of music, they would listen to a high school rehearsal, and then I would rehearse them for an hour and they would see all of these ninth graders combined from both schools and how much bigger it was, how much better they sounded—we deliberately picked a great piece of music and we’d rehearse that, and we would see how they would play. And then again (we had lunch together; we’d bring a bag of lunch, and sit on the floor and have lunch together), I would just move through the whole room working the crowd, [saying, for example] ‘you are important. I want you to play in high school,’ [that] kind of
stuff. Literally, saying that to them. And, ‘are you taking private lessons? If not, you might want to start before high school.’ They would have then, they would get the guidelines for what was necessary to play in the various high school orchestras; at what level of proficiency that they had to play. But, [I made] it very clear they didn’t have to be in the best orchestra to be the best.

By the way, music teachers make a very grave error [if] they assume the best players in their group are also the best students in school—which is often the case. But they [may] also make the opposite assumption, that kids who don’t play an instrument well are not good students in other areas of the school. I’ve seen this over, and over, and over, where a kid is just an adequate orchestra player but they are a great physics student. You start finding that about kids, and you start helping them develop their strengths in all ways. It’s not just saying, ‘I’m just going to concentrate on the best kids.’

My last year, I remember a little girl came to me and said, ‘I know I’m not in the concert orchestra because I play well, but when we get to talking about poetry, you know I love poetry, that’s why I’m in the concert orchestra.’ And I said, ‘you’re right.’ And she said, ‘I won’t get in the way, but when we. . .’ She had marvelous insights.

The other thing about recruiting, by the way, is recruiting band kids to play in the [full] orchestra. That’s a huge issue, because a lot of string teachers don’t feel very competent in recruiting band students. So I would go to elementary band concerts, and junior high band concerts, and listen to the best kids and call their parents and say, ‘is your kid taking bassoon lessons? I just
heard the concert last night and your eighth-grade son is an outstanding bassoon player. If you’re interested in taking lessons, give me a call and I’ll help; I’ll line him up with a good bassoon teacher.’ I got far more kids studying privately in band than any band teacher did. Because, I knew I had to have solo quality players that played the trumpet, [for example], or who wanted to play. So, it worked.

Policy for Students Who Wanted to Quit

The researcher asked:

If students wanted to quit orchestra—you said there was that 10% expected dropout rate—did you let students who wanted to quit [actually] quit, or were there some [students] that you [advised] not to quit? Did you treat every student the same, who wanted to quit, or was it based on [his or her] ability?

Hainlen answered:

Let’s take fifth and sixth grade first. When I first came to Stillwater, kids could quit anytime they wanted. And, I put an end to that. We had a letter of agreement with parents that [the student] could quit after the Christmas concert, or could quit after the spring concert. In between that, they were committed to the program. Life in Minnesota is bleak in February, and nobody wants to do anything; everybody wants to quit everything, and just burrow in—including kids. And, that’s just about when it’s the very, very worst time in [kids’] development—they’re starting to realize that this is a struggle; this is not easy. And so, by simply turning to kids and saying, at Christmas time, ‘you are now agreeing to
play through the spring concert. And at that point, if you want to quit, you can. But, in between now and then, you may not quit.’ Now, if they quit and walk out the door, and their parents deliver the instrument suddenly, there’s nothing you can do. But, more often than not, by simply putting those two mechanisms in place—‘you can quit after the initial trial period, or you can quit at the end of the first year’—our retention just shot up by not allowing them to quit anytime you had a bad day.

And, the thing about quitting is that it’s like a cold—it’s catchy—especially if it’s a popular kid, you know, or somebody who has influence with one of the kids, or whatever. If that one child quits, then their friend quits, and then the other two kids quit that are friends with them, and pretty soon it’s like bird flu—it just goes through the whole orchestra... and you can’t stop it because it got started and you couldn’t stop it.

Now, there were times that I’d simply looked at kids and said, ‘you’re not going to quit, you’re too good. Are you telling me you’re discouraged? Let’s talk about what we do in life when we’re discouraged. Discouraged is different than giving up.’ And, again, I can’t tell you how many kids sent me letters—even after they graduated from high school and were working—which said, ‘I remember when you explained, in elementary school, the difference between giving up and being discouraged. Nobody had ever told me that before. And I was discouraged, but I was determined, then, not to give up.’ And I think you’re looking at each child and trying to help them, rather than viewing it (I initially viewed it) as if a child quit that I was at fault; it was my fault they quit; I wasn’t in the zone. So I
started saying, 'it's really not about me. It's about the kid. And I have to go to them and ask, what's going on?'

So then I developed that whole series of things. And, that [issue] really changed. So then, we implemented that as a policy to the district—'[orchestra students] can only quit at those two points in elementary school. And in junior high, you can quit at the end of the year, but you can’t quit mid-year. In high school, same thing—you can quit at the end of the year, but you can’t quit mid-year. Because, you’re making the commitment and it is in writing for the whole year. You’re signing on that you’re going to play these concerts, you’re committed to the orchestra as a member of this ensemble.

Now, there were circumstances that came up where it was best to part ways. But, I think, maybe just for my first three years, maybe four years, when I was still taking it personally—somebody would say 'I’m quitting,' and when your job is on the line and kids start quitting, then you start sweating. You really sweat it. But, that’s when I came up with the attitude that no kid would ever quit and I would be angry at it. And, I over and over would say, 'if that’s your decision, we’re still friends. When I see you in town, when you graduate, when I see your parents, you have to know that we’re friends. That you tried the instrument, it hasn’t worked out. If you want to come back next year, that’s fine. But, we are friends.’ That changed that whole quitting thing from such huge anxiety from me, to saying 'it’s just not working out for them at this point.’ And lots of kids, by the way, came back. Lots of kids would come back after a year, or a half year, or whatever.
I would see myself initially, because nobody talked me through how to do this, but I would see other people, too, getting mad at kids for quitting on them—'you quit on me.' It was this personal thing. No, they quit playing the violin. It's not you personally. Now, yeah, there were a few personal times in 28 years, but those were real isolated situations.

Students with Low Playing Ability

The researcher asked Hainlen what he did when a student had low ability on a string instrument. Did he advise the student to quit, or did he encourage the student to keep playing? Hainlen answered:

I kept special education kids all the way through the program. I would seek out kids who were in wheelchairs that functioned with both hands. I would work with people to get special supports on their wheelchairs. Anything. Anything. There's some really touching stories—there really are—of kids who never thought they could play because they saw themselves as being disabled, or whatever. And when you just simply sat down next to them and said, [for example], 'as long as you can move your fingers, it's going to be alright.' And they maybe didn't play for a long time, or maybe they didn't play all the way through, because at some point, it's going to catch up. But, those kids still see and tell me they still remember it.

If there was a kid I really wanted to continue playing, I would have a talk with them about it. But if they really wanted to quit, then I would say, again, 'it's a positive decision in your life. You are going on to other things. I want you to
always like music, but it’s a positive decision.’ So, I wouldn’t go out of my way to guilt them into staying to anything. ‘We’ll miss you, but my life is going to go on.’ And there were a few times that it was really good they quit. Those I refer to as really positive. (Laughing.)

The researcher inquired further, “what about students who functioned physically fine, but mentally maybe they were learning disabled, or just weren’t ‘quick,’ or ‘good’ at their instrument?” Hainlen answered,

I still tried to keep them in orchestra. I still tried. I’m thinking of a particular girl who was learning disabled, could not play any pitches at all. (Obviously, when I started we only had one orchestra during school, so everybody played in one orchestra.) [But] by the time she came through we had two [orchestras]. I finally arranged that she had to come in three times a week before school, and we would sit at the piano and she would sing a note and I would find it with my voice, and together we would walk up and find Do. For two years I worked with that girl so she could learn to sing a scale. She played through her senior year and she probably never did play a single note in tune. It didn’t make any difference because she was willing to try and it was important. It was unbelievably important for her that I come to her [graduation] open house, and all of those things. Because, it was a regular class that she tried.
Beginning Orchestra and Band in the Same Grade

The researcher inquired, “when you start kids in fifth grade at the same time for orchestra as band, what do the band teachers feel about that?” Hainlen responded:

Competition. You know, the definitive paper, PhD thesis, has yet to be written about competition between band and orchestra teachers. (Laughing.) It’s a huge issue, and I tried to have music department meetings—voluntary again. Most of the band and choir teachers wouldn’t show up. We tried to remove the sense of competition, but even when we tried [the district] would get a new band teacher in, and we would meet them.

This one [band teacher], one year, had one elementary school out-recruiting me for fifth graders like, 100 to 10; [he had] 100 fifth graders, and I had 10. So we had to take a different tact. I went to him and I said, ‘we need to talk about this for your second year. . . . You’re doing a really good job recruiting.’ But he was literally taking the kids who had signed-up for strings, calling them and saying, ‘you need to play in band.’ He was really getting pretty nasty. And I said, ‘what matters most to you in the world?’ He kind of fumbled, and I said, ‘you know what matters most to me is my family. It’s not even the string program here in this elementary school. It’s my family. So, I need to let you know that if you out-recruit me 100 to 10 again this year or next year, that I’ll probably lose my job here. But then that’s a problem for you because I’m certified in band and I will take your job and you’ll be the one who loses your job. So you have a choice. We can start cooperating or I’ll be the band director here. And it’s your choice.’ He was much more cooperative after that.
I still don’t have the solution. Because, it’s underhanded, it’s manipulative, it’s one of the least examined and most tummy-churning parts about teaching elementary—it’s the competition between band and orchestra. I think it’s terrible. And I don’t have a solution to it.

I think it has to do with our personal insecurities as people, [and] things like that. People who teach in elementary schools have a higher desire to be liked by students—higher than junior high and higher than high school. So it becomes a referendum on you as person. ‘I have more students than you therefore I’m a better person,’ is kind of one of the sub-texts of the whole thing. It’s really hard to get around your own personal insecurities enough, let alone take account of everybody else’s.

[The possibility exists that] suddenly somebody undercuts you when you weren’t expecting it, and you [think], ‘I thought we were operating on the same philosophy here, and I just got slammed.’ And, it can mean your job. I mean, you’re playing for big stakes.

Teacher Character Counts

Charisma counts in elementary school, and whether you dress sloppy or don’t, you know, kids look at you and want to be like you or don’t want to like you. So, prettiness counts. Being articulate counts. [Students] don’t want to be like somebody who mumbles or has a physical problem. They are at the point in life where they are choosing models, and models of development for their own
lives. And, they want to choose good lives. And as we age, we fall out of that
beautiful business, too.

When I was young I would go out and throw a football at lunchtime with
the kids, and skate on the skating rink, and play hockey, and all kinds of stuff to
show them I was with-it. But you lose that ability when you get so busy, you
know, all of that. But you’d have to become wiser on how you [connect].

Renting, Buying, or Using School-Owned Instrument

The researcher asked Hainlen if the Stillwater school district provided instruments
to students when his or her family could not afford to rent or buy. Hainlen responded:

The philosophy at the beginning [of my time in Stillwater] was that violinists and
violists would buy their own instruments—that the school would not own violins,
but would have enough violas at school that if kids . . . used a school one and took
it back and forth, it would be a viola; same thing on cello.

When I came back [to Stillwater] in 1971, I deemed that was a failure as a
way to run a program. It said you don’t get commitments, because the kids who
have gotten free instruments are the ones who quit first. Consistently. They had
no money in it, parents had no money in it, and therefore the commitment was
less. So I changed that, and I worked for years and finally got the school board to
charge rent on school instruments.

I encouraged all parents to rent for home. Including cellos and string
basses. I worked with the suppliers and music dealers so it was reasonable, and
therefore every kid had some money invested in playing. Now, if they were free-
and-reduced lunch, the parents came to me and we found a way around. OK. But, commitment generally follows money. And, I think schools that absolutely just give away the instruments to the kids probably don’t have very good programs. I can point to many school systems like that. They think they’re doing it right but they’re actually doing it wrong, because we value what we pay for.

Students Who Wished to Play in More Than OnePerforming Ensemble

We would allow kids to take both band and orchestra instruments at the start. But in the end, unless it was an extraordinary student—and I did have a few of those who managed to play, [for example] trumpet and violin all the way through—in the end, they needed to make a choice… usually [by] eighth grade or ninth grade. But, if somebody wanted to major in music and they wanted to play [more than one instrument] all the way through high school, [they could do so].

I certainly encouraged kids to be in choir and orchestra in high school. I was a strong advocate that they could sing in choir. (And this is when we had a seven period day, not a six period day, so they had more choices.) I really encouraged kids to be in choir. So sometimes up to one-third of the orchestra kids would be in choir. I also encouraged them to be in athletics once a year… because you need to learn how to control your body, and have the fun in school.
Contact Time

Pull-out Lessons

Hainlen explained that when he first began teaching in Stillwater, school string lessons were 12 minutes long, even for beginning string students (which was fifth grade in Stillwater). When asked if those lessons were individual lessons, Hainlen clarified that some were individual and some were group lessons arranged by ability and homogenous instruments.

Hainlen said, “in junior high school, pretty quickly we had to move to one 12-minute lesson every other week.” (In Stillwater, junior high school is made up of seventh through ninth grades.) And for a time, Hainlen explained, due to school budget issues, school string lessons for junior high and high school students were done away with.

Hainlen said that even in years when school lessons were not possible, he did not change his requirements of the orchestra students:

Some kids had to have a memorized piece, had to participate in a music contest. [Students] could, but didn’t have to, make a music contest for the state. [For students not attending state contest] I would hire a judge and use the same [adjudication] form—many judges, five judges—and [the students] had to play one piece by memory with a pianist every year. So private lessons became very important.

We worked really hard to get private teachers coming out here, and having private teachers teaching in the area. [For] kids who couldn’t afford that, I would teach on somewhat a regular basis after school. Plus, I had older kids teaching
younger kids. But the program drove that whole thing and there was not time—anytime—left to do any kinds of lessons in school.

The researcher asked Hainlen if school lessons were something he would like to have kept or would have fought to keep. Hainlen responded:

Actually, both the junior high [schools] are now doing some private teaching again. They have added a little more staff time. The numbers have stabilized; they haven’t really grown anymore, and so they are able to do it again.

I think it’s terribly important. In fact, I think one of the things that made me a good teacher was learning how to teach a 12-minute lesson (laughing). I didn’t have a half hour to teach, so I worked really hard. [Students] had to have their instrument ready outside the door, walk into the office and sit down. I had a practice sheet ready for them to do that week. . . . [I] divided all kids, at any grade level—junior high, elementary, or high school—into beginner, advanced, and intermediate. I had practice sheets for each of those kids per week so they knew what was expected. And they had the syllabus printed out for the class that semester or that quarter, too, so they knew what they had to do.

In the end—I think it’s kind of important—I never thought we should be able to test what you didn’t teach. So even if we didn’t have private lessons, I never thought I could test a kid in class on something I hadn’t taught them. So if we didn’t have private lessons, then a little bit more class time had to go to teaching technique.
To gain a more general perspective on the value Hainlen placed on in-school lessons, the researcher asked, "would you say private lessons are important from beginning through high school in school orchestra programs?" Hainlen said:

In a [school] where you had resources I certainly think group lessons are important to start with. I mean, that's where everything is big. The start has to be where your energy goes. The beginners. It is far more important to have group or individual lessons at the beginning than in high school. Again then, if you have resources, far more important that seventh and eighth graders have [lessons] than high school kids. In the end, if I could still teach a twelve-minute lesson in high school I would have liked to do it. But those became unbelievably crazy schedules.

The researchers tried to clarify further by asking, "those would have all been pull-out lessons, coming out from regular classes?" Hainlen responded:

Yes. [Students] had to list number one, two, three—which classes they could come out of. And number one, two, three—which classes they absolutely could not come out of. And there was a lot of negotiating with teachers on that—which is where some of the conflict arises. . . . Because [some teachers would say], 'are you saying my class is unimportant?' And I would say, 'no, it's not my decision at all. It's the program. I'm just the teacher here. The school board approved this curriculum and this program, and it's not up to us to argue about it. If the child is having trouble, then they should not come to the lesson. But if [the student] feel[s] like [he or she] can make it up, or I can send them back to do something
out of orchestra time, I'm willing to that. But this is the school board's program, it's not my program.'

By the way, I've never called it 'my orchestra.' It's always 'the Stillwater Orchestra.' I never, ever called them 'my kids,' or 'my students.' They were 'the Stillwater Orchestra Students,' because I hated that sense that you were trying to exhibit ownership. The kids belong to their parents, and the orchestra program belonged to the school board and the school district, not to me. So I was able to detach a little bit at times and say, 'no, you're not cutting me, you're cutting your program. I'm not defending my program, I'm defending your program.'

The researcher asked Hainlen if he’d recommend that any string program place rehearsals and lessons during the school day rather than before or after school. Hainlen responded:

In putting a string program, in community education, after school—I’ve never seen that succeed. Because, it’s on a different footing. Now you are up against the kid’s fun time, and you should be in the school day from the start; as important as any other class.

Hainlen explained that he was always ready to “bring in the troops” if it ever became necessary to advocate for the inclusion of lessons and orchestra during the school day:

After a while you have pretty effective parent advocates—pretty strong parent advocates, and pretty strong kid advocates. And, if you did the politicking behind
closed doors and kept it out of public, with the implied knowledge that if you needed to bring in the troops they could be brought in, this is pretty effective. And you would say, the fine arts form one of the pieces of an educated person, and we must offer the fine arts to the kids in this school system.

And then, it’s brain research and all of that stuff. I collected that in a notebook and we would send it to all of the principals, the superintendents, the school board, with no comment, just, ‘for your information read this article.’ And so it got to be very effective that the brain research started cooperating with what you’ve been saying all these years anyways.

**Group Rehearsals**

The researcher asked, “how many times a week were group orchestra rehearsals held at elementary, middle school, and high school, and how had that changed during your time there?” Hainlen answered:

Elementary school—fifth grade typically had 25- to 30-minute rehearsal once a week. And we allowed kids who had started lessons before fifth grade, but were not in the school program, to join in the orchestra if they could read notes. The sixth grade, or the advanced orchestra, in elementary school was the same thing. So total, each school had an hour of rehearsal split between the two grade levels. And then our group lessons in elementary school were about 15-minutes long. The researcher recapped for clarity, “so, the students would see the teacher for only 45-minutes per week?” Hainlen answered, yes, per week. The researcher asked, “that was
on the same day, or were lessons and group rehearsals on different days?” Hainlen answered:

It depends on how far the school was from the school that you had before that. I tried to make it different days typically, but it’s very hard to drive to furthest schools. And so, if you’re with one of the really outlying schools, then you did it all on the same day.

The researcher asked, “trying to do it on different days if you could?” Hainlen said, “yes, I felt it was more important to have twice weekly contact on two different days rather than twice on one day.”

Grading, Home Practice, and Other Requirements

Hainlen described the assessments that the string staff designed for elementary orchestra students:

[The string staff] worked hard, revised many times—they’ve probably revised it again. The fifth and sixth grades were grade[d] on the two areas of learning that I’ve already identified: Symbolic, and muscle motor skills, essentially, and then attitude—gave an attitude, commitment grade. Which was, ‘do I see you practicing,’ essentially. It was just a kind of checklist, and then a handwritten thing at the bottom. So it was not, an A, B, C grade in elementary school, but actually, probably a true assessment that other teachers would have liked to be able to do about their topic area. It was painful. It took a long time to go through
each kid... twice, or three times a year [write] what [each student’s] progress was in orchestra. But, it’s learning left-hand finger patterns, [for example], the comment about that type of thing.

Junior high and high school orchestra students were given letter-grades. Hainlen brought up an additional point regarding grading:

Do you grade on proficiency or do you grade on effort? I’ve had kids who were 15 years old [and] soloing with the St. Paul Chamber Orchestra. Okay. It’s pretty hot-shot stuff—15 and soloing with the St. Paul Chamber Orchestra. Do you grade that person on the very same grading scale that you grade somebody else who’s never had a private lesson? (And, these kids had private lessons since they were four, and the parents have bought him a $15,000 violin and a $5,000 bow.) How do you come up with a grading system that anybody could look at it and say, ‘it’s fair’? It’s really hard. But, I did hold the better students accountable. I mean, in the end, I had kids who would be practicing six to eight hours a day. But they are all professionals now.

So my requirement for an A in high school was four hours of practice a week—that got you eligible for an A. Three hours was a B, two hours was a C, one hour was a D, and less than an hour was an F.

At this point, the researcher clarified that this grading scale was for all three of the high school orchestras. Hainlen went on to state more requirements:

We had, typically, 15 to 20 assignments per period that they had to do (Appendix I). So, there were writing assignments. And I can show you some of the things
like the scale assignments—astonishing scale assignments. They had to write their own complete scale books. A circle of fifths test—the class could not get off the circle of fifths until every single person in the class could do the entire circle of fifths, all sharps and flats, majors and minors, in 30 seconds. Most college theory classes couldn’t do that. But, I gave them a way to do it, and we just did it day, after day, after day, so that when I talked about modulations then, I knew they understood where we were in the circle of fifths and how the keys were related—parallel, relative, closely related, related by a third, or whatever. So, all of those things were parts of the assignments. So, any kid was eligible for an A as long as they practiced four hours a week. And then, it just depended on the other assignments.

The researcher asked if four-hours of practice per week was attained by most of the Stillwater High School orchestra students. Hainlen responded that 95 percent of students would do it. He went on to say that the practice requirements were not always that steep:

When I first started it was two-and-a-half hours a week. Then I started upping it. They couldn’t play the literature we were going to play without practicing four hours a week. They had to give the instrument that much time if they couldn’t play well enough.

The researcher wondered why Hainlen set the practice requirement at four hours a week for an A? Hainlen explained:
When I first started in 1979 at Stillwater High School, every single piece we played [for] the first concert was an arrangement. And I said, ‘that’s the last time I will ever do that.’ So my goal, then, was that initially we would start with one original piece of music per concert, and it was up to me to find it.

Then the next year I said, ‘well, we’ve made one, so now we have to make two per concert.’ (Smiling.) And, by about four years, I said, ‘every piece we play has to be original, unedited orchestral music—for orchestra. That’s what we’re going to play. I will pick it so that it is the very best music that we can play.’ And then I started in by saying, ‘now what are the skill levels that need to go with that?’ And I developed the curriculum so that the skill levels would support those pieces of music. So it came to be. . . everybody had to be able to play, for entry, five major scales, three octaves. All instruments, except the bass. If you wanted to be in first violins you had to be able to sight-read music through five ledger lines above the staff B—sight-read it. (Smiling.) If you wanted to play in second violins you had to be able to sight-read through third position. Violas, in order to play in concert orchestra, had to be able to sight read through fifth position and play treble and alto clef. Cello’s had to be able to play bass, tenor, and treble clef on sight. I just kept upping the level of requirements, and the kids just kept getting better. It was crazy.

The researcher asked about practice requirements for elementary and junior high students. Hainlen said:
That has to do with physicality of playing the instrument. So, when they started, typically I would try to do that by analogy and point out that, obviously, a tree can’t grow to be that tall in one night. Therefore, you can’t wait until the night before your lesson to pour all the water on the tree and make it grow; you have to do it a little bit every day. So, I would say, ‘you only have to practice the days you eat.’ And, of course they smile at that, and they say, ‘well, that means that I have to practice every day.’ And I say, ‘and you only have to practice as long as you eat.’ So, you try to make it fun, right? But then you say, ‘if you skip eating, are you going to be strong and healthy for very long?’ And they’d say, ‘no.’ I’d say, ‘well, if you skip practice you’re not going to be a very good musician either. If your goal is to be a good musician, this is what you have to discipline yourself to do.’ I tried to get every kid to practice right after supper, right after they ate. I mean, it was really structured.

We would start by saying, ‘15 minutes, five nights a week.’ And, for me, for practicing, that was holding the instrument—I like the kids to practice half the time on the instrument, half the time off the instrument, all the way through high school. Because I think very often when you put your instrument under your chin, you stop thinking; you just start doing, you don’t think about what you’re doing. So, it’s very important to practice pieces of music without your instrument. Same thing in orchestra—we would put all the chairs back and spend the entire hour walking the difficult parts and saying the note names out loud, or walking and counting, or taking a fugue and seeing how a fugue looked when kids were walking the fugue. I wanted kids to do that at home when they were
practicing, too. So they would start off with 15 minutes, five days a week. Then it would go to 20 minutes, five days a week.

By Christmas, I wanted it to be [at] 25 minutes, five days a week for beginners. Sixth grade was 30 minutes, five days a week. I said, ‘you deserve two days of rest. You don’t have to practice Saturday, as a little kid. And, you can do everything that we’re going to do in 30 minutes of practice, 5 days a week.’ And they were really pretty good about it. Then [in] junior high, we kind of kept that but we upped it maybe to three hours of practice a week, by ninth grade. And, by high school it was four hours a week.

Method Books and Teaching Methods

Methods for Beginning String Students

The researcher asked some questions pertaining to beginning strings to open Hainlen’s discussion of method books and teaching methods:

When you taught, or even near the end of your career here in Stillwater, were the string teachers teaching [beginners] by rote or note? Did they use the bow, or only the left-hand and do pizzicato for a while? And, what do you think is best?

Hainlen responded with the following:

We studied methods books. I have more methods books downstairs in [my] house than they have at the University of Minnesota in the music education library. I bought every method book any time I ever saw it. I bought any publishers, in any
music store I was ever at. And I still do. I had a pile of drawers of method books. We would, as a department, choose which books. And it was a big decision because we were going to stick with it for several years.

I determined very early that Suzuki was not appropriate for public schools, and that we would not be going that way. That’s a different discussion, but it was just simply not going to happen because it’s not a public school method. And, in Japan, 90 to 95 percent of all kids that start Suzuki, quit. I don’t want that kind of dropout rate. And, the Suzuki dropout rate, and the ability to read notes is so little in Suzuki kids.

We wanted a method that worked with music symbols. And, I wanted a left hand start, and a bow start after that. And, the method that we chose that they’re using right now, which is Essential Elements, does a really good job of that. And so, we tried with all of the elementary teaching, we didn’t have to be on the same page every week but we wanted to arrive at certain points together. So we had, always, an elementary concert the first week of November that involved all the fifth and sixth grade [orchestra] kids. By having that, [students] had an immediate goal and some immediate gratification on a concert, and the parents could see that the sixth grade kids were by far better than the fifth grade kids, and the fifth grade kids could see that there was something to aim for as a sixth grader. During that concert we would have discussion about instrument care, practicing, and the Stillwater Orchestra program and what a privilege it was to have your children in it.
Okay. So, we had those specific goals. I do believe very strongly in learning left hand posture first, and starting by pizzicato. I believe very strongly in learning the bow, as a series of exercises before you put it on the string—and having that be [for example] ‘crawling,’ ‘windshield wiper,’ ‘waving.’

We developed (gosh, if I had one here I’d give it to you, maybe I do) a bow pencil. . . . We put dots on it, where your thumb went and then slanted lines where your fingers went. Kids got to use ‘the Stillwater bow pencil’ until they were ready to graduate to the bow, and then we sharpened [the pencil] and that became their pencil for marking their parts. I had printed it in silver with blue, and I designed it with a pencil manufacturing company. And, then we gave them to all the beginners as their first thing for bowing. They’re fabulous. . . . [The pencils for] violin and viola were the same. . . . [It] had a dot up here for the pinky, and slanted lines . . . The cello [bow pencil] had straight lines, and thumb clearly marked with a dot right under the second finger. . . . And then a bass—I believe in starting German bow, I don’t believe in starting French bow because German bow gives the kids much more hand control. So [bass players] got a pencil . . . but you don’t have one for German bow. . . [so] we had a special day when the basses learned in front of the class.

The interview circled around when the researcher said, “we were talking about method books and bow holds for beginners. You got to the pencil, so. . .” Then Hainlen jumped back to the topic of method books:
We were strong believers in the end for the *Essential Elements*. They still use it. I think it’s a fabulous book. I don’t think it has enough bowing variations, so as teachers, we came up with more bowing variations. I add on repetitions. That’s the only problem with the book. Then we had agreement between the two junior high schools on a rhythm book, on a method book, and on a sight-reading book.

*Methods for Junior High and High School Orchestra*

The researcher asked, “did you follow the *Essential Elements* series?” Hainlen responded:

> We only [used the] first two of them—[in] fifth and sixth grade. Then they went to... at one time it was *A Rhythm A Day.*... There’s another rhythm book now that they use. But each of the junior highs decided on the same curriculum.

> Then [for] high school I went with *Strictly Strings* book three, for the sophomore orchestra... because it introduced the positions—high positions—very well; very systematically. And, it introduced all the three octave scales very well. I didn’t use [the book’s] fingerings. [The students] had to re-finger them, which is why they had to write their own scale books.

> And then... it’s a brown book, [*Essentials for Strings*]—that was really comprehensive scale development. And then the rhythms, I just came up with my own rhythms for what we needed for the music. The top orchestra did not use a book.

Hainlen clarified that these books were used during large group rehearsals when in-school lessons no longer existed at the junior high and high school levels.
Next the researcher inquired, “what lesson books were you using when you taught junior high and high school lessons?” Hainlen answered:

We used really pretty just traditional stuff. So, *Introduction to Positions*, book one and two. Book one, we wanted to have mostly done in junior high—on violin, viola, and cello, not on bass; it doesn’t work for basses. I don’t even know if it’s published for bass. We used another bass book, and I have forgotten that.

[When lessons were] in high school, depending on [a student’s playing] level, we would always be using... Wohlfahrt, for violin and viola. And for cello...

Crane.

Again, [our method book progression was] all written out. We didn’t use every etude in the book, but you had to do particular etudes that we’d selected.

And then again, those were played in class by those sections, and then you had to pass them individually.

*Methods for Teaching Finger Patterns*

Hainlen was a strong advocate of thoroughly teaching finger patterns:

Bornoff finger patterns—Bornoff is not the only one, but it’s a pedagogical way of looking at teaching. So, finger patterns should just—(Hainlen shows his right hand) finger pattern one [index and middle fingers forming a half-step], two [middle and ring fingers forming a half-step], three [ring finger and pinky forming a half-step], four [all fingers spaced whole-steps apart], five [again, ring finger and pinky forming a half-step, but this time hand is in half-position], those things.
I am an absolute dictator on finger patterns. I do not believe kids can play without learning finger patterns. And, so I would start with kids in elementary school. And, I wanted at the end of their fifth grade year that they be doing all finger patterns with one finger. So, they were already shifting four positions at the end of their fifth grade year.

Sixth grade year, it got down to be finger pattern one and three, because I worked on bass, and on cello, violin, and viola. And, then they had to understand—so if I would say play finger pattern two in third position, and the cellos are fingering third position and fifth position because they have to shift for that.

So you've got shifting going, very early, on this absolute understanding of where half steps and low steps lie. The first assignment, then, in tenth grade, I had tubes that I'd gotten from somebody at 3M, but otherwise kids had to bring in paper towel tubes. They had to mark on the tubes exactly what finger pattern one was on this axis. And this axis, finger pattern two, finger pattern three, finger pattern four. And they had to turn those in. If they were off by an eighth of an inch they had to do it again until it was right. Over, and over and over, until it was right. Then they had to do the exact same thing on a piece of paper (see Appendix J)—put a sliding piece of paper onto their instrument (violin, viola, cello bass) so that they would mark on there their finger patterns (see Appendix K).

Then, they had to do a creative art project on finger patterns. It was worth 50 points. Forty points were if you had the finger patterns right. Ten points were
on creativity. If we could eat it, you were guaranteed 50 points. (Laughing.) So
the whole class would strive to bring in these incredible art projects of finger
patterns, and then they could bring in a can of pop that day and at the end we
would eat them all. There would be things like...a Snicker bar would be a whole
step and then a half of a Snicker bar would a half step. Or, two whole snicker
bars placed next to each other and then all step in between, and another Snicker
bar, and another Snicker bar. Kids would make cakes...and I would encourage
them to do it on something they did. So there would be all kinds of swimming
and soccer player type things. They would, like, decorate a cake with lanes on it
and put swimmers in it—put a frosted swimmer a whole step away from the end,
then a swimmer a half step from that, and then another swimmer a whole step.
And each lane was a different finger pattern...Somebody took surgical gloves,
filled them with popcorn, painted on fingernails and skin...and taped the fingers
together in finger patterns so that when the glove was filled with popcorn, it
looked like a finger pattern. Another one did Christmas tree lights for string bass.
So it was like, this tall (Hainlen demonstrates). And they had all of the finger
patterns on there with half steps blinking—the lights were blinking where the half
steps were... It was incredible what they did.
Rehearsal Structure and Curriculum

The researcher asked, “did you spend time on these creative projects weekly, daily? What about warm-ups, scales, all that stuff? And maybe this is a good time to show and tell me about your curriculum.” Hainlen kept in binders a very thorough curriculum that he created. In addition to many other things, the binders held student worksheets for every topic, technique, and skill development, and lesson plans for every day of the school year. Hainlen opened his curriculum binders at this point of the interview. As he paged through the binders, he showed and described his curriculum and rehearsal structure:

I wanted to be very friendly. They weren’t my friends. They could be my friends once they graduated. But no ‘Jim;’ all ‘Mr. Hainlen.’ All of that very formal. And, the minute I stepped on the podium it had to be absolutely quiet. That’s when we started to work. So there were things like orchestra room expectations (Appendix L): You’re guests in this room, you do not own it; others proceed you, more will follow; respect the orchestra rehearsal, the practice room, the building; no food allowed. Clean up was, I mean, I was just insistent. If a stand got scratched or marked, I would spray paint right away. It had to be black stands. Everything—the chairs had to, I mean, I just [was] really strict about that stuff. Pencils had to be at your stand; you couldn’t rehearse unless you had a pencil that day. I mean, there’s no reason for you to rehearse. Music, take good care of it. [It needed to be] marked exactly the way I said it needed to be marked.
So as nice as I was on one hand, I was unbelievably strict on the other hand. The kids were frightened to death of me for about two months.

(Laughing.) Just, because I was really strict.

Let’s look at [high school] Concert Orchestra curriculum. We had a warm up and a practice routine. . . . Stretches . . . a tuning routine, posture reminders, rhythmic development, pitch and scale development, technique development, repertoire work—all of it was written to their daily-type stuff.

I had note taking guides; how to take notes (see Appendix M). And in the end, the whole school adopted my note-taking handout—all the English teachers and everything. I just gave a Cornell note taking format (see Appendix N), and [the students] got graded on the quality of their notes from the lectures I took. Because, I said, ‘one of the things in college you’re going to wish you knew how to do is, take notes. And I’m going to teach you in orchestra how to take notes.’ I would just walk through the room and say, ‘you’re not taking good enough notes. You’re going to take better notes. Show me how to take better notes on my lectures.’

A practice guide (see Appendix O), playing evaluation guides. A record of all the pieces they’ve played in tenth, eleventh, twelfth grade, that I kept on the students so they couldn’t repeat a piece. Daily attendance was always taken by a student; I never took attendance . . . . The first day, [students] had to have their Minnesota State High School league forms signed; their events sheet signed—that they were agreeing to participate in all the events. I marked whether the parents were at the open house or not, because those were the parents I knew I could turn
to right away. Their locker number and whether they paid the locker fee. The school instrument and whether they paid the fee. You know, it’s [all] really pretty organized.

The researcher responded, “yes, you have done a lot of record keeping.” Hainlen said:

Yeah. But, when it goes quickly like that, you just mark it in and it’s just over. And then I just kept a rolling cart right next to my conducting stand, on wheels, and this [binder] and the grade book were open right there. So, I could flip to the curriculum for the day, and I could go through the grade book. And, the kids would take attendance, and bam, it was just all done for every orchestra. And then I had the secretaries print up all of the worksheets for the whole semester, and I had them sitting in order waiting for me. So I never waited to do it until when I needed it.

So now we come down to curriculum that was sort of the one of the last—this would have been 2003-2004’s. (I would trash everything from the year before and just build a new teacher’s curriculum.) [Students] had one minute to get into their seats [after the bell], because they’re coming from a huge school. Then, the concertmaster would stand up and sound the A. During that time we were stretching, because I firmly believe in stretching physically before you start to play. Then we had a scale routine that was written on the board for the day. And a chorale or a harmonic structure that we were studying—like a modulation in a piece, and I would write that modulation out on the board so that when we got to that piece, or that part of that piece today, they would know and I would say, ‘look, we’re modulating from this key to this key. That’s what we’re going to do
in our, warm up.' Then would come rehearsal. Then the announcements—and the announcements were always talking about cleaning up the room, straightening out the room, putting their music away. And then I would have a joke or some teaser about the next day. I always had a word-of-the-week up that was an interesting word for them, and a quotation of the week, on a white board.

The researcher asked whether or not the quote of the week was always musical. Hainlen said:

No, almost never. It was a life quotation. And again, when kids write me after college, they would say, 'do you know I wrote down every one of those, every week, and that became the basis for whatever.' Always something about attitude, effort, caring, being human...

The researcher asked, "and the word of the week..." Hainlen responded:

I always tried to use a word everyday that somebody would learn to know. It was a deliberate effort on my part to get better vocabularies, because their vocabularies are so stagnant. And I would say, 'you will find out when you take your SAT's, that you’ve learned more words in orchestra, that are on the SAT, than any other class.' It was always true. One hundred percent of the time. It was just because I loved words. So, I would always try to use a word that they didn’t know, and then somebody would say, ‘woops, I don’t know that word.’ And I’d say, ‘good, now I’ll tell you what the word is.’

So, how carefully was my curriculum taught? [Going through the curriculum binder again, pointing to lesson plans.] Well, this was my last year. I
would have the weeks down on the left hand side of my plan (see Appendix P). So this is . . . first semester, first week, first day; . . . that week has four days in it. So far we’ve had four days total this semester. Now we’re up to nine days total. . . . So, I could tell you on any week, before the semester started, what I was going to do with warm-ups and conceptual understanding for that week.

So, [for example,] let’s take the third week, the first semester: There’s going to be tune and stretch. I had a red posture ball that kids—the big posture balls—that kids who would be having trouble with posture would sit on—so, you sit on a posture ball and you have to sit up. It was always being rolled through the orchestra for better posture for kids. So that was being used that week. A rhythm packet, and walking rhythms, and eurhythmics. What were the conducting patterns that I was using? Could they all conduct those patterns? Write in their notebooks the conducting patterns. And, all students had to stand up and conduct. [Conductors] just assume [students] understand what we’re doing. They don’t. And if you’re doing a complex piece of music, you’ve got to show them what it is time and time again. So week three, then, turns out to be conducting patterns.

Scale development and arpeggio development was, you know, a D major scale in arpeggio—doing this was where they would slide (singing) ‘do-re re-do, do-mi mi-do, do-fa fa-do, do.’ So, they were shifting eight positions with their first finger, then with their second finger . . . . Finger patterns in third position—one, two, and three. String cycles. A rhythm of the week.
The assignments and tests. . . . They had to polish their instruments and check the strings, rosin and polish bows, everything that they needed to be ready for the first concert.

So you can see it was really—people would turn to me and say, ‘well the reason Stillwater Orchestra is so good is because Jim teaches in Stillwater.’ And I’d say, ‘okay.’ But the reason it was good is that I knew what I was trying to do. I never believed in teaching kids based on where they were; I taught kids based on where I wanted them to be at the end of that week.

The researcher asked, “did you use that [curriculum] model every year for all three orchestras?” Hainlen said, “yes.” The researcher clarified that then students might get some of the lessons during more than one school-year. Hainlen continues going through and explaining papers in his curriculum binder:

Let’s take something like the circle of fifths. This was the worksheet that everybody had to turn in on the circle of fifths (See Appendix Q). They put the sharps down there, the flats down there, inside. I would teach them . . . a few sayings: ‘fat cows get dinner at Eddy’s barn,’ ‘big elephants and dumb geese can’t fly.’ Then I would say, ‘six [sharps], three [sharps], three [flats] . . . ’ And they had to write in the parallels all the way across. So again, you can start here with the same saying—‘fat cows get dinner at Eddy’s barn’—and then you write in the parallel minor to it. But then they have to be able figure out both the parallel and . . . relative minors were up here, and parallel minors were down here.
Then the scale sheets that they had to do for me. . . . Everything in here I created. This would be what every single kid had to do each year in all high school orchestras; they had to make a personal scale book. This is what they were graded on (see Appendix R): A clearly written clef sign, a clearly written key signature, accurate time signature. . . all the way down through the shapes of the notes—draw the note-heads that are neatly formed and are oval; if they wrote circles, then they got a zero on it. Note-heads had to be ovals. Lines—they had to have a straight stem that covered three lines. It had to be a note head with stems. . . . This girl had to do it over because it was too messy, the chords were wrong. I won’t accept messy calligraphy. It’s too close together; she made notes in the head marking. All the fingerings on the top, all of the note names underneath, all of the positions changes had to be circled, all notes that were affected by that key signature had to be highlighted, and all half steps had to be marked in. I corrected every single one of those papers all the time. So, we were able to play three octave scales better than most colleges could. But did that open up ability? Oh yeah. I mean those kids were just incredible at shifting up and down their instruments. And fingerings, and stuff like that, you know. . . .

Then learning high notes with [students who were preparing for Concert Orchestra]—how do you learn high notes? So, this would be a worksheet I developed on a framework for learning high notes and notes in different clefs (see Appendix S). This would be what they had to fill out, and then on . . . those scale tests, they always, every week they had to glean notes that they didn’t understand. In orchestra I would just simply turn to a section and say, ‘four [ledger] lines
above treble clef, name the note.’ ‘Alto clef, three ledger lines above the staff is a note named what?’ And the kids just had to be able to do that. And, it got to, ‘$B$ is how many ledger lines above the staff?’ ‘Find $B$ with your fourth finger for me, as a section, and play.’ So that, constantly those ledger lines with spaces became very clear to them.

This was a worksheet on understanding the positions. This was the end of their fingerboard, and they had to write in the string names, write in the note names, going ascending write in enharmonic note names, and write in the position numbers (see Appendix T). So, if this was an $E$ string and that was an $F$ natural, then it would be first position. $E$ string, $F$ sharp would be first position. But next to that, $F$ sharp could be $G$ flat, and then they had to write a slash with ‘second position,’ because we’d name positions by their note name [and a first finger on $E$ string $G$, is second position].

Then I did this too—this was their strings, this was the staff, and they had to show me at any given time where it was on their fingerboard. I was trying to get them to think, ‘here’s my string, so it shows up in this location. Here it is on a fingerboard, this is the note that goes with it.’ And they had to have that lined up. I thought that was a pretty good worksheet.

My rehearsal’s were like this weekly: Monday was always what. . . we were going to achieve for that week, work very hard on it. Tuesday work very hard on it. Wednesday of every week was always sectionals handled by section leaders, and then I would just go wander through and teach them how to be
leaders. Thursday was always full orchestra. And Friday was always a lecture or an interest a day, or something. [We didn’t usually rehearse on Fridays.]

*Orchestra Formation/Layout*

The wind players were set up in the front of the room, and the string players were in the back of the room behind them. I believed in doing rehearsals in circles, rehearsals scattered, they could sit any place in the room they wanted. Rehearsals where everybody faced outwards and I started it with just a count and they had to hold the beat by listening, not by seeing me. [I had] all kinds of ways of doing rehearsals.

The researcher clarified that Hainlen used a seating assignment for regular rehearsal. Then Hainlen clarified that there were wind players in all three high school orchestras. Band and Orchestra were deliberately scheduled at the same time so wind players could go to band four days a week and orchestra for the fifth day. Hainlen went on:

It wasn’t that way when I came, but that was all worked through with politics, and the administrations, and band teachers. In the end, of course [those wind players] played so much better in band, and then I would be developing those kids. The junior high [orchestras] were just strings. But I would go to those junior high ninth grade [band] concerts and hear the kids, and get the kids I wanted in tenth grade orchestra, and then eleventh grade orchestra, and twelfth grade orchestra.
Pacing

To the researcher, it sounded as though Hainlen spent more class time on technique and skill development than on rehearsing literature. To clarify, the researcher inquired further regarding how much time was spent per class period on technique and skill development. Hainlen said:

Physicals warm-ups were very important because we started getting to the point where kids were getting injured, because of the intensity. And their bodies weren’t strong enough. So . . . I made a huge effort to physically warm-up the orchestra. That was about four to five minutes. And, that was silent; we just moved right into [physical warm-ups].

Scales typically took another four minutes, or so. And then an exercise in shifting—shifting is one thing, but you also have to be able to just put your finger down and find the right note. So [we spent time on] shifting, but [also on] location exercises. I always say that notes have three things. They’re just like your friends. They have a name, they have an address, and they have a location. So, the name of our friend is B [for example], it’s address is five ledger lines above the staff, it’s location is fourth finger in eighth position. Or third finger in ninth position, or whatever. And they had to be able to tell me all of that. And then I would say, ‘now find it with your second finger in whatever position.’ And that works right across the strings too. You might have to make some adjustments for basses. But, [students] had to be able to find the notes, just out of thin air, as well as shift to them.
Then we rehearsed for the [remainder of the rehearsal]. [Rehearsals were every day for] 54 minutes, in the end [of my career], for high school. Junior high was 52 [minutes, meeting every other day].

Now, [with] the least proficient, or high school ‘Symphonic Orchestra’ [as it’s called in Stillwater]—there may be total days just spent on etudes and exercises, too. Scales, we might do a whole day just on scales. No literature at all. . . . There would be times when we’d start a rehearsal and I’d say, ‘well, today we’re going to play all the major scales in three octaves. Go.’ And, we didn’t stop until we just played through all major scales in three octaves. And, they had to have it all memorized—all fingerings on their instrument memorized for all major scales for three octaves.

Auditions and Placement of Students

Students were placed in one of the three high school orchestras by audition. Typically one orchestra was made up of mostly tenth graders, the next orchestra of mostly eleventh graders, and the ‘Concert Orchestra’ was mostly made up of twelfth graders. However, Hainlen did say:

But there could be twelfth graders who . . . did not make it into Concert Orchestra. . . . [Some of those twelfth graders would] come up and say, ‘hey, fine. I’m a skier. I just love to play. But skiing is my thing.’ There would be other kids who would be so sad [that they didn’t make Concert Orchestra] they would quit. . . . And sophomores who played very well were eligible for Concert Orchestra, too. Kids could play all three years in Concert Orchestra.
The researcher asked if students' parents ever protested against auditions.

Hainlen said:

Oh yes, oh yeah. But if I'd have said, [for example], 'this is an example of how the real world of music works.' And in the end, auditions for the Concerto Concert got so intense (the last concert of the year was a Concerto Concert). Things that we'd play were just phenomenal—[for example] the Sibelius *Violin Concerto*, the Tchaikovsky *Violin Concerto*, Haydn *Cello Concerto*, Dvorak *Cello Concert*, Elgar *Cello Concerto*, the Saint-Seans *Piano Concerto*, [etc.]. That got to be so intense that I finally had to come up with a form that parents and students had to sign saying that, 'this is the judges final decision; I may not, at any time call Mr. Hainlen and discuss the findings of the results of the concerto concerts. If I do, I would be disqualified from the concerto concert.' Because parents would try to advocate for their kids and tell me I didn't know. But I had hired professional judges, too. And parents [and] kids would be pretty sad sometimes if they didn't make Concert Orchestra. But then they just have to face the results.

Concerts and Selecting Literature

*The Elementary and Junior High Concert Season*

The researcher asked Hainlen to, "describe your typical or ideal concert season for elementary orchestra. Would you have fifth and sixth grade perform together or separately?" Hainlen responded:
District wide we wanted to have a festival for all fifth and sixth graders, [all elementary schools combined] for the reasons I said before—so the fifth graders could be encouraged in early November, right when they’re kind of a little bit discouraged. And they could see the sixth graders progress. The sixth graders could also see that they were far better than the fifth graders, so they could see that they made progress. And then, that was where we talked to the parents about posture, taking care of the instrument, and practicing skills. When we were smaller, we would have cookies and cider; when we got big, then I’d have a thousand parents and then you can’t do it anymore.

[For the November concert] we wanted to have individual pieces for the fifth graders, and the sixth graders to do. And then a combined easy piece—and those would be just essentially straight out of the *Essential Elements* books.

Then, the sixth graders would have learned two or three pieces that we all agreed would be best for them to learn, in terms of technique—not in the book, but individual selections that were graded for sixth grade, and easy.

Then, each orchestra played in their elementary school either right before—depending on the principal—or right after the Christmas play/holiday concert. Some principals in the district became super sensitive and didn’t allow holiday concerts, but they allowed January concerts.

We always, always encouraged the parents to take their kids out for something to eat, or a piece of pie after every concert. Baker’s Square, and these other restaurants, after orchestra concerts, would be just jam-packed with orchestra parents. It was just great.
Then, typically we wanted the elementary kids to participate in a mid-winter concert that would feature some of the kids playing solos. Some of the kids, sixth graders, or kids [who] had started earlier and played better, would be interspersed so the kids could see how well an instrument could be played in elementary school. [And this was] at their own elementary school.

Then, we all had spring concerts with elementary kids. Same kind of things; kind of alternating—we might be with a band and the choir, or not with the band and the choir. If I had a really good group, then I didn’t mind being with the band and the choir. If it was a year that they didn’t have a good group, I would much rather just do it for the orchestra parents, and then have bars and cookies and the kids playing—because you didn’t have that visibility of 25 orchestra kids against 85 band kids, which I just don’t think works very well.

I found out that at a lot of schools it was more my issue about concerts than the principal’s. Principals were willing to pretty much let me do anything, as long we talked about it ahead of time.

So, for elementary that seemed to be a very typical [concert] schedule. It’d be somewhat similar for seventh and eighth grade. But, by the time the two junior highs had advanced ninth-grade orchestras they were performing slightly more. We would try to get a clinician to each ninth grade each year—[other than] myself. So, [it would be] me and somebody that we would hire, and then give a special concert sometime in January or February for the parents with the clinician conducting. We brought in very good people; really top-notch people to work with the kids.
Then they would participate in a music ensemble, or a music solo and ensemble contest in January or February where each of the kids played a solo for a judge. [Then we had our] spring concert. And then we tried to have the junior highs be the groups that toured the elementary schools, and not the high schools just for [sake of] time out of class and because the high school’s kids were playing music that didn’t really interest junior high school kids at that point.

**High School “Lullaby Concert”**

[At the] high school, typically, the first concert was always the ‘Lullaby Concert.’ The Lullaby Concert was just an idea I came up with, I think in ’88, where the high school kids were dressed in pajamas. We had a storyteller, a singer or a choir, it was signed for kids who were hearing impaired, and all the audience—kids and their parents—showed up in pajamas. And then, simply, we did lullaby’s, and stories, and poems. The hour before the concert we had all kinds of activities, from face painting to whatever the theme was. We would have creativity sessions to plan the activities; the kids would get involved in planning all the activities—they did the all of work on that, and they picked the theme, and then we would have a program developed by the kids with daycare kids. . . . Over the years I know we played for over 15,000 kids. But typically we played for 500- to 700-kids for each concert. Sometimes we’d have two concerts a day if it all sold out. And they were just amazing concerts.

[We charged] five dollars for adults, three dollars for kids, even if the kids sat on your lap, unless it was just a brand new baby. Parents would say, ‘well it’s
for a kid.’ I said, ‘well the concert is for a kid, so the kid pays.’ You know, that’s what it’s about. And if anybody went through the principal they didn’t have to pay; if we knew they needed a ticket, they could get a free ticket.

We donated the money—it was part of my philosophy that you do good things in silence; you don’t let people know necessarily what you’re doing. But, the kids would vote for a favorite charity, and then the money went to that [charity] as a donation from Stillwater High School Orchestra. So it went to [for example] the Jacob Wetterling Foundation. It went to the Children’s Library. It went to hearing aides one year for deaf kids... other things like that.

[The] high school concert [season] started with the Lullaby Concert—we’d only rehearse that music for one week. It was [a] really intense one week. But it was also a show, so we had to have, lighting design and stage design, and all that kind of stuff, too. But the music was easy. They had lullaby packets. I would make it harder though by saying, ‘okay, the B flat clarinets have to be transposing into C [Major] to play with you. So, this time, we’re all going to play in B flat, and everybody who is playing a C instrument has to transpose down a step.’ [In other words,] make all the string players transpose instead of making the clarinets and trumpets transpose. Or, ‘you all have to play it up in octave.’

Or, [for example] we learned all about vamping, and playing chord structures until the person finished. . . . So, there was a lot of learning going on. [I] made the cellos and the basses play all melodies in thumb position. [I] made the violins play it all with their first finger on one string. So even though the music was easy, the rehearsals were very hard.
Then [the students] had to come up with all kinds of crazy ideas [for the Lullaby Concert]. So if we did, like, *Old McDonald Had a Farm*, [the students] had to figure out what Old McDonald had on the farm that year, and then we would try to make the noise for that with the orchestra. So if Old McDonald had a tank full of whales, [or] if Old McDonald had a racetrack, it was trombones. You know, all that kind of stuff.

For one Lullaby Concert, a gospel choir joined the orchestra. Hainlen described further:

We did it all with songs and dreams, and I had the janitor’s turn all of the carts—the four-wheel carts in the school—into train carts, and decorated the carts as a train. Then they had a battery operated thing and they pulled [train] through the whole school. And we had robberies and hold-ups with the kids on the train. And we passed out candy and whistle stops, and... I mean, these things were just enormous. [Another year] we just did songs like, *B I N G O, B I N G O*. We always had somebody in the audience with a microphone that would talk to the kids. . . . Whatever any kid would suggest we would just immediately do it in the orchestra too.

*The Remainder of the High School Concert Season*

After describing the Lullaby Concert at length, Hainlen explained the rest of the high school concert season:
We had a fall concert that was a very intense concert. It generally featured a professional soloist, or an alumnus, or a really outstanding student, on a selected concerto. So, we’d have a full concert with all three orchestras playing.

Holiday, we all combined band, orchestra, choir. Concert Orchestra played, [or, as they were called,] ‘Concerters,’ played one concert—band, orchestra, choir. ‘Varsity’ played one—band orchestra choir. ‘Symphonic,’ or tenth grade, played one. So, three different nights, three different events, for a full concert. We didn’t have to play but 20 minutes, or something.

And then, in January was a Chamber Orchestra concert, always. Oh, there was always a November Chamber Orchestra concert too. February was what we called the Twin Cities Suburban East Conference—had a festival so we played for all of the other schools for the Twin Cities Suburban Conference. That was a half-hour performance. We played for 2000 kids. So it was a big deal.

March was State Music Contest—solo and ensemble. It was getting really intense by that point. Then, April was Large Group Solo and Ensemble. And May was the Concerto Concert. The auditions for the Concerto Concert were held in March after State Solo and Ensemble, so they could play their piece for a judge then. Typically there were 10- to 15-kids auditioning for four spots. And then we worked around that with a contest piece and a full program—a very interesting program.

Then we would play for graduation. We alternated with the band, and we did *Pomp and Circumstance*. And then, I commissioned a school hymn, and the
choir, and the alumni, and stuff, all sang the school hymn, and the band and the orchestra all played it at graduation.

Tours, Clinics, Seminars, and Other Special Events

Tours

Okay, I resisted it for a long time (laughing). I really resisted it, because I didn’t want to take on the responsibility of traveling with kids. I mean, it really weighs on you—what if something happens to these kids? But, finally they talked me into it in 1989, and I had a really exceptional group of kids who went to Washington D.C. It turned out to be terribly fun. So after that we toured every year.

I established very quickly what the parameters of the tour would be. So, the tours were just a matter of plugging in what we needed, because it was the same idea every year. There had to be two concerts, and one clinic with a well-known clinician. Concerts could be performed at public schools, colleges, or festivals. I shied away from festivals, because they weren’t very challenging [for us]. Aside from the musical events, there had to be a fine art event. So, the orchestra would attend a concert, or a ballet, opera, anything like that. There had to be one very dressy meal, there had to be shopping time, and there had to be swimming time. Once you say that is how you’re going to spend the four days, it really fills it in. [It] doesn’t matter where you go.
On an $A$ year, we could go any place in the United States. And then on a $B$ and a $C$ year, you had to stay within 500 miles of Minneapolis/St. Paul, so kind of the states right around [Minnesota], sort of down to Kansas City or Cincinnati, or something like that. So we went to Toronto, Washington, New York, San Francisco, Cincinnati, Chicago, those kind of things.

The researcher asked if the Stillwater Concert Orchestra performances at national, regional, and state music teachers' conventions were part of the tour. Hainlen answered:

The [performances at] state [conventions] were separate. They were at the Minnesota Music Education Convention, so that was just driving over to Minneapolis and playing. The national and the regional conventions were worked in as [part of] the tours that year.

It was discussed here that performances at national conventions had to be accepted after submitting a taped audition.

*The Value of Tours*

If we never set an ending point for our achievement, we never peak. We just don't. If I had said, 'let's work on this music until it's good enough,' you could spend all year working on two pieces. If I said, 'we're going to play this music for a concert in four weeks.' Low and behold, you learn the music. So, the ability to share music in a variety of settings—I generally liked to play in schools that were not as advantaged as our school was. So, we played in inner city schools. We played in schools where they didn't even have orchestras. We
played where they brought in daycare kids for us, and things like that. We set up where the kids would not have a chance to hear a high school orchestra. We played at schools where they had guards in the hallways with guns and barbed wire running around the school—really tough situations. And there, it was also the opportunity for our kids to see and appreciate something that was different than what they had.

Working with a clinician is self-evident. You work with a great clinician at Carnegie Hall and your kids grow. We were on stage at San Francisco in the Performing Arts Center, with the Assistant Conductor of the San Francisco Symphony, and the kids just blossomed under this great conductor.

[While preparing for tour] I had kids who said, ‘I will not go to the art gallery.’ I said, ‘you will or you won’t go on the tour.’ And they [wrote] me notes afterwards saying, ‘that was the most important part of the trip.’ And now, every time they go to Chicago, they go to the art gallery.

So, those kinds of things. Plus [an important] thing was, they had to take a tour of a college campus that was guided by the college itself. And amazingly enough, many kids went to those colleges the next year, wherever it was. So, like, when we toured Stanford, the year after that I think we had four kids go to Stanford.

**Competitions**

Hainlen said he did not want his high school orchestras to participate in competitions. He explained further:
[Competitions] are mostly just money-makers for organizations and businesses. And, our junior highs, when they started touring, had [played at] festivals. It worked out very well for the junior highs. But it didn’t work out at all well for the high schools—it wasn’t rigorous enough; other groups weren’t good enough to compare ourselves to. It was not a positive experience. So we just don’t do it.

*Guest Musicians and Special Clinics*

The researcher said, "you hosted several world-renowned musicians and ensembles, and you had other clinics and clinicians for your students. [Please talk] about these experiences and the value for your students." Hainlen responded:

Well, I think you have to back up first to say what it takes to do that, because it took me a long time to realize that I was not being judged when somebody who was better than I was came in; it was humbling, if not humiliating, to have somebody come in and in one hour your orchestra sounds twice as good. So, you had to start asking yourself, ‘what are they doing in one hour that I’m not doing?’ I started arriving at the viewpoint that the clinicians did more for me than they did for the students, and that I should have clinicians and the very best ensembles and conductors I could get every year.

I would always try to have the conductors from the St. Paul Chamber Orchestra and the Minnesota Orchestra come. We couldn’t always get them, but we did a lot. The Youth Orchestra directors, [and] people [who] were coming in [for] All State—I would try to get them to come to my school.
And then we worked out a couple of things that were sort of spectacular, with Neville Marriner, and people like that. The Julliard String Quartet coming to play at the school and giving a clinic for the kids at the high school. Leila Josefowicz. . . . But the value. . . there’s incredible front page value, so when you look at some of the [news]papers (see Appendix U), the front page of the local paper, it’s the orchestra on the front page of the local paper. And as they say, you can’t buy that kind of publicity in terms of what it means for the school. The other thing that really meant a lot (it’d be a good place to mention this) they started doing cable broadcasts, both live and recorded, of all orchestra concerts. And the orchestra concerts were the single most watched cable program in Stillwater, other than the school board meetings. (Which I didn’t know until after I retired and they told me that.) So people would just watch, over and over again on cable TV. And that’s another way that kids found out about the orchestra and wanted to be in it.

So, clinics—you really have to come to a peace within yourself that a guest conductor is going to come in and your orchestra is going to sound a whole lot better in one hour, and you just go ‘okay, that’s the way it is.’ But it’s hard. It’s really hard. I would take notes, and try to do better, that’s all. I didn’t expect [the value for my own self]. I was doing it for [the students], and then I started realizing I needed to take notes on what [the clinicians] said, how they said it, how they ran the rehearsal. And I became a better conductor by having them come in.
The researcher said, “a lot went into planning all of these events—did you do that all by yourself, too?”

No. We would hold creativity sessions on what [the students] wanted to achieve, what they wanted to do, and I would put kids in charge of lots of things. So, for instance, all my treasurers—the treasurer in the orchestra was entirely in charge of all of the money. The presidents, or co-presidents, planned all the trips. I sometimes didn’t even know where we were going to eat. They just absolutely did everything. It took me a while to get there. But in the end that’s what they did. And then, we had other kids in charge of special events, and special concerts, and meeting guest conductors. Like, Nick McGegen would come in from the St. Paul Chamber Orchestra to conduct and give a lecture, and then I would take the kids out of school to eat and there would be a student in charge of making all of those arrangements. I tried to turn over absolutely everything that I could to students. And of course it didn’t cut down on the work because I still had to supervise it. But, it really made it more efficient, so I didn’t have to do all of that work. I couldn’t have run it without the students attending to just the huge things.

When you read their college application forms, very often they would write about their experiences being orchestra president, or what they did for one of the concerts. It showed up over and over [what] they had learned—the kids in a given year might handle a $100,000. Who handles $100,000 at 17- or 18-years-old? And all I did was just sign off on it. They were totally in charge of paying all of the bills for the orchestra. I just didn’t do it.
Interdisciplinary Seminars

We always try to be doing [a seminar] every few years. I started with one called 'The Music of Language and The Language of Music.' And, I brought in Libby Larsen, who is a well-known musician and composer in Minneapolis, and Bill Holm, who is a poet. And the kids had to learn both about composition and poetry in a three-day overnight workshop. It was intensive seminars. And they came back, and in a very relaxed setting they read their poetry to their parents and played their compositions. It was one of the most moving they ever did.

And, we did [a seminar] called 'Playing with your Brain,' which was on music and neurology. It was the first conference in the state of Minnesota on music and neurology. We flew in neurologists from San Antonio and North Carolina to talk about brain research and music (see Appendix V). And we had people from several universities. Mayo Clinic doctors came—as participants, not as speakers. They saw the conference and came as participants with our students in the conference.

We did two [seminars] on physics and music. We did one [seminar] on art and physics. . . and then with physicists from the University of Minnesota speaking with the kids. And the kids would plan these. They’d get an idea, and I would just say, ‘we’ll plan it now and make it happen; we’ll write the grants and make it happen.’

We brought in outside groups for performances. We brought in Minnesota Opera, Minnesota Orchestra, St. Paul Chamber Orchestra, Children’s Theatre—all sponsored by the [Stillwater High School] Orchestra, for the community. We
brought a ballet company from Novosibirsk, Russia—I put together $20,000 in
grants, and brought a ballet company. We had sent them a tape, and they
choreographed a ballet and did it live with the orchestra for an audience here. We
were always doing something special.

Funding

The researcher asked how these events were paid. Hainlen said, “the school
didn’t contribute anything. The kids paid it; we did fundraising. But a parent was in
charge of that, so I never worried about it. And, grants for the clinics. I got very good at
writing grants.”

Arts Advocacy and School Politics

Throughout his career, Hainlen had to be a strong advocate for orchestra in the
schools. In 1970 when Hainlen was first hired in Stillwater, he was told by
administrators that he had one year to improve the orchestra program and increase the
number of students involved or his job would be gone. Hainlen went on to explain:

A few years later I heard from a school board member that at the Christmas party
for the school board, the school board chair—[a person who was] very influential,
very uppity-up in business in the area—had said, ‘I would cut the string program
tomorrow but Jim Hainlen has so much power in the community, I can’t do it.
I think one of the things that teachers don’t understand is this complex web in the community that either supports or defeats them. [Some teachers] think it’s what happens between them and the students. Point-in-case: A mother was talking to me later on in my career, and I said, ‘why did your kid start violin?’ (Because, I hadn’t had the kid in junior high school.) And she said, ‘well it’s like this: All of the mothers who have fourth-graders in my neighborhood get together and decide which programs they want their kids to be involved in to have the best teachers.’ She said, ‘all of the parents of fourth-graders agreed that if our kids can have you, that would be the best experience in high school. So they all start strings.’ You find that out six years later, and you have no idea that mothers are eating a roll and having a cup of coffee and talking about you in the community. We have no idea. That’s why I say I don’t know what makes it successful. No idea that was happening.

So, literally all the way until the last year of my teaching, the string program was in jeopardy every year. . . . even up until the year of my retirement I was still having conversations with principals and superintendents and school board members why [orchestra] was important. . . . And then when you are successful, other teachers start hacking away at you.

. . . . Somewhere in there I started understanding it wasn’t just how well you played music but how well you played politics. And, I decided that I would play politics well. So, you don’t alienate people, and you don’t burst out-loud and say things that anger people. But you actually start studying what it means to be an effective advocate in the political arena. Because politics can be defined as the
allocations of scarce resources; so, who gets what when resources are scarce? If there’s enough of everything, you don’t have to fight over it. But there is never enough of everything, because resources are money, time, prestige, a room with a window—you never know symbolically what the resource is that somebody is going to fight over, but they are going to fight over something because that’s what we do. We do it because we want to have some hierarchy in our own mind of where we rank. And I decided that I would become absolutely astute at politics, and as to how I could quietly get what I needed—not more than I needed, but what I needed to have an effective program for music. And, I got real good at it.

In fact, I got so good that when I retired, the rest of the district has been stumbling, and calling me up—the music teachers—wanting to know if I would still make phone calls to some board members. Because I [had been] smoothing the way for everybody. And they had no idea; it was all behind the scenes. Administrators call me too. (Laughing.)

The researcher asked Hainlen to describe what he thought were the qualities that made him good at arts advocacy and school politics. Hainlen said:

It was a deliberate choice, because I saw that if music was going to survive, or if orchestras were going to survive, that just essentially I needed to learn how to play politics at a pretty sophisticated level. Because, school politics is really as dirty as any politics get. It’s nasty politics in a school. And, it has to do with teachers who are entitled, teachers and departments that had their own way for a
long time. And the orchestra just does not fall in that category, so you were always kind of the end of the heap.

In the time I was [in Stillwater], we actually moved to be at the top of the heap (laughing). But I learned politics by just studying it—by literally studying politics. How does one argue effectively? Not in public but in private. How do you advocate for your cause? I started speaking in public to the Lions, and the Rotary, and church groups, and senior citizen centers. I would speak all over the place. I started giving local, regional, and national speeches at conferences. I spoke at several national conferences and regional conferences about our music. And that gives you creditability back home. All of that added together—and an understanding that politics is important and that you can play it honorably, not dirty—I think led to being an effective political advocate for the orchestra. I think orchestra teachers who want the school system to simply recognize the value of orchestra and support it, without being a strong advocate, it doesn’t happen. You have to get out there and say why it’s important. Or, the kids have to say why it’s important.

At another point in the interview, the researcher asked Hainlen what he’d say to someone who thought orchestra was useless to have in school. Hainlen said:

I try to be very philosophical because I think people are stunned that you have philosophical answer. . . . And I think that we know that the experience of beauty is so deep that it, as Marianne Moore says, ‘tears us to pieces.’ And when we’re torn to pieces by beauty—because beauty involves both the sacred and the
profane, the good and the bad, the evil and the manipulative, all of those things come up in true beauty. [That is] because beauty is not just something that’s pretty, beauty is in-depth—that when you have that experience, and when you have that experience on great literature with kids, we see in a way that literally nothing else can. Nothing else feels the same way.

[At] this wedding I played for last night, [the bride] started talking about what it meant to be in orchestra—from 1989 to 1992. That’s a long time ago. She started crying and I started tearing up because here it is, 14, 15, 16 years later, and she’s saying it changed [her] whole life. So over and over again I think we have to say that there is some power in making music together. I think you have to come up with some definition of music. My definition is that ‘it’s sound that carries the soul’s contour,’ and that over time, we are rewarded by participating in that. Because the sound that music carries, in some ways [is that which] is articulate, but everything that’s inarticulate about being a human being. And, you can look at a child and they can have that experience, and boom, you can see it happening.

I coached too. [Music is] far different than [coaching]. That’s pure joy. That’s hard effort. That’s everything. That’s far different than looking out on an orchestra in the middle of a slow movement of a Haydn Cello Concerto, and seeing that half the violin section has tears in their eyes because they’re watching you conduct and they’re playing this [piece]. Over and over I would look out and have to look down to not see the tears. [But] that doesn’t articulate it for
administrators. You have to. And that was one of my huge goals. That's why I have that whole [binder] of speeches.

One of my tasks in my life, and it was my original thesis for my research at Harvard in 1983, was how does metaphor give meaning in poetry that is corresponding in music? [In other words] what is meaning in music compared to metaphor in poetry, and how do you articulate that? Because, I had so many professors who said, 'you can’t talk about meaning in music, you just have to feel it.' And I made it my task to talk about the [meaning], and . . . it worked. It’s terribly important that we have [the ability to talk about the meaning and importance of music]—an inarticulate musician can play very well, but you have to be able to talk about it. You have to.

Goals and Philosophy of Teaching

A Brief Overview

To summarize, the researcher asked, “overall, what were your goals for your orchestra program, and your overall philosophy about teaching strings?” Hainlen said: My overall philosophy started very early. In fact, in the early 70’s I read a line from The Great Digest of Confucius, translated by Ezra Pound (1969). The first dialectic (a dialectic is a truthful statement in classical rhetoric) is that great learning (let’s see how much I’ve committed this to memory, now), ‘great learning is rooted in watching with care the way people grow.’ I wrote that down
early, and I tried to follow that every day I taught. Because, I thought that if Confucius understood that 2000 plus years ago, that there was something profound that... great learning is rooted in watching with care. So, I tried to be careful in watching students. And, I tried to watch how they grew and how I grew, and make things come together. I would say that has been my guiding philosophy. Just totally watch how people grow, and see if you can make the learning work with how they grow. So now that I'm working with autistic kids, I do the same thing. How do they grow?

*Striving to Excel*

It was very important to me that we do original music. We've talked about that a little bit. It was very important to me to commission new music. So about every two to three years we commissioned new music by a composer, and then we would premiere that. It was very important for me to have contemporary music on every concert, not just classics. So there were pieces of music that kids still now can just say the name of and we all groan because it was so terrible, but I was still committed to doing it.

*Giving Credit*

I tried to always give credit to the principals, the janitors, ... the support staff, the secretaries... Every year we would end the year with a pie party... [At] any school I taught at—we took a fresh strawberry pie to everybody. And then all the kids in orchestra would have a pie party, and they could say what kind
of pie they wanted. We’d buy $300 worth of pie. When I didn’t have money, I would pay for it myself. If there was money that we’d earned at a concert, then we’d pay for it that way.

**Strengths and Weaknesses**

I think it’s really important to do Strengths, Weaknesses, Opportunities, and Threats analysis—called SWOT. I made the orchestra do this every year, I made the teachers do it, I did it on myself, and I did it on the orchestra all the time (see Appendix W). So I knew what my strengths were. And, when I originally was teaching, I was trying to be all of these things that other people said I should be. And I just cut that out one day and said, ‘what do I want to do best? I have to do my strengths.’ And that’s when I said, ‘my strengths are poetry, creativity, and kids. . . letting kids know I like them.’ And ever since then it was very clear to me; that’s how I did my teaching. That’s why this Lullaby Concert came up. That’s why [there were] all of these other. . . creative assignments and events—because, that was creativity. That’s why I would constantly write poems.

And then my weaknesses were that I am messy. I’m terribly organized, as you can see (laughing). But, I’m messy. So, I would have kids clean my desk. I hated doing the finances, so I started having the treasurer of the orchestra do all of the orchestra finances. And, what was the other thing? There were three of them—messy, finances. I don’t know, whatever.

And then I would always take account of the opportunities for that year, and the threats. And that’s why you didn’t get blind-sighted, because every year I
would make an assessment of where the threats might arise for the orchestra program. Specifically, band teachers, specific issues before the school board that I had to become informed about—whatever it was, I was prepared for it.

So after every concert we would do the same thing. What were our strengths in that concert? What were our weaknesses in that concert? How did we improve on what? And that was really deliberate—I’d just draw this big box and go straight through it, all of the time.

Creating a Sense of Community in the Orchestra

Creating a sense of community in the orchestra—it really became something, and it belonged to the orchestra. It was considered the most recognizable and important thing in school. I would see kids walking down in front of my street with violin cases in their hand and I would think how different that was from the days when their parents had to drive them on the day of orchestra so that nobody would see him carrying a case. They [became] proud to do it.

The Stillwater Orchestras made T-shirts for concerts—or as Hainlen said, “we made lots of T-shirts for everything”—and orchestra students wore the T-shirts with great pride. They most famous T-shirt was the on-going ‘Join the Mob’ T-shirt, which added to the sense of community in the orchestra. Hainlen described how the Join the Mob theme came into existence:
[There were two girls who were always going to the bathroom,] so I said to them, ‘now talk to me, what’s going on here. How come you have to go to the bathroom all the time?’ And they were kind of looking down, and this and that, and they were laughing, and I said, ‘well if it’s funny, you can tell me right?’ And they said, ‘well, we go to all the girls bathrooms in the school and we pull down the paper and we write notes to each other with clues as to where they need to go next in the school.’ So they were playing this game with the teachers all day long, and writing clues. And I said, ‘this is just like being criminals you guys.’ They said, ‘well we are, we’re mobsters.’ And I was instantly [shocked]. But I said, ‘well why don’t you go home’—one of the girls was really artistic—I said, ‘go home and draw a violin mobster, and we’re going to have T-shirts that say ‘Join the Mob.’’ It just came to me. She was very talented, and she drew this guy [with] a tommy gun inside a violin case, and saddle shoes. And we have printed thousands of these [T-shirts]. So, all of the kids got Join the Mob T-shirts when they joined orchestra. And, obviously ‘the mob’ is a play on the word[s] ‘all of us.’ Plus, every kid who’s ever played violin and stepped on a school bus has had somebody say, ‘do you have a tommy gun in there? Are you carrying a gun?’ I see kids all over the place with Join the Mob T-shirts.

The researcher asked if the gun was a problem with parents and administrators. Hainlen answered:

Yeah, of course that was a problem. In about 1994 somebody moved... into the district, you know, hyper parents who said that the orchestra is teaching gun
violence. So, I got called in by the superintendent, and I said, ‘I’m not going to disagree with you but you know how silly that is. You know I was a conscientious objector [to the war in Vietnam]. You know all of the kids in the school system—the [violent] kids are not the kids who are on our team.’ Nobody cared. She said, ‘don’t fight it, it’s true.’ And I said, ‘no, it’s not true, but I won’t fight it.’ So we had to take that [T-shirt design] out of there. At the end of that year, those people who’d only been here one year, wanted T-shirts for their kids because they’d seen these all around. And I said, ‘you are the people that caused us not to be able to do this.’ And they said, ‘what?’ I said, ‘you talked to the principal, or the superintendent, and said we were promoting gun violence.’ [The parent said,] ‘well, we didn’t mean....’ And I said, ‘then next time shut up.’

So then after that, we printed [the shirt] without [the gun], and then it got to be really a joke with the high school kids where they started doing ‘JTM forever.’ (‘Join The Mob forever.’) And it became real in-joke with the kids to design T-shirts that would come right up to the line, and that the administration couldn’t say no. And then when I retired [the students] said, ‘what the heck, we’re going to have one more Join the Mob T-shirt, and we’re not going to tell [anyone], and we’re going to have it on sale at your retirement party.’ So they did, and they put the gun back in there. And the superintendent and the principal came up, and I said, ‘what are you going to do, fire me?’ (Laughing.) ‘I mean, tomorrow is my last day anyway right?’ And so then these became real collector items.
The high school orchestras made T-shirts that displayed the major piece of the year. One T-shirt was made especially for two of Hainlen’s former students. Hainlen described:

I had two [former students] at Julliard at the same time. And... [when they were in high school], one was a senior and one was a sophomore—the sophomore was a pianist and a violinist, and the senior was a terrific violinist. And we did the Beethoven *Fourth Piano Concerto*. It turns out, the kid who was a senior here was finishing his graduate work at Julliard and was concertmaster of Julliard Orchestra. [At the same time, the other] kid was a senior at Julliard on piano, and he won the Julliard Concerto Competition. So... five years after they had played the Beethoven Concerto here with the Stillwater Orchestra, they were at Alice Tully Hall in New York, in the same positions [with the Julliard Orchestra]—concertmaster of the Julliard Orchestra, and piano soloist—playing the same piece of music. So, I quickly made up T-shirts... put on [the shirt] the date that they were playing [the piece] with the Julliard Orchestra, their names, their conductor’s name, and the first page of the score of the Beethoven. I shipped them to New York so they would have them for dress rehearsal with the Julliard Orchestra... this is what [one of those two young men] wrote about it (see Appendix X)... 

It [was] very important to me that orchestra be more than simply notes. That it involved a safe place for kids to be in school. Sometimes kids were shunned by other factions in school, [but] there’d be no cliques, no anything [like that in orchestra] if I could help it.
We had a chess board in the room. We had constant chess tournaments going on in there. Kids had a tea pot or a coffee pot in the corner, and they would sit on the floor and play their favorite CD’s—orchestral, or not—but there would be 20-30 kids doing homework and listening to music before and after school. You’d have to step over kids to get out of my office. It was cool.
CHAPTER VI

DISCUSSION/ SUMMARY AND IMPLICATIONS

When asked why he thinks his orchestra program was successful, Hainlen said he cannot pinpoint one or a few reasons. This author and researcher attributes the success of Hainlen’s string program to a combination of his school politicking skills, a well-planned curriculum, a high standard for musical performance, accurate and thorough record keeping, special events planned for students, and the personal connections he made with students at all levels of the string program.

This author found that the personal connections Hainlen formed with students stood out as the largest factor contributing to the success of his orchestra program. It appeared that Hainlen made special efforts in making students feel important. Hainlen did acknowledge that connecting with students was one of his strengths and one of the things into which he put much effort. Hainlen recognized, just as others have (Allen, 2003; Dillon & Kreichbaum, 1978; Lowe, 1980; Schute, 2004; Yarborough, 1968), that it is of paramount importance to structure a successful first year in string instruction. To Hainlen, a large part of this was letting students know they were wanted and important. But, Hainlen also recognized that this should not stop after the first year.

Even today in his retirement, one can view the importance of the connections Hainlen made with students. These connections are obvious when looking through some
of the 10 to 20 emails per week that Hainlen receives from former students describing the valuable lessons he taught, the special things he did, and the impact he had on their lives (see examples in Appendix Y). The personal connections he formed are also noticed when reading some of Hainlen’s letters from former students (see Appendixes Z, AA, BB, and CC). Additionally, that an entire weekend of events was planned by students for Hainlen’s retirement demonstrates how connected Hainlen was to his students, colleagues, and the community (see Appendix DD).

As part of the connections he made with students, Hainlen taught life-long values. This was also a factor that Norcross (1994) found important in Frank Battisti’s teaching. Norcross (1994) said:

The environment of the Ithaca High School Band... was designed to give the students experiences that would enable them to grow as human beings as well as musicians. This environment was primarily the result of the philosophies and methods of Frank Battisti. His philosophy focused on the development of the student, not the development of the band. (p. 46)

Special learning activities and performances were important in the success of Hainlen’s orchestra program. Like Hainlen, other string experts have recommended that students be exposed to performances by experienced or professional musicians (Dillon & Kriechbaum, 1978; Hamann & Gillespie, 2004; Miller, 1995; Norcross, 1994; Rogers, 2003; Szot, 2000). Szot stated, “this interaction of players with a variety of experience allows novices to hear and observe advanced techniques such as shifting and vibrato, and thus develop a burning desire to learn these skills” (2000, p. 34).

Hainlen spent much time and effort in learning and using the most effective ways to advocate for the string orchestra program. Hamann and Gillespie wrote about five pillars for defending the school orchestra program. One of those pillars was, “inform and
educate those in power about the values of orchestra programs” (Hamann & Gillespie, 2004, p. 19). Another pillar was “organize support” (Hamann & Gillespie, 2004, p. 21). Hainlen made connections and organized support in the Stillwater and school communities. Hainlen was not only on the defense when needed, he was also on the offense—another thing which Hamann and Gillespie (2004) advised.

Gathering and using data is a pillar advised by Hamann and Gillespie (2004). The accurate and thorough data that Hainlen kept on the numbers of students involved in orchestra was helpful in gaining support for the orchestra program, and was also helpful to the string teachers when planning.

A final pillar advised by Hamann and Gillespie was, “be a good string teacher” (2004, p. 20). In their description of this pillar, the authors stated, “teach effectively so that the students play well and the concerts sound good” (Hamann & Gillespie, 2004, p. 20). Hainlen’s orchestras were recognized as exceptionally advanced for high school orchestra. Hainlen had high standards for musical performance and a well-planned curriculum. These things provided his students with knowledge and playing skills that would contend well at a college level.

Along with the components discussed in this section, there are other components that were necessary to the success of Hainlen’s string program. Many of these components were discussed by other authors. For example, recruiting and retention, beginner start year, method books, rehearsal techniques, among other components, have been often discussed in literature pertaining to string teaching. This researcher suggests that it is the less frequently discussed components of a string program, included in this discussion, that need more detailed attention from authors and researchers.
The research presented here has added to the literature on exemplary string programs and teachers. Although, other successful string programs and teachers should be examined. Hainlen and his string program were held in high-esteem among colleagues, community members, and students. His success merits worth for any string teacher to examine and model.
References


Goodrich, K., & Wagner, M. (2002). *Getting it right from the start: a guide to beginning and enriching a successful string orchestra program*. Fairfax, VA: ASTA with NSOA.


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*Spotlight on Teaching Orchestra.* (2005). Reston, VA: MENC.


APPENDIXES
APPENDIX A

CONSENT LETTER FOR HAINLEN’S PARTICIPATION IN THIS STUDY
INFORMED CONSENT

TITLE: James Hainlen: An Oral History Concerning the Components of a Successful String Orchestra Program

PROJECT DIRECTOR: Dr. Barbara Lewis
PHONE #: 701-777-2820
DEPARTMENT: Music

STATEMENT OF RESEARCH

A person who is to participate in the research must give his or her informed consent to such participation. This consent must be based on an understanding of the nature and risks of the research. This document provides information that is important for this understanding. Research projects include only subjects who choose to take part. Please take your time in making your decision as to whether to participate. If you have questions at any time, please ask.

WHAT IS THE PURPOSE OF THIS STUDY?

You are invited to be in a research study about the components of a successful string orchestra program, because you are one of the nation’s most successful and renowned string orchestra teachers.

The purpose of this study is to provide other individuals with your expertise and knowledge about successful string orchestra programs. The research will cover topics such as recruitment and retention, contact time and scheduling, planning performances and selecting literature, rehearsal structure, major events, and program support.

HOW MANY PEOPLE WILL PARTICIPATE?

You will be the only person to take part in this study at the University of North Dakota.

HOW LONG WILL I BE IN THIS STUDY?

Your participation in the study will last from October, 2006 through December, 2007 (unless the study is completed sooner). You will be visited once in Stillwater by the researcher for a personal interview. The interview in Stillwater will be scheduled to last no more than four hours. Following the interview in Stillwater, the researcher may call you once with follow-up questions. The follow-up questions will last approximately thirty minutes. After the interviews have been completed, you will be asked to proof and approve the interview transcription (a written and printed representation of the interviews).
WHAT WILL HAPPEN DURING THIS STUDY?

Once you have agreed to participate in the study, the researcher will call you to schedule a personal interview at your home in Stillwater, MN. The researcher will drive to Stillwater on the date of the agreed interview, and will have a list of approximately 30 to 40 questions (enclosed with this document for your review and preparation) to ask you. The personal interview will be recorded in two ways -- using a tape recorder and a video camcorder. The main purpose for using two recording devices is to provide a back-up recording in case one of the devices does not work properly. The tape recording will be the primary source for the researcher when transcribing the interview. The video recording will allow the researcher to note any of your gestures that may emphasize your statements.

Following the interview in Stillwater, the researcher may contact you for a tape-recorded telephone interview to gather any additional information that may add clarity or emphasis to the previous interview.

At any time during the interview(s), you are free to decline to answer any questions. You may also take a break or stop the interview(s) at any time.

After the interview(s) are complete, the researcher will write a transcription of the interview(s). A copy of the tape recordings and transcription will be mailed to you for your proofing and approval. If you wish that the researcher delete or revise any of your statements, you may contact the researcher and your request(s) will be honored. You will be mailed a copy of the revised transcription for proofing, and will be asked to sign a document stating you approve of the final transcription.

WHAT ARE THE RISKS OF THE STUDY?

There may be some risk from being in this study. You may experience frustration that is sometimes experienced during interviews. Some questions may be uncomfortable for you to answer, and you may become upset as a result. However, such risks are not viewed as being in excess of "minimal risk."

If, however, you become upset by questions, you may take a break from the interview, stop the interview at any time, or choose not to answer questions. You may also request that your answers be deleted or revised in the transcription of the interview. The final transcription of the interview will not be used in the researcher’s final paper, or in any other possible publications about this research, unless it has been approved by you.

There may be some risk to others whose names you might mention during the interview. To lessen any risk to others, you are asked not to use the names of any minors during the interview. If the names of minors are mentioned during the interview, these names will not be written in the transcription. You are also asked not to use the names of adults who might be presented in a negative or harmful manner. If the names of adults are
mentioned during the interview, these names will not be written in the transcription if the individuals are presented in a negative or harmful manner.

WHAT ARE THE BENEFITS OF THIS STUDY?

You will benefit personally from being in this study; it is anticipated that this study will enhance your reputation as a successful string teacher. It is also anticipated that, in the future, other people might benefit from your knowledge and expertise presented in this study.

WILL IT COST ME ANYTHING TO BE IN THIS STUDY?

You will not have any costs for being in this research study.

WILL I BE PAID FOR PARTICIPATING?

You will not be paid for being in this research study.

WHO IS FUNDING THE STUDY?

The University of North Dakota and the researcher are receiving no payments from other agencies, organizations, or companies to conduct this research study.

CONFIDENTIALITY

By agreeing to participate in this study, you agree that your statements, written in the final approved transcription of the interview(s), can identify you and can be used in the researcher's final paper and any other publications that may be written about this study (i.e. your statements will not be confidential).

The names of any minors mentioned during the interview(s) will be kept confidential in the transcription, the researcher's final paper, and in any other publications that may be written about this study. The names of any adults mentioned in the interview(s) who might be presented in a negative or harmful manner will be kept confidential in the transcription, the researcher's final paper, and in any other publications that may be written about this study.

The tape and video recordings of the interview(s) in this study will be kept by the researcher for a minimum of three years following the completion of the study. If confidential information is contained in the recordings, the recordings will be kept in a locked location only accessible by the researcher for these three years. After the three year time period, if there is no confidential information on the recordings, the researcher...
may decide to donate the recordings to a library or string orchestra organization so that other individuals may benefit from them. However, if confidential information is included on the recordings, the recordings will be destroyed after the three year time period.

You have a right to review and edit the recordings if you choose, and a right to oppose the donation of the recordings.

The study records may be reviewed by Government agencies, the University of North Dakota Research Development and Compliance office, and the University of North Dakota Institutional Review Board.

IS THIS STUDY VOLUNTARY?

Your participation is voluntary. You may choose not to participate or you may discontinue your participation at any time without penalty or loss of benefits to which you are otherwise entitled. Your decision whether or not to participate will not affect your current or future relations with the University of North Dakota.

If you decide to leave the study early, you are asked to call the researcher.

CONTACTS AND QUESTIONS?

The researcher conducting this study is Rebecca Starr. You may ask any questions you have now. If you later have questions, concerns, or complaints about the research please contact Rebecca Starr at (701) 740-8126 during the day, or at (701) 746-5728 after hours. You may contact the Rebecca Starr’s advisor, Dr. Barbara Lewis, at (701) 777-2820 during the day.

If you have questions regarding your rights as a research subject, or if you have any concerns or complaints about the research, you may contact the University of North Dakota Institutional Review Board at (701) 777-4279. Please call this number if you cannot reach research staff, or you wish to talk with someone else.

Your signature indicates that this research study has been explained to you, that your questions have been answered, and that you agree to take part in this study. You will receive a copy of this form.

Subjects Name: JAMES D. HAINDEN

Signature of Subject

Date

University of North Dakota Institutional Review Board
Approved on OCT - 5 2006
Expires on OCT - 4 2007
APPENDIX B

RESEARCHER’S PLANNED INTERVIEW QUESTIONS FOR HAINLEN
Oral History Interview Questions for Jim Hainlen
By Rebecca Starr

(Note: It is likely that there are more questions written here than time will allow during the oral history interview. The questions written in boldface will only be asked if time allows.)

**Background information:**

1. Describe your string orchestra training, from the time you began playing a string instrument through the present. Please include what “school of study” you came from (i.e., who were your violin teachers? From which methods did they have you study?)

2. Why did you become an orchestra teacher? (What experiences in life drove you to become an orchestra teacher?)

3. After you became an orchestra teacher did you ever question continuing in the profession?

4. Why did you continue to teach orchestra?

**Evolution of the Stillwater school orchestra program:**

5. How did your position in the Stillwater schools change during your time there? (In terms of the grade levels taught and number of schools taught at, your title, etc.)

6. How many string students were in the public schools when you began teaching in Stillwater, and how many string students were there during your final year?

7. Discuss the reasons for the increased number of students in the Stillwater orchestra program.

8. Were the numbers constantly rising, or did they ever drop?

9. How many string teachers were in the public schools when you began teaching in Stillwater, and how many string teachers were there during your final year of teaching?

10. If new string teacher positions were added to the program, what were the reasons for adding the positions?

11. How were any new string teacher positions proposed to the school board and administrators for approval?

12. What were the attitudes of administrators, school board members, parents, and community members about orchestra in the Stillwater schools? How did attitudes and support evolve during your time in Stillwater?
Contact time and scheduling contact time:

13. Discuss the amount of teacher-student contact time per week for each grade level (elementary, middle level, and high school) in the strings program, and how the contact time evolved during your time in the Stillwater schools. Please include the following:
   - Were private or small-group lessons included in the school string program? If so, for which grade levels?
   - Were these lessons pull-out lessons? If so, were classroom teachers supportive of pull-out lessons? What were some (if any) of the classroom teachers concerns regarding pull-out lessons, and how did you address these concerns?
   - How many times a week were orchestra rehearsals held for each grade level, and for what duration of time?

14. Considering the grade levels and number of schools each string teacher taught at during your last year in Stillwater, do you think the teaching positions were dispersed ideally? If not, how could the teachers have been dispersed better?

15. Many school string teachers around the country teach at more than one school. Do you recommend that string teachers at multiple schools teach the same grade levels at each school (i.e. grades 4 and 5 at several schools), or multiple grade levels (i.e. grades 4-12, or 4-8, or 7-12, etc.)?

16. In school strings programs, what do you recommend as the appropriate teacher-student contact time per week, and in what type of setting (private lessons, small group lessons, ensembles, orchestra rehearsals, etc.)?

17. For each level (elementary, middle level, and high school) do you recommend that orchestras meet before school, during school, or after school? How frequently?

Recruiting and retention:

18. Explain the procedures that worked best (or you (and the Stillwater string staff) in recruiting beginning string players.
   - Which recruiting procedures did not work well?

19. Discuss student retention in your string program. Did you ever experience any significant student retention problems?
   - If yes, why do you think this was, and how did you address/fix the problem?
   - If no, why do you think you did not experience retention problems?
20. If a student wanted to quit orchestra, did you let him or her quit at any time during the school year, or was there a policy/recommendation that the student continue through the rest of the year, semester, concert, etc.?
   Did you try to convince these students not to quit? If so, how?

21. In your opinion, what are some of the best ways to keep students interested in their string instrument?

22. If, for example, a sixth grade student wanted to begin orchestra even though the typical grade to start orchestra was fourth grade, would you let the student start? If so, under what guidelines?

23. Did you ever purposely recruit students for orchestra after they had passed the typical grade to begin a string instrument?

24. Explain your thoughts on students who have low ability on a string instrument?
   Would you give these students extra help and encouragement?
   Would you encourage these students to continue playing, or would you recommend that they quit?

**Home practice:**
25. What were your policies about home practice for each grade level?
   Was home practice "required" or "recommended"?
   Did parents sign practice records? If so, what was your reasoning behind this?
   Did home practice affect the student's letter grade?
   Were practice policies district wide for the string program, or did each string teacher have his or her own policies?

**Methods:**
26. Please consider the ways you taught the first few beginning string lessons.
   Did you teach by rote or note?
   Did you start with the bow right away, or did you begin by focusing on the left-hand fingerings first? Why did you begin this way?

27. What method book series did you use with students, if any? And which series do you think are most valuable?

**Rehearsal Structure:**
28. Describe the structure of your standard orchestra rehearsal for middle level and for high school.
How much time was spent on warm-ups, what kind of warm-ups were done, how much time was spent on skill building, how much time was spent rehearsing literature, etc.?

Planning performances and selecting literature:
29. Describe your typical or ideal concert season for elementary orchestra.
   Would you have fourth and fifth grade students perform as part of one orchestra, or should fourth grade students perform separately from fifth grade students?
   When would you have elementary students perform arranged "concert series" pieces, instead of music from a method book?

30. Describe your typical or ideal concert season for middle level orchestra.

31. Before describing your typical or ideal concert season for high school orchestras, please explain how your high school students were split into separate orchestras.
   And how were the students placed in chairs or a seating arrangement?

32. Now please describe your typical or ideal concert season for high school orchestra.
   Include the frequency and number of concerts per school year.

33. Describe how concerts were planned (i.e., did your musical selections follow a theme? Did your concerts "teach" the audience or advocate for music, etc.)?

34. How far in advance did you plan the repertoire for each concert season?

35. Did you have a regular cycle of core repertoire that you used with your orchestras?

Major Events:
36. Describe the tours made by your high school concert orchestra.
   What was the value of tours for your students?
   What went into planning a tour, in terms of the events while on the tour, administrative support, fundraising, etc.?

37. Describe any other noteworthy performances, and how you prepared for them.
   What was the value for your students?

38. I understand you hosted several world-renowned musicians and ensembles.
   What was the value of these experiences for you students?
   What went into planning these events?
39. Did your students participate in competitions? Why or why not?

40. Are there any other events or projects that you would like to tell about?

Program support:
41. I understand you are an excellent school “politician.”
   What do you think were the qualities that made you good at it?
   Please give some examples of your good politicking skills.

42. I understand you are a strong music advocate.
   What were the qualities that made you good at advocating for music?
   How did you provide administrators, parents, and community members with
   music advocacy information?

43. How did you involve the area community in your orchestra program.
   Did you advertise for concerts and events? If so, how?

44. How were you involved in your community?

Goals and philosophy/summary:
45. Overall, what were your goals for your orchestra program?

46. What was/is your philosophy about teaching strings?
APPENDIX C

HAINLEN WROTE AND PRINTED THIS IN CONCERT PROGRAMS
Why We Need Music

Why do we need music in an era when “the basics” are the rallying cry of politicians?

We need music because it demands independent thinking and communal effort. Students must present themselves on stage with personal, coherent interpretations of the complex symbols that composers wrote on paper in many different cultures at many different times.

We need music to teach kids not what to think, but how to think from the inside out and that our emotions are equal in importance to our intellect.

We need music to develop the reality of craftsmanship. There are millions of details presented in a single performance that must mesh and work together across the ensemble in order for the performance to be satisfying.

We need music to teach respect. Respect in listening and balancing the instruments or voices, respect for the genius of the composer, and respect for the skill that each colleague brings to the moment.

We need music to help us define who we are. Great art represents our human heritage over time. We learn that others have felt as we feel now; that others have been through life before us and they left a legacy of artistic achievement.

We need music to make us whole, to deepen our understanding, to create empathy through feeling. No matter what your number on the ACT or SAT, it is not you. It is too simplistic and cannot move the heart.

We need music to comprehend that life is not what “you’ve got,” but who you are.

We need music to teach us, as Keats said, that beauty is truth and truth beauty.

James D. Hainlen
June 2004
Stillwater, Minnesota
APPENDIX D

STILLWATER HIGH SCHOOL CONCERT ORCHESTRA

PROGRAM FROM REGIONAL MENC CONFERENCE
The Legacy of Music

Stillwater Area High School Concert Orchestra
James D. Hampton, Conductor
1999 OMEA/North Central MENC Professional Conference
Drum Regency Ballroom
February 6, 1999
11:30 A.M.
The concert is dedicated to William L. Jones—a creator of legacies.

The concert is dedicated to William L. Jones—a creator of legacies.

The Stillwater School District

The Stillwater School District stretches over 30 miles along the scenic St. Croix River and covers nearly 150 square miles and includes 19 municipalities and townships. Stillwater School District was established as one of Minnesota’s first schools in 1849 (a year before statehood was granted). ISD 834 now has over 9,300 students enrolled in 12 schools (nine elementaries, two junior highs, and one senior high); and in the district area learning program for at-risk students, Early Childhood Special Education programs, and Early Childhood Family Center.

Stillwater Area High School, Oak-Land, and Stillwater Junior High Schools, and Stonebridge and Oak Park Elementary schools have been named National Schools of Excellence. Stillwater has been recognized for its fine arts programs on state and national levels.

Orchestra Philosophy

The Stillwater string program has nine secondary orchestras and eighteen elementary string classes which rehearse a total of 51 times each week. Lessons are given in small groups during the school day on a weekly basis in elementary school and on an every other week basis in secondary schools. Students are encouraged to study with private teachers in technique, theory, and chamber music. Advanced students are guided into youth symphony auditions, summer music camps, and other musical activities such as Minnesota High School Listening Team, Minnesota High School Composers Contest, and Schubert Club.

The Orchestra staff meets monthly to coordinate curriculum, plan recruiting, schedule joint concerts, and do strategic planning. The string staff makes considerable effort to build on the strengths of the program, manage weaknesses, be aware of threats and take advantage of opportunities.

Curricular Themes

The high school curriculum is planned each year with an overarching theme. In recent years we have considered how the arts memorialize people, places and deeds, the acts of aesthetic creation, the place of silence within sound, and this year, how music represents a legacy of artistic creation. We have explored the legacy of those who preceded us and our contributions to the legacy of the future. These themes are explored in concert programming, lectures, seminars, poetry, and visual arts. Each student is challenged to achieve at the highest level artistically and thoughtfully consider the profound contribution of the arts in our lives.

James D. Hainlen has directed the Stillwater Orchestra since 1979. During that time the Orchestra program has grown from one ensemble to three orchras with 150 students. Hainlen was honored in 1994 as the Minnesota Orchestra Music Educator of the Year and in 1995 he was named the winner of the American String Teacher Educator of the Year for Minnesota. He has served as the state president of ASTA and was the founding chair of the River Valley Arts Council.

Hainlen received his Bachelor’s Degree from the University of Minnesota and his Master’s Degree from the University of Wisconsin in String Development with Marvin Rabin. He has recently completed his course work for his PhD and is currently writing his thesis. Hainlen has twice been a visiting summer scholar at Harvard University and was selected to participate in a NEA grant at New York University. He conducted for Greater Twin Cities Youth Symphony for six years and has presented at state, regional, and national conferences on metaphor and imagery in music.

Stillwater Area High School Concert Orchestra

District 834 Board of Education

Roland Buchman
Mary Cecconi
Deb Gerke
Ann Gillen
David "Choc" Junker
Melva Radke, Chairman
Karen Rose

District 834 Administration

Kathleen Macy, Superintendent
Mary Jo Weingarten, Deputy Superintendent, Curriculum and Instruction

Stillwater Area High School Administration

Chuck Briscoe, Principal
Mary Pat Cummings Juhl, Assistant Principal
Deb Henton, Assistant Principal
Virginia Kruse, Assistant Principal
Sherman Danielson, Activities Director

Stillwater String Faculty

Liz Dege, Stillwater Jr. High
Julie Guerber, Oak-Land Jr. High, Afton-Lakeland, Amber, Lake Elmo, Rutherford
James Hainlen, Stillwater Area High School, Marine on St. Croix
Marla Okner, Lily Lake, St. Croix Catholic, Stonebridge, Oak Park, Withrow

SAHS Music Faculty

Mary Brunner, Band
Paul Kile, Band
Larry Neuman, Band
Erik Christiansen Choir
Angela Mitchell, Choir

Program Cover Art, Linnea Engblom
Graphic Design, Nancy Martin

“Legacy is music gliding downward, Weightless light.”

Jessica Holland, Class of 1999
Nervous silence falls,  
Bows materialize,  
Poised and prepared,  
They begin as one being  
Each acting as a  
Single breath  

Shawn Kwosek, Class of 1999

"It should be one's goal  
even if solitary,  
to be one that makes  
things different  
to be the one who  
thinks the Thought."  

Lee Langer, Class of 2000

The Legacy We Create for the Future

Straight Line (1998), Carleton Macy
Commissioned by Chamber Music St. Croix for the Stillwater Concert Orchestra (manuscript)

Straight Line was written during the summer of 1998 after devastating straight line winds whipped through much of the Twin Cities neighborhoods. My intentions in the music are to create the intense energy and motion of these winds, and not the wind itself. There is hardly a moment when this driving motion ceases; even the end is not so much a conclusion as simply a cessation.

The Legacy of Folk Music We Inherit

Five Variants of 'Dives and Lazarus' (1939) Ralph Vaughan-Williams
Commissioned by the British Council to represent English music at the 1939 World's Fair in America

(Oxford University Press, rental)

This complex, brooding composition is based on folksongs collected by Vaughan-Williams. The opening theme comes from Norfolk where it was known as 'The Murder of Maria Monk in the Red Barn.' The same tune also is known in Ireland (The Star of County Down), in Scotland (Gildersly), and in England as the hymn, 'Come All Ye Faithful Christians.' Vaughan-Williams fragments the initial theme and splits the string sections into 10 parts divisi to create great melodic complexity. The title refers to the Biblical narrative of excess (Dives) and humility (Lazarus). Vaughan-Williams created an artistic work that explores prodigality and sparsity to make its aesthetic impact.

The Legacy of the Human Spirit

Concerto in C Major for Piano, Violin, and Cello (1808), Ludwig van Beethoven
Opus 56 Allegro (Lucks Music, rental)

Greg Anderson, piano, Class of 2000
Marlena Chow, violin, Class of 1996
Adam Cathcart, cello, Class of 1994

The Triple Concerto was first performed publicly in Leipzig in April 1808. We have little knowledge about this work and much of what is commonly repeated, probably is incorrect. What is clear is the cello part is difficult, the piano part is moderate and the violin part is between the two in its challenges. The Allegro movement begins with a mysterious feeling generated by the cellos and basses and the odd phrasing (4+5+1). The key structures continue the sense of dislocation by modulating from C to A flat major, wandering near G major, then returning to C major. The importance of the repeated eighth-notes arises at this point and draws us into the cello exposition. The development is launched by the solo cello and lands us in A major, again a remote key. The recapitulation begins with the full orchestra stating the opening theme. The first movement ends with a lively Piu Allegro.

The Legacy of Jazz

Stay 'n See (1982) Eddie Karam
(Lucks Music, rental)

Stay 'n See was written by Eddie Karam for the New American Orchestra in 1982. It represents a combination of musical forces that is far too rare on a compositional basis and perhaps too rare in the realm of school music programs. This composition requires the string section to be every bit as competent in jazz phrasing as the jazz band. The legacy of jazz is clearly contained in the parts as they are marked with names of the players for whom they were written: Bud Shank, alto sax; Snooky Young, trumpet; and Bill Watrous, trombone.
Great art in not the retelling of events past—
Not the who-to-for’s, which-ways’, or where-when’s of history.
Art is the re-experiencing of life in the past,
As it will be in the future.
It is the feeling of what once was,
As it still is.

Isaac Kulka, Class of 1999

Carlton Macy (b. 1944) is a Professor of Music and chair of the Music Department at Macalester College. He teaches theory and composition as well as directing the Mac Jazz Ensemble, the Collegium Musicum, and the New Music Ensemble. For 10 years he has been a member of the Minnesota Chinese Music Ensemble. His compositions have been played throughout the United States and Europe and have been recorded on the INNOVA and daphne record labels.

Greg Anderson, pianist, is a junior at Stillwater Area High School. He has studied piano for eight years with Kim Craig at the St. Thomas Conservatory of Music. Anderson has been a first place winner in the Schubert Club and Thursday Musical competitions. This past November he placed first in the St. Paul Piano Teacher Concerto Competition performing the Beethoven Piano Concerto No. 4 in C Major. He has been a national finalist in the Music Teacher’s National Association Baldwin and Yamaha Piano Competitions. Anderson is also a composer, and in January was named the Minnesota High School Composer of the Year for his “Fantasy for Piano.”

Adam Cibecart, cellist, is a 1994 graduate of Stillwater Area High School. He is a student of Joshua Koestenbaum (St. Paul Chamber Orchestra) and Anthony Elliot (St. Olaf) and Allen Harris (CIM) in college. He performed the Triple Concerto with the Stillwater Orchestra during his senior year in high school and soloed on the Elgar Cello Concerto in the Spring Concerto Concert. He currently performs with the Erie PA Symphony and is beginning the process of graduate school auditions.

Marcia Chou, violinist, is a junior at New England Conservatory where she is a student of Malcolm Lowe (Boston Symphony). While at Stillwater she studied with Young Nam Kim (University of Minnesota) and Mary West. She performed the Beethoven Triple Concerto with the Stillwater Orchestra in 1995, playing the piano. While in high school she performed the Vieuxtemps Violin Concerto and the Mendelssohn Piano Concerto in G minor with the Stillwater Orchestra. She also performed the Saint-Saens Introduction and Rondo Capriccioso with Hugh Wolf and the St. Paul Chamber Orchestra and soloed numerous times with the Greater Twin Cities Youth Symphonies.

Larry Neumann directs the Jazz Band and Varsity Band at Stillwater Area High School. Besides his high school duties, Neumann directs the Century College Jazz Ensemble and performs on the saxophone in various venues throughout the Minneapolis/St. Paul area. On working with the Orchestra/Jazz Band combination, Mr. Neumann says that he has had a lot of fun creating a “swingin’ string section.”

History of our ancestors is the light thrown upon us.
Slow and cautious is this light,
afraid to reveal too much.

Cassie Young, Class of 2001
APPENDIX E

HAINLEN’S SPEECH AT THE 2005 MINNESOTA MUSIC EDUCATORS CONFERENCE
CONNECTING MEANING AND MUSIC

Speech to MMEA February 18, 2005

Robert Frost said: "A poem begins in delight and ends in wisdom." Let's change that to music: Music begins in delight and ends in wisdom. But music also begins in sadness, and love, and rejection, and tragedy and ends in wisdom. Interdisciplinary teaching is the curiosity to connect the meaning with the music. It is curiosity that drives the rehearsal not perfection.

Three stories:

1. I judged a music contest once and listened for an entire Saturday. Driving home I realized that I had not heard one performance that moved me: I heard excellence, I heard good fingers, but I didn’t hear emotion or meaning.

2. A good friend and fine conductor said to me: "if I can get them to play in rhythm and in tune – I don’t know what to say after that."

3. I retired in last June. I know now what you don’t know. Out of all of the cards, e-mails, and phone calls, not one student thanked me for teaching them the difference between F# and F natural. Not one! They thanked me for sharing wisdom, passion, insight, caring, curiosity. Music is the medium to the meaning.

So when I was driving home that day I resolved to start seeking the language of meaning in my rehearsals. It became all right to miss notes but not meaning or emotion. That meant that I had to try to learn the language of the transcendent. That which we share with other human beings that transcends mere existence and moves to meaning. I started on the journey by thinking that all of the arts shared a common aesthetic content. That poetry, visual arts, dance, literature, and music were all symbolic ways to express the inexpressible.

Late last spring we had yet another workshop day on technology. Leaving the workshop the AP Physics teacher said to me, "We don’t need to learn a darn thing
more about computers – I want to listen to you talk about how you can still love teaching and be curious about music after 33 years. I’m in my 15th year and I have lost the joy of teaching.”

So if curiosity, joy, and wisdom are what you want in your teaching, then you are ready to expand into interdisciplinary education. You are ready to break the boundaries of perfection of notes and lack of emotion. You are ready to seek the intersections of science and humanities, the ambiguity of spoken emotion and artistry of musical emotion.

After trying for several years to capture what I wanted in single assignments I moved to all-year curricular themes. It allowed me to delve into one big idea from multiple ways – multiple intelligences if you will. I chose the theme in the spring for the next year, researched and wrote the curriculum in the summer, and implemented it like a jazz musician, with lots of improvisation, during the year.

Memorializing people, places, and deeds was an early theme. We played Memorial to Lidice by Martinu and studied the mass murder at Lidice, Czech. We explored hatred, hope, and symbolism in the music. Because Martinu ends the piece with the French Horns playing the motive from Beethoven’s 5th Symphony.

We had another year long study of the “Language of Music and the Music of Language,” ending with a seminar with Libby Larsen and Bill Holm. The students read their poetry and played their own compositions.

The physics department and the orchestra spent a year working together on Comprehending the Incomprehensible. That is did the art of a time reflect or precede the scientific discoveries of the era. We studied art and Einstein, and even the scientists concluded that the artists were portraying relativity before Einstein articulated it.

Last year we spent the year on Ambiguity and Certainty in poetry, painting, and music. We started by acting out Ode On A Grecian Urn by Keats and
considered whether beauty is truth and truth is beauty and indeed whether that is all we need to know.

Our initial poetry assignment was on St. Francis and the Sow. Let’s do it together. We will read the poem and you tell me whether the line is ambiguous or certain.

Read the Poem:
Now summarize in one or two sentences what the poem is about.
How can we confidently say the poem is about how we feel as people when the entire poem is about pigs and flowers?
An interdisciplinary curriculum cannot be given to you, because you are the curriculum. You must know your own strengths, you must know what interests you, you must know what you are willing to work on, before you can present it to your students.

I have had people observe me work with the students on music and poetry. They call me two months later and say, I used the same poem but it didn’t work. I simply say, “Do you like poetry?” “Do you understand poetry?” When they say no, I say, “Did you expect it to be so simple?”

These are the questions we considered last year
Read on art,
Read on poetry,
Read on music.

This is one result.
Share Alex Hall’s window painting.
What is gained?
I believe we take students to a new understanding of the artistic process. I believe we take them to a new level of insight into the artistic product. I believe
that when they write about it, create a poem about it, paint a picture about it, do a
dance with it that we move to the level of meaning, enactment of meaning, and the
great questions of meaning in life. Music is now the vehicle for placing our lives
in the context of those who have preceded us and searched for love, for what
makes us human, for a sense of order out of chaos.

If you are ready for that kind of teaching – you are ready for interdisciplinary
education. It is not a package it is yourself that you offer to the students. Not
perfect but curious. You begin in delight, you begin in doubt, but you end in
wisdom.
APPENDIX F

SPEECH AT THE 1994 NATIONAL MENC CONFERENCE
Poetry and Art in the Music Rehearsal

MENC National Biennial In-Service Conference
Cincinnati, Ohio
Thursday, April 7, 1994
3:15 – 4:30

By James D. Hainlen
Stillwater Area High School, Stillwater, Minnesota

“Every object rightly seen unlocks a new faculty of the soul.”

Samuel Taylor Coleridge

Barry Lopez, author of Crow and Weasel relates that the Inuit word for storyteller means: “the one who create the atmosphere out of which truth reveals itself.” I’d like to change that to music teacher. The music teacher is one who creates the atmosphere out of which truth reveals itself.

The Zunni people of the Southwest believe that they emerged from the four caves of the lower region. The earth was covered with water, huge animals and beasts of prey roamed the earth. The children of the sun dried the earth with arrows of lightning. The animals that escaped remain today; the animals that were turned to stone are petrifications of the spirits and mediate between people and the gods.

This creation myth of the Zunni is an accurate depiction of the creative process common to the artistic process. We shine the white hot lightning of effort on our internal landscapes which are covered with shapeless water and unknown beasts. The artistic symbols and artifacts which emerge mediate from our privileged inner world to the world we share as human beings. So why do we instead create in, Vachel Lindsay’s words so many “leaden eyed children?”

I became very aware of this, 10 years ago when I judged a music contest of 50 string players. I realized that no matter what the level of music was performed not a single student played with even a modest bit of musicality. I was dumbstruck that here were 50 high school students performing, presumably at their best, and nothing of aesthetic beauty or truth came through. Nothing! I asked myself, “If Yo Yo Ma played
the same music what would be the difference?” If the student had selected the correct level of music why was there so little musicality?

I decided then that I needed to move from teaching music to teaching what I was passionate about and my passion was poetry. To try and increase my own student’s sensitivity for musical performance I started reading poetry to them and explaining both how it worked and what it meant. It is easier with words than music because you don’t have to have the same level of theoretical understanding. After reading poetry we moved to writing poetry. First based on simple assignments then based on the music we were performing. But we constantly strived for something more profound in our performances.

Common Aesthetic Content

I think that all people respond to the common aesthetic content of the arts. Arnheim supports this in his book, New Essays on the Psychology of Art, “…expression is the capacity of a particular perceptual pattern to exemplify through its dynamics the structure of a type of behavior that could manifest itself anywhere in human expression.” (Arnheim p.222) That is an academic’s way of saying that music really does express human emotion and feeling. But we shy away from this by saying, “don’t pin me down.” We say the Schubert Quintet is not really a retrospective on life, its just notes. The Planets by Holst? Why it was probably an accident that Holst was immersed in astrology at the time. We talk about music’s emotion but we fear to tread the path to its conclusion - that we have an obligation to talk to students about meaning. Ellen Winner in Invented Worlds states, “the reason for music’s expressivity is the fact that the structure of music mirrors the structure of emotional life. Music sounds the way moods feel. Music is structured in terms of tension and release, motion and rest, fulfillment and change. These subtle and swift alterations mirror precisely the subtle fluctuations of mood to which we are subject.”

I believe that in addition to talking about teaching music as emotion, we must create multiple pathways for people to reach that filament of truth, that is, the aesthetic importance in each artistic artifact or performance. Even in music class we must assume that there are a variety of ways each student can arrive at the most profound interpretation. I believe the work of Gardner is of vital importance to fine arts teachers to
understand and put into practice. Gardner concludes there are 7 types of intelligence: Linguistic, Musical, Logical-Mathematical, Spatial, Bodily-Kinesthetic, Knowledge of Self, and Knowledge of Others. In applying this to a three week lesson on key signatures and the circle of 5ths I deliberately taught the lesson in 26 different ways. We danced circles of 5ths, we painted them, drew them on the chalk board, played them, diagramed them on our instruments etc. On the test I asked 25 students to list the one best way they discovered for learning key signatures? The students responded by listing 18 different “best ways.” We truly are diverse people who perceive the world of learning in individual ways.

By combining an approach to music that uses multiple intelligences with common aesthetic content students have a chance to pick a pathway that works for them to get to a more profound level of musical understanding and performance.

But I also tie this into a healthy dose of self-knowledge. Theodore Roethke lists four tasks of adolescence that precede adulthood:

1. The multiplicity of chaos in contemporary society
2. The way and means to establish a personal identity in the face of chaos
3. The nature of creation, the need to bring order out of disorder
4. The nature of good and evil – the nature of God

These are the things adolescents grapple with, these are the pathways to adulthood. By asking students to be involved in this introspection at the same time they are exploring multiple pathways to beauty and truth you get some remarkable artistic examples.

Music arises from myth and ritual. Joseph Campbell believes that life giving myths instruct people in two things.

1. That culture existed before you and
2. That culture will exist after you die

This is what Keats was getting at in the Grecian Urn. The artistic artifact both existed before us and will continue after us. This is what we are about every day in music and the arts. Not only do the great works of art exist before us but those works and others that are being created today will exist long after us.

Review with me the opportunities of the music class I am describing: a class with profound aesthetic content, a class that connects music to the other arts, a class that
presents knowledge using the model of multiple intelligences, a class that promotes self-knowledge, a tie-in with myth, ritual, and tradition. All of this on top of fingerings, bowings, pitch, group attitude, rhythmic precision and the other requirements of musical excellence.

So, enough philosophical meditation! How do we put this into practice with students? If music creates the atmosphere out of which truth reveals itself, as does dance, poetry, drama, sculpture, and painting, then how do we create this atmosphere for students? Let me share sample poems that students have written in response to assignments. (See attachments)

<table>
<thead>
<tr>
<th>Statement of Personal Effort:</th>
<th>Fingers</th>
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<tbody>
<tr>
<td>Personal Reflections</td>
<td>For My Grandfather</td>
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<tr>
<td>Symbolic Representation</td>
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<tr>
<td>Musical Interpretation</td>
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<td>Music Defined</td>
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<td>Privileged Insight – Abuse</td>
<td>Moving Swiftly</td>
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<td>Humor</td>
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<tr>
<td>Aesthetic Insight</td>
<td>The Swans in the Willow</td>
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<tr>
<td>Adolescent Loneliness</td>
<td>Analogous to a Raindrop</td>
</tr>
</tbody>
</table>

Learning to assist students to put their work in the context of the great works of art that have come before them is the great task of the teacher. I would suggest other categories for consideration are; personal story of rejection or abuse, effort versus achievement, cultural understanding, alternative viewpoints of life, great myths restated.

How do we share this great wealth of student generated work in the Stillwater Orchestra? We have music/poetry/art shows for parents that are not concert centered. We have the poems and art mounted and displayed in the orchestra room. We print the poetry in the concert programs. I encourage students to enter their poems and paintings in the student artistic journal for the school. I encourage students to enter their works in state and national contests. We look for all avenues to connect the student art work with a real audience.
To re-visit and pre-visit your life through art is to wonder about your life in this world. It is the journey of Joan Miro in his painting at the National Gallery, *Mural Paintings for a Temple*. It is to ask the questions, how can color, form, and texture capture the exquisite paradox of knowing and not knowing? Or the artistic knot of knowing that anything worth believing is worth questioning. Art invites you to take a thread of childhood, a moment from the past and tease out of it an unknown future.

To re-visit and pre-visit your life through art is to know that Shakespeare's *Richard III* is not just about English history, or its importance and meaning would have been long past. It is about the temptation to use power to make everything turn out the way you thought you wanted it to – and who cannot imagine giving into that temptation?

To re-visit and pre-visit your life through art is to know that Madame Butterfly is a beautiful opera but it really asks us to make a decision about using another for our own ends and then discarding them. Don’t think for a moment that adolescents don’t face this dilemma? Or adults for that matter!

This is the setting I try to create:

Go to the art room, have a variety of media available from clay to paint to drawing charcoal. And lots of paper of all kinds, sizes, and colors.

I simply say connect motion to motion, color to color, and shape to shape. Articulate yourself in the moment. I know I resisted this for so long because I could hear several of my college professors saying “music is just music, nothing more or less than a collection of pitches in a certain rhythm.” But I can say now, they were wrong. Music does what words cannot do, so does art, and ironically so does poetry through the magic of metaphor.

The purpose of learning is not to get high scores on the SAT but to offer hope for living humane, ethical lives. The quest for knowledge starts with facts and ends with curiosity, that which connects us on a human level to all. So the gift we give our students is to take themselves seriously. The arts are not trivial. They are profound, and it is a dereliction of our trust if we do not hand on to the next generation respect for the past and hope for the future.
Fingers

fingers moving swiftly along the fingerboard,
moving to forbidden places that cannot
be reached easily but somehow are.
fingers moving like little frogs hopping from
one note to the next,
sometimes they don't quite make it.

Sophomore 1994 (Seitz, Violin Concerto)

Personal Reflection

My solo is for my Grandfather
He died, and I felt pain,
anguish and hopelessness
fear and exhaustion
anger and sorrow
I worked to impress him
I needed his pride.

Mendelssohn is the
surprise
anger
exhaustion
my trying to accept
and understand-

He is gone.

Senior 1994 written in 1991 (Mendelssohn, Violin Concerto in e minor)

Symbolic Representation

Beyond

Head down, face pressed against the sand,
(I think its sand, It’s wet and grainy.)
Eyes closed, tears, quiet, calm,
Strains of music with this emotion.
Soft and smooth and sad like
something lost, missing, wrong.
Nothing important, something small,
but worth mourning and you
realize, it’s okay now.
Of hardship and despair
Of trying
Trying
Trying
Yelling fast
Whispering slow
a lyrical life is strung out
   For all to see and hear
finally
a weight is lifted
from the shoulders
of the tone
so that it can celebrate and dance
Dance away
from its life
Dance away
Forever

Sophomore 1994 (Wieniawski, Violin Concerto in d minor)
Musical Interpretation

On Playing a Haydn Concerto

La da-da-dah
ba da da da da da
yut tu-tu-tu-tu-tu-tu-tu-tu-tu-tu-tu-
ba dah da dah

Words spread
Oil on water
Rainbows in a round
Circles spread further away, the rainbow fades
Go back to the center to find the beginning

by-yah
ba da dum ba-dum ba-dum

Dive through the rainbow
Deeper than the darkness
Pressure makes each breath live
Melt into the string

become the connection
I am the feeling

y-da dum

Senior, 1994 (Haydn, Cello Concerto in C)

Music Defined

It's beauty is infinite,
Yet still young
The feelings it stirs up are eternal,
somehow still new
I play it and feel
connected to the past

The notes are from another's mind
also, from mine
The emotions, similarly are
the composers and mine

Music is the equalizer
When it plays everyone is connected.

Sophomore 1994 (Corelli, Violin Sonata)
Privileged Insight

Moving Swiftly

Moving swiftly
Looking side to side
Peering through the shadows
for some invisible light.
suddenly to my left,
Illuminated not to my eyes
But to my heart
Is a child, playing.
Playing not a child's game,
But a game grown-ups would play,
In a childish way.
Making eerie music from a plastic instrument,
She believes it's beautiful,
though it's the most hideous sound on earth.
I leave her in the dust
Clutching the child-grown instrument,
In the fog of my mind.
I move on, the corridors of my life.
I had thought they would be so full,
Yet,
They seem frighteningly empty.
Strange to one who has thought
She had done so much.
On through the nebulous atmosphere
The furtive light appears again
the girl stands slightly taller
her hair darker
her face more clouded
Loss of innocence
No more than eleven
Loss of innocence
She stands on a stage
Fractitiously repeating lines of a play
that means nothing.
yet, she loves it.
She loves being someone else for awhile
Saying she'd rather think of someone else
instead of herself,
Only, she's not old enough to think that.
But she is.
I watch no longer.
I move even more quickly now,
Not wanting to look at each scene in the light
but knowing I must.
she grows older at each glance
But still a child
With a mothers look.
Each setting like a sentence
a sentence for a crime I never committed.
I move still, my speed quickening,
Its pace no longer comfortable
Only freakish.
I want to stop, or at least slow down.
Please, please let me stop
I fly now, always my dream,
But now I long for earth.
Then
There
The end.
A wall
With a visible light.
She lays in a heap,
I can see her still though.
Her face garishly painted With the marks of a girl
Who is expected to be a woman.
Her short life lays around her in many pieces
Though when traveling at the speed of light
It seemed a lot
It is nothing now.
And no one mourns
Because there is no death.
Human death that is.
More the death of a dream,
Of a moral,
Of a childhood.
she raises her head to look at me
Her eyes a glassy blue.
she knows she has to make a decision
but she knows not the choices.
she never had time,
To decide what they were.

Sophomore, 1991 (Capuzzi, Bass Concerto)

The Life

The sounds begin
   full and luminous
Like Death
Exploring and weaving
   through the jungle
suddenly through
   the dense and thick
a clearing
a pure rich tone
full of life, soul, and will
Eager to tell a story
Of a life gone by
Of victory and triumph

- art reveals the inarticulate
   that lies within - it gives voice
to private feelings

- when should we tell the truth?

- the task of adolescence is to
   "author" one's own life

Life and Death

- prolific learns to be sparse

- goodness as artistic/life goal
Humor

Dancing Iguana

He said I should play with feeling
I feel like SPRITE
because i like the sprite in me

GREEN 2-liter bottles,
the source of a sparkling water

A single stream of liquid,
Rushing through hyperspace
and landing with a gigantic
SPLASH

Dousing my violin
with its tingling
Lemon-Lime Carbonation

As a TALL,
Green Iguana
DANCES

Junior, 1994 (Rode, Violin Concerto)

Aesthetic Insight

The Swans

The swans in the willow tree saw
the moon leave its footprints behind.
Taking flight, their wings found their place
pleasing the air while passing by.

Alone on the porch, the blind man awaits
the ceremony of wings that disturbs his placid tea.
The tea forsees a new light
and ripples inside the china.

The man senses much.

Junior 1994 (Handel, Violin Sonata No. 4)
Fingers flying and jumping up
You've forgiven,
yourself for mourning
and the something for being lost.
so now it's off your chest,
and you rejoice
Loud
Boisterous
Fast
Frantic
Happy and beyond words that you write,
There are no syllables for these emotions,
so they must become,
for lack of a better expression,
Music.

Sophomore 1994 (Handel, Violin Sonata No. 2)

**Adolescent Loneliness**

Analogous to a raindrop
in the interim
between cloud and ground
I feel fundamentally Alone
  I have no song with which to compare
But I am not depressed
  for I am gradually falling
  as sure as gravity
toward a destination
The fall is a lonely time
  though, an exciting time
Unfortunately
  I fell early
there is no comfort in being first
because few understand what it means
  until they fall
When the others look at me
  I feel like I am under scrutiny
At the core of every raindrop is dust
  Am I nothing more?
Sometimes I wish I could just hit the ground
  and disperse
That would reveal my core
  and it would also destroy my integrity
No
I shall live my life falling
  toward unattainable goals
  slightly prematurely
  but with the best of intentions.

Junior 1994
Resources

Compiled by James Hainlen
Stillwater High School Orchestra
Stillwater, Minnesota


### Bibliography of Poetry Books


Hampl, Patricia, *Spillville,* 1987, Milkweed Editions, Minneapolis, MN.


Holm, Bill, *The Dead Get By With Everything,* 1990, Milkweed Editions, Minneapolis, MN.


APPENDIX G

ARTICLE ABOUT HAINLEN'S SPEECH PRESENTED AT GUSTAVUS COLLEGE
ON THE IMPORTANCE OF ARTS
Thoughts About the Importance of the Arts In Our Lives

James Hainlen
Gustavus Adolphus College
April 10, 1992

Every object rightly seen unlocks a new faculty of the soul.

Samuel Taylor Coleridge

...objects of spiritual importance to the Zuni Indians are fetishes. The creation myth believed the Zuni people in southwestern United States that they emerged from the four caves of the lower region. The world was new and covered ith water. Earthquakes shook the ground, huge oysters and beasts of prey roamed the land. Children of the Sun dried the earth with rows of lightning. Then they shrunk the animals, turning them to stone. The animals that lived in the earth today. Natural concretions that foretell animals are the most valued fetishes because they are believed to be original petrifactions and therefore dwelling places of the most stent spirits.

Fetishes also have power in this order, they mediate between people and supernal beings. All people, gods, animals, plants and inanimate objects are related to each other. Lightning, serpents and arrowpoints are closely related. Humans because they are mortal, are more to the animals than to the gods, but animals because they are mysterious, are closer to the gods than to people. (1)

When the Orchestra performed A Mighty Fortress(3) one response is the literal. It is in C Major and begins with a truncated chorale, moves to a development of melodic fragments, then a thematically new fugue theme is played in dialogue with phrases of A Mighty Fortress and the final section is an exact quotation of the hymn punctuated by percussive outbursts.

But having understood that there isn’t there something we missed? “Are there sounds not wholly addressed to the ear?” asks William Carlos Williams in his poem The Orchestra.(4)

Did your mind wander, trying to resolve a personal problem while you listened? Did the juxtaposition of the chorale with the drumming seem like the transcendental amidst the noise of life? Perhaps it was evil assaulting good. Or was it a cultural clash? The most spiritual communication of African culture, the drum, seeking resolution with arguably the most famous chorale representing the spiritual traditions of Western culture? Or were you caught in the ever present problem of simplicity midst complexity and how we each seek to resolve that dilemma?

I’m going to say two important things today, this is the first: Because of its ambiguity art gathers a cluster of meanings around it and you can search in the moment of participation for the specific meaning that applies to you.

Each generation has its own challenge. But it is generally an old challenge in a new disguise. Every individual must come to personal understanding of the meaning of life for him or herself. But our understanding of the meaning and possibility for our lives is so much greater if we bring imagination, metaphor, ambiguity, paradox to the moment. It is from the transcendent midst the mundane; simplicity midst chaos, imagination along with the literal, the Zuni fetishes, clouds that talk, Beethoven’s 6th symphony, William Carlos Williams’ poem, and our performance of A Mighty Fortress that we learn to imagine. Art allows us to wonder, to rephrase our lives, to move seamlessly from the past to the present to the future and back in a moment. All the while we watch Fried Green Tomatoes, view a Joe Jeffrey ballet, study a Joan Miro painting or listen to Franklin Green by Libby Larson, we are holding up a mirror to the meaning of our lives. Is there truth in beauty? Is there beauty in truth? Yes, says the music in A Mighty Fortress. Yes, says John Keats in the Ode on a Grecian Urn when he combines the symbolic and the imaginative. “Thou solist form, doth tease us out of thought As doth eternity: Cold Pastoral! When old age shall this generation waste, Thou shalt remain, in midst of other woe Than ours, a friend to man, to whom thou say’st, ‘Beauty is truth, truth beauty,’ - that is all Ye know on earth, and all ye need to know.”

1. The first two paragraphs are taken not quite exactly from the explanation card at a Zuni fetish display at the Museum of the American Indian In New York City. I viewed the display In July 1991 and give them full credit for the explanations.

2. These figures are from a speech by Nell Postman to a seminar at the National Arts Research Center in July 1991 at New York University.

3. A Mighty Fortress, by Vaclav Nelhybel is published by Kirby Ltd. Toronto

4. The Orchestra by William Carlos Williams in from Picture 2 from Breughel and other poems. Published by New Directions in 1967.

5. Saving The Appearances by Owen Barfield. Published by Harcourt Brace and Jovanovich, New York.

APPENDIX H

EXAMPLE OF MONTHLY DATA ON ORCHESTRA STUDENT ENROLLMENT
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<th>School</th>
<th>Grade Level</th>
<th>Inst. by Grade</th>
<th>Violin</th>
<th>Viola</th>
<th>Cello</th>
<th>Bass</th>
<th>Harp</th>
<th>School Total</th>
<th>FTE's 17 per .1</th>
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<tr>
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APPENDIX J

FINGER PATTERN WORKSHEET
**FINGER PATTERN WORKSHEET**

**Varsity Orchestra**

Name ___________ Date Due _____ Score _____ out of 100

1. Write out the Finger Patterns on the String Diagrams. Draw a \( \bigcirc \) under the whole steps and a \( \wedge \) over the half steps. A note about numbers: finger numbers are Arabic and positions are Roman. A \( O \) is the symbol for Thumb position on cello and bass.

2. Write in the finger numbers for each finger pattern.

3. Write out the notes for each finger pattern on each string in all positions; half position through seventh position on staff paper

---

**VIOLIN AND VIOLA**

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<th>open string</th>
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<tbody>
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<td>FP #1</td>
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<td>FP #1</td>
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APPENDIX K

FINGERBOARD DIAGRAM
FINGERBOARD GEOGRAPHY
(Note – Finger – Position – Tuning Notes)
APPENDIX L

ORCHESTRA ROOM EXPECTATIONS, CLASS EXPECTATIONS,
AND CONCERT PARTICIPATION EXPECTATIONS
ORCHESTRA ROOM AND PRACTICE ROOM EXPECTATIONS

1. You are guests in this school, you do not own it. Others preceded you and more will follow. Respect the orchestra rehearsal room, the practice rooms and the building.

2. There is no food allowed in the room. You cannot eat lunch in the room. You cannot have coffee or pop in the room. You may have bottled water at your stand if you need it that day. There is no gum, ever!

3. Clean up personal items around your stand and locker each day.

4. Do not put your feet on chairs or sit on the chair backs at anytime.

5. Do not bend, twist, hold, turn, or mutilate the stands.

6. Do not fold, lose, crease, or destroy the music.

7. If you use something put it back. If you break something, please tell me.

8. You can use the CD player but the volume must be reasonable and you must turn it off after you have used it. If you use it and walk out of the room you will lose the right to use the CD player.

9. You may use the phone in the orchestra room (not my office) with permission for emergency calls. You may not use the phone for casual or personal calls.

10. Do not go into my office or desk without permission.

11. Do not open or use anything from my teaching cart.

12. You may not use the music library or take any solo or ensemble music out of the library room.

13. Do not write on the blackboard or the whiteboard. You must wait until you are a teacher to do that.

14. The orchestra room in heavily used each day. You are welcome to study here, play chess, play cards, play a relaxing game of spoons; but you must put the chairs back each time you move them. If you make a mess, clean it up.

15. You can use your locker for books and other personal items but they cannot be placed under the piano, left on the floor, or around the room.

16. Put your instrument back in its locker each day following rehearsal. Close and lock the locker door each time so that other people do not bang their heads on it.

17. For the safety of instruments, friends who are not in orchestra must stay outside the orchestra room door at all times.

18. Short fingernails are a requirement for effective rehearsal. Dead cells do not mean more than live music.
CONCERT ORCHESTRA CLASSROOM EXPECTATIONS
2003-2004

Concert Orchestra is a participation class. The learning is done through classroom rehearsals, music theory assignments, music history assignments, concert performances, solo performances, and ensemble performances. Everyone in the orchestra is important to the success of the group. The experiences of this year contribute to a lifetime of musical memories and personal development.

A. Course Outcomes: Orchestra students will learn the relationship of weight, speed, and length in the use of the bow. Students will learn and apply advanced bowing concepts that communicate musical meaning. Concert Orchestra students are expected to know all 3 octave scales and arpeggios and apply bowing variations. Cellos and basses must know thumb position. Violas and cellos must know clefs in concert orchestra. Students will continue to refine their posture and use physical warm-ups to prevent injuries. The important eras of music history will be studied and the phrasing characteristics of those periods will be applied to concert literature. All students will perform one memorized solo for State Music Contest. Participation in small ensembles is strongly encouraged to learn the importance of personal contribution to the group. The aesthetic theme for this year is the study of Ambiguity and Certainty in Music.

B. Required Materials: Students’ instruments must be in excellent playing condition. Strings should be new, the bow should have been rehaired within the last six months, and pegs should work well. Students must have a personal cake of rosin and a cleaning cloth in the case or locker. Violinists and violists need a shoulder pad that holds the instrument steady while shifting. All students must have a three-ring binder, (one inch) with 5 dividers. Students must also purchase Archive staff paper for assignments (available for purchase at school).

C. Absences and Tardies: Tardies and unexcused absences in a performance class are unacceptable. Students are expected to be in class and on time. It is impossible to teach again, the material that was missed. Please contribute to the importance of school by not scheduling orthodontist appointments during class time or planning family vacations while school is in session. Each tardy is a 5 points deduction from the basic 100 points for class participation. After the third tardy the student must make up 1 hour of time after school (within 3 days). An unexcused absence is a 10 point deduction and one hour must be made up after school (within 3 days).

D. Grading: Grading is based on practice time, classroom participation, concert attendance, written assignments, performance tests and written tests. Concert Orchestra students must take notes on lectures and turn in a variety of homework assignments throughout the year.

E. Instrument insurance: Over the years I have seen many instruments damaged and recommend that parents insure both personal and school instruments. Personal home insurance is often sufficient for student priced instruments. More expensive instruments must be “scheduled” on the insurance policy as an added rider. I recommend Neil Trainor at Awes Seidel Diversified Insurance in Edina, MN. He can be reached at 952-925-4567 or FAX: 952-925-1034. Music Agency, Inc., has provided insurance for several years to Stillwater students. You can reach them at 800-421-1283 in Arlington, Texas.
CONCERT PARTICIPATION

Concert attendance is a required part of Concert Orchestra. Please study the events calendar, sign at the bottom and return to Mr. Hainlen by September 20, 2003.

A. Concert Uniform: Concert Orchestra members are required to wear:
   Women – Black standard Concert Orchestra dress, black shoes, black hose
   Men – Black Tuxedo, black shoes
Both men and women are expected to wear black dress shoes, sneakers are not appropriate for concerts.

B. Music copyright laws restrict the copying of printed and recorded music. However, students may legally make one copy of printed music for practice purposes. Original parts are not allowed out of the orchestra room on a daily basis so students must make arrangements to have practice parts in their notebooks. At no time are students allowed to copy recordings from the orchestra library to avoid purchasing a compact disc.

C. Religious music: Music has an important historical relationship with the great religions of the world. If your family has deeply held religious beliefs that conflict with any of the music chosen for a concert, please contact me and we can work out which music your student will learn and perform. No student will ever be asked to practice or perform music that violates their beliefs. But, in fairness to the ensemble, I must know about the issue as early as possible (within two weeks after the music is passed out).

D. Concert Dates: The Stillwater Orchestra Events calendar lists all of the required events for the year. Please mark these events on your home calendar. The signatures of the student and parent/guardian are a commitment to be on time and present at each required event. Other clinics, concerts, or events may be added throughout the year, you will be notified in advance.

E. Professional Concerts: Orchestra students are required to attend 3 professional concerts during the year. These events can include the St. Croix Concert Series, St. Paul Chamber Orchestra, the Minnesota Orchestra, the Minnesota Opera, the Schubert Club recital series or other professional events. The student must turn in the program as proof of attendance.

F. Private Teacher: All students in Concert Orchestra are expected to have a private teacher. The difficulty of the music requires that those students admitted into Concert Orchestra play at an extremely high level of proficiency. Students who do not make sufficient progress may be placed in Varsity Orchestra during the course of the school year.

G. Seating in Orchestra: Chair placement in Concert Orchestra is rotated throughout the school year. Parents/guardians should not view the placement as first chair equals the best and last chair equals the worst. The seating (excluding section leaders) rotates after each concert.

H. Family Vacations: I do not sign the release form for family vacations. Family vacations in high school should be planned during the scheduled vacation dates. Missed class time cannot be made up in a performance class.
G. Letters of Recommendation: I am often asked to write letters of recommendation for students. I am willing to do this with the following four considerations.

1. I must have the student information form and sufficient time (2 weeks minimum) to write the letter.

2. The student must waive his/her rights to see the letter and provide a stamped envelope with the correct address at the time of the request.

3. I will write only one basic letter. The basic letter will be adapted for multiple college applications and scholarship opportunities.

4. I require a written (no e-mail or form letter) thank-you note from the student. Manners would seem to make this automatic but sadly many students take the letter and forget to even say a verbal thank-you. This is my small way of enforcing etiquette and civility for what comes later in life.
APPENDIX M

HAINLEN’S NOTETAKING FRAMEWORK
NOTETAKING AND STUDY GUIDELINES

“Nobody can give you an education, you must earn it yourself”

NOTETAKING IN CLASS AND STUDYING AT HOME

1. Complete outside assignments. The more familiar you are with a subject the more you can create a space in your memory into which new ideas fit.
2. Bring the right materials to class each day; pencil, notebook, staff paper.
3. Sit as close to the front as you can and listen carefully.
4. Pre-review what you know about the topic. Scan notes from previous class lectures.
5. Clarify for yourself exactly what you are expected to learn today.
6. Listen for introductory outline, transitions, key words, and concluding phrases.
7. Use the Cornell note-taking form (see back).
8. Stay alert — it is your future you are creating:
   a. sit with a straight spine, b. keep both feet on the floor, c. breathe in and breathe out to release tension
9. Review notes for any concepts, ideas, and words you do not understand. Ask the teacher the next day.
10. Form a study group with other interested students to review the material.
11. Strive for clarity and neatness in penmanship and organization.
12. Note taking is not the time to argue with the teacher — get the information down and see the instructor later.
13. Take responsibility for your attitude and learning.

BEFORE A TEST

1. Review material on a regular schedule.
2. Plan and schedule a review at least once each week of all notes.
3. Create a study checklist and keep track of your progress.
4. Create mind-map summary sheets.
5. Create flash cards of important information.
6. Create a one page “super summary” of all the material for one class.
7. Predict the test questions from the in-class review.
8. Relate the material to what you already know.
9. A good night of sleep is better than one late night of studying.

SIX TRAITS OF EXCELLENT WRITING

1. Good Ideas; details, development, focus
2. Organization; internal structure that is thoughtful and clear
3. Distinctive Voice; tone, style, purpose, audience
4. Word Choice; precise language, phrasing, interesting words, expanded vocabulary
5. Sentence Fluency; correctness, rhythm, cadence
6. Conventions; mechanical correctness,
APPENDIX N

CORNELL NOTETAKING FORMAT ADAPTED BY HAINLEN AND OTHERS AT STILLWATER HIGH SCHOOL
CORNELL NOTETAKING FORMAT

(Write out one sentence: what do you expect to learn today?)

(Draw a vertical line 1 ½ inches in from margin)

<table>
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<th>Write Key Words</th>
<th>Write Topic of the Lecture/Video</th>
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<td>Phrases</td>
<td>listen and create a visual outline of the material</td>
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<td>Dates</td>
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<td>Question you have</td>
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1600 to 1720

I. Baroque Era
   Baroque era followed Renaissance
   A. Characteristics of Baroque Music
      Figure Bass music with improvisation
      Continuo played by harpsichord and cello
      Ornamented Music played in the melody
   B. Main Composers
      Antonio Vivaldi
      J. S. Bach
   C. Historical Context
      Followed the posting of Martin Luther’s 95 Theses

OTHER HINTS:
   Copy all the words the teacher puts on the board
   Use loose-leaf paper and 3 ring binder
   Use only one side of the paper
   Highlight key words with a highlighter
   Use your notes to learn

Develop Habits of Excellence
   Sow an action reap a habit
   Sow a habit reap a character
   Sow a character reap a destiny
   Charles Reade

Knowledge
   (what to, why to)

Skills
   (how to)

Desire
   (want to)
APPENDIX O

HAINLEN'S PRACTICE GUIDE
STILLWATER HIGH SCHOOL ORCHESTRA
Practice for Success

Learning to practice well is the most important thing you will learn during your study at Stillwater High School. It is important precisely because you are not just practicing your instrument but practicing your life. Ideally, you should learn to: 1. Select realistic, progressive goals 2. Plan a daily and weekly practice routine that works for your goals and the time available 3. Evaluate your progress against realistic criteria. Progress on an instrument is much like growing a tree; it needs a little water and nutrition on a daily basis. It you concentrate all your practice on the night before a lesson or a playing test you will make minimal progress. In other words, it is better to practice 20 minutes a night for 5 days rather than 100 minutes in one night.

Practice involves training the brain (remember your fingers have no brains, they do only what your brain commands them to do), training the physiological structures of bones, muscles, tendons, and ligaments and refining the listening skills of the ear. Deficiencies in any of these three areas will show up in diminished performance success. Strive to consciously put the following ideas into practice: really learn the printed symbols that stand for musical ideas, understand how to perform the “hidden” structures of the music, demand phrasing that communicates emotional content by assigning emotional words to notes and measures.

42 ways to practice and only one is playing straight through

Learning the Note Names (pitch symbols)
1. Tap your foot and say the note names
2. Tap your foot and sing the note names on pitch
3. Pizzicato the notes and say the note names
4. Pizzicato the notes and sing the note names, matching pitch
5. Shadow bow the notes and say the note names
6. Shadow bow the notes and sing the note name
7. Walk the notes and say the note names
8. Walk the notes and sing the note names

Learning the Note Address (location symbols)
9. Tap your foot and say the musical address, (“2nd line on the staff,” “3rd ledger line above the staff”)
10. Tap your foot and sing the musical address
11. Pizzicato and say the musical address
12. Pizzicato and sing the musical address
13. Shadow bow and say the musical address
14. Shadow bow and sing the musical address
15. Walk the notes and say the musical address
16. Walk the notes and sing the musical address

Learning the Physical Location on your instrument
17. Finger the notes and say the location, “1 on D”
18. Finger the notes and sing the location, “3rd position 3rd finger”
19. Pizzicato the notes, say and sing the location
20. Shadow bow the notes, say and sing the location
21. Walk the notes, say and sing the location
22. Finger the notes and say the Finger Patterns out loud
23. Finger the notes and say the intervals between the notes, “1/2 step, 2 steps”
24. Finger the notes and say the positions out loud, “3rd position, 7th position”
25. Finger the notes and say the relationship to the open string above or below, “a 4th, an octave”
26. Finger the notes and delineate the finger distances in inches or fractions of an inch
27. Finger the notes and delineate the distances from fingerboard markers, “1 inch above the body”
28. Measure the shift with a ruler, 1st finger placement to 1st finger placement, or previous finger to new finger

Developing Rhythmic Understanding
29. Tap your foot and say the rhythmic value of the notes, in rhythm “quarter, eighth, eighth”
30. Clap your hands and count the note values out loud, 1 & 2 & 3 & 4 &
31. Walk the rhythms and count the rhythms out loud
32. Conduct the music and count the rhythms out loud

Applying the Stillwater Orchestra Rhythm Ruler to all music

Applying Bow Direction to music
34. Shadow bow and say the bow directions out loud, “down, up, up”
35. Shadow bow and say the bow distribution out loud, “whole, half, half”

Discovering the Phrasing Concepts
36. Write out a human emotion word you are trying to communicate under each measure
37. Bow and say the dynamic markings out loud
38. Shadow bow and imitate the intensity and release of the musical line in vocalizations
39. Draw an artistic “Expressive Performance Chart” of the music

Play the music, beginning slowly and going faster
40. Begin slowly and count mentally every note you play with a metronome
41. Repeat difficult measures 3 times before you proceed to new measures
42. Evaluate your progress and write out a personal “Top Ten”
   #1. Practice your worst measures 10 times
   #2. Practice your second worst measures 9 times
   #3. Continue through your 10th worst measure, practice it one time

Write down your goals for tomorrow
Congratulate yourself on the progress you are making
Mark your practice time down and bring to school
Practice Routine (after Dorthy DeLay)
Practice time should always be no longer than 50 minutes with a 10 minute break!

First Segment (Basics)
Left Hand
1. Articulation
2. Shifting
3. Vibrato
4. Finger speed

Right Hand
1. Legato
2. Martele (Colle, Lance, Staccato)
3. Detache (Portato)
4. Bouncing Strokes (Spiccato, Sautilile, Ricochet)

Second Segment (Scales)
1. Scales with rhythm and bowing variations
2. Arpeggios with rhythm and bowing variations
3. Double stops (3rds, 6ths, octaves)

Third Segment
Etudes as assigned

Fourth Segment
Repertoire

Fifth Segment
Orchestra and Chamber Repertoire
APPENDIX P

HAINLEN'S CURRICULUM PLAN FOR TRIMESTER 1
<table>
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<tr>
<th>WEEK</th>
<th>WARM-UP AND CONCEPTUAL</th>
<th>SCALE/ARPEG. DEVELOPMENT</th>
<th>FINGER PATTERNS</th>
<th>CHORALE BOOK</th>
<th>THEMATIC DEVELOPMENT</th>
<th>ASSIGNMENTS/TESTS, EVENTS</th>
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<td>Expectations Sheet</td>
<td>Do-re, re-do, re-mi</td>
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<td>Wed: Write Events in personal</td>
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<td>Calendars/ Historic Timeline/ Circle of 5ths Lecture</td>
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<td>Tune/ Stretch/ Use Red Ball</td>
<td>Do-re, re-do/</td>
<td>2nd Position</td>
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<td>Friday: Bernstein</td>
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**MONDAY: FULL BOW, TUESDAY: LOWER HALF, WEDNESDAY: UPPER HALF, FRIDAY: SPICCATO**

**ALL ASSIGNMENTS DUE MONDAY, CORRECT IN CLASS ON FRIDAY**
### TRIMESTER 1 CURRICULUM OUTLINE – CONCERT ORCHESTRA 2003-2004

#### ONE MINUTE TO SEATS:
- TUNING A:
- STRETCHING ROUTINE:
- SCALE ROUTINE:
- CHORALE BOOK:
- REHEARSE

#### ANNOUNCEMENTS:
- CLEAN UP,
- STRAIGHTEN CHAIRS (OUTSIDE):
- MUSIC AWAY: (INSIDE):
- TEASER OR JOKE

#### SET UP THE ORCHESTRA AS FAR BACK IN THE ROOM AS POSSIBLE

<table>
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<tr>
<th>Week</th>
<th>Warm-up and Conceptual</th>
<th>Scale/Arpeg. Development</th>
<th>Finger Patterns</th>
<th>Chorale Book</th>
<th>Thematic Development</th>
<th>Assignments, Tests, Events</th>
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**MONDAY:** FULL BOW,
**TUESDAY:** LOWER HALF,
**WEDNESDAY:** UPPER HALF,
**FRIDAY:** SPICCATO

**ALL ASSIGNMENTS DUE MONDAY, CORRECT IN CLASS ON FRIDAY**
TRIMESTER 1 CURRICULUM OUTLINE – CONCERT ORCHESTRA 2003-2004
ONE MINUTE TO SEATS: TUNING A: STRETCHING ROUTINE: SCALE ROUTINE: CHORALE BOOK: REHEARSE
ANNOUNCEMENTS: CLEAN UP, STRAIGHTEN CHAIRS (OUTSIDE): MUSIC AWAY: (INSIDE): TEASER OR JOKE
SET UP THE ORCHESTRA AS FAR BACK IN THE ROOM AS POSSIBLE

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TRIMESTER GOALS:

MONDAY: FULL BOW, TUESDAY: LOWER HALF, WEDNESDAY: UPPER HALF, FRIDAY: SPICCATO
ALL ASSIGNMENTS DUE MONDAY, CORRECT IN CLASS ON FRIDAY
APPENDIX Q

CIRCLE OF FIFTHS WORKSHEET
CIRCLE OF 5THS WITH MAJOR AND MINOR KEY SIGNATURES
RELATIVE MINOR KEY SIGNATURES

Same Key Signature – Different starting (tonic) note
1. Write the sharps and flats in order 2. Fill in the numbers of sharps and flats inside the
Circle of 5ths 3. Write the major key signatures outside the circle in upper case letters
4. Write the relative minor key signatures inside the circle in lower case letters. The
relative minor begins on the 6th step of the major scale (down 3 half steps from the tonic)

Flats

Sharps

PARALLEL MINOR KEY SIGNATURES
Same starting (tonic) note – Different key signatures
1. Write the major (upper case) and parallel minor (lower case) key signatures together
inside the boxes. Start in the middle with Cc. The major key signatures come from
outside the Circle of 5ths, the minor key signatures come from inside the Circle of 5ths
2. Write the major key signatures above the boxes and the minor key signatures below.

Enharmonic minors

Cc

₁₁₁₁₁₁₁₁₁₁₁₁
APPENDIX R

HAINLEN’S RUBRIC FOR STUDENT SCALE BOOK
Name

STILLWATER AREA HIGH SCHOOL ORCHESTRA
PERSONAL SCALE BOOK
A MAJOR SCALE – THREE OCTAVES

Please complete the following self-assessment on the quality of your scale assignment.

Scale Requirements

1. Clearly written clef sign at the beginning of each staff line  
   4 3 2 1
2. Clearly written key signature on each staff line  
   4 3 2 1
3. Accurate time signature written on the first line only  
   4 3 2 1
4. Correctly written note names under the notes with flat and sharp signs written after the letter names  
   4 3 2 1
5. Scale written with one quarter note per pitch (repeat the tonic)  
   4 3 2 1
6. Written fingerings over the notes  
   4 3 2 1
7. Written positions in Roman numerals under the notes, with all position changes circled  
   4 3 2 1
8. Correctly written clef changes on the staff (viola, cello, bass)  
   4 3 2 1
9. Highlight all the individual notes altered by the key signature (with a new clean highlighter)  
   4 3 2 1
10. Violins and violas add up and down arrows for 4th finger slides  
   4 3 2 1
11. Write a I, IV and V chord in the correct key signature  
    4 3 2 1
12. Draw a wedge \ connecting all 3-4, and 7-8 half steps  
    4 3 2 1

Note Calligraphy

1. Draw note heads that are neatly formed in an oval  
   4 3 2 1
2. Draw note stems straight that cover 3 lines  
   4 3 2 1
3. Check that note heads and stems are well spaced  
   4 3 2 1
4. Space ledger lines evenly and make a new set for each note  
   4 3 2 1
5. Check that bar lines are straight and touching 1st and 5th line  
   4 3 2 1
6. Check the “professional” appearance of the music calligraphy  
   4 3 2 1

Add up your total score and place in the box below (72 possible points).

Total Student Score  [ ] Teacher Score  [ ]

Staple this completed assessment sheet on the front of your completed assignment.
APPENDIX S

HAILEN’S FRAMEWORK FOR LEARNING HIGH NOTES
Accomplished musicians think not just of the single note they are playing but of the grouping of notes that surround that note. This worksheet will teach you to think of note names, location, position, whole and half steps, finger patterns, and note groupings. Create a dictionary of notes and positions you personally need to learn in your notebook on Archive staff paper.

Sample #1

Finger numbers above note:

Note address below note:

Note name below address:

Note position and string below name:

Finger Pattern:

1. Write the clef and key signature
2. Write in the group of four notes in sequence from the 1st finger
3. Write in the finger numbers over the notes
4. Write the note addresses under each note (3LL)
5. Write the note names (with sharp or flat) under the address
6. Write in the position number (count notes from the first note in first position) and string
7. Write any tuning notes with diamond note heads
8. Draw the half and whole step patterns in this key between note heads (whole steps under the notes, half steps over the notes)
9. Write the finger pattern for playing this note grouping
10. Apply this knowledge to your performance by looking 4 notes ahead of each note you play
11. Study positions to place your 1st finger in the position to optimize the number of notes under your hand
12. Look ahead for accidentals (on purposes) which alter normal finger patterns
1. Write in a treble clef, bass clef, alto clef, and tenor clef (8 points)

2. Draw a quarter note on middle C in each clef (4 points)

3. Draw in the open strings of your instrument with whole notes, in each clef that it is possible to draw the notes. Use no more than two ledger lines (8 points)
APPENDIX T

WORKSHEET FOR UNDERSTANDING POSITIONS
1. Write in your string names (highest on the right)

2. Write in note names on the vertical "string lines."

3. Write the ascending enharmonic notes and descending enharmonic notes (same sound/different name). Put the note name first you are most likely to play. Ex. F#/G♭

4. Write the position number with "low" and "high" on the in-between positions. Write the position numbers with Roman Numerals. Ex. Low III/High II
APPENDIX U

FRONT PAGE ARTICLE OF THE SAINT PAUL NEWSPAPER
FEATURING HAINLEN, HIS ORCHESTRA AND THEIR GUESTS,
THE JULLIARD STRING QUARTET
**St. Croix:** Small-town music series attracts some of world’s finest mu

*CONTINUED FROM LC*

student to go backstage and meet him. And they came through.

"During the discussion with Virginia Hecker (operations manager), I said, 'By the way, have you ever thought of playing in Stillwater?' When she expressed interest, the series was created to facilitate that." Hainlen now presides over a six-member board that supervises a $60,000 annual budget.

As with most arts organizations, ticket sales cover less than half of the operating expenses. It has been supported with large grants from the Minnesota State Arts Board and the Metropolitan Regional Arts Council.

There has also been a groundswell of local support from individuals and area foundations, such as the Margaret Rivers Fund, Hubbard Foundation, Bayport Foundation and Wells Fargo.

Hainlen's vision laid the groundwork for the series long before that call in 1989. When he was involved in the design of the new Stillwater High School in 1993, he made sure the auditorium met the technical requirements of professional performing organizations from the SPCO to the Children's Theatre Company.

It has become the primary venue for the series. Though the recital is being held at Trinity Lutheran Church to be seen by a larger audience, the performance space isn't used much. It's always been this way.

And if he has any questions, he can always go backstage and meet them.*

William Randall Beard writer.
nall-town ovations

The Juilliard String Quartet, perhaps the most renowned such group in the world, is coming this weekend to Stillwater.

Believe it. And Jim Hainlen is the reason. He is the father of the St. Croix Music Series, which is carving out a reputation in Stillwater for sponsoring world-class musical performances.

And he did it in a small-town way, talking over fences, doggedly pushing the interests of classical music and Stillwater. "We've got to create a sense of community through music," said Hainlen, orchestra director at Stillwater High School. "Stillwater is our home, and it's not just a part of St. Paul. People in the Cities don't get that."

This is the third community arts organization Hainlen has spearheaded. The River Valley Arts Council, which he helped found in the early 1990s, is still flourishing.

Mary Carlson, director of the series, got involved at Hainlen's instigation. "I feel we need to do more to promote classical music and make it available to everyone," she said. "That's why I became involved, to make music more a part of everyday life."

Hainlen recruited Carlson when her youngest son went to the Juilliard School of Music in New York. "He came over to the yard one day and asked me to take the job," Carlson said. "I'd always wanted to see the St. Paul Chamber Orchestra in Stillwater, so I said yes."

The SPCO played two concerts in the series' first season (1999-2000) and will play two more this season. The series has developed enough credibility to be able to book the world-renowned Juilliard String Quartet for a recital this weekend.

It is the small-town feel of people talking over fences that has kept Hainlen in Stillwater for almost 30 years. Raised in the St. Paul area, he had lived in New York City for several years before deciding to return to Minnesota.

"I wanted to live near the St. Croix River, and I've grown to love the St. Croix Valley. It's still a community. We live in a house built in 1852, and the neighbors on our street will use an excuse to get together."

That community pride fuels the series. The proximity to venues in the Twin Cities is insignificant.

"Forty-five percent of people attending our first season had never been to the Ordway," Hainlen said. "We are offering this music to a totally new audience."

The series came about "by serendipity," he said. "I had a cellist who had corresponded with Yo-Yo Ma. When Ma came to town in 1999 to appear with SPCO, I called the office to see if it would be possible to get the downtown area."

The series is also supported by a grant from the Minnesota State Arts Board and the Metropolitan Regional Arts Council.

There has also been a groundswell of local support from individuals and area foundations, such as the Margaret River Fund, Hubbard Foundation, Bayport Foundation and Wells Fargo.

Hainlen's vision laid the groundwork for the series long before that call in 1999. When he was involved in the design of the new Stillwater High School in 1993, he made sure the auditorium met the technical requirements of professional performing organizations from the SPCO to the Children's Theatre Company.

It has become the primary venue for the series. Though the recital is being held for free, the wartime performance isn't used much. It: And if he has any will be kostenlos. William Randall Beard writer.
APPENDIX V

LETTER TO THE STILLWATER ORCHESTRA

FROM DON HODGES
May 6, 1996

TO: the Stillwater High School Orchestra

FROM: Don Hodges

I wanted to thank you for a wonderful two days at our recent Music and Neurology Conference. Dr. Mikiten and I had a terrific time and we learned a much of value. We were very impressed with how well the conference was organized and with the attentiveness and inquisitiveness of all the students. You are all to be congratulated; of course, Dan, Matt, Andrew, and Nathan deserve extra thanks for all their hard work.

As I mentioned at the closing, I hope you will all recognize what a special teacher you have in Mr. Hainlen. You are getting not only a first-class musical education, but also the opportunity to observe a wonderful role model who demonstrates daily how to live a life rich with meaning and purpose. Don’t wait until you have graduated and left Stillwater to realize just how special he is. Tell him now!

My Stillwater mug, sitting here on my desk, will be a constant reminder of our exciting time together. Finally, on a personal note, I must tell you just how much the flowers you sent to my wife meant to both of us. That was a very generous, loving, and thoughtful gesture; one that we will always remember.

My very best wishes to all of you. If we can help with any of your projects or ideas in any way, just let us know.
APPENDIX W

SWOT—STRENGTHS, WEAKNESSES, OPPORTUNITIES, THREATS ANALYSIS, 
DONE BY HAINELN ON THE STILLWATER ORCHESTRA PROGRAM 
DURING THE SPRING OF 2001
STRENGTHS

Administrative and teacher support
Experienced Staff: dedicated, commitment to excellence, strong but compatible personalities
High level of teamwork, and individual work
Interaction as a string department on a regular basis
Communication as a department
Willingness to learn and grow as individuals and department
Support from parents and community
Quality experience for students
Opportunity for students to be challenged
Good program legacy and history
5th grade start
Strong people with opinions
Established Curriculum
Good recruitment
Growth of program
Philosophy based instead of personality based
Good visibility in community
Sense of collective leadership
Feeling of community within orchestra students
Fall elementary concert
Fall recruitment
Participation in State and National professional organization
Leadership roles in those organizations
Leadership roles in local arts organizations
Good networking with local universities and area colleges
Good location for student teachers (often first choice)
WEAKNESSES

Not consistent support from school to school by administration and teachers; i.e. Rutherford
Lack of administrator/teacher awareness of program
Shared space with band/general music/cafeteria hinders program development
Time: cooperation from classroom teachers is inconsistent from building to building
Large group rehearsal time is not consistent from building to building
Traveling teacher role presents time issues
Teacher/pupil ratio is a mystery, it is totally unclear how this is arrived at by the administration
Increasing demands for more performances by all levels of students where is the line between opportunity and exploitation
Difference in teaching time between Oak-Land and SJHS in 7th grade
Recruitment, band, and orchestra still feels competitive need consistent communication without people undercutting the agreed upon process
All violinists as teachers – no lower string specialists
Start kids too late (3rd or 4th grade would be better)
Space constraints for lessons and sectionals during class time
Parents perceive that a pull-out program in elementary school is harmful to student’s academic progress in the missed subjects, this varies from school to school
Contact time with students too little as enrollments increase
Need to coordinate curriculum at a higher level
Health of string staff from traveling, job demands, and stress
Stillwater junior high is a huge job
Most of our jobs are too big to do a good job
December concert visibility
Coordination of band/orchestra/choir concerts
Concert length when performing with other groups
Budgets are inconsistent from building to building, there is no per pupil allocation that is consistent in the district
Improve orchestra concerts
Improve fall festival concert
Establish clear time and goals for spring and fall recruitment
OPPORTUNITIES

Visibility on state, regional and national level
MMEA application for next year (how to teach mid-level student)
New personnel in orchestra, band and administration offers an opportunity to grow
District 834 Orchestra Website, Set up as Orchestra Website with links to each school, post grad standards, assignments, practice sheets
Opportunity to reconfigure the job structure in music
Earlier staffing consideration by administration
Align content and curriculum between schools and teachers
Good growth in orchestra, additional orchestras at junior highs and high school expected this year or next
Opportunity to rename orchestras in Junior High for consistent identity from school to school
Opportunity to establish criteria/grade level assignment to orchestras not all based on competitive placement
Support an all 7th grade orchestra, all 8th grade orchestra, auditioned top orchestra in junior that includes all 9th graders
Support two equal Varsity orchestras and one auditioned top orchestra at the high school
Meetings with brainstorming in the next few months will allow us to connect and communicate with each other
Redirect our goals and articulated mission for the orchestra program
Develop an orchestra brochure with a clear purpose for orchestra that can be passed out to orchestra students and parents
 Gear brochure to elementary with beginning information
THREATS

Easier to stay with the old rather than see new vision
Difficult to reconfigure the job and think outside of what has been
Funding/budgets for staff and curriculum in year of declining money
Resources of staff, space, dollars
Pending changes in personnel
Frequent change over in personnel in orchestra
Band/Orchestra relationship still seems competitive not cooperative
Staffing load with increases in student numbers
Personality issues within schools when traveling teacher is not
present for staff meetings and doesn’t know how to fit in
Power issues in schools with ineffective leadership by administrators
Power reverts to conflict among teachers and coalitions of teachers
Parent involvement issues
Space is a territorial dispute
Scheduling to a power dispute without effective building leadership
Unusual access to administrative decision making by key band
personnel that undermines a sense of cooperation
Symbolic issues arise that create conflict
Power issues arise that make people feel like they have been put
in a corner by colleagues and administrators
Recruitment with the interview and sign-up process is still not
viewed as an equal opportunity by orchestra personnel
Middle school could be a threat
Implementation of full year science in 7,8,9 will be a threat to arts
APPENDIX X

EMAIL FROM FORMER STUDENT WHO ATTENDED JULLIARD AND RECEIVED A SPECIAL T-SHIRT FROM HAINLEN
Hey Mr. Hainlen!

I have a great deal to thank you for! First off, I must give you a long-delayed thank you for all those quotations. There is some beautiful stuff there and much that will be useful! I am most appreciative for the work you put into that!

Now...those shirts. Wow!! Thank you so much. I always take such pride wearing the Brahms 1st symphony around school. People love that shirt. Now I have the greatest piano concerto ever to wear on my chest. What could be better? Seriously? Mr. Martin, my teacher, was in complete awe, and of course all the string players, and the orchestra for that matter, enjoyed the "Join the Mob." I will continue to wear the world's most perfect shirt with joy!

The concert itself went as well as it could have. Eric and I were exhausted at its conclusion. Mr. Mueller, the conductor, is an intense and somewhat stodgy old man. The orchestra members are terrified of entering too early and as a result, things continually slow down. Eric and I were thus given the task of keeping things energized! I definitely missed the excitement and gusto of high school orchestra. It means a lot more than the timid precision of the Juilliard Orchestra. Nevertheless, the concert was a success. I feel so fortunate to have had such and opportunity!

Thank you for everything again. Take care and I hope to see you soon.
APPENDIX Y

EXAMPLES OF THE MANY EMAILS HAINLEN RECEIVES WEEKLY FROM HIS FORMER STUDENTS
Mr. Hainlen,

My dad called the other night and told me about the alumni orchestra and your life work being honored, I wouldn't miss it for the world! My Family and I are planning on attending and I am excited to see you again. I have been following your career through my dad and am not surprised by your success and your impact you have been able to make on other kids. I know I was not one of your best students, however I did feel that we connected when I was in school. You made me feel like we had a friendship as well as a teacher student relationship, to me they appeared separate and distinct which allowed me to really talk to you, which I really needed. You helped me more than you know through some very difficult times in my life.

One of my most memorable moments in your orchestra was when we went to the hospital in Saint Paul to give a thank you concert to the doctors and nurses for the delivery of your child. On that particular day, in the same hospital, my mother was undergoing brain surgery to remove a brain tumor. Your joy for your new child was ever present at that event, however you took time out from your celebration to make sure I was doing ok and let me know that you cared about me. Thank You!

I will see you this summer and am excited to introduce you to my family. :-)!

Sincerely,

I will never forget the first day of Concert Orchestra as a sophomore. I was already feeling pretty intimidated by the older, more advanced students, but then I looked at the music. My eyes must have bulged out of my face as my jaw dropped. I looked up at Mr. Hainlen and he looked back at me with a confident, welcoming wink and smile. In the back of my mind I was thinking to myself he must have me confused with someone else. How would I ever be able to play with these people? At the end of the hour, I went up to Hainlen who greeted me with a squeeze and without me saying a word he told me I'd be fine. Hainlen taught me not only to believe in myself but that I really have no idea what's inside of me. The magical things that can come out if you apply yourself, believe in yourself and feel it with your heart are truly amazing, wonderful creations.

It was Hainlen that taught me how to experience all the beautiful things in the world. He showed me how hard work pays off, he taught me to love myself and all my mistakes. He taught me how to experience life to the fullest and make sure to take time to appreciate what's around me.

Music stirs my soul, it makes me feel complete and it's a place I can escape and live the crazy dreams of my imagination.

I am forever grateful to have had the pleasure creating music with Mr. Hainlen.
Hello all.

I think this is a great idea to share what made orchestra special to us. I wonder if anyone would be interested in compiling everyone's thoughts into a booklet for Mr. Hainlen just so that he can hear what we all have to say. Any takers?

Here's my two cents worth. These are the two questions I was asked: What made Mr. Hainlen a great teacher and why do you think so many people are coming back for the Alumni Weekend?

I think there are so many reasons that Mr. Hainlen is a great teacher. He sees the potential in every one of his students, and I'm not talking about the potential to become a professional musician. I mean the potential of becoming a caring, compassionate, and genuine person. He sees every person's strengths and talents and encourages them to go as far as they can. For example, if there's a student with an amazing visual arts talent or a great poetry writer, he'll ask them to draw and write how they feel about the music and include their creations in the programs for concerts. Or if there's a student with great jazz abilities, he'll encourage and guide that student to explore that aspect of their instrument. Or if there's a student who loves performing in front of a crowd, he'll put them in a big furry costume to be the host of a Lullaby Concert.

Mr. Hainlen always made the orchestra room at school a kind of haven from the loud, crowded halls. You could always go there during your lunch time for some peace and quiet, do some homework, tinker on the piano, or to put on a CD and just take a break from the hectic life of a high school kid. It was (and I'm sure it still is!) a place where you can go and know you'll be accepted for who you are, whether that's a star cross country skier, a math whiz, a chemistry genius, or a great debater. And in high school, that's really saying a lot. I don't know of any other high school activity where you can have a more eclectic group of students. When you walk in the doors to the orchestra room, it's almost all of the insecurities and pretences that pervade high school life get left outside.

He knows how to make high school kids comfortable with themselves. You can always count on him to be there if you need to have a talk about anything: high school drama, classes, difficult times, life decisions. He doesn't pigeon-hole students into tidy little groups of people. He makes you feel like you have something unique to offer to the group, something that no one else can offer. And that's what makes orchestra with Mr. Hainlen such a great experience.

Mr. Hainlen uses music to teach students about life. Music is the means that Mr. Hainlen uses to unlock the brains of his students to get them to think about creativity and life.

Anyone who has gone through the orchestra program at Stillwater also knows that Mr. Hainlen tries to pass on what he's learned over the years through his own experiences. The one thing that pops out in my mind is the annual talk he gives to outgoing seniors regarding credit card debt!

One year, there was some curiosity about how music affects the brain. Instead of saying, "Hm, that sounds interesting," and brushing the matter aside, Mr. Hainlen organized a 3 or 4 day seminar about "Music and the Brain". It was complete with scientists showing us brain scans, psychologists talking about their findings, and just a time to learn as much as we could about the subject. It was truly amazing and far above and beyond his "duties" as an orchestra teacher.

He has done some unbelievable things with the orchestra program in the 29 years he's been at Stillwater. He made the program go from a handful of students to one in which it's regarded and respected as one of the best full high school orchestras in the state. He's always the first one in to talk about not cutting district funding of the arts. He is truly devoted to teaching and the arts all over Stillwater. I'm sure the list of things he's done for our community outside of the classroom could fill an entire article on their own.

I hope it's fairly obvious why so many people want to come back and play under Mr. Hainlen one more time. I think it will be amazing and overwhelming for everyone to see how one person could have touched the lives of so many people just by teaching them to play in orchestra!
Jim, I thought you would like to read this. Unfortunately, comments were cut from the story. I feel terrible about that, especially since she was so nice to put this all together. Best, Mary

From:  
Sent:  
To:  
Subject: Re: Jim Hainlen

Hi

Thanks for your e-mails and voice mail. I just got back home; I was out of town for the weekend. I would love to chat with you tomorrow morning, but I have rehearsals all day starting at 9 a.m. and won't be done until 6, and that's probably too late for your deadline. So I suppose e-mail will be the next best thing.

The first time I met Mr. Hainlen was when I was in kindergarten at Lake Elmo Elementary. I played for him in the little orchestra room there...I'd venture to say that he probably remembers more about me playing for him than I do! What I do know though is that I've known Mr. Hainlen for over 20 years. He has always been so supportive of me both musically and in life in general. I can't even begin to list all of the wonderful talks we've had over the years, all the invaluable advice he has given me, and all the support and kindness he has shown towards me.

I think there are so many reasons that Mr. Hainlen is a great teacher. He sees the potential in every one of his students, and I'm not talking about the potential to become a professional musician. I mean the potential of becoming a caring, compassionate, and genuine person. He sees every person's strengths and talents and encourages them to go as far as they can. For example, if there's an student with an amazing visual arts talent or a great poetry writer, he'll ask them to draw and write how they feel about the music and include their creations in the programs for concerts. Or if there's a student with great jazz abilities, he'll encourage and guide that student to explore that aspect of their instrument. Or if there's a student who loves performing in front of a crowd, he'll put them in a big furry costume to be the host of a Lullaby Concert.

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Well, there you have it, my I've-been-on-an-airplane-all-day ramblings about Mr. Hainlen. I don't think that I'm really able to put into words just how special of a person he is to me.

I graduated in 1996 and now play in the Naples (FL) Philharmonic and in the Santa Fe Opera during the summers. I also teach young violin students and hope to be able to impact their lives in just a fraction of the way that Mr. Hainlen has impacted the lives of all of his students.

Since I'll be running all around tomorrow, e-mail will be the best way to get in touch with me if you have any other questions. I'll be sure to check my e-mail periodically to see if you've written.

Thanks. Sorry for the rambling!

It was Mr. H. (I'm an old-timer from '87 and notice that people don't call him that anymore.) I respect him 100% and appreciate the discipline he had during rehearsals. He knew when I didn't practice and called me on it. He gave us responsibilities and held us accountable.

The orchestra room was a safe-haven for us to hang out in. It was home.

And the music. Oh the music! I miss playing it. I look at the music we copied for this upcoming concert and can't believe I could actually read it - much less play it back then! That was such a powerful thing - to get all dressed up and perform in front of others. With every concert I could feel the admiration and respect the audience had for how Mr. H could create this beautiful masterpiece with 15-18 year olds.

One thing I completely admire about him now is how he remembers ALL of us! You can ask him about any kid from any class, and he'll tell you all about them. We were all that important to him.

There are times in this busy world that I wish I could go back to high school for just one day, sit in the old orchestra room, and listen to what we created under his direction.
Hi. My name in 1985 was Those were the days when we had weekly or maybe it was bi-weekly lessons with Mr. Hainlen. I always feel bad because I feel like I disappointed him every time I told him how much I practiced. It wasn't very much. Rarely was it the 2 and a half recommended hours of practice. I felt like I was letting him down. Looking back I don't know what I was so busy with that I just didn't schedule the time to practice. I know I would have been a much better violinist if I had put more practice time in. So much depends on self-discipline. I think it was an emotional thing...I may have been afraid of success. I still enjoy a certain degree of anonymity...and I enjoy applauding others and seeing their successes. I was not competitive. I've just often wanted to apologize and tell Mr. Hainlen that it wasn't his fault that I didn't dedicate myself more. I think he puts alot of faith in all his students and for many that inspired them to really reach and grow to their full potential at musicians. However, as I look at my academic career Mr. Hainlen has always stood out as a remarkable teacher. He was one of the few that gave me poor grades (based on my poor practice times!) and I appreciated his not giving me too many chances or excuses! I consider him a great teacher who really does invest passion and excitement into his teaching and life. Congratulations, Mr. Hainlen, on a fine achievement of years and years as a great conductor, musician, scholar, teacher and friend to many of your students and colleagues. Best wishes to many years of poetry and laughter and enjoy the rest of your life with passion!

The music! I still have some of the music run through my brain while I'm performing everyday mundane tasks...and its great going to concerts and saying "I recognize that...I think we may have played a movement of that in high school". And Mr. Hainlen...having had him as a teacher for 6 years was unique. And I still keep in touch with a couple people from orchestra. Not to be mundane...has everyone received their music yet? Just wondering and wanting to get practicing it. Thanks!

Original Message

Hi Mr. Hainlen,

I thought of you today while I was in my English class. We are studying poetry right and now, and I came across the poem Ode to a Greacian Urn. I couldn't help but remember all of the times you would read us poetry, and to be honest, I never really liked it. But it seems as though I have actually taken a liking to it, and even understand it sometimes. I just want to say thanks for pushing us to always give something new a chance. The poem today brought back a lot of great memories of orchestra. I miss playing so much. I never thought I would actually miss going to a high school class, but I do, I miss your class. Thanks for everything.
Claiming several Jim Hainlen aficionados - students as friends, I had to check out the scene - the Oakland Junior High Orchestra. I jumped at the chance to play percussion - hang out with friends - for Mr. Hainlen in ninth and eleventh grade.

Flashback: was that an orchestra director's car [Dodge Omni?] mysteriously parked on the median at OLJH?

The song? Copland's Hoedown. The mission? Thirty-two percussion instruments played in eighteen measures - or was it eighteen in thirty-two? It seems there were more instruments the older I get. Scott Stebbing and I refused any extra hands. We could handle it. It was a comedy of errors improvising with the few instruments we obtained initially.

Eventually, we gathered them all, drew precision outlines on a table, and amazingly mastered the piece. Once. Fortunately, it was the night of the concert - on tape! The real challenge was duplicating the performance at Lowell Park - broken knuckle in cast courtesy of a certain viola player. We would have done it too, had the starter pistol not fired a blank.

Jim, thanks for the memories. I teach math in Lakeville. If I could go back to fifth grade, I would have picked up a string bass instead of drumsticks and would be teaching music instead. I consider myself part of the music department as auditorium supervisor. I set up the shell, lights and mics for the concerts. You will be happy to know that Lakeville plans on adding orchestra when they open a second high school in a little over a year! You have obviously inspired many over the years - maybe more than you know.
APPENDIX Z

LETTERS FROM HAINLEN’S FORMER STUDENTS

EXPLAINING THE IMPACT HE HAD ON THEIR LIVES
Mr. Hainlen,

In a few days, all the seniors will have graduated. Many of us will not see each other again until the class reunions, some of us never. This also means that many of your students will be leaving and some will never see you again. While I hope that this isn’t the case with me, there is something I have to tell you, while I know that I still have the chance.

It is said that the only way to save the world is one person at a time. The impact you have had on the individual lives of your students is overwhelming. We have each been touched in our own way, but none of us will ever be the same. While other teachers are viewed by their students as an authority figure, that may or may not be a decent person, you are more. To each and every one of us, you are a friend. Someone we can talk to and trust. Someone we respect, not because we are expected to, but because we love you.

I have personally been struggling with severe depression for the last year. The orchestra has been my sanctuary, a place where all my troubles disappeared. It has, without question, saved my life.

You are the most amazing teacher I have ever had. You teach us about more than music, you teach us about life. To pursue what makes us happy, not what others want us to. To give back to the community. To be everything we are and nothing that we aren’t.

I see it in the eyes and hear it in the voices of Katie, Thea, Laura and so many others. I feel it in the tears that are running down my cheeks. It resonates from the walls of the orchestra room, where others have gone before us. Every one of us is better for having known you. The world is better for all you have done. We can never say “thank you” enough.
September 11, 1987

Dear Mr. Hainlen:

Last night I had the privilege of hearing the Williams trio perform works by Beethoven, Dubussey and Brahms, during which zillions of thoughts passed through my mind. I was trying to figure out what I wanted to include in my paragraph on why orchestra was (and still is) important to me. The thoughts, feelings, and memories were so numerous that my paragraph was beginning to look like a long essay. I hope that I will be able to scrunch it all into a letter of reasonable length.

First, the core objectives of orchestra. I played the viola eight years. During those eight years I progressed from "Are You Sleeping, Brother John?" to "Variations on a Russian Song of Love" by Handoshlein. But it's not the technical ability to play an instrument that I cherish as much as the ability to express myself (of course the ability to express myself would be nil without technical experience/know-how). The viola became a great emotional release. Whereas athletics provided an outlet for physical restlessness, orchestra provided an outlet for emotions. Furthermore, orchestra helped to nurture or compliment emotions in me that I'm sure might have been lost or buried in typical-male machismo had I not had an hour a day to practice tenderness, expression, compassion, and sensitivity in the orchestra room. But now I'm getting ahead of myself— I'm supposed to be writing about the core objectives of orchestra.

One of the purposes of orchestra is to familiarize students with some of the great works composed by some of the great geniuses of the past. Well, not only am I familiar with some of the more recognized works such a Beethoven’s 1st, 5th, 9th symphonies, Bach's Air, or other’s by Dvorak, Nellybell, etc. But now I am able to hear a piece of music, and am able to (pretty well) pick out the time period in which it was written whether it’s an example of Baroque or Classic music, and am able to recognize different themes and motives and hear the exposition, the "A" theme, "B" theme and recapitulation in some works. I’m not all that good at listening, but it’s appreciating orchestra music at a whole new level. It's more than hearing something that sounds beautiful and saying "gee, that sounds real nice" it has given me the ability to be in the audience at a concert and still be intellectually involved in the music...just as if I were playing it myself.

This feeling of involvement is exciting! It can be so overwhelming that I have found myself actually making bowing motions with my right arm during concerts and conducting Beethoven’s 5th while alone in my room, with the lights off and stereo blasting. Orchestra exposed me to a great source of energy, feeling, and challenge. Very little is as involving and heart wrenching. I’m not ready to toss out my tapes of the Beatles, Stones, or Madonna, but how much more fulfilling it is to have an appreciation for orchestral music as well.
Orchestra to me was more than just familiarizing myself with an instrument and playing Beethoven. The orchestra program taught me just as much about discipline and teamwork as did athletics. I never really thought about it at the time, but as I reflect back I am amazed that eight or so of us were able to play Beethoven together in such a way that it was pleasing to listen to and a real thrill to play. I realize now that experiences such as practicing and performing great pieces of music really drew me close to the members of orchestra. Some of my best and closest friends were in the orchestra - some still are! Maybe I didn't share everything with my friends in orchestra, but there was a bond there with many that wasn't unlike the bond I had between my cross-country teammates.

There's a lot more to say - or so I feel but I can't think clearly anymore. To summarize Mr. Hainlen, orchestra was probably the best class I ever took at Stillwater: great people, great curriculum, fabulous instructor. I miss it tremendously! Thanks! Send my greetings to the gorgeous bunch of senior women in the viola section - (God, they're getting old!) I miss them. Take care and keep in touch!

See you at Christmas! God Bless!

Sincerely,
Jan 10, 2005

Dear Mr. Hainlen,

One night after waking from a dream, my semi-conscious mind proceeded to think and analyze the dream, my life, my experiences and their meanings. I wanted to share this with you. Remember... the following was written in the wee hours of the morning.

I just had a dream. It was so real. I was in a lesson with you, a cello lesson, only this time I was an adult. I felt very good to hold the cello and bow in my hands again. And the power of the sound vibrating out when the bow hit the strings was magnificent. I felt the excitement and the desire to play the piece and this time I was a forty-year-old adult so I was confident I could and would. When it came time to perform, you asked, “Let’s hear it”. Then it happened again, like in so many of the reoccurring dreams I have had over the last 25 years, I couldn’t play it. I wanted to, so bad, but I couldn’t. I could hear it and hum the entire song in my head. It reminded me of a foxhunt and we talked about the piece and all it’s fluctuations in melody and dynamics. Although I was an adult in this dream, it ended as they all do. I promised to really practice and you looked at me with your encouraging and hopeful expression and with a confidence in me that no one else has ever had and said “I hope so”

I never was a great cellist (even though you thought I could be) In 1974, I was just a puny little farm girl who came from a large family where I was the only one to play a musical instrument. I had wanted to play violin, simply for the reason that my girlfriend was going to. You talked me into playing cello. You checked my finger spread and were impressed and thought cello was the instrument for me. I think it was because you didn’t have any cellist starting up that year. I can still remember after 30 years, how proud I was of my finger spread, I showed everyone after that. No one seemed to be as impressed by it as you were, however. That, I realize now, must have been my first real taste of the addicting approval and confidence that kept me playing for 7 years. I remember so vividly my lesson days and how excited I was to see you. I would run down the hall of Afton Lakeland Elementary and you would be standing outside your office door waiting for me. I would run up and you would give me a flip before we headed into our lesson. I couldn’t wait to see you and you couldn’t wait to see me and hear what I had to play. Those years were great! Then, unfortunately for me, you left. I believe it was to further your degree. My next teacher, whom I also enjoyed, wasn’t really a teacher. I do not seem to remember disappointed him with my lack of dedication. I remember talking to him, as we did in much of my lesson time, about how teaching was really his parent’s idea. Ya’ know, even though he was my teacher probably longer than you, I can’t seem to remember his name. (Oh yes, Mr. Woodhouse. Well, what ever.) I remember when you returned and how happy I was. I really wanted to play well. I wanted to be as dedicated to my instrument as you were to teaching me it. Well, I never really was. I quit my senior year. I could no longer take the guilt and disappointment of not applying myself. I remember the feeling of wishing some miracle would come over me and when I put the bow to the strings the notes would be there and you would never know I had only
practiced once that week. You always knew; and I always hated myself for making and breaking my promise.

So that is how these reoccurring dreams I have been having since the early ‘80’s usually pan out. I go in to a lesson with you, trying to hide the fact that I have not been fully dedicated to my task, hoping it will be enough, being busted and then ashamed and disappointed. I’m sure if this dream was analyzed be the Dream Doctor it would have nothing to do with playing cello, but more with life’s issues. Perhaps I am not giving enough to some particular aspect of my life. Whatever the case, when I awoke from this dream I just laid in bed, half sleeping, and thought about it. Although I was kind of a failure at cello, I thought about what I had gained in those years and how I think they affect me today.

First I thought about my appreciation of music. I love music. I love all kinds of music. I love how it can arouse or compliment all sorts of feelings. It is a beautiful accent to enrich any moment. Sometimes I like to listen to it loud, like a teenager. My husband will get in the car after I have driven it and forgot to turn the volume down, and he will bust me just like a kid. “Who was driving in here with the music so loud!” he’ll say to the kids “Mom” they’ll all report. I love singing (although I’m not very good at that either). The first thing I do before mass starts on Sunday is look up the songs we will be singing. The music is what moves me the most.

The next thing I thought about was the joy I have in fostering the same appreciation and love in my kids. From the time that they were babies we have enjoyed music together. I think fondly back to the days that we listened to nothing by Raffi and the likes. A few years back I bought a used piano and my oldest daughter started lessons. I loved to here her play. I even started lessons too, (although, guess what, ....didn’t practice enough!) I find so much joy in this particular daughter because I can see such an appreciation for music in her. We discuss instrument sounds, styles of music, etc. She’s always stealing my CD’s! She has recently started playing the Clarinet and is doing great. I was so emotional at her first band concert this fall! It brought back so many great memories. I remember being that age and feeling that being in the orchestra was defining who I was. I also had a great experience this Christmas with my 5-year-old son. After going on a field trip to the Kinder Concert at Orchestra Hall he began asking for a violin. That is all he wanted for Christmas and Santa brought him the cutest little ¼ size violin! I am so thankful that I had the confidence and know how to get him going with it. He is so proud of it (although he doesn’t really know how to play it, he thinks he is great and that makes me happy!)

The last thing I thought about after this dream was you. Often times I have seen TV commercials where newscasters name and thank the teacher that most made a difference in their lives. Well, in my life, you were that teacher. I may not have been a great cellist but you taught me many more valuable things. The simplest lesson learned was: not to lie! Or that at least I wasn’t good at it. If I lied about my practice time, you always knew. I could never pull one over on you. The next lesson I learned was: you must have dedication to achieve success. Today I can apply that to everything from an exercise plan
to my marriage. And the last lesson learned is: lack of success does not mean failure; there are many wonderful experiences, lessons, and knowledge that come from the journey. You were the teacher that saw something in me that no other teacher or parent saw. You had so much confidence in me that I often wanted to turn around and see if there was someone behind me you were actually talking to. But your confidence wore off and despite my lack of musical success; I am very confident and have enjoyed much success in my life. When I think back to the years you were my teacher I most admire the passion you possessed. You were a wonderful teacher. What a difference you made in so many peoples lives.

I know you have medical conditions that took you out of teaching. I hope this has been an easy transition for you and that you are finding enjoyment in this part of your life. I wish you the best of health and happiness for the future.

Sincerely,
An admiring past student
APPENDIX AA

A STORY WRITTEN TO HAINLEN BY HIS STUDENT WHEN SHE GRADUATED FROM STILLWATER HIGH SCHOOL
One day, little Anna decided she liked music. "Hmm," she thought, "I like strings. I think I'll play the violin."

Little Anna told Mother she wanted to play the violin. Mother looked at little Anna and saw the determination in her eyes. She decided to buy little Anna a violin and let her begin lessons.

Little Anna grew up a little bit—though some would say she is still little—but she kept playing the violin. Her big brothers often got angry with her because her practicing was considered a nuisance while they watched the television, but Anna didn't care. She kept on playing.

Then it was time for Anna to start high school. She was nervous about playing in the high school orchestra. On the first day, Anna thought, "I don't know. This music is hard and these kids are big and intimidating. I don't know if I'll make it." But the determination that Mother saw in little Anna's eyes was still there, and Anna kept on playing.
Anna was glad she kept on playing. She loved orchestra class more than anything else in high school. She spent more time in room B117 than in all her other classrooms. Anna liked the way the orchestra room looked with its wood floors. She liked how the orchestra room sounded because there was always some sort of music playing. But most of all, she liked how the orchestra room felt. It was always welcoming. Someone would always smile at her when she walked in the room.

Anna made lots of friends in orchestra, too. She loved these friends more than anything in the world. She enjoyed playing music with them every day. She also enjoyed planning and going on trips with these friends. Anna is sure that the people she met in orchestra are the people she will always be friends with.

Anna made one special friend in orchestra. The conductor of the orchestra and Anna always had a special bond. Even though he often picked on Anna, the conductor taught her many things. He showed her how to make small black notes on a page come alive. He taught her how to play a page of music with color; to have a picture in her mind while she was playing. Sometimes Anna laughed at the conductor's analogies, but really, they helped her to make
the music into art. He didn't only teach her about music, but he
also taught her about life.

Here are a few things he has said that have stuck in her memory,
and will forever:

"Art compresses something very large into something very small."
January 4, 2000

"...complications fall off and what you contribute to life turns out to be simple,
yet profound."
January 4, 2000

"I love you guys."
January 3, 2000

"You're all here because you have artistic sensitivity"

"Always build the chord from the bottom up."
January 25, 2000

"If you're going to make a mistake, make it loud"
“And one, two, three, spiel.”

“Hannies up.”

“Quit being so shy and Lake Elmo-like”

“A lot of music is simply stepping up and showing everyone what you’re really capable of.”

March 2000.

“I’m the director, I get to interpret it how I want.”

March 2000.

“I look at the faces marching while we play, and it makes me think that we only have so much time left. It’ll go fast.”

Gap and Gown, 1999

“Life has instant contrasts.”

Anna is very grateful for Mr. Hainlen and for the music that has become a part of her life. She feels very lucky and blessed by God.
APPENDIX BB

A LETTER WRITTEN TO HAINLEN BY A GRADUATE’S FATHER
Dear Jim,

As I sat listening to the Concerto Concerto many thoughts were going through my mind. I thought about how wonderful the music sounded, how poised the soloists seemed, and how in my time as a high school student no one even dreamed of a concert like that performed by students of that age. Then my thoughts turned to what the orchestra has meant to Anne. I know that she has gained a great deal from her experience in orchestra. She has had the great experience of belonging to a group that is truly excellent, and has learned what it takes to create that kind of success. Anne has learned that music is much more than just notes and symbols on a page, but that it can express the deepest feelings of the soul. She has learned to use her time in a disciplined way so that she can fit everything she needs to do, like practicing, into the amount of time she has. (I can't think of a better skill for someone headed for college.) The strongest thought I had, as I listened, was that all of Anne's good friends are members of the orchestra. I know that during a student's high school years the most influential thing in their life is their peers. Anne could not have had a better group of friends. I want to thank you for providing an atmosphere that is attractive to this caliber of individual. As a father it was so comforting to know that Anne was doing things with a group of friends who seemed to have good judgment, great attitudes, a sense of adventure about new experiences, and a good sense of humor about all things in general. When the concert was over we expected that Anne would be all excited by the great success of the performance. Instead we found a very subdued girl who couldn't quite express how she felt. As we talked about it later, Kathy and I figured out that the end of that concert was the end of something that has been very special to Anne all through her school years, and that she was in sort of a state of mourning at the loss of it. Of course, by the next day she was just fine. That is the beauty of that age; you don't need to dwell on things for too long. Thank you for providing this rich experience for Anne, and for all of the concerts we have been privileged to attend.

Sincerely,
APPENDIX CC

A POEM WRITTEN BY A FORMER STUDENT

FOR HAINLEN ON HIS RETIREMENT
Dear Mr. Hainlen,

I sat down to write you a letter,
but no words
seemed glamorous enough

to accurately convey
this message of gratitude

that I wanted to send to you.

I know that I am not much of a poet,
but I have also found
that there is beauty in trying.

I deeply hope that you enjoy your retirement.

There is beauty
in the energy
of the last movement of Brahm's first symphony
and also in
the strong trumpet proclamation
of the first few measures of Dvorak's seventh.

There is beauty in
the shy girl's

crimson face
while she plays
her solo
in front of the orchestra
because she is courageously
showing the world
a glimmer of her potential.

Beauty is everywhere
in music theory.

It is the intelligent placement
of every eighth note and quarter rest,
the passion of the composer,
and the style
of the time period
in which the piece of music was written.

Thank you
for showing me
what beauty is
through art,
music,
poetry, and life.
There is beauty
in the heart
of the wise man
who teaches city kids to
read.

There is beauty
in the heart
of the compassionate man
who sings
forgotten babies to
sleep.

There is beauty
in the heart
of the friend
who sat on the
porch steps
of an
empty house
and listened.

There was beauty
in your eyes—
they glimmered
with understanding
and overflowed
with hope.

There was beauty
on the stage
when you hugged
your crying sons
at the end of
the
Alumni Concert.

And the overwhelming feeling
in my heart
was beautiful
because I knew
that you
treated and cared
for all of us
like we were your children
too.
You have shown me
what true beauty
is
and now
I can say with confidence
that you are
beautiful.

Thank you
for being my
teacher,
the force
that inspired
me
to reach higher,
and most of all,
thank you
for being my friend.

You will always be remembered.

In Christ's love,
APPENDIX DD

PROGRAM FROM HAINLEN’S RETIREMENT WEEKEND
ON SAYING "GOODBYE"

The great pianist, Artur Schnabel was reported to have said that “he restricted himself to music that is better than it can be performed.” Over my 28 years of teaching orchestra in District 834, I tried to implement that idea with great delight. Looking back, the music has always exceeded us. But a wonderful thing often happened; the students rose to meet the challenge and succeeded beyond my highest hopes.

We have no right to think that we are able to play Brahms, but play Brahms we do. Nor did we have any right to try Beethoven’s fifth, sixth, or seventh symphonies. So we tried them. The same goes for the Tschaikovsky Violin Concerto, the Saint-Saëns Organ Symphony, Mendelssohn’s Hebrides Overture, Phillip Glass’ The Voyage, and hundreds of other pieces. It is so much more satisfying to fail attempting to perform great music than to succeed in playing mediocre music.

What does it feel like to look out over 85 high school musicians and sense the intensity of effort that leads to success? Why do they respond to the slightest tip of the conducting baton? And how can their emotions sound so mature at such a young age?

Each person counts in an orchestra. Without the clarinet and flute melodies at the end of the Barber Violin Concerto, the work of the soloist counts for little. Without the first horn player stating the theme and the third horn player echoing the melody, the Brahms symphony fails. It is so simple, yet so complex; an orchestra is the perfect metaphor for life. Each player develops his or her strengths and adds them to the moment. Each person respects the achievements of others and encourages them. Each person plays melody at some point, but at other times plays the accompaniment. What we all take from participation is the inherent emotional bond that music creates.

Thank you to each one for the moments, the music, and the memories.

—James D. Hainlen
Congratulations to Jim Hainlen from his fan, his admirer, his friend

Hainlen the conductor calls me to ask if I’d come read poetry to his high school orchestra. 
He’s been warming them up for Mozart with Wallace Stevens and Walt Whitman, finding the secret connections between Handel and Emily Dickinson, Dvorak and Neruda. “Maybe teach them a little,” he asks “about writing, how poet and composer dig for the same truth, the same beauty--- whether it lives in dictionary or in cello.” I imagine surly students mumbling: “…like, you know, cool,” longing for big amps, heavy metal, fat jobs with oil companies, winking knowingly at one another as the nerd conductor reads the daily poem. I go, but find I have imagined wrong. Since this man loves beauty with his whole heart, his students have given him their own. They play sweetly, all want to read to me their favorite poem, so we play and sing together. I want to adopt them all: forty sons and forty daughters armed with violins and Leavess of Grass violas, oboes and Harmonium. But the conductor already adopted them, baptized them with beauty and wisdom. I think: if this is what the schools do Forgive them everything, bless them with money, but mere money cannot buy this orchestra because they have grown into whole human beings. This crazy idealist conductor redeems the honor of the human race in this sad hour of war and violence.

Bill Holm
May 2004
# A Recital and Roast for Jim Hainlen

**Friday, June 11, 2004**  
*7:30 p.m.*

**Masters of Ceremonies:** Andy Kass, Dave Schleh, and Molly Harding

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<thead>
<tr>
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<tr>
<td>Rob McManus, oboe ('82)</td>
<td>Cantata No. 202, &quot;Weichet nur, betrübte Schatten&quot;</td>
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<tr>
<td>Anita Lyons, soprano</td>
<td>J.S. Bach</td>
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<td>Marlena Chow ('96), violin</td>
<td>Rondo KV 373, Sonata in D major, Op. 9, No. 3</td>
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<td>Erik Carlson ('98), violin</td>
<td>W.A. Mozart, J. LeClair</td>
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<td>Karen Decker ('94), cello</td>
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<td>Layton James, piano</td>
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<td>Steven Hainlen ('04), violin</td>
<td>Petite Piece Concertante, G. Balay</td>
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<td>Dan Fretland ('92), trumpet</td>
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<td>Greg Anderson ('00), piano</td>
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<td>Life is more true than reason will deceive</td>
<td>G. Anderson</td>
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<td>Transcendental Etude No. 17, “Chasse-neige”</td>
<td>F. Liszt</td>
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<td>Erik Carlson ('98), violin</td>
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<td>Erik Carlson ('98), violin</td>
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<td>Traditional</td>
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<td>Lizzie Brown ('98), percussion</td>
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Anyone interested in congregating or congratulating Jim after the roast is encouraged to go to the Dock Cafe in downtown Stillwater, which has graciously agreed to extend their normal closing hours to accommodate us.  
People of all ages and involvement are encouraged to attend.
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<tr>
<th>Violin</th>
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<td>Leah Abe ('01)</td>
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Alumni Orchestra Concerts

Saturday June 12, 2004
3 and 7:30 p.m.

James D. Hainlen, conductor

Capriccio Espangol
Nicolai Rimsky-Korsakov

Rhosymedre
Ralph Vaughan-Williams

Concerto for Violin and Orchestra
Allegro Moderato
Steven J. Hainlen ('04), violin

[ Intermission ]

Concerto for Piano and Orchestra in G Major
Ludwig van Beethoven
Andante
Greg Anderson ('04), piano

Symphony No. 7
II. Allegretto
Ludwig van Beethoven
(3 p.m. concert only)

Symphony No. 1
IV. Adagio
Johannes Brahms
(7:30 p.m. concert only)

Hoe Down from Rodeo
Aaron Copland

Nimrod from Enigma Variations
Edward Elgar

Anyone interested in congregating or congratulating Jim after the 7:30 p.m. concert is encouraged to go to Bakers Square in Stillwater and help continue one of the orchestra's favorite recent traditions with a post-performance pie or two. People of all ages and involvement are encouraged to attend.
NOTES ON THE ALUMNI CONCERT MUSICAL SELECTIONS

JAMES D. HAINLEN

Each piece has memories for me and a story that goes with its programming on the Alumni Concert.

Somewhere in the 1980s I decided that the limit on student achievement was an attitude that I came by in my own education. I believed the teacher should be more proficient on each instrument than any student. I realized that I was limiting students because I couldn’t possibly be better than each student. Instead, I changed, trying to help each student reach, and even exceed, their own goals. Soon I was conducting students who far exceeded my own playing capabilities. It was a fall parent-teacher conference with Marlena Chow’s parents that solidified my new philosophy. They said, “Marlena is excited to be at the high school; you have much to teach her.” At that moment I understood more deeply the task of helping each student become the best they could be. The performance of Capriccio Espangol is dedicated to Marlena Chow (’96).

Perhaps unbeknownst to her, I didn’t have any idea how to teach the string crossings, ricochet bowings or fingered harmonic passages. As one of the finest players in Stillwater Orchestra history, she moved through the section and helped each player learn the most difficult parts. With great kindness and unbelievable skill, Marlena raised the orchestra to a whole new level.

Rhosymedre has been one of my favorite pieces since I began conducting. It means “beautiful” in Welsh. Vaughan-Williams captured with whole and half notes the essence of beauty in life. Each time we have performed this work, students and parents have been moved by the beauty and truth in music that Keats echoed in his “Ode on a Grecian Urn.” I would like to dedicate this piece to all of the players from all of the years who have played music to the best of their ability, written poetry when they were in a music class, and have moved audiences to tears so many times.

The Barber Violin Concerto begins with the harmonic movement of G major to C major. This chord progression is heard often in all music, classical and popular. But after stating that, the journey of the Barber concerto begins. There are striking dissonances, surprise resolutions in E flat major, and a cadenza that pulls us to G major yet denies the resolution until the last two notes—which are the reverse of the first two chords, or C to G major. This is the famous “amen” cadence of sacred music, and Barber arrives at spiritual simplicity with a breathtaking moment. The piece is an allegory for life; the quietness of birth, the jarring moments of growth and the vistas of insight which are inextricably tied up with beauty, family, nature, and delight. The Barber is on this program in honor of Steven J. Hainlen (’04), who surprised me at age four and said he wanted his father to teach him how to play violin.

The Beethoven Piano Concerto No. 4 was the first concerto I played with the University of Minnesota Orchestra as an undergraduate and it was the first concerto I conducted with a professional pianist (Earl Buys) and the Stillwater Orchestra. Greg Anderson (’00) performed the concerto with the Stillwater Orchestra in his sophomore year (1997). This past spring he won the piano competition at Juilliard School of Music in New York and performed the piece in Lincoln Center. Playing concertmaster on that concert was Erik Carlson (’98), who was completing his master’s in performance at Juilliard. I doubt that combination of performer and concertmaster from one public school has ever happened at Juilliard before. The performance tonight is in honor of Greg Anderson, who taught me that it is the courage to enter that counts; winning will take care of itself. I have used his example with every student that followed.
The Allegretto from Beethoven's 7th Symphony is life itself. The quarter-eighth-eighth rhythm which underlies the second movement is rhythm as metaphor for nature's heartbeat. No one can listen to the accretion of intensity and the juxtaposition of 3:2 and 4:3:2 without participating in Beethoven's secret connection with the complexity of our inner lives. When I conduct this piece I try to exactly match the tempo to the emotional feel of the orchestra and audience at that moment in time. It is stunning to feel on stage the musicians and audience as one. This piece is dedicated to the orchestra parents, my music colleagues, and all those in the St. Croix Valley community who embrace the importance of legacy and the vitality that comes from the arts.

Brahms' 1st Symphony is a piece I never thought I would conduct. In graduate school I had a course in the Brahms symphonies, and all I did for the semester was question the professor's judgment. No high school orchestra I had ever heard should have attempted to play any movement of any of the Brahms symphonies, but the class of 1998 wore me down. They sang the A theme, they played it on the stereo, and they badgered me until I gave in. In the end, however, it came down to one person's ability to lead us through the difficult intervals, the impossible runs, and the crazy tempo changes. Erik Carlson was the person that made this piece possible. He also illustrated to me the difference that one person can make, even in a large group. From the Tchaikovsky Violin Concerto, to his on-stage grin in the Paganini Concerto (when he played a two octave scale instead of the written one octave scale without telling me ahead of time), to his unbelievable performance of the Sibelius Violin Concerto, Erik combined immense talent with humility.

The Hoe Down from Rodeo was one of the first unedited pieces of music I programmed at Stillwater. It is all about joy—the physical joy that comes from moving bows and fingers, embouchures and slides, values and keys, mallets and beaters. It is also about the nervousness and joy that parents feel watching their own children learn. Jeffrey R. Hainlen ('01) was in fifth grade at Oak Park Elementary School when Ms. Deger conducted his first spring concert. I, like all parents, can flash back to the moment I understood my children were launched and beyond my control. Jeff was playing cello in that hot gym and I understood sitting in the audience that there was nothing I could do to help him through the mistakes, and that his successes were his own. I was more nervous listening to my own child that night than I have ever been conducting your children. This piece is for that internal joy of parenthood and is dedicated to my son, Jeffrey.

Nimrod (from the Enigma Variations) became the traditional closing piece for the orchestra in 1996. I can still see in my mind the seniors passing a box of tissues back through the first violin section the first time we played it. Ultimately, we have music in our lives because it binds us together in a mysterious way that defies words. All analysis, all aesthetic theory, and all cognitive explanations can not express what one simple melody can. We need each other to make it through the tough times in life. We need each other to celebrate the delicate moments and good times. We need people who can stand up and solo but we would be lost without the violas, that often control the third of the chord and the cellos and basses that provide the foundation. I would like to dedicate Nimrod to Matt Thueson ('97), Nathan Vack ('97), Andy Wallmeyer ('97), Karen Opland-Gigure ('87), Meg Schmolke ('99), Lisa Simonet ('98), Katie McMullen ('02), Lisa Plante ('99), Jess Ulrich ('92), Erin Boesel ('99), Molly Harding ('96) and all of the people who carry their humanity close to the surface so that others benefit from their commitment to life. This is simply the last time we play Nimrod together on stage, not the last time we play Nimrod together in our hearts.
ALUMNI CONCERT SOLOISTS

Steven Hainlen ('04) is currently a senior at Stillwater Area High School. He has been playing violin for fourteen years; during that time he has studied with James Hainlen, Liz Deger, Rose Giordano, and Mary West. He is presently studying with Mark Bjork at the University of Minnesota. He has been a member of the Stillwater Area High School Concert Orchestra for three years and Chamber Orchestra for four years. Steven also has been on the Stillwater Area High School Music Listening Team for four years and last year placed fourth in the state. He was selected for the past two years to be in Minnesota All-State Orchestra and served as associate concertmaster this past summer. He has participated in the Suburban East All-Conference Orchestra for three years and this year was concertmaster. Steven has performed the Bach Double Violin Concerto and the Haydn Violin Concerto in G Major as a concerto contest winner with the Stillwater Area High School Chamber Orchestra. He would like to thank Mark Bjork for his insight and teaching on the Barber Violin Concerto and Minnesota Orchestra Concertmaster Jorja Fleezanis for her special inspiration in his life.

Greg Anderson ('00) began studying piano at age eight and made his first concerto appearance at age fourteen with the Stillwater High School Chamber Orchestra. Since then he has performed with such orchestras as the St. Paul Chamber Orchestra, the Juilliard Orchestra, the Aspen Concert Orchestra, the Millennium Orchestra in Spain, and the Minnesota Sinfonia. He has been a performer at the Banff Keyboard Festival, Pianofest in the Hamptons, Aspen Music Festival, and Bowdoin Summer Music Festival, and he recently presented solo recitals in New York, California, Georgia, Minnesota, and Colorado. Additionally, he has been featured on National Public Radio, performing on “A Prairie Home Companion” and “From the Top” radio shows. As a chamber musician, he has collaborated with violinist Karen Gomyo and with pianist Elizabeth Joy Roe, touring in America and Japan.

Greg has won top prizes in numerous competitions including the Clara Wells National Scholarship Auditions, the Juilliard Concerto Competition, the Lee National Piano Competition, the MTNA-Yamaha Piano Competition, and the Schubert Club Piano Competition. Also a composer, he was named the Minnesota Music Educators Association 1999 Composer of the Year and has been a winner in the Juilliard Composition Contests.

Greg was a student of Kim Craig for eleven years at the Saint Paul Conservatory of Music. He received a Bachelor of Music degree at The Juilliard School as a student of Julian Martin and will begin graduate school there in the fall. He also pursues studies with Aiko Onishi in California.
JAMES D. HAINLEN

I have lived my life trying to educate my heart and my imagination. It would be naïve to say that tonight is not somewhat about me. But in the most important way it is not about me. It is about the mystery of teachers and students. I have been incredibly lucky to match my passion with my occupation. When I began teaching I had no idea where the journey would go.

I started teaching in Stillwater in 1973 after living for three years in New York City. I taught at Oak-Land Junior High, Afton-Lakeland, Bayport, Lake Elmo, Withrow, and Washington Elementaries. This was a half-time job! I generally spent my lunch playing basketball, football, or skating with the students.

One lunch hour I was stealing hats from kids on the skating rink at Washington Elementary School and saw the most beautiful woman frowning at me. Those blue eyes still frown when I steal hats, but for 28 years we have made a wonderful pair. Linda has listened to more notes by more school orchestras than anyone in town, including me, because sometimes I just couldn’t stand to listen anymore and simply waved my arms until it was over. I want to thank Linda for our lives together. Life would not have been anywhere as good without her.

Out of pure luck I also worked with Greater Twin Cities Youth Symphonies and Dr. William Jones from 1974 to 1977. It was through observing him that I realized I didn’t know anything about conducting. He guided me to study with Dr. Marvin Rabin at the University of Wisconsin-Madison. The Master’s Degree I earned in String Development really began my education for teaching—before that I was just faking it. After one year teaching in Wisconsin, we came back to Stillwater in 1979 and I started teaching at Stillwater High School.

This weekend marks the end of that journey. It has included wonderful students, supportive parents, helpful administrators, and great community backing.

My biography is really the following six pages of this program. It is all the great music we have learned together. It is all of the students who have performed all of that great music. Confucius stated in The Great Digest the most profound statement I have ever read:

“The great learning is rooted in watching with care the way people grow.” I have watched students intently to try to figure out how they grow. Together we have learned and I trust that it will go on.
1980
The Beatles
SCHIASSI, G.
LET IT BE (ARR. CHASE)
BEETHOVEN, L.
EGMONT OVERTURE
BEETHOVEN, L.
FIDELIO OVERTURE (ARR. ISAAC)
BEETHOVEN, L.
NINTH SYMPHONY (ARR. LEDIG)
COPLAND, A.
HOE DOWN FROM RODEO
COPLAND, A.
VARIATIONS ON SIMPLE GIFTS
CORELLI, A.
CONCERTO GROSSO, OP. 6, NO. 8
GLUCK, W.
DANCE OF THE BLESSED SPIRITS
GRIEG, E.
PRELUDE FROM THE HOLBERG SUITE (ARR. ISAAC)
GRUNDMAN, G.
FOLK SONG RHAPSODY
HANDEL, G.F.
BUT THOU DOST NOT LEAVE
HANDEL, G.F.
MARK KOUKKARI
HAYDN, F.J.
CONCERTO FOR CELLO IN C MAJOR
Mozart, W.A.
ANDANTE (ARR. ISAAC)
Mozart, W.A.
CONCERTO FOR BASSOON AND ORCHESTRA
Mozart, W.A.
CONCERTINO FOR CELLO AND ORCHESTRA
PAUL MCKINNEY
LARGHETTO FOR PIANO AND ORCHESTRA
TODD NOLDE
CONNIE CURTIS
PACHELBEL, J.
CANON (ARR. ADRES)
WAGNER, R.
DER MEISTERSINGER (ARR. SIENNICCI)

1981
BEETHOVEN, L.
CONCERTO FOR PIANO IN C MAJOR NO. 4
EARL BUTS
BIZET, G.
FARKANDOLE FROM L'ARLESIENNE (ARR. WILSON)
CHASE, R.
THE MUPPET MEDLEY
CIMAROSA, D.
SICILIANA FOR OBOE AND ORCHESTRA
AMY GOBIER
DVORÁK, A.
SYMPHONY NO. 5 (4TH MOVEMENT)
GABRIELLI, A.
ALLA BATTAGLIA
GLINKA, M.
RUSSIAN AND LUDMILLA (ARR. SOPKEN)
HANDEL, G.F.
I KNOW MY REDEEMER LIVETH
CONNIE CURTIS
HAYDN, F.J.
GLORIA FROM MASS IN TIME OF WAR
HOLST, G.
ST. PAUL SUITE (1ST MOVEMENT)
MANCINI, H.
THE PINK PANTHER
MOZART, W.A.
THE ABDUCTION FROM THE SERAGLIO (ARR. ISAAC)
MOZART, W.A.
CONCERTO FOR HORN AND ORCHESTRA
DALE LOKKESMOE
STRAVINSKY, I.
BERCEUS AND FINALE (ARR. ISAAC)
TSCHESNOKOV, P.
SALVATION IS CREATED
VANHAL, J.
CONCERTO FOR VIOLA IN C MAJOR
P. J. J. JENKIN
VIVALDI, A.
WINTER FROM THE FOUR SEASONS
DAIVA TAUTVYDAS

1982
ANDERSON, L.
SLEIGH RIDE
BEETHOVEN, L.
EGMONT OVERTURE
BERLIOZ, H.
HUNGARIAN MARCH
CLARKE, J.
THE PRINCE OF DENMARK'S MARCH
COAKLEY, D.
TWO CANADIAN FOLK SONGS
GRIEG, E.
NORWEGIAN FIDDLE TUNES (ARR. HENDRICKSON)
HANDEL, G.F.
CONCERTO FOR ORGAN, OP. 4, NO. 6
TODD NOLDE
HAYDN, F.J.
CONCERTO FOR HORN AND ORCHESTRA
MARSHA MUNDINGER
SYMPHONY NO. 22
HAYDN, F.J.
PRAYER OF ST. GREGORY
HOVHANNESS, A.
CONCERTO FOR FLUTE IN G MAJOR
JACKI BLACK
MOZART, W.A.
EINE KLEINE NACHTMUSIK
OFFENBACH, J.
BALLEST PARISIEN
RODGERS, R.
SOUND OF MUSIC
SCHASSL, G.
WAGNERS SYMPHONY
SCHUBERT, F.
ARPEGGIONE SONATA
EDWARD ADELSON
SMETANA, B.
DANCE OF THE COMEDIANS
CLINIC WITH MINNESOTA ORCHESTRA DIRECTOR SIR NEVILLE MARRINER
SIBELIUS, J.
FINLANDIA
TSCHAIKOVSKY, P.
MARCH FROM THE NUTCRACKER BALLET
TSCHAIKOVSKY, P.
WALTZ OF THE FLOWERS FROM THE NUTCRACKER BALLET
TSCHAIKOVSKY, P.
1812 OVERTURE (ARR. ISAAC)
VIVALDI, A.
CONCERTO FOR TWO VIOLINS AND ORCHESTRA
BETH HARELUA AND MARY SKIM, VIOLINS
WAGNER, R.
OEVERTURE TO DIE MEISTERSINGER (ARR. SIENNICCI)
ROBINSON, W.
WILDWOOD FLOWER (ARR. CLEBANOFF)

1983
ANDERSON, L.
CHRISTMAS FESTIVAL
BEETHOVEN, L.
SYMPHONY NO. 1 (1ST MOVEMENT)
COPLAND, A.
VARIATIONS ON A SHAKER MELODY
GABRIELLI, A.
ALLA BATTAGLIA
GERSHWIN, G.
SUMMERTIME
GRIEG, E.
RUSSIAN AND LUDMILLA (ARR. ISAAC)
GLISSON, G.
THE MESSIAH WITH HUDSON CHORALE SOCIETY
HAYDN, F.J.
CONCERTO FOR PIANO IN D MAJOR
MARK HERZFIELD
HOLCOMBE
INTERNATIONAL DIXIELAND JAMBOREE
LUTYSIAWSKI, W.
THE PINK PANTHER
MANGINI, H.
NOCTURNE FROM A MIDSUMMER NIGHT'S DREAM
MENDELSOHN, F.
SYMPHONY NO. 5 (4TH MOVEMENT)
MENDELSOHN, F.
CONCERTO FOR FLUTE AND ORCHESTRA
MOZART, W.A.
NIDA TAUTVYDAS
PACHELBEL, J.
CANON
RIMSKY-KORSAKOV
PROCESSION OF THE NOBLES (ARR. ISAAC)
ROSSINI, G.
BLU DANUBE WALTZ
STRAUSS, R.
DANCE OF THE SUGAR PLUM FAIRY
TSCHAIKOVSKY, P.
FROM THE NUTCRACKER
VITALIS, A.
TRECK FROM THE NUTCRACKER
VIVALDI, A.
CHACONNE FOR VIOLIN
WAGNER, R.
SPRING FROM THE FOUR SEASONS
WILLIAMS, J.
MARRY SHOW
WILLIAMS, J.
OVERTURE TO DIE MEISTERSINGER (ARR. SIENNICCI)
THEME FROM E.T. (ARR. PLOYHAR)

1984
BACH, J.C.
CONCERTO FOR VIOLA IN C MAJOR
KATHY MILNAR
BEETHOVEN, L.
CONCERTO FOR PIANO, NO. 1
ANNA KOELNER
BERLIN, I.
WHITE CHRISTMAS (ARR. BENNETT)
BERLIOZ, H.
HUNGARIAN MARCH
Britten, B.
SIMPLE SYMPHONY
CHASE, R.
THE MUPPET MEDLEY
CLARK, L.
HOOKED ON CLASSICS (ARR. BURDEN)
COPLAND, A.
HOE DOWN FROM RODEO
CORELLI, A.
CONCERTO GROSSO, OP. 6, NO. 6
DVORÁK, A.
SLAVONIC DANCE NO. 6
GLUCK, W.
DANCE OF THE BLESSED SPIRITS
GRIEG, E.
HOLBERG SUITE (1ST MOVEMENT)
HANDEL, G.F.
OVERTURE TO SAMSON (ARR. MULLER)
HAYMAN, R.
POPS HOB DOWN
JANOS, D.
CONCERTINO FOR CELLO AND ORCHESTRA
SARA AGAR
OFFENBACH, J.
BALLERI PARISIEN (ARR. ISAAC)
ROBINSON
WILDWOOD FLOWER (ARR. CLEBANOFF)
SCHASSL, G.
WEINACHTS SYMPHONIE [CHAMBER]
STRAVINSKY, I.
BERCEUS AND FINALE (ARR. ISAAC)
TSCHAIKOVSKY, P.
MARCH FROM THE NUTCRACKER BALLET
TSCHAIKOVSKY, P.
OEVERTURE (ARR. ISAAC)
TSCHAIKOVSKY, P.
SALVATION IS CREATED
VAUGHAN-WILLIAMS
RHYTHMEDRE
1987

Bach, P.D.Q.

Berlin, I.

Coakley, D.

DePearsall, R.

Dvorák, A.

Handel, G.F.

Haydn, F.J.

Haydn, F.J.

Mozart, W.A.

Mozart, W.A.

Rossini, G.

Rogers, W.

Smolenaars, B.

Stradella, A.

Vivaldi, A.

Concerto for Violin in A Minor

Travis Peterson

Concerto for Two Violins and Cello in D Minor

Diene Schindler, Anne Knoche, violins; Sara Agar, cello

Vivaldi, A.

Concerto for Oboe and Bassoon

Robert McManus, oboe; Jack DuRocher, bassoon

1985

Bach, J.S.

Corelli, A.

Gould, M.

Haydn, F.J.

Massenf, J.

Mendelssohn, F.

Mozart, W.A.

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Mascagni, P. Intermezzo from Cavalleria Rusticana [TCSC]
Mendelssohn, F. Concerto for Violin in E Minor
Lisa Whikey
Mendelssohn, F. Concerto for Two Clarinets and Orchestra
Carrie Swenson and Stacey Hoppe, clarinets
Mendelssohn, F. Nocturne from A Midsummer Night's Dream
Soma Pierce, student conductor
Molique, B. Concerto for Flute in D Major
Andrea Cram
Muffat, G. Bourree from Florilegium Primum
[transcribed Bowen] [Varsity]
Puccini, G. "Va, Tosca" from Tosca
Greg Santa
Rimsky-Korsakov Capriccio Espagnol
Tschaikovsky, P. Serenade for Strings Op. 48 (Andante, Allegro)
[Varsity]
Vaughan-Williams Concerto for Oboe and Orchestra
Rachel Beck
Vaughan-Williams Five Variants of 'Dives and Lazarus' for Two Harps
Mallissa Bailey, Angelia Hagin, harps
Wienuweit, H. Scherzo-Tarantelle for Violin
Eric Carlson

1995
Anderson, L. Sleigh Ride
Bach, J.C. Sonatina in D Major [Varsity]
Molly Harding, student conductor
Bach, J.S. Brandenburg Concerto No. 6
Beethoven, L. Overture to Coriolan [TCSC]
Bernstein, L. Overture to Candide
William Feman, guest conductor
Boccherrini, L. Concerto for Cello in B Flat
Sue Weipisky
Britten, B. Simple Symphony
Liz DeGeorge, guest conductor
Chopin, F. Concerto for Piano No. 2 in F Minor
Andrea DeBe
Clapton, E. Tears in Heaven [Varsity]
Donna Nobis Pacem [Varsity]
Freuendorf, F. Toccata (arr. Higgins) [Varsity]
Franceschetti, F. William Feman, guest conductor
Handel, G.F. Suite from Messiah (arr. Custer) [Varsity]
Harton, F.J. Concerto for Violin in G Major
Kate Dunlap
Hemmel, M. (arr.) Three Spanish Christmas Carols [Varsity]
Hofeldt, W. The Gift [Varsity]
Khachaturian, A. Sabre Dance from Gayne Ballet
Mendelssohn, F. Symphony No. 4 (Arr. Vivace)
Oppenbach, J. Orpheus in the Underworld
Part, A. Cantus in Memory of Benjamin Britten
Saint-Saëns, C. Danse Bacchanale [TCSC]
Vieuxtemps, H. Concerto for Violin Op. 37 No. 5
Marlena Chow

1996
Anderson, L. O Little Town of Bethlehem [Varsity]
Anderson, L. Pastores a Belen [Varsity]
Bach, J.S. Brandenburg Concerto No. 3
Barber, S. Adagio for Strings [Chamber]
Beethoven, L. Symphony No. 2, Allegretto
Berlioz, H. Roman Carnival Overture
Bizzet, G. Habanera from Carmen (arr. Sennicki) [Varsity]
Custer, C. (arr.) Canadian Brass Christmas Festival
Edgar, E. Nativity from Sinfonia of Variations
Glinka, M. Russian and Ludmilla [TCSC]
Gorecki, H. Already It Is Dusk for String Quartet (1st mvmt.)
Erik Carlson, Liz Schroeder, violins; Tim Betts, viola; Matt Dudzik, cello
Grainger, P. Shepherd's Hey (arr. Alshin) [Varsity]
Haydn, F.J. Theme and Variations (arr. Bowen) [Varsity]
Ibert, J. Concerto for Flute and Orchestra
Peter Kallay
Karam, E. Stay 'n' See
1998
Bach, J.S. Come, Soothing Death (arr. F. Melius Christiansen)
Bach, J.S. Komm Susser Tod (transcribed Stokowski)
Beethoven, L. Concerto for Piano, No. 4
Greg Anderson
Bizet, G. L’Arlesienne Suite No. 2 [TCSC]
Borodin, A. Nocturna [Varsity]
Brahms, J. Symphony No. 1 [4th movement]
Copland, A. Hoe Down from Rodeo, [Varsity]
Couperin, F. Overture and Allegro from La Suissaine Suite [TCSC]
Dickinson, R. Christmas Festival
Donizetti, G. Overture to Don Pasquale
FAURé, G. Elegie for Cello and Orchestra
Footé, A. A Night Piece
Mozart, W.A. Cosi fan tutti, “Una donna a quindicci”
Erin Korish
Mozart, W.A. Rondo Divertimento, K. 138 [Varsity]
Neune, C. Logust Street Rag [Varsity]
Palestrina, G. Adoramus Te (sung)
Respighi, O. Ancient Airs and Dances [Varsity]
Rimsky-Korsakov Polanaide from The Christmas Eve Suite
Sibelius, J. Concerto for Violin
Erik Carlsson
Sibelius, J. Finlandia [TCSC]
Vaughan-Williams Five Variants of Dives and Lazarus
Verdi, G. Overture to Nabucco
Viavaldi, A. Concerto for Four Violins [Varsity]
Leah Abe, Max Foster, Diana Giordano, Kirsten Ness
The "Train" Lullaby Concert

1999
Bach, J.S. Brandenburg Concerto No. 3 (1st mvmt.) [Varsity]
Beethoven, L. Emigrant Overture [Varsity]
Curnow, J. Phoenix Overture [Varsity]
Debussy, C. Petite Suite (arr. Miller)
Dragoneiti, D. Concerto for Bass in A Major
Matt Chernyak
Handel, G.F. Suite from Messiah [Varsity]
Haydn, F.J. Concerto for Violin in G Major
Travis Lee
Haydn, F.J. Symphony No. 17 [Chamber]
Karam, E. Stay ‘N’ See
Khachaturian, A. Sabre Dance (arr. Frost) [Varsity]
Lutoslawski, W. 5 Melodi [Chamber]
Macy, C. Straight Line (World Premiere)
Mozart, W.A. Concerto for Clarinet in A
Chubly, Arendts
Mozart, W.A. Concerto for Violin in D Major
Linnie Engblom
Mozart, W.A. Eine Kleine Nachtmusik [Chamber]
Peragashi, G. Magnificat with the Trinity Lutheran Choir
Reed, A. Greensleeves
Saint-Saëns, C. Concerto for Piano, No. 2
Greg Anderson
Stravinsky, I. Berceuse and Finale from the Firebird Suite
Tchaikovsky, P. Symphony No. 5 in E Minor
von Weber, C. Chorus of the Huntsmen (arr. Dachow) [Varsity]

The "Animal" Lullaby Concert
Legacy Concert at Music Educators National Conference in Cincinnati

2000
Anderson, L. Suite of Carols for String Orchestra [Varsity]
Bach, J.S. Concerto for Two Violins in D Minor [Chamber]
Steven Händel, Katie Mullen, violins
Wacht Auf (sung)
Bach, J.S. Concerto for Piano No. 5
Kyle Knoepfel
Berlin, I. White Christmas [Varsity]
Chopin, F. Danse Bohème from Carmen Suite No. 2
Gershwin, G. Concerto for Piano No. 1
Dickinson, R. Christmas Festival
Dragoneiti, D. Concerto for Bass in A Major
Brendan Kane
Elgar, E. Nymrod from Enigma Variations [TCSC]
Handel, G.F. Rheingold Overture [World Premier]
Handel, G.F. Suite III in G Major from Water Music [Varsity]
Hansson, J. A Festival Prelude: Rejonce [World Premier] [TCSC]
Khachaturian, A. Three Dances from Gayaneh [TCSC]
Martinu, B. Memorial to Lidice
Mozart, W.A. Concerto for Flute in D Major
Jenny Kramer
Neibyrl, V. A Mighty Fortress [Varsity]
Neruda, J. Concerto for Trumpet
John Whaley
Pärt, A. Cantus in Memory of Benjamin Britten
Rimsky-Korsakov Capriccio Espagnol
Saint-Saëns, C. Concerto for Piano No. 2
Greg Anderson
Soloviev-Sedoy, V. Moscow Nights (arr. Pundaw) [Varsity]
Schumann, R. Concert Piece for Four Horns and Orchestra
Darin Litter, Lisa Isenberg, Graham Miller, Aaron Ulland
Wessman, H. Water Under Snow is Weary with Lily Lake Chorus
[Chamber]

The "Friendsmp" Lullaby Concert with Marine Elementary Chorus
Steinway Grand Piano Dedication Concert
Minnesota Music Educators State Convention

2001
Beethoven, L. Emigrant Overture [TCSC]
Berlioz, H. Hungarian March from The Damnation of Faust [Varsity]
Brahms, J. Hungarian March No. 5 (transcribed Parlow)
Copland, A. Saturday Night Waltz from Rodeo [TCSC]
Corelli, A. Concerto Grosso, Op. 6, No. 8 [Varsity]
Glass, P. Mechanical Ballet from The Voyage
Haydn, F.J. Symphony No. 94 [Chamber]
Haydn, F.J. Symphony No. 104 The London [Chamber]
Haydn, F.J. Dance Partella [Varsity]
Holst, G. Jupiter from The Planets
Hopkins, J. Kings of Orient [Varsity]
Kirssler, F. Praeludium and Allegro for Violin
Leah Abe
Langer, F. Concerto for Flute in G Minor (Minnesota Premiere)

The "Hero" Lullaby Concert with Marine Elementary Chorus
Sound Waves Concert at Minnesota History Center


THE STILLWATER ORCHESTRA LEGACY FUND

Though the true legacy of the Stillwater Orchestra and Jim Hainlen resides in the people they touched, orchestra alumni, parents, and community members thought it would be fitting to recognize the group's past accomplishments and help ensure its continued excellence through the establishment of a fund that will be used to address needs and otherwise enrich the musical education of present and future orchestra students.

Working together with The Partnership Plan for Stillwater Area Schools, orchestra alumni and parents created the Stillwater Orchestra Legacy Fund with the hope it will continue to grow in coming years, benefitting generations of Stillwater students. Gifts from the fund will be used to address needs identified through close collaboration with District 834 orchestra staff, with a focus on enhancing primary and secondary orchestral education efforts, promoting continued participation in the fine arts, and engaging students in unique learning experiences, such as those that come from working with guest clinicians and other artists.

In addition to the support you give the orchestra by your very attendance at this event, your presence also benefits the Legacy Fund, which will be established with the proceeds from Orchestra Weekend events and private donations.

If you wish to make an additional tax-deductible donation to the Legacy Fund, you may send a check to:

The Partnership Plan
5701 Stillwater Blvd. N.
Stillwater, Minn., 55082

Please make checks payable to The Partnership Plan with a note designating your contribution for the Stillwater Orchestra Legacy Fund.
HONORARY AND MEMORIAL DONATIONS

The Orchestra Weekend ticket order form gave attendees the option of making additional donations to the Legacy Fund and dedicating their gift to the honor or memory of individuals of their choice. We would like to thank these people for their help in establishing the fund and recognize the individuals who continue to inspire their commitment to Stillwater orchestras.

PAT ALBERTSON IN HONOR OF JIM HAINLEN
ALL STRINGS ATTACHED
GEORGE ANASTOS
CHARLES & BEVERLY ANDERS IN HONOR OF THEIR MUSICAL GRANDCHILDREN: JACOB, THOMASON AND MARIT ANDERS
ANONYMOUS IN HONOR OF JIM HAINLEN
MAC BARLASS
MARGARET BLOMBERG IN MEMORY OF PATRICIA L. POST
JOHN & CINDY BOESEL IN HONOR OF ERIN BOESEL
SUZANN & JAMES BROWN IN HONOR OF JIM’S LIFETIME GIFT OF MUSIC TO THE STILLWATER COMMUNITY
CATHY’S MUSIC STUDIO
REXFORD & LYNN CATTANACH
JAMES & BARBARA CHRISTOPHERSON
NANCY & GERALD CONDON IN HONOR OF JIM HAINLEN
JANE E. DICKINSON IN HONOR OF JIM HAINLEN
JOHN & LISA Dwyer in honor of Andrew Donaldson
LAURA EDMAN in honor of JIM HAINLEN
STEVE ELKEVIK in honor of JIM HAINLEN
SONIA & WILLIAM ESCH in honor of JIM HAINLEN
RUTH & LYMAN GEARY in honor of JIM HAINLEN
ROSALIE GIORDANO
HELEN GOLDBERG in honor of JIM HAINLEN
CATHERINE GOULD
NORM & JULIE GRAMS in honor of REBECCA GRAMS
JIM GRAUPNER
BOB AND DIANE HAGSTROM
LYNDA HALBERT in honor of JIM HAINLEN
NANCY B. HAUSCHILD
TOM & CHRISTINE HERMANSON in honor of ANDY WALLMEYER
DOUG & CHRISTY HLAVACEK
TRACY HOWIBSON in honor of TRACY & MICHELLE CLARK
CHRISTINE JENSCH in memory of JENNY NELSON
LOUISE JONES
BETH JOSEPHSON
ANDREW W. JUNKER in memory of MARK W. JUNKER
ANDREW KASS
CLAUDIA KAUL
ELLY KIMMEL in honor of her former students
KATHY KING in honor of the STILLWATER ORCHESTRA
RICHARD KREIN
GINNY KRUSE
KATHY & BILL LAMANNA in honor of JIM HAINLEN
JOHN LERAY in memory of BETSY LERAY

LIST CURRENT AS OF JUNE 1

ED & LILA LINNER
KATHLEEN MACY
BETSY McDONOUGH in memory of DR. ROBERT BOHON
SHARON & TOM REITER MIYAMOTO
ANDREA Mulhausen in honor of BOB Mulhausen
ROBIN NELSON in memory of JENNIFER NELSON
DORIS NELSON in honor of JIM HAINLEN and in memory of JENNIFER NELSON
MARTHA NODORFT
DR. THOMAS & MARY ANN OENER in honor of MARLA OENER
BRENDA OSELAND in honor of BRIANNA OSELAND
ED OTIS in honor of GABRIELLA & BRIANNA OTIS
KATHLEEN & RALPH FISCITIELLO
JENNIFER BRAUN PIXLEY in honor of the children and grandchildren of FLOYD and ELIZABETH PERSON
DIANE POLLEY
JOHN POST in memory of PATRICIA L. POST
COLETTE PREIMESBERGER in honor of KAREN PREIMESBERGER
CLEONE PRITCHARD in honor of her son, ANDREW PRITCHARD
SHELLEY RISCE
TED & KATHY SALTZMAN
JAMIE SAMSON in memory of DAVID QUAMMEN
ANNE SCHUELKE
MIKE SLAGTER in honor of CHAD SLAGTER
CATHY SLEITER in honor of DARIN SLEITER ('02)
SANDY SNELLMAN in honor of MOLLY SNELLMAN
RONALD & SUSAN STOW in honor of JENNIFER STOW ('85) VIOLIN, JONATHAN STOW ('89) BASS, JANA STOW ('90) VIOLA, and JARED STOW ('97) CELLO
ANN THOMPSON McCARRON
MATT THURSON
TRESTMAN MUSIC
MARY TSCHIDA
JEAN MARIE & PETER ULLAND in honor of JIM HAINLEN
JESS ULRICH
ANNE VOIGHT
CHRIS WALLBERG in honor of AY Wallberg
ANDREW WALLMEYER in honor of JIM HAINLEN
DAVID & JANET WETTERBREN
GARY & MARY WILLIAMS IN HONOR OF MARIA, ANNE & KATHERINE WILLIAMS
SANDY & JIM WOLFE Wood in honor of the ENTIRE DISTRICT 834 MUSIC FACULTY
HISTORY OF THE STILLWATER ORCHESTRA

The history of the orchestra program in Stillwater goes back to 1918. Beatrice Saftenberg started the orchestra and taught until 1933. The 1925 Stillwater High School Orchestra included six violins, one piano, one xylophone, one banjo, two cornets and one drummer. The group played for the daily high school chapel services and performed every Monday and Wednesday during the student lunch break. Beginning in 1934, Mr. Bastien conducted both the band and the orchestra. The Stillwater Kabekonian yearbook reported in 1944 that the orchestra performed for Red Cross meetings and school plays. Evidently, enrollment declined at the end of World War II and in 1945 the orchestra was dropped.

The orchestra program was started again in 1972, with John Pickart as the elementary schools teacher. By 1977 the Orchestra was meeting at Stillwater High School. James Hainlen became the director in 1979 and during the past 25 years the entire Stillwater Orchestra program has earned a statewide reputation for excellence. The orchestra added a chamber ensemble in 1984, and expanded to include a varsity orchestra in 1987. The orchestra was selected as the Meritorious Orchestra Program by the Minnesota Chapter of the American String Teachers Association in the mid 1990s. Hainlen was also the Minnesota Music Educators' Music Educator of the Year in 1994 and the American String Teachers Association's Educator of the Year in 1996. The Stillwater Orchestra program added a symphonic orchestra, its fourth performing ensemble, in 2003.
ABOUT THE WEEKEND

The idea of a Stillwater Orchestra reunion concert has been suggested a number of times over the past twenty years, and probably well before that, typically by former students who stopped for a moment to consider their time in the remarkable group, and the effect it had on their lives.

Long relegated to idle chatter, the concept took on a sense of urgency once Jim announced his impending retirement at the end of the 2003-04 school year, and alumni began talking in earnest about the feasibility of such an event and what would be required to put it all together. At the same time, a number of community members who felt Jim deserved some kind of special recognition for his years of hard work and dedication were discussing ways to honor him at the close of his career. The two groups quickly found each other, and this weekend is the result of their collaboration over the past several months.

As Jim would be the first to tell you, these events are not meant solely as a tribute to him, but to the program as a whole and the hundreds of people that have worked so hard to make it what it is today. Still, separating the man from the institution he built is an impossible task; he personifies the passion, excellence, and humanity that are its hallmarks, and his example has inspired others to give themselves freely to the orchestra and each other, enabling them to receive more than they could have imagined in return.

With that in mind, we would like to thank you for coming and celebrating with us. The support you have given the Stillwater Orchestra over the years, as audience members, performers, teachers, family, and friends, has laid the foundation for everything the ensemble and its members have achieved, and it is very much appreciated.

—The Alumni Organizers
THANK YOU

Over the past eight months, dozens of people have spent hundreds of hours to assemble this weekend’s events. Though countless people have helped out in innumerable ways, we would like to extend a special thanks to some of the most prominent volunteers. Without their hard work, this weekend wouldn’t have been possible.

Overall Coordination
Communications
Matt Thueson ('97)
Andrew Wallmeyer ('97)
Matt Thueson ('97)
Kathy Saltzman (Parent '04)
Meg Schmolke ('99)
Andrew Wallmeyer ('97)
Lynda Halbert, The Partnership Plan for Stillwater Area Schools
Molly Harding ('96)
Andy Kass (parent ‘96,'97)
Dave Schleh

Music Mailing Managers
Jess Ulrich ('92)
Karen Opland-Gigure ('87)

Web Site Software Developer
Nathan Vack ('97)

Technical Director
Scott Keever ('89)

Stage Designer
Lisa Plante ('99)

Stage Manager
Dennis Lindsay, Stillwater Band Teacher

Alumni Contact Project Leader
Erin Boesel ('99)

Ticket Sales Managers
Meghan Magne ('04)

Ashley Hammer ('04)

Slideshow Producer
Lisa Simonet ('98)

Piano Tuning
Ken Hannah (parent ’98,'00)

Historical Displays
Katie McMullen ('02)

Orchestra Librarian
Steven Hainlen ('04)

Stillwater Area Schools String Faculty
Julie Guerber
Kent Musser
Marla Okner
Lisa Whipkey ('94)

Stillwater High School Band Directors
Wayne Feller
Dennis Lindsay

Stillwater High School Choir Directors
Erik Christiansen
Angela Mitchell

Superintendent of Schools
Dr. Kathleen Macy

School Board
David "Choc" Junker, Chair
George Thole, Vice Chair
Christopher Kunze, Treasurer
André M. Aronson, Clerk
Roland Buchman
Nancy Hoffman
Carol Tollefsrud

Stillwater Area High School Administrators
Chris Lennox
Mary Pat Cumming
Don Kirkpatrick
Mary Ticiu
Sherman Danielson

And we would also like to thank Tom Fredrich and Jerry Norton for their care of the orchestra room and auditorium.