Sept 10, 2010

SEP 20 2010

Dear Mr Doig,

I had read several of your books over the last few years, but the one I just finished is so beautiful I had to write.

I grew up on a farm in North Dakota, attended a one-room school and lived through the scourge of drought on a "dry" farm. Your story of "The Whistling Season" had me laughing out loud and in tears as I read it. I had forgotten so many of the wonderful and awful experiences we lived through as children. Thank you for a very

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good read. I'm so happy to have been reminded of those years which brought so much laughter and so many tears. We ran barefoot in the barnyard (no one got tetenus), our uncles squirted fresh milk in our mouths while they milked the cows (no raw milk problems), bathed once a week (never had skin rashes), etc. It was a good childhood.

We moved to South Seattle after WW2 and the culture shock was dreadful. I was 12 at that time and never felt comfortable until I was about 17. But I wouldn't give up those farm years for all the style (we had none) and confidence

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in the world. It come with time.

I hope you've come to love this Pacific Northwest as much as I have.

Sincerely,
Shirley Boucher

©AGC, Inc.

Sherley Boucher
15717 SE 168th St
Renton, WA 98058

SEATTLE WA 981
~~30 SEP~~ 2010 PM 4 T



Ivan Doig
c/o Harcourt, Inc.
6277 Sea Harbor Drive
Orlando, FL 32887-6777

32887+6777

9/16/2018

Dear Mr. Doig; you do not know me this summer I was given one of your books to read while I was in rehab after falling & breaking my femur bone & then a serious operation your book "The Whistling Season". I am 93 years old. I am interested in reading about the prairie grade schools. I grew up in North Dakota Badlands right next to Montana. I have good memories from that. I am the oldest of 8 children. I thought the prairie school or Badlands schools were great. I've enclosed pictures of the two I attended - Maverick Flat school & Bessie Creek School near a tiny town named Grassy Butte between Killdeer & Watford city, No. Dak. a few years

One of my sisters wrote to the No. Dak. Superintendant of Schools & asked for a print out of the schools we attended in the 30's. She received the history of our attendance there. It was very interesting with our grades, our teachers, how much they were paid and other interesting facts.

I, the eldest was taught the 1st Grade by my mother because there was not enough kids to need a teacher

that year. I believe she got paid for teaching me that year. The next year my brother turned 6 in ~~Sept.~~ the following year. A neighbor girl turned 6 that year & there were 2 boys in the older grades. A teacher was hired each year after that. My 5 sisters attended those years. As they got to school age. We rode horseback to school, very cold in winter. Notice the barn at the Maverick Flat School for our horses.

The Maverick Flat school had a very big round heater. It had a rim around inside it. We took potatoes ~~then~~ to ~~school~~ the teacher would put the potatoes ~~bake for lunch~~ in the rim. They tasted very good

I'm sorry to send such a hard to read letter to you but I am very tired. Maybe I could write more or type another letter. But I am anxious to get one off to you. I could talk & talk about N. D. prairie & bad lands schools & me & my sisters & brother attended. I enjoyed your books. Thank you. Sincerely,

Geneva Cantwell

For Geneva
Mrs. Class taught me 1933-34
" " 1934-35
" " 1935-36
John Hanson 2nd grade
Maverick 3rd "
Flat

Office of McKenzie County

Superintendent of Schools

Jessie Goddard, Superintendent
Box 503 Phone 701-842-3456
Watford City, North Dakota 58854

March 30, 1989

Dear Mrs. Class,

In checking our records, I find that you and your brothers and sisters went to the Maverick School for quite a few years. That was located in Maverick Flat School District # 28. I have listed below the years you went to school there and what grade you were in for those years. I have enclosed one copy of the Teacher's Final Report for the year 1933-34 which shows your grades. The other reports show like grades. You were all good students.

1926-27

Geneva Hanson	5th	grade
John "	3rd	"

1927-28

Geneva Hanson	6th	"
John "	4th	"
Mariam "	1st	"

1928-29

Geneva Hanson	7th	"
John "	5th	"
Mariam "	2nd	"
Helen "	1st	"

1929-30

Geneva Hanson	8th	"
John "	6th	"
Mariam "	3rd	"
Helen "	1st	"

1930-31

Geneva Hanson	8th	"
John "	6th	"
Mariam "	4th	"
Helen "	2nd	"

1931-32

John Hanson	7th	"
Mariam "	5th	"
Helen "	3rd	"
Delores "	1st	"

1932-33

John Hanson	8th	grade
Mariam "	6th	"
Helen "	4th	"
Delores"	2nd	"

1933-34

Mariam Hanson	8th	grade
Helen "	6th	"
Delores "	4th	"
Yvonne "	2nd	"

1934-35--records missing

1935-36

Helen Hanson	7th	grade
Delores "	5th	"
Yvonne "	3rd	"
Billie "	1st	"

It is fun to look into the records of those long-ago years. From the first years listed till now it is over 60 years. I bet you ladies can tell many stories of those days.

If you would like any more information from these records, please let us know.

Sincerely yours,
Ann Fisketjon
Ann Fisketjon
Ass't. Co. Supt.

351. The First Snow-Fall

By James Russell Lowell

THE SNOW had begun in the gloaming,
And busily all the night
Had been heaping field and highway
With a silence deep and white.

Every pine and fir and hemlock
Wore ermine too dear for an earl,
And the poorest twig on the elm-tree
Was ridged inch deep with pearl.

From sheds new-roofed with Carrara
Came Chanticleer's muffled crow,
The stiff rails softened to swan's-down,
And still fluttered down the snow.

I stood and watched by the window
The noiseless work of the sky,
And the sudden flurries of snow-birds,
Like brown leaves whirling by.

I thought of a mound in sweet Auburn
Where a little headstone stood;
How the flakes were folding it gently,
As did robins the babes in the wood.

Up spoke our own little Mabel,
Saying, "Father, who makes it snow?"
And I told of the good All-father
Who cares for us here below.

Again I looked at the snow-fall,
And thought of the leaden sky
That arched o'er our first great sorrow,
When that mound was heaped so high.

I remembered the gradual patience
That fell from that cloud like snow,
Flake by flake, healing and hiding
The scar that renewed our woe.

And again to the child I whispered,
"The snow that husheth all,
Darling, the merciful Father
Alone can make it fall!"

Then, with eyes that saw not, I kissed her;
And she, kissing back, could not know
That *my* kiss was given to her sister,
Folded close under deepening snow.

(idea) by **Lometa**

Helen Hunt Jackson

October's Bright Blue Weather

O SUNS and skies and clouds of June,
And flowers of June together,
Ye cannot rival for one hour
October's bright blue weather;

When loud the bumblebee makes haste,
Belated, thriftless vagrant,
And goldenrod is dying fast,
And lanes with grapes are fragrant;

When gentians roll their fingers tight
To save them for the morning,
And chestnuts fall from satin burrs
Without a sound of warning;

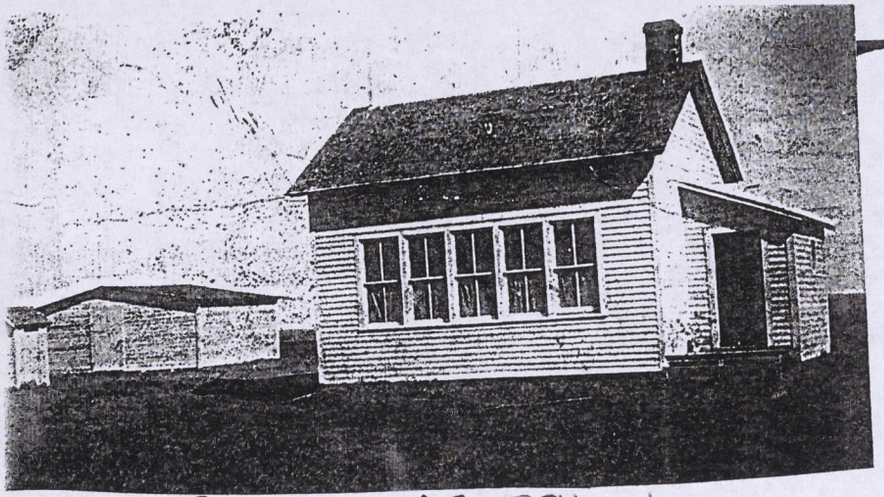
When on the ground red apples lie
In piles like jewels shining,
And redder still on old stone walls
Are leaves of woodbine twining;

When all the lovely wayside things
Their white-winged seeds are sowing,
And in the fields still green and fair,
Late aftermaths are growing;

When springs run low, and on the brooks,
In idle golden freighting,
Bright leaves sink noiseless in the hush
Of woods, for winter waiting;

When comrades seek sweet country haunts,
By twos and twos together,
And count like misers, hour by hour,
October's bright blue weather.

O sun and skies and flowers of June,
Count all your boasts together,
Love loveth best of all the year
October's bright blue weather.



MAVERICK FLAT SCHOOL

IN SCHOOL DAYS

John Greenleaf Whittier

Still sits the school-house by the road,
A ragged beggar sunning;
Around it still the sumachs grow,
And blackberry-vines are running.

Within, the master's desk is seen,
Deep-scarred by raps official;
The warping floor, the battered seats,
The jack-knife's carved initial;

The charcoal frescos on its wall;
Its door's worn sill, betraying
The feet that, creeping slow to school,
Went storming out to playing;

Long years ago a winter sun
Shone over it at setting;
Lit up its western window-panes,
And low eaves' icy fretting.

It touched the tangled golden curls,
And brown eyes full of grieving,
Of one who still her steps delayed
When all the school were leaving.

For near her stood the little boy
Her childish favor singled:
His cap pulled low upon a face
Where pride and shame were mingled.

Pushing with restless feet the snow
To right and left, he lingered;—
As restlessly her tiny hands
The blue-checked apron fingered.

He saw her lift her eyes; he felt
The soft hand's light caressing,
And heard the tremble of her voice,
As if a fault confessing.

"I'm sorry that I spelt the word:
I hate to go above you,
Because,"—the brown eyes lower fell,—
"Because, you see, I love you!"

Still memory to a gray-haired man
That sweet child-face is showing.
Dear girl! the grasses on her grave
Have forty years been growing!

He lives to learn, in life's hard school,
How few who pass above him
Lament their triumph and his loss,
Like her,—because they love him.



BEICYCLE CREEK SCHOOL - GRASSY BUTTE, N.D.

This mailing of North Dakota life is from

Geneva (Hanson) Cantwell
12220 Central Valley Road N.E.
Poulsbo, Wa. 98370

SEP 21 2010

5400 Fairway Six Drive
Fort Collins, Colorado 80525
September 21, 2007

Dear Ivan,

It was such a pleasure to meet you last week at the Loveland Loves to Read luncheon. I enjoyed visiting with you and consider that opportunity the real prize in the writing contest that Loveland sponsored. I am enclosing a copy of my entry, as I told you I would, and I am taking the liberty of also sending you two of my poems: "O Bury Me Please on the Lone Prairie" because you said you've always hated the wind, and "Dad's Team" because it's set in the time that you write so much about.

I sent my essay about the one-room school to my Cox cousins, with whom I share a common heritage of country school teaching – our grandfather spent his entire career in rural schools, first as a teacher and then as a county superintendent of schools. Their father and my mother then both taught in rural schools for a time as well. Les Cox, an artist who lives in Port Townsend, Washington, wrote back to say that he had met you through a mutual friend and had breakfast with you a couple of years ago in Port Townsend. Another coincidence that proves the theory that every novel can have at least one!

I hope that you are enjoying the fall and that you and your wife make it to the Olympic Peninsula soon. In the meantime, I am looking forward to your World War II book.

Best regards,

Janet Kamnikar

Janet Kamnikar

Miss Cox, 1934

With 24 pupils in my one-room country school, I sometimes feel like "The Old Woman Who Lived in a Shoe." But unlike her, I know what to do.

I know I must get the coal stove going every morning so the room will be warm by 8:30, not a minute later – my teaching contract says so.

I know I must keep order – "Quiet! The whole kit and caboodle of you!" It helps that I am tall, I think.

I know that I must choreograph the day as explicitly as the most intricate dance: at 9:30 the second-graders read aloud to the fifth-graders, third- and fourth-graders work arithmetic problems from the blackboard, sixth- and seventh-graders memorize "Daffodils," and eighth-graders study for State Exams. And I sit with the little first-graders while we look at the Sears Roebuck catalogue – "Vas ist das, Teacher?" – and we speak the English names of coats and shoes and hammers.

I know that burying potatoes in hot ashes in a coal scuttle will yield baked potatoes for lunch, to supplement the skimpy bread-and-syrup sandwiches they bring from home.

I know they need to run at recess; their stampede out the door is proof. Sometimes I join them in games of Anti-I-Over and Prisoner's Base because I need to run too.

I know they must learn to read, to figure, and to spell because their years here in Johns Lake School will likely comprise their complete education.

I am 19, and they call me Teacher.

Oh, Bury Me, Please, on the Lone Prairie

Of those three old favorites,
earth, wind and fire,
I have always preferred the first.
I can go either way on fire,
since it both comforts and destroys,
but the wind and I are not on speaking terms.
Too many years on the plains, I guess --
Familiarity and contempt, you know.
So when friends speak lightly
of where they wish someday to be scattered –
in the mountains, by a lake –
I remain silent.
I know without question that if I were to pick
the perfect place,
the wind would arise and have the last word
on where I'd end up.
No, I want no part of being scattered.
I have been scattered already
through all the towns of my life.
Just give me one small spot of earth
that is mine,
and I promise to go quietly
about the business of blending in.
Pushing up daisies sounds like noble work to me.

Janet Kamnikar
Aug. 28, 2004

Dad's Team

The boys of summer circa 1936
stare cockily in black and white
from a snapshot clicked
on a drought-blasted Sunday afternoon.
My father, squatting comfortably as catchers do,
his baseball cap hung jauntily on his knee,
poses with his team,
ten young fellows in front of Model A's
and chickenwire fence
at a dusty ballfield
where no band ever plays
and children chase foul balls
for the nickel they will bring.
No uniforms define these players' status,
and the Dakota wind blows their hair
into stark angles
like those that mark the boundaries
of the unchalked diamond that awaits them.
Minimalist, a word they would not know,
comes to mind,
but the ease of their collective stance
and the confidence with which they gaze
into the Brownie lens
proclaim that this oasis in their week
is not minimal, but huge.

Ivan—
When I read in your xmas letter you were working on a "one room school book" — 1918 — I immediate thought of this book 1921

The Complete School Register

A New Term Register or Record arranged to conform with the Course of Study of the State of Iowa and the modern requirements of our Public School System

A PERMANENT RECORD

Showing the standing and advancement of pupils during the term, where classes began work at beginning of term and where they left off at its close, and shows where each class should take up work for the new term.

This record conforms with the Teacher's Term Report to County Superintendent and School District Secretary, and thus helps bring the work of each school under the personal supervision of the County Superintendent, and the approval of the School Board.

I know from a school house my dad + his sisters & brothers in Iowa — 1890's. So I xeroxed a couple pages. Actually — a whole one — it is a wonder I could find it. Will look forward to the book!

Mike

Showing the standing and advancement of pupils during the term, where classes began work at beginning of term and where they left off at its close, and shows where each class should take up work for the new term.

This record conforms with the Teacher's Term Report to County Superintendent and School District Secretary, and thus helps bring the work of each school under the personal supervision of the County Superintendent, and the approval of the School Board.

The new Educational School Records and Blanks include everything in Record Books and Blanks used by Superintendents, School Officers and Teachers.

Everything in County Superintendents' School Officers' and Teachers' Records, Reports, Blanks and Supplies, Certificates and Diplomas.

PUBLISHED BY
FERGUSON & BENSON COMPANY
Educational Publishers
MASON CITY, IOWA

Daily Attendance Record

NOTE—Do not follow the previous teacher's method of keeping this register. See model in first of book.

For the Fall & Winter Term Commencing September 1 1924, and ending November 7 1924.

E Indicates Entering School
X Indicates a Day's Absence.
/ Indicates a Forenoon's Absence
10. 20. 5. etc., Indicates Minutes Tardy
D Indicates Dropped from Membership

NUMBER	NAME OF PUPIL (Grades 1 to 8 may be used in large, well graded schools. Otherwise Divisions A to E are recommended.)	Age	Year in course of Study	Month of September																		Total Attendance	Month of October																		Total Attendance	Month of Nov										Teachers Signature
				1	2	3	4	5	8	9	10	11	12	15	16	17	18	19	22	23	24	25	26		29	30	31	1	2	3	6	7	8	9	10	13	14	15	16	17	20	21	22	23	24		27	28	29	30	31	3	4	5	6	7		10	11
				Mon.	Tues.	Wed.	Thur.	Fri.	Mon.	Tues.	Wed.	Thur.	Fri.	Mon.	Tues.	Wed.	Thur.	Fri.	Mon.	Tues.	Wed.	Thur.	Fri.		Mon.	Tues.	Wed.	Thur.	Fri.	Mon.	Tues.	Wed.	Thur.	Fri.	Mon.	Tues.	Wed.	Thur.	Fri.	Mon.	Tues.	Wed.	Thur.	Fri.		Mon.	Tues.	Wed.	Thurs	Fri.	Mon	Tues.	Wed.	Thurs	Fri.		Mon.	Tues.
1	Hans Miller	14	7	30					15	/XX				XXXXX					XXX					9½	XXXXX					XXXXX					XXXXX					XXXXX					0	X	45	50	25	X	30	XXXX				10	60
2	Candace Olson	11	6	E										XX										17						X					X					X					17	XD											
11	Hurbert Bolton	16	6																																																	E						X
3	Christ Miller	11	4	30					25	/XX				XXX	10	15			X	25	25			13½	X	30																50	55	X	50	7	X	45	50	25	60	30	40	X	10		10	60
4	Howard Halvorson	10	4	E	XXX																			17																			5			20											
5	Marie Olson	9	4		E									XX										16													X									19	XD											
6	Clarice Halvorson	8	3	E	XXX				X															16											X							5			19											
12	Lorna Tibbenow	5																																																							
7	Mary Hobbs	7	1/4	E																				20																			XX			18											

| | | |

Daily Study and Recitation Program

Fill this out as soon as you have settled on a definite program.

Fill out for each term even when no changes are made.

Term Commencing January 7, 1924 and Ending April 25 1924

Forenoon

TIME BEGINS	Minutes	DIVISION	CLASSES	E DIVISION FIRST YEAR	D DIVISION SECOND YEAR	C DIVISION THIRD & FOURTH YEARS	B DIVISION FIFTH & SIXTH YEARS	A DIVISION Seventh & Eighth YEARS
9:00	10			Opening Exercise				
9:10	10	1st	Phonics					
9:20	10	2nd	Reading					
9:30	10	3rd	Reading					
9:40	10	4th	Reading					
9:50	15	5th	Arith					
10:05	15	6th	Arith.					
10:20	10			Writing for all.				
10:30	15			Recess				
10:45	10	2nd	Arith					
10:55	10	3rd	Arith					
11:05	10	4th	Arith					
11:15	10							
11:25	25							
11:50				Noon.				

TIME BEGIN
12:30
12:4
12:5
1:0
1:30
2:00
2:1
2:30
2:5
2:5
3:05
3:15
3:2

Teacher's Suggestions to Successor

Give Suggestions and Recommendations in Reference to the Work of Classes, or Individual Pupils, Reviews, Promotions, Etc., also needs in Apparatus, Books, Etc. Would it have helped you to have had this space well filled with helpful suggestions from former teacher?

Hobbs does go . Needs a great
Leon Olson does work . should go on with it

Daily Study and Recitation Program

Fill out for each term even when no changes are made.

Ruth McSquier Teacher

Afternoon

TIME BEGINS	Minutes	DIVISION	CLASSES	E DIVISION FIRST YEAR	D DIVISION SECOND YEAR	C DIVISION THIRD & FOURTH YEARS	B DIVISION FIFTH & SIXTH YEARS	A DIVISION Seventh & Eighth YEARS
12:30	10			Opening Exercises				
12:40	10	1st	Primer					
12:50	10	2nd	Language					
1:00	10	3rd	Language					
1:10	10	4th	Language					
1:20	10	5th	Language					
1:30	15	6th	History					
1:30	15	6th	History					
2:00	15			Recess				
2:15	15	6th	Geography					
2:30	15	5th	Geography					
2:45	5	2nd	Spelling					
2:50	05	3rd	Spelling					
2:55	10	4th	Spelling					
3:05	10	6th	Spelling					
3:15	07	5th	Reading					
3:22	08	6th	Spelling					

TEACHER'S SUMMARY REPORT

FILL THIS OUT CONSCIENTIOUSLY. IT HELPS

For the January 7th Term, commencing January 7 1924 and ending April 25 1924

ATTENDANCE

Number of non-resident pupils attending, - Boys None, Girls None, Total None

Boys 4, Girls 4, Total 8

11:05	10	4th	Arith						2:45
11:15	10	5th	[illegible]						2:55
11:25	5	6th	[illegible]						3:05
11:30	—			Noon.					3:15
									3:25

Teacher's Suggestions to Successor

Give Suggestions and Recommendations in Reference to the Work of Classes, or Individual Pupils, Reviews, Promotions, Etc., also needs in Apparatus, Books, Etc. Would it have helped you to have had this space well filled with helpful suggestions from former teacher?

Mary Hobbs does good work. Needs a great deal of help.
Leon Olson does very good work. He should go on with the 5th
Muril Olson does good work. Promoted to fourth grade
Candace Olson does nice work. Geography and Arithmetic are her weak subjects.
Hans Miller does very good work promoted to 7th Grade
He is a little behind due to so much absence from school
He has to work very hard at home.
Howard Halvorson does good work promoted to 4 Grade.
He is ahead in Language and Reading.
Christ Miller promoted to 4 Grade. Some what ahead in reading and Language. Is absent and Tardy a great many times on account of to much hard work at home.
Clarice Halvorson a very good pupil. Good in deportment and Industry. Promoted to 3rd Grade work.

My Dad & his sisters.

2:55	10	4th						
3:05	10	6th						
3:15	07	5th						
3:22	08	6th	Spelling					

TEACHER'S SUMMARY REPORT

FILL THIS OUT CONSCIENTIOUSLY. IT HELPS

For the January 7th Term, commencing January 7 1924 and ending April 25 1924

ATTENDANCE

Number of non-resident pupils attending, -	Boys	none	Girls	none	Total	none
Whole number of pupils enrolled, - - - - - - -	Boys	4	Girls	4	Total	8
Total number between the ages of 7 and 16 inclusive, Boys		3	Girls	4	Total	8
Number who have not complied with the Compulsory Attendance Law, Boys		none	Girls		Total	
Number previously enrolled in another district since Sept. 1st last - Boys		none	Girls		Total	
Total attendance in days, - - - - - - - -	Boys	199½	Girls	135½	Total	335
Average daily attendance, - - - - - - - -	Boys	3	Girls	3	Total	5
Total number of days absent - - - - - - -	Boys	70½	Girls	39½	Total	110
Number cases of tardiness, - - - - - - -	Boys	61	Girls	4	Total	65
Number neither absent nor tardy - - - - -	Boys	0	Girls	0	Total	0

BUILDINGS AND GROUNDS

General condition of school room Good

School house Good Condition of coal house Fair

Condition of outbuildings, Boys' Poor Girls' Fair

Grounds Good Fences Fair Number of trees on school ground in thrifty condition

LIBRARY AND APPARATUS

Number of volumes in school library General condition of library books Fair

Bookcase Fair Dictionary Good Encyclopedia Good Globe Poor

Maps Poor Charts Flag Good Flag Staff none

Amount of money collected during the term from sociables, etc., $ What disposition made of this fund

List of equipment and apparatus needed Set of Maps.

Whole number of days taught 80 Average cost of tuition per month for each pupil, $ Teacher's salary per month $ 70.00

Number of visits by Superintendent 1, School Officers none Patrons one, Others 9 Total

General Remarks

Approved 19

Director.

I hereby certify that the above report is correct.

Ruth M Spencer Teacher.

CONTINUED

(1926-27). Stravinsky's lean textures and motoric rhythm became crucial elements in Orff's musical vocabulary.

Aside from his reputation as a composer, Orff remains an icon in musical education through his system of training young people on rhythmic instruments of his own design, the fortuitous result of meeting Dorothee Günther, with whom he founded the Güntherschule in 1925. The primary subject taught was gymnastic dancing, which fulfilled Orff's quest to "revive the natural unity of music and movement … which arise from a single source," he argued. The initial product of this fruitful meeting of minds was Orff's 1930 book, *Schulwerk*, which gave written form to his ongoing obsession with "primitive" rhythm.

The musical offspring of this treatise, seven years later, was Orff's signature work, *Carmina Burana*. "With *Carmina Burana*," he wrote, "my collected works begin." He virtually disowned the many works he had written over the previous two decades.

Carmina is a modern work with long tendrils reaching into the past. Its driving rhythms, however "primitive" they may be described (or decried in some quarters), stamp it emphatically of our time, yet it is permeated with an aura both ancient and even timeless in its unfolding. Oft-repeated rhythmic figures and ceaseless hammering momentum entrance the listener. Orff's sound-world draws its considerable power from folk music, jazz, Gregorian chant, and Stravinsky-like ostinato rhythms, all wedded to something undeniably original and hypnotic. No wonder it has held a tenacious grip on the concert world in the 60-plus years since it was written.

While Orff was teaching at the Güntherschule in 1935, a friend told him about a collection of 13th-century poems discovered in 1803 at the Benediktbeuern monastery in the Bavarian Alps. The poems were eventually published in 1847 by Andreas Schmeller, who named them *Carmina Burana*, "Songs of Beuren." The name of the locale changed over the centuries from Beuren, to Bayern, and eventually to the far more familiar Bavaria.

The texts contained therein were not cut from the same cloth. Some were sensitive, delicately crafted poems; others were simple rhyming trifles. Many were written in Medieval Latin, others in Old German and Old French. Their authors were a ragtag collection of goliards, unaffiliated scholars and clerical apostates—Medieval "hippies," as one recent writer has dubbed them. Orff spent two years creating what he termed a "scenic cantata," for soprano, tenor and bass soloists, a large orchestra including two pianos (shades of Stravinsky's *Les Noces*), and several choruses. Moreover, he conceived *Carmina* not merely as a work to be sounded, but one to be seen: he intended it to be staged and danced with the orchestra in the pit.

Its premiere caused quite a stir. Orff had seemingly reduced music to its simplest, most basic components: rhythm and melody. From these "germs" he created massive block-like harmonies and unstoppable energy. There is almost no counterpoint, a basic component of Western music since at least the 11th century. He eschewed the centuries-old style of graduated dynamics that had been the lingua franca of music since the middle of the 18th century, favoring the terraced dynamics of the Baroque (strangely akin to quantum physics, which allows for no intermediate between states of energy—another example of Orff's firm place in 20th-century thinking). Given the essentially boisterous nature of *Carmina Burana*, Orff sticks pretty much to major keys in each number.

The work is broken down into many discrete (though hardly discreet) numbers, lumped into three major categories—"In Springtime," "In the Tavern," and "The Court of Love." Orff ties the disparate parts together with Fortuna—Lady Luck in more or less modern parlance—as a unifying device. The famous chorus *O Fortuna* (shamelessly, if effectively, appropriated for all manner of television commercials) serves as an introduction and also closes the work.

Part I, *Primo vere*, consists of several animated numbers variously scored for solo bass, different mixes of choruses, and one orchestral number. The prevailing mood is festive, celebratory, energetic and youthful. Part II, *In taberna*, is a litany in praise of drunkenness, gluttony and carnal excess. Herein the listener encounters, among other colorful protagonists, a besotted abbot and a spit-impaled roasting swan lamenting its mortality. Part III more narrowly focuses on "Love" in its sexual contexts. Even when the music seems chaste and refined, the texts suggest otherwise.

Orff's success in this country had to wait several years after the end of World War II. Though avowedly apolitical, his father's military career in Bavaria, the birthplace of Nazism, tainted the composer by association. The result was a much-delayed American premiere of *Carmina Burana* in 1954 in San Francisco.

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Sing with the Seattle Symphony Chorale

Auditions

The Seattle Symphony Chorale will be holding auditions for new members on September 18, 2004. Auditioners are asked to prepare a classical piece to sing for Dr. George H. Fiore, Associate Conductor for Choral Activities. An accompanist will be provided. Tenors in particular are encouraged to audition. Highlights of the 2004-2005 Chorale season include Ravel's *Daphnis et Chloé*, Handel's *Messiah*, Beethoven's Symphony No. 9, Mendelssohn's *Elijah*, Schumann's *Manfred*, Mozart's *Requiem* and Verdi's *Requiem*. For more information or to schedule an audition, please contact Meighan Pritchard, Chorale Coordinator, at (206) 215-4734 or meighan.pritchard@seattlesymphony.org.

Summer Sings

Join members of the Seattle Symphony Chorale and other Seattle-area singers for five stimulating evenings of choral singing. Five of the Northwest's finest conductors will lead participatory readings of selected masterworks of choral literature. Whether you are a professional or an avocational singer, a student or just a choral music fan, this is a wonderful opportunity to get reacquainted with your favorite choral works or to learn new ones. All sessions take place from 7pm to 9pm on Wednesday evenings at Scottish Rite Masonic Center, 1155 Broadway East, on Capitol Hill. Admission is $8 per session or $30 for the series. For more information, please contact Meighan Pritchard, Chorale Coordinator, at (206) 215-4734 or meighan.pritchard@seattlesymphony.org.

July 21
Richard Sparks
Mozart's *Requiem** and
Haydn's *Lord Nelson Mass*

July 28
Karen P. Thomas
Vaughan Williams, *Dona Nobis Pacem*
and Mozart, *Solemn Vespers*

August 4
Alastair Willis
Mendelssohn's *Elijah**

August 11
Louis Magor
Bach's Mass in B minor

August 18
Eric Banks
Durufle's *Requiem*

*To be performed by the Chorale during the Seattle Symphony's 2004-2005 season.

Fortuna Imperatrix Mundi
("Fortune, Empress of the World")

1. O fortuna

Chorus

O fortuna,
velut Luna
statu variabilis,
semper crescis
aut decrescis;
vita detestabilis
nunc obdurat
et tunc curat
ludo mentis aciem,
egestatem,
potestatem
dissolvit ut glaciem.

Sors immanis
et inanis,
rota tu volubilis,
status malus,
vana salus
semper dissolubilis,
obumbrata
et velata
michi quoque niteris;
nunc per ludum
dorsum nudum
fero tui sceleris.

Sors salutis
et virtutis
michi nunc contraria,
est affectus
et defectus
semper in angaria.
Hac in hora
sine mora
corde pulsum tangite;
quod per sortem
sternit fortem,
mecum omnes plangite!

O fortune!
Like the moon
everchanging,
rising first
then declining;
hateful life
treats us badly
then with kindness,
making sport with our desires,
causing power
and poverty alike
to melt like ice.

Dread destiny
and empty fate,
an ever turning wheel,
who make adversity
and fickle health
alike turn to nothing,
in the dark
and secretly
you work against me;
how through your trickery
my naked back
is turned to you unarmed.

Good fortune
and strength
now are turned from me,
Affection
and defeat
are always on duty.
Come now,
pluck the strings
without delay;
and since by fate
the strong are overthrown,
weep ye all with me.

2. Fortune plango vulnera

Chorus

Fortune plango vulnera

stillantibus ocellis,
quod sua michi munera
subtrahit rebellis.
Verum est, quod legitur
fronte capillata,
sed plerumque sequitur
occasio calvata.

In fortune solio
sederam elatus,
prosperitatis vario
flore coronatus;
quicquid enim florui
felix et beatus,
nunc a summo corrui
gloria privatus.

Fortune rota volvitur:
descendo minoratus;
alter in altum tollitur;

nimis exaltatus

rex sedet in vertice —
caveat ruinam!

Nam sub axe legimus

Hecubam reginam.

I lament the wounds that
fortune deals
with tear-filled eyes,
for returning to the attack
she takes her gifts from me.
It is true
as they say,
the well-thatched pate
may soonest lose its hair.

Once on fortune's throne
I sat exalted,
crowned with a wreath
of prosperity's flowers.
But from my happy,
flower-decked paradise
I was struck down
and stripped of all my glory.

The wheel of fortune turns;
dishonored I fall from grace
and another is raised on
high,
Raised to over-dizzy heights
of power
the king sits in majesty —
but let him beware of his
downfall!
For 'neath the axle of
fortune's wheel
behold Queen Hecuba.

TEXT

Part I: *Primo vere* ("In Springtime")

3. Veris leta facies

Small Chorus

Veris leta facies
mundo propinatur,
hiemalis acies
victa iam fugatur,

The joyous face of spring
is presented to the world;
winter's army
is conquered and put to flight,

in vestitu vario
Flora principatur,
nemorum dulcisono
que canto celebratur.

In colorful dress
Flora is arrayed,
and the woods are sweet
with birdsong in her praise.

Flore fusus gremio
Phebus novo more
risum dat, hoc vario
iam stipate flore.

Reclining in Flora's lap
Phoebus again
laughs merrily,
covered with many-colored flowers.

Zephyrus nectareo
spirans in odore;
certatim pro bravio
curramus in amore.

Zephyr breathes around
the scented fragrance;
eagerly striving for the prize,
let us compete in love.

Cytharizat cantico
dulcis Philomena,
flore rident vario
prata iam serena;
salit cetus avium
silve per amena,
chorus promit virginum
iam gaudia millena.

Trilling her song
sweet Philomel is heard,
and smiling with flowers
the peaceful meadows lie;
a flock of wild birds
rises from the woods;
the chorus of maidens
brings a thousand joys.

4. Omnia sol temperat

Baritone

Omnia Sol temperat

All things are tempered by the sun

purus et subtilis,
novo mundo reserat
faciem Aprilis;
ad Amorem properat
animus herilis,
et iocundis imperat
deus puerilis.

so pure and fine.
In a new world are revealed
the beauties of April;
to thoughts of love
the mind of man is turned,
and in pleasure's haunts
the youthful God holds sway.

Rerum tanta novitas
in solemni vere
et veris auctoritas
iubet nos gaudere;
vias prebet solitas,
et in tuo vere
fides est et probitas
tuum retinere.

Nature's great renewal
in solemn spring
and spring's example
bid us rejoice;
they charge us keep to well-worn paths,
and in your springtime
there is virtue and honesty in being constant to your lover.

Ama me fideliter!
Fidem meam nota:
de corde totaliter
et ex mente tota
sum presentialiter
absens in remota.
Quisquis amat taliter,
volvitur in rota.

Love me truly!
Remember my constancy.
With all my heart
and all my mind
I am with you
even when far away.
Whoever knows such love
knows the torture of the wheel.

5. Ecce gratum

Chorus

Ecce gratum
et optatum
Ver reducit gaudia,
purpuratum
floret pratum,
sol serenat omnia.

Behold the welcome,
long-awaited spring,
which brings back pleasure
and with crimson flowers
adorns the fields.
The sun brings peace to all around.

Iam iam cedant tristia!
Estas redit,
nunc recedit
Hyemis sevitia.

Away with sadness!
Summer returns,
and now departs
cruel winter.

Iam liquescit
et decrescit
grando, nix etcetera;
bruma fugit,
et iam sugit
Ver Estatis ubera;
illi mens est misera,
qui nec vivit,
nec lascivit,
sub Estatis dextera.

Melt away
and disappear
hail, ice and snow;
the mists flee,
and spring is fed
at summer's breast.
Wretched is the man
who neither lives
nor lusts
under summer's spell.

Gloriantur
et letantur
in melle dulcedinis,
qui conantur,
ut untantur
premio Cupidinis;
simus jussu Cypridis
gloriantes
et letantes
pares esse Paridis.

They taste delight
and honeyed sweetness
who strive for
and gain
Cupid's reward.
Let us submit
to Venus' rule,
and joyful
and proud
be equal to Paris.

PROGRAM NOTES

Continued

The story, drawn from the vast and fertile repository of Russian fairy tales, centers on Prince Ivan, who wanders into the evil sorcerer Kashchei's garden in search of the Firebird, even though he'd be turned into stone if caught. Kashchei is immortal as long as his soul, preserved in a casket in the form of an egg, remains intact. Ivan captures Firebird but lets her go after exacting one of her feathers. The young prince meets a group of Kashchei's captive maidens and falls in love with one. The princesses return to Kashchei's palace. Ivan breaks open the gates to follow them inside but is captured by the evil one's guardian monsters. Ivan waves the magic feather and the Firebird reappears to help him smash Kashchei's vital egg; the ogre immediately expires. All captives are freed, and Ivan and his Tsarevna are wed.

In addition to the original ballet, there are three suites. A 1911 version employs the huge orchestral armament and lush colors of the original ballet. The 1919 edition, heard at these performances, uses much reduced scoring, and a 1949 version contains more numbers than either the 1911 or 1919, but employs the latter's reduced orchestra.

The music from *The Firebird* maintains a strong connection to 19th-century Russian Romanticism in its vibrant colors and essentially tonal vocabulary. Of the six numbers selected from the much longer original ballet score, the movement limning a portrait of Kashchei is the most modern, presaging the dissonance and rhythmic ferocity of *The Rite of Spring*, three years in the future.

CARL ORFF
Carmina Burana

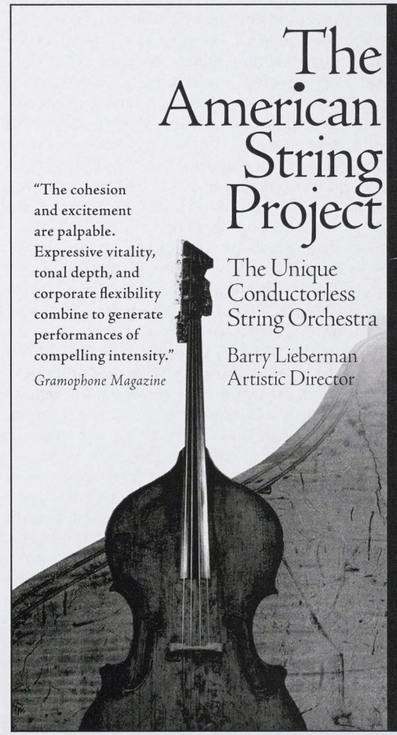
Orff was born July 10, 1895, in Munich, and died there on March 29, 1982. Carmina Burana *dates from 1937and was premiered in Frankfurt on June 8 of that year.*

Carmina Burana is among the best-known choral and orchestral works of the 20th century. Had Carl Orff written nothing but this wildly popular masterpiece, based on ribald and occasionally scatological medieval student song texts, he would rank among the past century's favorite sons.

A late bloomer, in his early life he admired and emulated Debussy, then Richard Strauss, but it was his exposure to two key works of Stravinsky that freed him to forge his own identity as a composer—*Les Noces* (1923) and *Oedipus Rex*

continued on next page







PROGRAM NOTES

BY STEVEN LOWE

A Note about the Program

By Christian Knapp
Douglas F. King Assistant Conductor, Seattle Symphony

The idea of performing music from Rimsky-Korsakov's opera Mlada *alongside the* Firebird *by Stravinsky came to me two years ago after hearing a semi-staged performance of* Mlada *given by the San Francisco Symphony under Michael Tilson Thomas.*

I remember sitting in Davies Hall listening to Act 3 when the evil Tchernobog and his minion Kashchei are about to appear. The whole night had been full of orchestrations and harmonic colors reminiscent of Stravinsky's early works. But suddenly I pushed forward in my chair. I was hearing Firebird *music! This music by Rimsky-Korsakov, a huge build up leading to a* Ronde Inferno, *sounded just like the music leading up to Stravinsky's own* Ronde Inferno *in the* Firebird*! And interestingly both introduce that same evil character from Russian folklore, Kashchei! Michael Tilson Thomas was a very important teacher and mentor to me in that crucial period when a young conductor leaves conservatory to go out into the "real world," and he is now a close friend. So I rushed back to Michael's dressing room after the act to say, "Hey, that was Stravinsky! That was the* Firebird*!" I remember Michael smiling, nodding, and saying that there was Stravinsky all over this opera.*

Of course, both Michael and I were playing with words in a sense, since Rimsky-Korsakov was the older teacher to the young Stravinsky. It is not that there is a lot of Stravinsky in Rimsky-Korsakov, but rather the other way around! There is a lot of Rimsky-Korsakov in Stravinsky!

No one can deny the greatness of Stravinsky and the impact he had, as an innovator and a revolutionary, on music of the 20th century. Understanding and interpreting his music as that of a great modernist is indeed a perfectly valid approach, and certainly one which Stravinsky would have approved. However there is something equally powerful in seeing his works, particularly the early ones like Firebird, Petrouchka, *and even the revolutionary* Rite of Spring, *as the result of a late Russian romantic style brought to its height by the great and yet sadly still somewhat unfamiliar Rimsky-Korsakov. In Russia where* Mlada, Sadko, Kitezh *and other magnificent operas by Rimsky-Korsakov are regularly performed, the connection between an innovative master teacher and a radical genius student is clear. My hope is to bring that connection to our stage here in Seattle.*

NIKOLAI RIMSKY-KORSAKOV
Suite from *Mlada*

The composer was born March 6, 1844, in Tihkvin, Russia, and died June 21, 1908, in St. Petersburg. He composed the opera, Mlada, *in 1889-90, basing its libretto on materials he drew upon from S.A. Gedeonov and V.A. Krylov. The premiere took place in 1892 in St. Petersburg.*

Nikolai Rimsky-Korsakov enjoyed great fame during his lifetime as a wizard of orchestration (his writings on that subject are still used worldwide) and a great teacher, all in addition to his high standing as a composer. No doubt at least one of his students—Igor Stravinsky—eclipsed by far his mentor in both innovation and posthumous reputation, but the older man's music still shows up with great frequency on concert programs. Is there any among us who was not weaned on the fragrant exoticism of *Shéhérazade*, the Iberian rhythms of *Capriccio espagnol*, or the evocations of Russian religion and culture in *Russian Easter* Overture.

The composer wrote a great deal besides these worthy chestnuts, including a slew of fantasy operas and orchestral works based on fairy tales, and also had a major role in orchestrating works by other composers—most famously, Mussorgsky's *Boris Godunov* (though these days, Mussorgsky's original is preferred to Rimsky-Korsakov's smoother, Europeanized scoring).

His opera *Mlada* rarely shows up, especially in the West, largely due to its weak libretto. There is no entry for the work, for instance, in the widely used *The New Kobbé's Opera Book*, though many of his other operas are given full exegeses. The music, however, is vibrant and colorful. Stravinsky lifted a theme from its "Witches Sabbath" scene for use in *The Rite of Spring*.

The story line is as follows: before the action begins in this 9th-century fantasy, Princess Voislava and her father, Prince Mstivoy, have poisoned Princess Mlada to clear the way for an alliance/romance between Voislava and Prince Yaromir. Their plans go awry when the ghost of Mlada visits Yaromir and exposes the evil deed. When Yaromir subsequently spurns Voislava, she calls forth the evil powers of Morena, goddess of the underworld, and destroys the kingdom with an overwhelming flood. Rimsky-Korsakov composed the opera while in the thrall of Wagner's *Ring* cycle. The casting of a flood as a *deus ex machina* recalls the ending of *Götterdämmerung*, and the music is redolent of Wagner's music as well.

IGOR STRAVINSKY
Firebird Suite (1919 version)

Stravinsky was born in Oranienbaum, Russia, on June 17, 1882; he died in New York City on April 6, 1971. He composed his ballet, The Firebird, *during 1909 and 1910, completing it five weeks before its premiere on June 25, 1910, at the Paris Opera, conducted by Gabriel Pierné. The choreography was by Michel Fokine.*

Of the many composers who consciously rejected the German Romantic tradition, none had greater impact on the history of 20th-century music than Igor Stravinsky. On almost every level the Russian iconoclast—and eventual icon—broke new ground in opposition to what he and others perceived as the fulsomeness of late 19th-century Wagnerism. Stravinsky's polytonality countered Wagner's chromatic restlessness. The Russian's rhythmic urgency replaced long-breathed Romantic sighing. No doubt influenced by French cultural values—he spent crucial formative years in Paris—he rejected the notion that music is an outward expression of inner drives; he saw composition as solving problems, making choices, creating patterns, in short objectively arranging pitches in time.

Though he lived long, inventing and exploring many different styles in manner paralleling his near contemporary, the artist Picasso, his three early ballet scores have remained his most popular works. Among this trio, *The Firebird* was his most-often performed. Stravinsky conducted it more than 1,000 times. Indeed, one number—"Princess' Dance"—was conscripted into use as a maudlin pop song in 1946, "Summer Moon," a slow foxtrot.

Serge Diaghilev, famed impresario and director of the Ballets Russes troupe, approached Stravinsky after Alexander Tcherepnin and Anatoly Liadov failed to commit themselves to providing the music to the proposed ballet. Still in his 20s and by no means a famous artist, Stravinsky felt flattered to be invited to collaborate with Fokine and other notables associated with the project.

TEXT

***Uf dem Anger* ("On the Green")**

6. Tanz (Dance)

Orchestra

7. Floret silva nobilis

Chorus and Small Chorus

Floret silva nobilis floribus et foliis.	The noble forest Is decked with flowers and leaves.
Ubi est antiquus meus amicus? Hinc equitavit, eia, quis me amabit?	Where is my old, my long-lost lover? He rode away on his horse. Alas, who will love me now?
Floret silva undique, nach mime gesellen ist mir we. Gruonet der walt allenthalben, wâ ist min geselle alse lange? Der ist geriten hinnen, owî, wer sol mich minnen?	The forest all around is in flower, I long for my lover. The forest all around is in flower, whence is my lover gone? He rode away on his horse. Alas, who will love me now?

8. Chramer, gip die varwe mir

Children's Chorus and Chorus

Chramer, gip die varwe mir, die min wengel roete, da mit ich die jungen man an ir dank der minnenliebe noete. Seht mich an, jungen man! Lat mich iu gevallen!	Salesman, give me colored paint to paint my cheeks so crimson red, that I may make these bold young men, whether they will or not love me. Look at me, young men all! Am I not well pleasing?
Minnet, tugentliche man, minnecliche frouwen! Minne tuot iu hoch gemuot unde lat iuch in hohen eren schouwen. Seht mich an, etc.	Love, all you right-thinking men, women worthy to be loved! Love shall raise your spirits high and put a spring into your step. Look at me, etc.
Wol dir, Werlt, das du bist also freudenriche! Ich wil dir sin undertan durch din liebe immer sicherliche. Seht mich an, etc.	Hail to thee, O world that art in joy so rich and plenteous! I will ever be in thy debt surely for thy goodness' sake! Look at me, etc.

9. Reie (Round Dance)

Swaz hie gat umbe

Chorus

Swaz hie gat umbe, daz sint allez megede, die wellent ân man alle disen sumer gan.	They who here go dancing round are young maidens all who will go without a man this whole summer long.

Chume, chum, geselle min

Small Chorus

Chume, chum, geselle min, ih enbite harte din.	Come, come, dear heart of mine, I so long have waited for thee.
Suzer roservarwer munt, chum uñ mache mich gesunt.	Sweetest rosy colored mouth, come and make me well again.

Swaz hie gat umbe

Chorus

Swaz hie gat umbe, etc.	They who here go dancing round, etc.

10. Were diu werlt alle min

Chorus

Were diu werlt alle min von deme mere unze an den Rin, des wolt ih mih darben, daz diu chünegin von Engellant lege an minen armen.	If the whole world were but mine from the sea right to the Rhine, gladly I'd pass it by if the Queen of England fair in my arms did lie.

Part II: *In taberna* ("In the Tavern")

11. Estuans interius

Baritone

Estuans interius ira vehementi in amaritudine loquor mee menti: factus de materia, cinis elementi, similis sum folio, de quo ludunt venti.	Seething inside with boiling rage, in bitterness I talk to myself. Made of matter, risen from dust, I am like a leaf tossed in play by the winds.

TEXT

Cum sit enim proprium
viro sapienti
supra petram ponere
sedem fundamenti,
stultus ego comparor
fluvio labenti,
sub eodem tramite
nunquam permanenti.
Feror ego veluti
sine nauta navis,
ut per vias aeris
vaga fertur avis;

non me tenent vincula,
non me tenet clavis,
quero mihi similes,
et adiungor pravis.

Mihi cordis gravitas
res videtur gravis;
iocus est amabilis
dulciorque favis;

quicquid Venus imperat,
labor est suavis,
que nunquam in cordibus
habitat ignavis.

Via lata gradior

more iuventutis,
inplicor et vitiis,
immemor virtutis,
voluptatis avidus

magis quam salutis,
mortuus in anima
curam gero cutis.

But whereas it befits
a wise man
to build his house
on a rock,
I, poor fool,
am like a meandering river,
never keeping
to the same path.
I drift along
like a pilotless ship
or like an aimless bird,
carried at random through
the air.
No chains hold me captive,
no lock holds me fast;
I am looking for those like me,
and I joined the depraved.

The burdens of the heart
seem to weigh me down;
jesting is pleasant
and sweeter than the
honeycomb.
Whatever Venus commands
is pleasant toil;
she never dwells
in craven hearts.

On the broad path I wend
my way
as is youth's wont,
I am caught up in vice
and forgetful of virtue,
caring more for voluptuous
pleasure
than for my health;
dead in spirit,
I think only of my skin.

12. Olim lacus colueram

Tenor and Male Chorus

Olim lacus colueram,

olim pulcher extiteram —
dum cignus ego fueram.
Miser, miser!
Modo niger
et ustus fortiter!

Girat, regirat garcifer;
me rogus urit fortiter:
propinat me nunc dapifer.

Miser, miser! etc.

Once in lakes I made my
home,
once I dwelt in beauty —
that was when I was a swan.
Alas, poor me!
Now I am black
and roasted to a turn!

On the spit I turn and turn,
the fire roasts me through;
now I am presented at the
feast.
Alas, poor me! etc.

Nunc in scutella iaceo,
et volitare nequeo,
dentes frendentes video.

Miser, miser! etc.

Now in a serving dish I lie
and can no longer fly;
gnashing teeth confront me.

Alas, poor me! etc.

13. Ego sum abbas

Baritone and Male Chorus

Ego sum abbas Cucaniensis,
et consilium meum

est cum bibulis,
et in secta Decii voluntas
mea'st,
et qui mane me quesierit in
taberna
post vesperam nudus
egredietur, et sic
denudatus sic veste clamabit:

Wafna, wafna!
Quid fecisti sors turpissima?

Nostre vite gaudia
abstulisti omnia!
Wafna, wafna!
Ha, ha!

I am the abbot of Cucany,
and I like to drink with my
friends.

I belong from choice to the
sect of Decius,
and whoever meets me in
the morning at the tavern
by evening has lost his
clothes,
and thus stripped of his
clothes cries out:
Wafna, wafna!
What hast thou done, oh,
wicked fate?
All the pleasures of this life
thus to take away!
Wafna, wafna!
Ha, ha!

14. In taberna quando sumus

Male Chorus

In taberna quando sumus,
non curamus quid sit humus,

sed ad ludum properamus,
cui semper insudamus.

Quid agatur in taberna,
ubi nummus est pincerna,

hoc est opus ut queratur,

sic quid loquar, audiatur.

When we are in the tavern
we spare no thought for the
grave,
but rush to the gaming tables
where we always sweat and
strain.
What goes on in the tavern,
where a coin gets you a
drink —
if this is what you would
know,
then listen to what I say.

George Fiore

ASSOCIATE CONDUCTOR FOR CHORAL ACTIVITIES



George Halverson Fiore, Associate Conductor for Choral Activities, joined the Seattle Symphony in September 2000, bringing to the position a wealth of experience with Seattle Opera and St. James Cathedral.

Dr. Fiore relocated to Seattle with his family in 1967 to assume musical directorship of St. James Cathedral. A native of New York City, he received his doctorate (DPM) degree from Alaska Pacific University. Prior to that, he studied at Brooklyn College and the Metropolitan School of Music. Dr. Fiore served for 19 years as Coordinator of Music and Organist for the First United Methodist Church of Seattle, and 17 years as Chorusmaster for the Seattle Opera, where he was named Chorusmaster Emeritus. Dr. Fiore also has directed the Northwest Boychoir, and taught at the University of Washington, Seattle Pacific University, and Cornish College. Currently, Dr. Fiore is the Senior Organist at the First Presbyterian Church of Seattle.

In his position as Associate Conductor for Choral Activities, Dr. Fiore is responsible for the artistic preparation of the Chorale for Seattle Symphony performances, advising the Seattle Symphony Music Director in the selection of choral repertoire, overseeing Chorale auditions, and continuing to build the artistic quality of the Chorale.

Seattle Symphony Chorale

The Seattle Symphony Chorale, official chorus of the Seattle Symphony, was founded as the Seattle Chorale in 1953 by Leonard Moore. The Chorale began its formal affiliation as official chorus of the Seattle Symphony in 1976, and now consists of approximately 130 members who volunteer more than 33,000 hours each year. The Chorale celebrated its 25th anniversary during the 2001-2002 season.

The Chorale singers are chosen by audition and perform throughout the year with the Seattle Symphony. The Chorale also produces an annual series of "Summer Sings" choral readings.

SEATTLE SYMPHONY CHORALE

George Halverson Fiore, *Associate Conductor for Choral Activities*
Mary Ann Bisio, *Choral Preparation*
Kimberly Russ, *Accompanist*
Meighan Pritchard, *Chorale Coordinator*

SOPRANO
Emilie Andrews
Anne Foster Angelou
Lila Argo
Berta Blades
Diana Blanco
Anne Bush
June Condra
Kirsten Cook
Emma Crew
Sylvia Cunningham
Ailisa Dannenmiller
Cassie Delafosse
Robin Denis
Lorna A. Feldick
Jennie Fulbright-Holland
Kathryn Fynn
Joyce Gearhart
Zanne Gerrard
Linda W. Getty
Victoria Halligan
Ada E. Hebrank
Kasey R. Jahnke
Whitney Jasinski
Merideth Kelley
Louise Kennedy
Mary Jo Knittel, OP
Kimberly Knudsen
Audrey J. Komar
Anna H. Kwon
Lillian Lahiri
Melissa J. Lee-Burton
June Levaco
Patricia Razzeto Loschen
Betty Marcoux
Laura J. Mazzocchi
Jennifer Mears
Laura M. Onstot
Nancy Pates-Riches
Dawn Pederson
Xiao-Lan Peng
Catherine Phares
Karen Prince
Ana Ryker
Emily Sana
Lydia Sandon
Barbara Scheel*
Patricia Schlosstein-Parly
Nicolle Shaffer
Pamela Silimperi
Carreen A. Smith
Ruth Spencer
Ann Swain
Bonnie L. Thomas
Kate Warner
Elizabeth Warnke
Anna Weaver
Andrea Wells
Tiffany Wirt

ALTO
Judith Adcock
Victoria Andersen
Abigail Victoria Brown
Elise Burger
Grace Carlson
Roxana Chen
Donna L. Cole
Paula Cullinane*
Rachel Deichler
Julia Egenolf
Kathleen Ferrari
Susan McKenna Fowler
Hedy Fredrickson
Carla Gifford
Amelia Gilbert
Janell Gilmore
Alida Griffith
Cathy Guy
Bethany L. Harvey
Marguerite Haskin
Sharene Hightower
Marcie Howard
Tonja Janette
Caroline Kho
Amy Kramer Hawks
Diane Langeberg
Cindy Lee
Jennifer Morris
Monica Namkung
Mindy Patras
Laura F. Plath
Sydney Poll Calvo
Inderjeet Ramgotra
Jan Shapiro
Kathryn Tewson
Dolores Tindal
Eugenia Wuhrmann
Michele B. Yanow

TENOR
Robert Michael Blood
Leslie Brenner
Brent Buhler
Keegan Childers
Perry L. Chinn
Rick Costantino
Peter Andrew Cowman
Will Dean
Matthew D. Dubin
Michael R. Ellis
Wolfgang Franzen
Jer Gallagher
Jacob Garcia
John A. Gregg
Byron Hawkins
Brian H. Hays
Marty Hightower
John S. T. Hill
David Hoffman
Robert Ilgenfritz
Kevin Kralman*
Robert Kuchcinski
Kevin LeFavour
James H. Lovell
Tyler Mays
Patrick McLaughlin
Miguel Mejia
James S. Miller
Rick Olsen
Reed Rasmussen
Larry Roediger
Bill Seminerio
Morton Stelling
Greg Tiffany

BASS
Meir Abergel
Steve Ahrens
John Atcheson*
Joe Berthon
Scott Bessho
Jay Bishop
Will Blades
Terry Blumer
Hal Bomgardner
DeWayne Christenson
James Cunningham
Darrel Ede
Morgan Elliott
J. Patrick Gaffney
Raphael Robert Hadac
Mark Holland
David Talbert Huber
Frank Jarnot
Dana Knickerbocker
Robert Knickerbocker
Neal Komedal
Tim Krivanek
Philip Lloyd
Thomas C. Loomis
Steven R. Miller
Benjamin Musher
Dan Roulo
Don Scheel
Bill Seagren
J. Peter Shapiro
Stephen Sharon
Kris Templin
James Tolliver
Nathaniel Williams

*section leader

TEXT

Quidam ludunt, quidam bibunt,	Some men gamble, some men drink,
quidam indiscrete vivunt.	some indulge in indiscretions.
Sed in ludo qui morantur,	But of those who stay to gamble,
ex his quidam denudantur,	some lose their clothes,
quidam ibi vestiuntur,	some win new clothes,
quidam saccis induuntur.	while others put on sack cloth.
Ibi nullus timet mortem,	There no one is afraid of death,
sed pro Bacho mittunt sortem.	but for Bacchus plays at games of chance.
Primo pro nummata vini;	First the dice are thrown for wine;
ex hac bibunt libertini,	this the libertines drink.
semel bibunt pro captivis,	Once they drink to prisoners,
post hec bibunt ter pro vivis,	then three times to the living,
quater pro Christianis cunctis,	four times to all Christians,
quinquies pro fidelibus defunctis,	five to the faithful departed,
sexies pro sororibus vanis,	six times to the dissolute sisters,
septies pro militibus silvanis.	seven to the bush-rangers.
Octies pro fratribus perversis,	Eight times to the delinquent brothers,
nonies pro monachis dispersis,	nine to the dispersed monks,
decies pro navigantibus,	ten times to the navigators,
undecies pro discordantibus,	eleven to those at war,
duodecies pro penitentibus,	twelve to the penitent,
tredecies pro iter angentibus.	thirteen to travelers.
Tam pro papa quam pro rege	They drink to the Pope and king alike,
bibunt omnes sine lege.	all drink without restraint.
Bibit hera, bibit herus,	The mistress drinks, the master drinks,
bibit miles, bibit clerus,	the soldier drinks, the man of God,
bibit ille, bibit illa,	this man drinks, this woman drinks,
bibit servus cum ancilla,	the manservant with the serving maid,
bibit velox, bibit piger,	the quick man drinks, the sluggard drinks,
bibit albus, bibit niger,	the white man and the black man drink,
bibit constans, bibit vagus,	the steady man drinks, the wanderer drinks,
bibit rudus, bibit magus.	the simpleton drinks, the wiseman drinks.
Bibit pauper et egrotus,	The poor man drinks, the sick man drinks,
bibit exul et ignotus,	the exile drinks and the unknown,
bibit puer, bibit canus,	the boy drinks, the old man drinks,
bibit presul et decanus,	the bishop drinks and the deacon,
bibit soror, bibit frater,	sister drinks and brother drinks,
bibit anus, bibit mater;	the old crone drinks, the mother drinks,
bibit iste, bibit ille,	this one drinks, that one drinks,
bibunt centum, bibunt mille.	a hundred drink, a thousand drink.
Parum sexcente nummate	Six hundred coins are not enough
durant, cum immoderate	when all these drink too much,
bibunt omnes sine meta.	and without restraint.
Quamvis bibant mente leta,	Although they drink cheerfully,
sic nos rodunt omnes gentes,	many people censure us,
et sic erimus egentes. Qui	and we shall always be short of money.
nos rodunt confundantur	May our cries be confounded
et cum iustis non scribantur.	and never be numbered among the just.

Part III: *Cour d'amours* ("The Court of Love")

15. Amor volat undique

Children's Chorus and Soprano

Amor volat undique,	Love flies everywhere
captus est libidine.	and is seized by desire.
Iuvenes, iuvencule	Young men and women
coniunguntur merito.	are matched together.
Siqua sine socio,	If a girl lacks a partner,
caret omni gaudio;	she misses all the fun;
tenet noctis infima	in the depths
sub intimo	of her heart
cordis in custodia:	is darkest night:
fit res amarissima.	it is a bitter fate.

16. Dies, nox et omnia

Baritone

Dies, nox et omnia	Day, night and all the world
michi sunt contraria,	are against me,
virginum, colloquia	the sound of maidens' voices
me fay planszer,	makes me weep.
oy suvenz suspirer,	I often hear sighing,
plu me fay temer.	and it makes me more afraid.

TEXT

O sodales, ludite,
vos qui scitis dicite,
michi mesto parcite,

grand ey dolur,
attamen consulite
per voster honur.

Tua pulchra facies,
me fey planszer milies,

pectus habet glacies,
a remender
statim vivus fierem
per un baser.

O friends, be merry,
say what you will,
but have mercy on me, a sad man,
for great is my sorrow,
yet give me counsel
for the sake of your honor.

Your lovely face
makes me weep a thousand tears
because your heart is of ice,
but I would be restored
at once to life
by one single kiss.

17. Stetit puella

Soprano

Stetit puella
rufa tunica;
si quis eam tetigit,
tunica crepuit.
Eia, eia.

Stetit puella,
tamquam rosula;
facie splenduit,
os eius floruit.
Eia, eia.

There stood a young girl
in a red tunic;
if anyone touched her,
the tunic rustled.
Heigho, heigho.

There stood a girl
fair as a rose;
her face was radiant,
her mouth like a flower.
Heigho, heigho.

18. Circa mea pectora

Baritone and Chorus

Circa mea pectora
multa sunt suspiria
de tua pulchritudine,
que me ledunt misere.
Mandaliet,
mandaliet,
min geselle
chŏmet niet.

Tui lucent oculi
sicut solis radii,
sicut splendor fulguris
lucem donat tenebris.
Mandaliet, etc.

Vellet deus, vellent dii

quod mente proposui:

ut eius virginea
reserassem vincula.
Mandaliet, etc.

My breast
is filled with sighing
for your loveliness,
and I suffer grievously.
Mandaliet,
mandaliet,
my sweetheart
comes not.

Your eyes shine
like sunlight,
like the splendor of lightning
in the night.
Mandaliet, etc.

May God grant, may the gods permit
the plan I have in mind:

to undo the bonds
of her virginity.
Mandaliet, etc.

19. Si puer cum puellula

Male Chorus and Baritone

Si puer cum puellula
moraretur in cellula,
felix coniunctio.
Amore sucrescente,
pariter e medio
avulso procul tedio,
fit ludus ineffabilis

membris, lacertis, labiis.

If a boy and a girl
linger together,
happy is their union.
Increasing love
leaves tedious
good sense far behind,
and inexpressible pleasure fills
their limbs, their arms, their lips.

20. Veni, veni, venias

Double Chorus

Veni, veni, venias,
ne me mori facias,
hyrca, hyrca, nazaza
trillirivos...

Pulchra tibi facies,
oculorum acies,
capillorum series,
o, quam clara species!
Rosa rubicundior,
lilio candidior,
omnibus formosior,
semper in te glorior!

Come, come, pray come,
do not let me die,
hyrca, hyrca, nazaza,
trillirivos ...

Lovely is your face,
the glance of your eyes,
the braids of your hair,
oh, how beautiful you are!
Redder than the rose,
whiter than the lily,
comelier than all the rest;
always I shall glory in you.

21. In trutina

Soprano

In trutina mentis dubia
fluctuant contraria
lascivus amor et pudicitia.

Sed eligo quod video,
collum iugo prebeo:

ad iugum tamen suave
transeo.

In the scales
of my wavering indecision
physical love and chastity are weighed.
But I choose what I see,
I bow my head in submission
and take on the yoke which is after all sweet.

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Mary Dunleavy
SOPRANO



Soprano Mary Dunleavy brings her superb voice and compelling dramatic power to roles of the lyric and coloratura repertoire in leading theaters around the world. *Opera News* has hailed her "uncommon clarity, flexibility and sweetness of tone that compel rapt attention the moment she starts to sing." She has appeared with the Metropolitan Opera, San Francisco Opera, Lyric Opera of Chicago, Houston Grand Opera, Paris Opera, Deutsche Staatsoper Berlin, Rome Opera, and others.

Her roles include Gilda in *Rigoletto*, Micaela in *Carmen*, Olympia and Antonia in *Les Contes d'Hoffmann*, Musetta in *La Bohème*, Violetta in *La traviata*, Konstanze in *Die Entführung aus dem Serail*, Adele in *Die Fledermaus*, Donna Anna in *Don Giovanni*, and the title roles in *Thaïs* and *Lucia di Lammermoor*.

Her orchestral work includes appearances with the Philadelphia Orchestra, the San Francisco Symphony, the Atlanta Symphony and at the Teatro Municipal in Santiago, Chile.

John Osborn
TENOR



American tenor John Osborn is engaged to sing with leading theaters around the world, including the Metropolitan Opera, Vienna State Opera, Lyric Opera of Chicago, Seattle Opera and Berlin State Opera.

Osborn's operatic credits include Mozart's Don Ottavio, Tamino and Almaviva as well as Belmonte in *Die Entführung aus dem Serail*, Nemorino in *L'elisir d'amore*, Arturo in *I puritani*, Brighella in *Ariadne auf Naxos*, Elvino in *La sonnambula*, and Don Narciso in *Il turco in Italia*. He has performed under the baton of James Conlon, Seiji Ozawa and other famous conductors.

Osborn was educated in music at Simpson College. He is the recipient of the 1994 Richard F. Gold Career Grant from the Shoshana Foundation, a 1995 winner of an Opera Index Award, a graduate of the Metropolitan Opera Young Artists Program and the First Place winner of the Concours International de Voix d'Opera Placido Domingo in Bordeaux in 1996.

Hugh Russell
BARITONE



The young Canadian baritone Hugh Russell has won praise for his handsome voice, incisive musicianship, and spirited stage presence. The *San Francisco Chronicle* hailed his singing as "suave and impeccably controlled," and The *Pittsburgh Post-Gazette* wrote: "Hugh Russell was an artistic force on stage."

Russell's operatic portrayals include the title roles of *Il barbiere di Siviglia* and *Pelléas et Mélisande*, along with Guglielmo in *Così fan tutte*, Malatesta in *Don Pasquale*, Harlekin in *Ariadne auf Naxos*, Valentin in *Faust* and Mercutio in *Roméo et Juliette*.

His orchestral credits include *Carmina Burana* with the San Francisco Symphony and the Orquesta Sinfonica de Xalapa, Fauré's *Requiem* with the Orquesta de Sevilla, and the world premiere of Tobias Picker's *Tres Sonetos de Amor* with the Orchestre Philharmonique de Strasbourg. He has also performed Britten's *War Requiem* and Nielsen's Symphony No. 3. Russell is also an accomplished song recitalist.

22. Tempus est iocundum

Soprano, Baritone and Children's Chorus

Tempus est iocundum,
O virgines;
modo conguadete,
vos iuvenes.
Oh, oh, oh,
totus floreo,
iam amore virginali
totus ardeo,
novus, novus amor
est, quo pereo.

Pleasant is the season,
O maidens;
now rejoice together,
young men.
Oh, oh, oh,
I blossom,
now with pure love
I am on fire!
This love is new, new,
of which I perish.

Mea me confortat
promissio,
mea me deportat
negatio.
Oh, oh, etc.

My love brings me comfort
when she promises,
but makes me distraught
with her refusal.
Oh, oh, etc.

Tempore brumali
vir patiens,
animo vernali
lasciviens.
Oh, oh, etc.

In winter time
the man is lazy,
in the spring he will turn
amorous.
Oh, oh, etc.

Mea mecum ludit
virginitas,
mea me detrudit
simplicitas.
Oh, oh, etc.

My chastity
teases me,
but my innocence
holds me back!
Oh, oh, etc.

Veni, domicella,
cum gaudio,
veni, veni, pulchra,
iam, pereo.
Oh, oh, etc.

Come, my darling,
come with joy,
come, my beauty,
for already I die!
Oh, oh, etc.

23. Dulcissime

Soprano

Dulcissime,
ah, totam tibi subdo me!

Sweetest boy,
ah, I give my all to you!

***Blanziflor et Helena* ("Blanziflor and Helena")**

24. Ave formosissima

Chorus

Ave formosissima,
gemma pretiosa,
ave decus virginum,
virgo gloriosa,
ave mundi luminar,
ave mundi rosa,
Blanziflor et Helena,
Venus generosa.

Hail to thee, most lovely,
most precious jewel,
hail pride of virgins,
most glorious virgin!
Hail, light of the world,
hail, rose of the world!
Blanziflor and Helena,
noble Venus, hail!

***Fortuna Imperatrix Mundi* ("Fortune, Empress of the World")**

25. O fortuna

Chorus

O fortuna,
velut luna, etc.

O fortune!
Like the moon, etc.

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SISSEL
SOLOIST



At home in Scandinavia, Sissel has been a household name for years, with her albums going gold and platinum in Denmark, Sweden and Norway. (With its December release, *My Heart* immediately hit the charts in Denmark, as well as in Norway.) Critics reach for superlatives in describing Sissel's artistry. The Associated Press called her voice "pure, effortless," and the *Boston Globe* called it "a glorious voice." With the release of her first album, The *New York Post* predicted, "Sissel is about to hit the big time here in the States." No less an authority than operatic superstar Plácido Domingo marveled at her "pure, beautiful sound."

DAVID FARRIS
BOY SOPRANO



David Farris has been singing with the Northwest Boychoir for three years. He is an accomplished musician and has aspirations to become a composer. The repertoire of the choir has given David the opportunity to perform sacred, as well as secular, pieces. He loves to sing and has a passion for classical music. David has been featured as a soloist with the Northwest Boychoir on several occasions. He sang the role of Amahl in *Amahl and the Night Visitors* at Benaroya Hall last year.

DONNA L. COLE
MEZZO-SOPRANO



Donna Cole is a member of the Seattle Symphony Chorale and a private voice teacher in the Seattle area. She holds a degree in voice performance from Willamette University and has participated in San Francisco Opera's Merola Program and Spring Opera Theater. Her credits include opera previews for Portland Opera recorded for O.E.P.B.S. She has served as director of several children's and adult choirs in Washington and Oregon and is a frequent soloist and guest conductor at University Presbyterian Church in Seattle, where she has held positions of Bell Choir Director and Interim Director of Chancel Choirs.

JOHN ATCHESON
BARITONE



John Atcheson has been a member of the Seattle Symphony Chorale since 1998 and has served as bass section leader of the Chorale since 1999. He holds an A.B. in both music and economics from Brown University, where he was awarded the Brand Premium for Musical Excellence. Atcheson also holds an MBA from Stanford Business School, and was founder and CEO of MusicNet, the world's first interactive music service. In addition to his work with the Chorale, Atcheson serves on the board of the Seattle Symphony and chairs the Symphony's Technology Committee.

DAVEY FRANKEL
VIDEOGRAPHER

Davey Frankel is an aural/visual artist based in New York and Berlin. With a passion for sound and image in all their forms, he has collaborated with filmmakers, musicians, artists and educators. His work has been shown in museums in New York City and Paris, as well as at numerous film festivals around the world. This is his first project with Howard Shore.

ALAN LEE
CONCEPTUAL ARTIST

Alan Lee, who is responsible for the 50 watercolor illustrations in the centenary editions of *The Lord of the Rings*, *Tolkien's Ring* and *The Hobbit*, provided conceptual sketches for the design of *The Lord of the Rings*. His stunning imagery has been incorporated into the symphony performance.

JOHN HOWE
CONCEPTUAL ARTIST

John Howe has created cover art for a number of Tolkien books and illustrated images for Tolkien calendars. He was chosen, along with Alan Lee, to be a concept artist for *The Lord of the Rings* movie trilogy. He is a Canadian artist living in Switzerland.

FRAN WALSH
LYRICIST

For her work co-writing *The Lord of the Rings: The Fellowship of the Ring*, Fran Walsh was nominated for an Oscar, a British Academy of Film and Television Arts award and Writers Guild of America Screen Award, and (along with Peter Jackson, Barrie Osborne and Tim Sanders) won the AFI Film Award. Walsh first garnered an Academy-Award nomination for Best Screenplay for the feature *Heavenly Creatures*, which she co-wrote with her collaborator Peter Jackson. Walsh, who has a background in music, began her writing career soon after leaving Victoria University where she majored in English literature.

PHILIPPA BOYENS
WRITER

Since being named by *Variety* in its list of "Ten Writers to Watch in 2000," Philippa Boyens, who made her debut as a screenwriter with *The Lord of the Rings* trilogy, has been nominated for an Oscar, a British Academy of Film and Television Arts Award and a Writers Guild of America Award, among others. Prior to this, Boyens worked in theater as a playwright, teacher, producer and editor. Boyens moved to film via a stint as director or the New Zealand Writers Guild. Her love of J.R.R. Tolkien's work brought her to this project, having been a fan since she was 11 years old.

PETER JACKSON
DIRECTOR

Jackson has made cinema history with *The Lord of the Rings* film trilogy, culminating in nine hours of a continuous cinema that, back-to-back, can be enjoyed by audiences worldwide. The films have become a phenomenon cross culturally around the world, not only embracing the respect of established Tolkien fans and scholars, but introducing young audience to Tolkien's classic novels.

CONTINUED

tablishes a genial atmosphere, Haydn punctuates the music with several outbursts that make audacious use of the "martial" instruments (trumpets and percussion). Similarly, the minuet that follows is elegant and robust by turns; particularly in the central section, emphatic *forte* passages unexpectedly interrupt the otherwise relaxed proceedings. The symphony concludes with a finale full of surprises, as so often in Haydn's music: sudden shifts between loud and soft dynamics, suspenseful pauses, harmonies we could not have anticipated, interjections by the timpani and more. Together with the movement's merry principal theme, these developments exemplify Haydn's characteristic high spirits and keen musical wit.

GUSTAV MAHLER
Symphony No. 5 in C-sharp minor

Mahler was born in the Bohemian village of Kalište on July 7, 1860; he died in Vienna on May 18, 1911. The composer, who also was a renowned conductor, led the first performance of his Symphony No. 5 in Cologne on October 18, 1904. The large orchestra required for this work includes four flutes, including piccolo flutes, three oboes, the third doubling on English horn, three clarinets (the third doubling on E-flat clarinet and bass clarinet), three bassoons, the third doubling on contrabassoon, six horns, four trumpets, three trombones, tuba, timpani, harp, percussion, and strings.

"Oh, heavens, what are they to make of this," Mahler wrote of his Fifth Symphony on the eve of its first performance, "this chaos in which new worlds are forever being engendered only to crumble in ruin the moment after? What are they to say to this primeval music, this foaming, roaring, raging sea of sound, to these dancing stars, to these breath-taking, iridescent, flashing breakers?"

Those words, which the composer wrote to his wife, Alma, from Cologne, where he directed the Fifth Symphony's premiere [in October 1904], might be dismissed as merely poetic hyperbole had they issued from any pen but his. But to Mahler, a symphony truly was a fantastic and protean universe of changing moods, colors, and emotions. Working a century after Haydn had produced his late symphonies, a century in which Beethoven, Schubert, Berlioz, Brahms, Tchaikovsky, Bruckner, and other composers had overseen a huge expansion of symphonic scale and expression, Mahler naturally had a very different notion of this compositional genre. A symphony was, as he once declared, a world in itself, a mirror of all that life was and might be. It was also the vessel into which he poured his personal joys and sorrows, his visions and dreads, and in the Fifth Symphony, especially, his imagination filled it to overflowing.

Such a comprehensive conception of the symphony naturally called for music on a very large scale, and with Mahler the genre achieved its utmost expansion, at least within the standard orchestral repertory. The Fifth is by no means the composer's largest symphony — that distinction belongs to his Eighth Symphony, known not without reason as the "Symphony of a Thousand" — but its scale is grand enough. In its length (five movements lasting over an hour in performance), the large orchestra it requires, and the unprecedented array of timbres, textures, and emotions it calls forth, it is very much an epic work.

Mahler, who did most of his composing during summer vacations from his duties as music director of the Vienna Opera, began the Fifth Symphony in 1901 and completed it the following year. This work initiated a new phase in his development as a composer, one marked by a turn to pure instrumental music, music not dependent upon literary ideas for its impetus. Each of Mahler's previous three symphonies had been built around vocal movements whose texts made explicit the extra-musical connotations of the work as a whole. His First, or "Titan" Symphony, while not entailing voices and text, nevertheless carried an elaborate autobiographical program that the music, in its own fashion, related.

With the Fifth Symphony, however, Mahler turned away from such overtly programmatic elements, though he did not abandon extra-musical meaning completely. Mahler's music, with its intensely subjective tone, always implies some larger significance, even if, as in the case of the present work, such significance is not spelled out in explicit terms. Thus, the Fifth Symphony has a kind of "plot," one that parallels that of Beethoven's Third, or "Eroica," Symphony. Like that composition, Mahler's symphony progresses from a funeral march to a triumphant conclusion. This is enough to impart an overall dramatic shape to the score. It does not, however, allow us to read specific details of Mahler's biography into the score. While innately dramatic, Mahler's music rarely resorts to the specific aural allusions we find in the tone poems of his contemporary Richard Strauss, or in other patently programmatic scores. Listening to the Fifth Symphony, we would do well to remember Mahler's own opinion that music expressing a program has value if its meaning is universal rather than just particular.

The five movements of this symphony are arranged to form three broad sections. The center panel of this triptych is a tremendous *Scherzo*. Flanking on either side are pairs of movements that are thematically and emotionally linked. The first movement, which the composer called a *Trauermarsch* ("Funeral March"), opens with a harrowing trumpet call. Mahler then sets forth two themes, the first a lugubrious processional in the strings, the second a brief and more hopeful idea introduced by the woodwinds. But a reappearance of the trumpet call plunges us suddenly into a wild "march trio," one of two seemingly extraneous passages interpolated into the movement. (The term "trio" refers here, of course, not to a composition for three performers but to the contrasting central section of a march or dance movement.) Here is the demonic Mahler, and the specter of doom raised by the trumpet call takes on a macabre aspect. The funeral music of the opening returns only to be interrupted by a second trio passage, this time yearning and lyrical, heralded by the timpani's rendition of the opening trumpet call. That motif returns in its original instrumental voice to end the movement, the fading tone of the trumpet echoed by a lone flute.

The second movement develops these and other thematic materials in a vein of struggle. Fierce Tchaikovskian clashes alternate with gentler passages in which the cellos play an important role. At one point, we also hear a stirring chorale. During one of these quieter moments, Mahler refers to another famous Fifth Symphony — Beethoven's, whose celebrated four-note motto is heard in the woodwind figures that accompany the main melody.

The *Scherzo*, which forms the capstone of the symphony's great sonic arch, combines the elegance of waltz music with impressive contrapuntal writing – how far this type of movement has evolved since its introduction into the Classical-period symphony, scarcely a century earlier. Once a brief interlude between more substantial proceedings, here it has assumed a place of central position and importance and has become capable of a great range of expression. Indeed it must,

continued on page C-24

GUEST CONDUCTOR

CHRISTIAN KNAPP
CONDUCTOR



Described as a philosopher with a conductor's baton for his interpretive skills, Christian Knapp has conducted and performed in festivals and concerts throughout the world. A prizewinner in the Third International Prokofiev Conducting Competition, he has conducted the New World Symphony, St. Petersburg Philharmonic, Western Australia Symphony Orchestra, St. Petersburg State Opera and Ballet, Charleston Symphony Orchestra and the Volgograd Orchestra. As an assistant, he has worked for the Los Angeles Philharmonic, the Hollywood Bowl, the Kirov Opera under Leonid Korchmar, and with the New World Symphony, London Symphony Orchestra and Russian National Orchestra under Michael Tilson Thomas.

In 1999, the Royal College of Music in London awarded Mr. Knapp the prestigious Woodhouse Junior Fellowship in conducting, where he was in residence for a year working with RCM's orchestras, new music ensembles and opera theater. After stepping in as conductor for a performance of Stravinsky's *Rake's Progress* with no rehearsal, he was offered the position of associate conductor for Broomhill Opera at Wilton's Music Hall in London, and associate music director and conductor for the South African Academy of Performing Arts in Cape Town. Since its creation almost two years ago, this South African opera company has won international praise for its innovative work.

Born in the United States, Mr. Knapp received a bachelor's degree in piano performance from the New England Conservatory of Music and a bachelor's degree in philosophy from Tufts University. He earned a post-graduate diploma in conducting from the St. Petersburg State Conservatory, where he studied with Ilya Musin and Leonid Korchmar.

Appointed as the Seattle Symphony's Douglas F. King Assistant Conductor in June 2003, Mr. Knapp conducts numerous performances for Seattle Symphony, including neighborhood, family and education concerts; edits tapes for radio broadcasts and grant support; and works with the Orchestra's artistic personnel on programming.

Thursday, July 8, 2004 • 7:30pm
Friday, July 9, 2004 • 8pm
Saturday, July 10, 2004 • 2pm & 8pm

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Summertime Classics

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Mary Dunleavy, soprano
John Osborn, tenor
Hugh Russell, baritone
Northwest Boychoir, Joseph Crnko, music director
Seattle Symphony Chorale, George Fiore, associate conductor for choral activities
Seattle Symphony

NIKOLAI RIMSKY-KORSAKOV — Suite from *Mlada*
arr. Christian Knapp

IGOR STRAVINSKY — *Firebird* Suite (1919 version)
Introduction and Dance of the Firebird
Dance of the Princesses
Infernal Dance of King Kashchei
Berceuse
Finale

- Intermission -

CARL ORFF — *Carmina Burana*
Introduction
Fortuna imperatrix mundi
("Fortune, Empress of the World")
Part I
Primo vere ("In Springtime")
Uf dem Anger ("On the Lawn")
Part II
In taberna ("In the Tavern")
Part III
Cour d'amours
("The Court of Love")
Blanziflor et Helena
("Blanziflor and Helena")
Fortuna imperatrix mundi
("Fortune, Empress of the World")
Mary Dunleavy, soprano
John Osborn, tenor
Hugh Russell, baritone
Northwest Boychoir
Seattle Symphony Chorale

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The Northwest Boychoir



The Northwest Boychoir, now in its 30th year, has become one of the leading children's choirs in the United States, combining professional performance experience with outstanding musical training. Officially designated the "Singing Ambassadors" of Washington State by Gov. Gary Locke, the Choir has performed around the world and throughout the U.S. In 2001, the Choir toured the northeastern United States. Among its many performances were concerts at Saint John the Divine in New York City and the National Baseball Hall of Fame. Last year's tour brought the Choir to Northern and Southern California and included concerts at Grace Cathedral in San Francisco and Saint Anthony's in Santa Barbara.

The Northwest Boychoir is frequently asked to perform with Seattle's leading musical ensembles. In April 2002, the Choir collaborated with the Seattle Symphony for the premiere of *Eudora's Fable: The Shoe Bird*, by SSO Composer in Residence Samuel Jones. In May 2002, the Choir presented *An Evening of Psalms*: *A Celebration of Spring* at Benaroya Hall. In June 2002, the Choir appeared with the Seattle Symphony in Daniel Brewbaker's *Fields Of Vision*. Last November, the Choir joined the Seattle Symphony for performances of Leonard Bernstein's *Kaddish*.

The Choir has produced four holiday recordings, the most recent being *'Tis The Season*. In addition to its own recordings, the Choir has recorded with the Seattle Symphony, and has also been featured on a number of movie soundtracks. Earlier this year, the Choir recorded soundtracks for *Millions* by English director Danny Boyle, and *First Daughter*, starring Michael Keaton and Katie Holmes. In addition to film work, the choir has been featured prominently on soundtracks for several major video games.

The staff of the Northwest Boychoir, under the leadership of Music Director Joseph Crnko, places great emphasis on musical education and training. In addition to regular rehearsals, Choir members attend an annual week-long summer camp that provides an intensive forum for study, rehearsal and fun.

The Northwest Boychoir

Joseph Crnko, *music director*

Graeme Aegerter
Samuel Anderson
Benjamin Anderson
Connor Bennion
Joe Bickson
Steven Braun
McKay Breuner
Alex Brewer
George Chrisafis
Nicholas Crnko
Adam Dopierala
David Farris
Spencer Feathers
Theo Floor
Peter Freeman
Ian Frost
David Gary
Blake Hartley
Devon Herold
Paul Holmes
Leo Hummel
Nathaniel Jones
Alex Kuehl
Devan McGilvray
Zachary Medici
Eyvind Ostrem
Jimmy Patterson
Boris Peev
Avery Pratt
Nick Shaker
David Shure
Mark Stanley
Jeremy Swingle
Michael Vucinovich
Luke Wheeler
Eric Wu
John Yearsley



Kevin Moloney for The New York Times

Before the sun is up, William Mustache inspects his school bus to prepare for a 67-mile trip over rough, dusty roads to Blanding, Utah. He picks up two dozen students on his route, which takes nearly two hours.

In Utah, 12-Hour School Days (Four on the Bus)

By SAM DILLON

BLANDING, Utah, May 22 — The sky is still dark over the canyon lands of southeastern Utah at 5:30 a.m., but two dozen Navajo students are already preparing for school. Their bus driver, William Mustache, is circling his yellow rig, checking the running lights before setting out through the backcountry dawn to fetch them.

Lasting nearly two hours, Mr. Mustache's route is one of the longest, dustiest, most bone-rattling school bus rides in the nation.

Bouncing its way along the washboard roads of the Navajo reservation and a two-lane blacktop north to Lyman Middle School and San Juan High School in Blanding, a 67-mile trip, Mr. Mustache's 24-seater rattles the students mercilessly and kicks up a dust cloud that showers them with a powder of red clay. Yet students and driver form a tight community aboard the bus, and speak of the discomforts with stoicism.

"It lasts forever; it's boring," said Chelsie Atene, an eighth grader who climbs aboard at Mr. Mustache's second stop. "But I'm with friends, and a lot of times it's fun."

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Every morning 440,000 yellow buses carry 24 million American students to school. On nearly every bus, students squabble and flirt. They giggle, snigger and snooze.

But because school districts are closing down thousands of small country schools across the nation, experts say the bus rides taken by poor rural students like those on Mr. Mustache's route are getting longer and rougher.

The average one-way commuting time for American adults is less than 25 minutes. But Craig B. Howley, a professor at Ohio University, found in a 2001 five-state survey of elementary principals that it was common

Continued on Page A14

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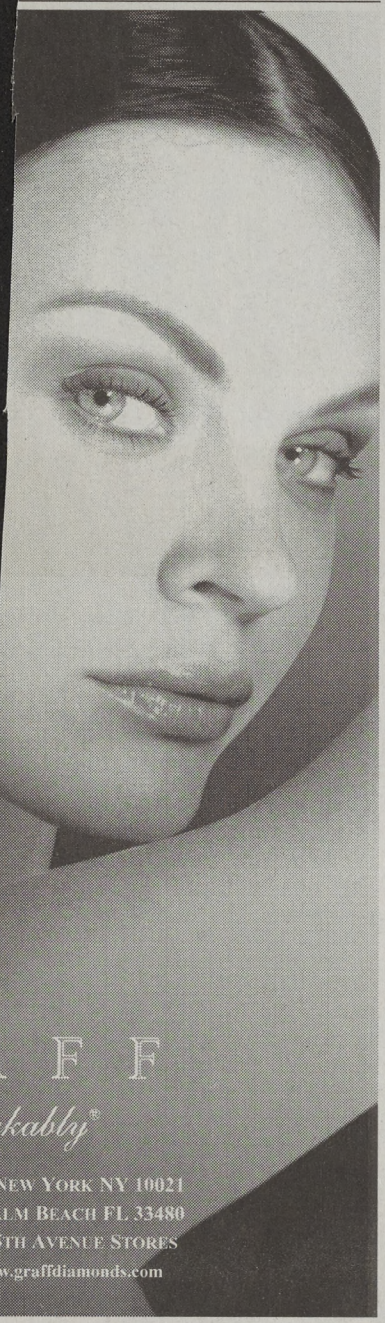
he would appeal if his p
challenged. It is a body of the Council of Europe, not the European Union. The article also mistranslated a headline about the issue in Le Monde's weekly magazine. "Mar-

yesterday with an article about industrial companies' energy efficiency measures misstated the photographer's surname. She is Janet Hostetter, not Hosteller.





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In Rural Utah, Students' School Day Stretches to 12 Hours (With 4 on the Bus)

Continued From Page A1

for rural children to spend 90 minutes on buses getting to school.

"Apparently being rural and poor is sufficient justification, in practice, to impose long rides on some young children," Dr. Howley wrote. In a recent interview, he said that many bus rides for rural children had grown more punishing since his report.

Here in the San Juan district, which sprawls across 8,000 square miles of southeastern Utah desert, bus rides have long been among the nation's longest, though the construction of several new high schools has helped.

But in some states, including Idaho, Kentucky, North Dakota and Ohio, the bus routes are getting longer. In West Virginia, where the authorities have closed hundreds of rural schools, long bus routes have become a political issue.

The West Virginia Legislature shelved action this year on a bill limiting bus rides to 30 minutes for elementary school students and an hour for high school students. Long bus rides persuade many students to drop out, advocates for children say.

"Some of these kids endure rides that are just horrendous," said Linda Martin, who leads Challenge West Virginia, a private group that lobbies to prevent school closures.

That could describe Mr. Mustache's route, which begins on a windswept knoll outside his house on the Navajo reservation. At 5:45 a.m. the other day, he released the parking brake and set out along a dirt track.

His teenage son, Watson, and daughter, Evangeline, climbed aboard outside their grandmother's house a quarter-mile away, looking sleepy. Chelsie and two other students boarded five minutes later.

Over the next half-hour, Mr. Mustache traversed the sandy, one-lane roads of an arid and largely treeless highland, where the horizon was broken only by windmills and telephone lines. At one stop, two girls wrapped in Navajo blankets seemed embarrassed by the presence of a photographer. "Don't take any pictures," one said.

Minutes later, Mr. Mustache slowed the bus to allow 15 Herefords to cross.

After the last pickup in that sector, Mr. Mustache accelerated to 40 m.p.h., and the bus became a deafening cacophony of rattles and squeaks, noisier than any subway car. Windows were closed but chattering, and a snowstorm of dust sifted fine silt onto every surface.

All the banging and shaking takes its toll on the district's 60 buses, said Jed Tate, the bus maintenance supervisor. Rivets tear out of the chassis, light bulbs shatter, and dust chews through brake drums and seat covers.

"I suppose it grinds up the kids' clothes, too," he said.

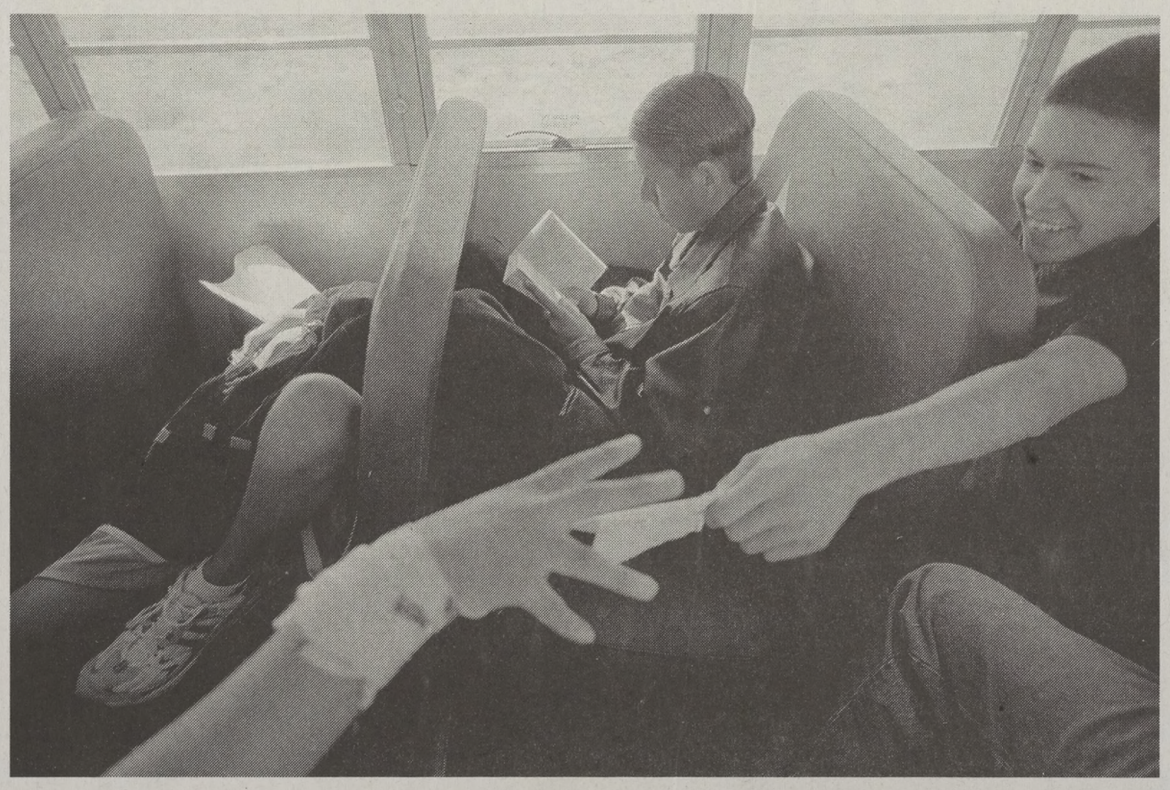
Amid the din, students remained largely silent. A couple of them bounced along in fitful slumber. But when Mr. Mustache wheeled the bus onto a blacktop reservation road, the ride grew smoother, the sun streamed over the Sleeping Ute mountains, and students began to chat.

Tyron Wells, a 17-year-old junior who boarded the bus with his hair brushed up with gel, sat sullen and quiet. But after Shymaine Miller, a dark-eyed ninth grader wearing blue capris, boarded the bus and took the seat immediately behind him, he became more animated.



Photographs by Kevin Moloney for The New York Times

For many students in the San Juan School District in Utah, where bus routes are among the longest in the country, getting to school is the hardest part of the day. Until the ride home.



The rough ride makes homework difficult, but students find ways to pass the long hours spent on the bus.

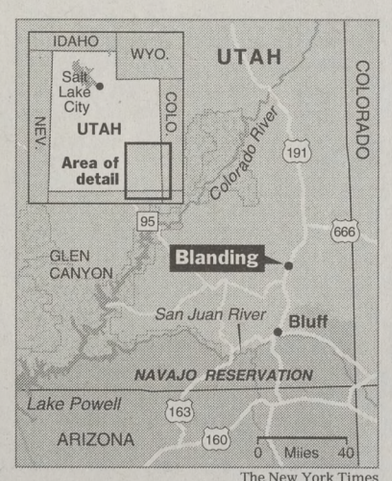
She pulled out a mirror and applied eyeliner. She had difficulty clasping a bracelet around her left wrist, so he reached over the seat to help her. Later she passed him a note and smiled. He read it and smiled back.

Three seats away, Danaman Begay, a 15-year-old sophomore, sat with his knees propped against the seat in front of him. He had boarded the bus outside a cluster of one-story homes where his grandparents and father, a heavy equipment operator, keep cattle and sheep as well as turkeys and geese.

Danaman rises at 5 a.m., he said, and runs two miles through the darkness to a windmill, then returns home and washes up. He usually has time to play the piano for a few minutes, he said.

"The hardest thing about the bus ride is sitting still for so long," Danaman said. It is also difficult for him, however, because the school is riven with cliques and his friends do not ride his bus. He exchanged punches recently with other boys on the bus who were bullying a younger child.

Shortly after the bus crossed the San Juan River, it climbed steeply through a canyon and followed a long, slow rise across high desert. The sun was high in the sky, and to the east, the snowcapped peaks of the San Juan mountains glimmered in the distance.



The New York Times

Two dozen Navajo students commute to school in Blanding, Utah.

Outside Blanding, the blacktop broadened to four lanes, and the roadside sage and tumbleweed gave way to asphalt parking lots and chain-link fences. The bus rolled past a store selling Indian jewelry, a Super 8 motel, a Mormon church, and up a slope to the rambling brick buildings of San Juan High School. Mr. Mustache parked next to the football field.

Students clambered out, groaning. They shook their legs, brushed dust from their clothes, and headed for classes, which begin at 8 a.m.

At 3:30 p.m., students gathered outside Mr. Mustache's bus for the ride home. Weariness prevailed. Even before the bus was out of town, half the students were asleep. Some cradled their heads in their arms. One boy lay on the seat, his feet splayed in the aisle. Watson, Mr. Mustache's son, was curled in a fetal position on a rear seat. Nobody was doing homework.

"A bus is just not a good environment for study," said Douglas Wright, the district superintendent. Utah educators have not tried to calculate the effect of bus rides on student achievement, Mr. Wright said. "But there's definitely going to be an impact when a student loses four hours out of his day," he said. "Some students who ride the bus do extremely well. Others don't."

Danaman said he struggled to complete homework aboard the bus. He reads, but has given up trying to complete written assignments amid all the dust and rattling, he said.

"Teachers kept saying they were too sloppy," he said.

Students stared in boredom at the bus's shadow, racing through the roadside pinyon bushes. One boy drew pictures on his arm.

"You've got a hole in your pants!" one girl shouted at another.

"Shut up!" her friend retorted, amid gales of laughter.

The bus turned off the blacktop and began its deafening rattle. Chelsie's hoop earrings bounced beneath her lobes, and her makeup became blotched with road dust.

Half an hour later, the bus groaned to a stop outside the settlement that is home to her and a schoolmate, Shaun Pelt, who was fast asleep. Chelsie slapped him hard.

"Get up!" she said. He roused himself, and they staggered off.

The New York Times

Seeking a Familiar Face, Veterans Settle for an Ear

By MICHAEL JANOFSKY

WASHINGTON, May 27 — As Howard Cooper of Staten Island was telling his war stories on Thursday, Edward Foley of Berwick, Pa., was just a few feet away telling his. The men were not immediately aware of each other and certainly had no idea that their paths had crossed nearly 60 years ago in a small Italian town.

But someone listening to Mr. Cooper happened to notice that Mr. Foley's cap bore the insignia of the same bombing group, the 455, that Mr. Cooper served in. As soon as Mr. Cooper saw it, he walked over and said his unit had been stationed in the small town of San Giovanni.

"Is that where you were?" he asked Mr. Foley.

"Yeah, San Giovanni," Mr. Foley said, his eyes widening. "That's where I was. That's right. San Giovanni."

And so in one case, anyway, the first day of a four-day tribute to World War II veterans in Washington worked out exactly as planned. The huge white tent on the Mall designated as Reunion Hall connected a pair of veterans for a moment.

While they did not know each other back in the day — Mr. Cooper, 79, was a tailgunner in the 740 Squad; Mr. Foley, 87, was a cryptographic officer in the 741 Squad — they chatted long enough to determine that for a few months through early 1945 they had been stationed less than a quarter of a mile apart.

Sixty years after the war, old soldiers gather to be honored and to reflect.

"That was really great, to run into him," Mr. Foley said. "To meet someone who experienced the same thing — well, I just didn't expect to see anybody."

Memories are playing a big part of the tribute as tens of thousands of World War II veterans arrive in Washington for a swirl of activities that includes the official dedication of a new memorial on Saturday as well as discussion groups, swing bands, military displays and the chance for old war buddies to bump into one another.

Organizers of the tribute have gone to great lengths to help veterans connect. A Web site invites them to sign in and provide contact information — more than 2,500 are listed so far — and the Reunion Hall was designed to allow veterans to fill out information forms and post them on message boards under the name of their unit. Shortly after the tent opened on Thursday morning, the boards were filling up, and veterans crowded around, looking for familiar names.

Most of the notes were written by veterans, urging other members of their unit to contact them by telephone or e-mail. Others came from family members of veterans who are ill or have died, seeking information from people who served with them.

It quickly became apparent that instant connections, like Mr. Cooper's meeting Mr. Foley, were the exception.

"I'd be stunned if I found anybody here I served with," said Arthur Piatt, 77, of Bethlehem, Pa., who served in the 81st Infantry in the Pacific. "I looked at the names up there, but I didn't recognize anyone."

Neither did Vernon Crow of Shawnee, Kan., a Navy veteran who served in World War II, Korea and Vietnam. "Serving in World War II made an impression on you you'll never forget," Mr. Crow said, as tears filled his eyes.

Many veterans who failed to recognize a name or face were happy enough to tell their stories to anyone who would listen. Bill Clark of Pagosa Springs, Colo., who served on the U.S.S. Vigilance in the Pacific, wore his old Navy uniform and talked about how proud he was that America was finally thanking World War II veterans with a memorial on the Mall.

Mr. Clark helped raise more than $7,000 to build it, he said, and interviewed veterans to record their stories for posterity. But he expressed disappointment that the memorial was so long in the making. It has been 17 years since the concept was first contemplated, and the memorial is opening at a time when the youngest World War II veterans are in their mid 70's. More than 1,000 die every day, according to government records.

"Three years ago I interviewed seven vets on their combat experience," Mr. Clark said. "Three of them have died since that time."

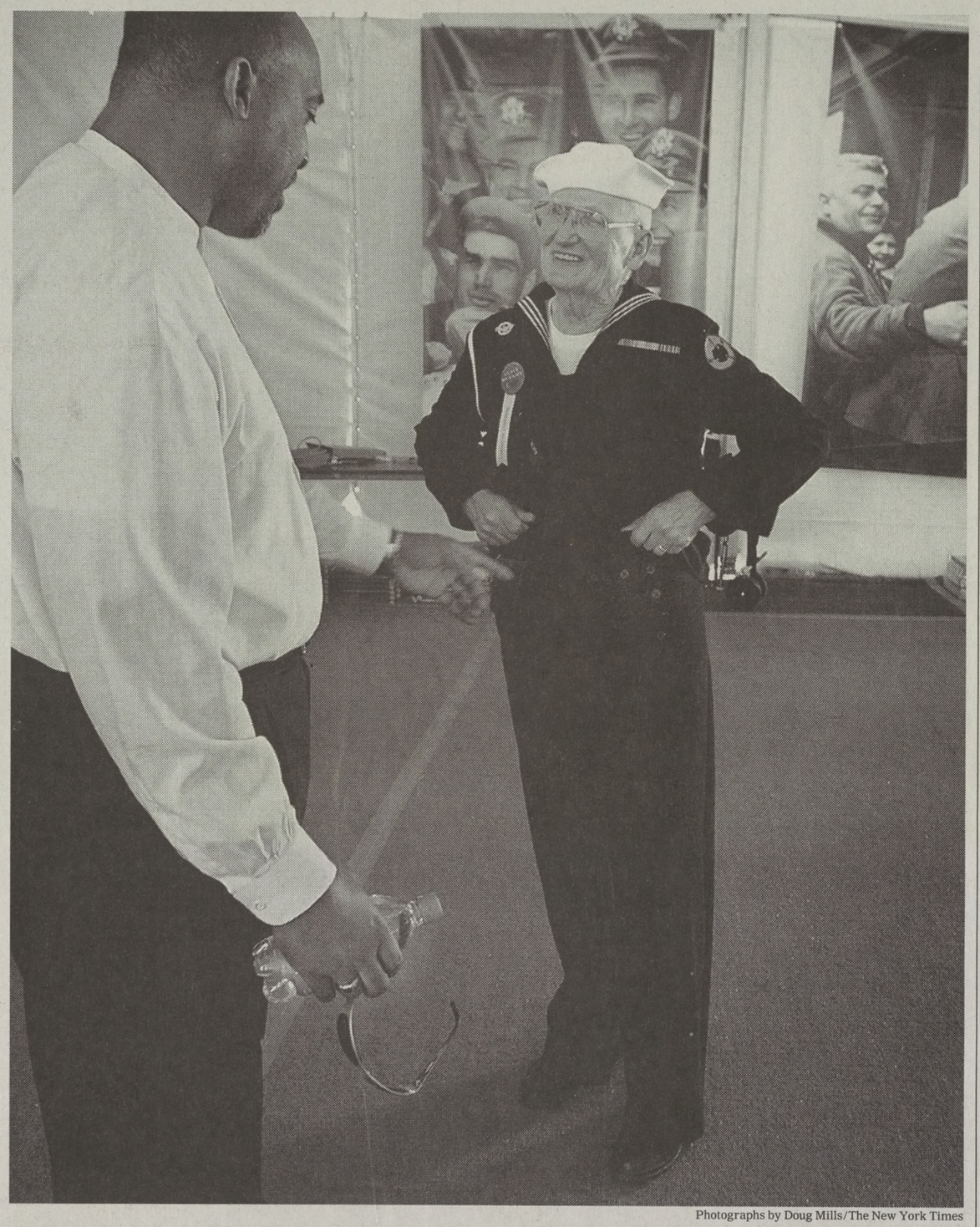
Robert Anderson, 81, of Cookeville, Tenn., who served as a navigator on a plane shot down over the Netherlands in 1944, was scanning the message board for a familiar name from the 8th Air Force 381 Bomb Group. Mr. Anderson survived 15 months as a prisoner of war before Patton's forces came through southern Germany to rescue him.

He marveled at how united the country was over the war effort in those days and, like other veterans, said it bothered him that more Americans were not showing the same kind of support for the war in Iraq.

"In our school system, we were taught patriotism," Mr. Anderson said. "As the brunt of my education, I learned respect for the government. It wasn't until later that divisiveness set in, pulling people apart. That's what we've got now."

Mr. Piatt agreed, pointing to a fracture that he said began during the Vietnam War.

"It's appalling to me the way people are acting today, as opposed to how they did during World War II," he said. "If the country was like that then, I don't know if we would have won. We'd probably be speaking Japanese or German now, if we were here at all."



Photographs by Doug Mills/The New York Times



Bill Clark of Pagosa Springs, Colo., above, wore his old Navy uniform at a four-day tribute to World War II veterans that began in Washington yesterday. Mr. Clark was modeling the uniform for another former sailor, Greg Lambert. The encounter took place at a reunion tent set up on the Washington Mall, where veterans gathered to search out old buddies, often in vain, given their aging population. At left, three Air Force veterans — Edward Foley, seated, Howard Cooper and Raymond Acerdo — traded stories.

Cardinal Law Given Post In Rome

Abuse Victims Criticize 'Reward'

By AL BAKER

ROME, May 27 — Cardinal Bernard F. Law, who was forced to resign as leader of the Roman Catholic Archdiocese of Boston after a long and painful sexual abuse scandal involving clergy members, was chosen by Pope John Paul II on Thursday to head a basilica in Rome.

A statement released in the Vatican's daily bulletin announced that Cardinal Law, who resigned in 2002, would become the archpriest of St. Mary Major Basilica, a church in a downtown neighborhood of Rome that is under direct Vatican jurisdiction.

The statement said that Cardinal Law, 72, would succeed the 82-year-old Italian Cardinal Carlo Furno, but it did not say when. It made no mention of Cardinal Law's new responsibilities, but a Vatican official said that "now he will be responsible for one of the four most important basilicas" in Rome. "He will be in charge of the administration of the priests and anything related to the basilica," the official said of Cardinal Law. He added that the post "is not a position of power."

The appointment angered the cardinal's critics and others who see it as a reward.

David G. Clohessy, the national director of Survivors Network of Those Abused by Priests, a nonprofit support group based in Chicago, chided church leaders in Rome for what he called insensitivity to abuse victims.

"Why can't the Vatican officials see that any position of honor afforded to Law will inevitably and needlessly cause more pain to hundreds who have been abused and have already suffered enough?" Mr. Clohessy said. He added, "It just rubs salt into already deep wounds for parishioners, victims and their families."

Cardinal Law, who has been serving as chaplain at the Sisters of Mercy of Alma convent in Clinton, Md., could not be reached for comment.

It was at a meeting in the Vatican on Dec. 13, 2002, that Pope John Paul II accepted the resignation of Cardinal Law, then the senior American prelate in the Roman Catholic Church. The resignation came after nearly a year of revelations that the cardinal and archdiocesan officials that he supervised had repeatedly allowed priests accused of sexual abuse to remain in the ministry. The news of Cardinal Law's new position seemed to tear at emotional scars from those events.

"It's pretty offensive for most Catholics, and the timing couldn't be worse," said David Gibson, author of "The Coming Catholic Church" (Harper San Francisco, 2003). "They're just cleaning up the mess in Boston and closing parishes, and he's getting the ultimate golden parachute. He's getting a beautiful apartment in Rome in one of the four major basili-

THE SATURDAY PROFILE

Forget 'Hic, Haec, Hoc.' Try 'O Tempora! O Lingua!'

By CLIFFORD J. LEVY

VATICAN CITY

LET us now enter the inner sanctum of the Vatican. Walk past the Swiss Guards, up the marble stairways of the Apostolic Palace, through corridors adorned with wondrous Renaissance frescoes rarely glimpsed by outsiders, to a hushed spot near the residence of the pope himself.

There, in a small office, toils a plumber's son from Milwaukee with a shaved head, rascally sense of humor and fondness for janitor outfits that look as if they came from a J. C. Penney. (Which they did).

He is a Carmelite priest, but do not address him as father. The name's Reggie, as he is known to admirers around the world. Or perhaps Reginaldus.

Part ecclesiastical oddball, part inspirational educator, the Rev. Reginald Foster is a master classicist who has devoted his life to saving Latin from extinction. Not just quill-on-parchment Latin. The conversational Latin language of Cicero, wellspring of Western civilization and, at one time, mother tongue of the Roman Catholic Church.

It still is, technically, but in his 35 years as one of the Vatican's premier Latin translators, Father Foster has watched its role in the church wither. Church documents continue to be issued in Latin, but fewer and fewer priests know the language well, if at all.

Father Foster believes that Pope John Paul II and the church establishment no longer value Latin, and as a result are spurning two millenniums of tradition. Without Latin, how can anyone truly grasp St. Augustine and St. Thomas Aquinas and Erasmus, not to mention Descartes and Newton and countless others who worked in the language? To those who carp about the language's difficulty, he retorts, "Every prostitute and bum in Rome knew Latin."

"The fact that you don't have Latin, you are just sitting out there in left field," he said in an interview in his office. "You have no sense of history, no sense of continuity."

"If you do Latin, all this other stuff is just peanuts," he said. "It's nonsense. If you do Latin well, Spanish and French, you can do that over the weekend. All these languages and all this culture came out of Latin, whether you like it or not."

Father Foster, 64, has immersed himself in Latin since he was a teenager at a Carmelite seminary in New Hampshire. He says he dreams in Latin, and considers it his first language.

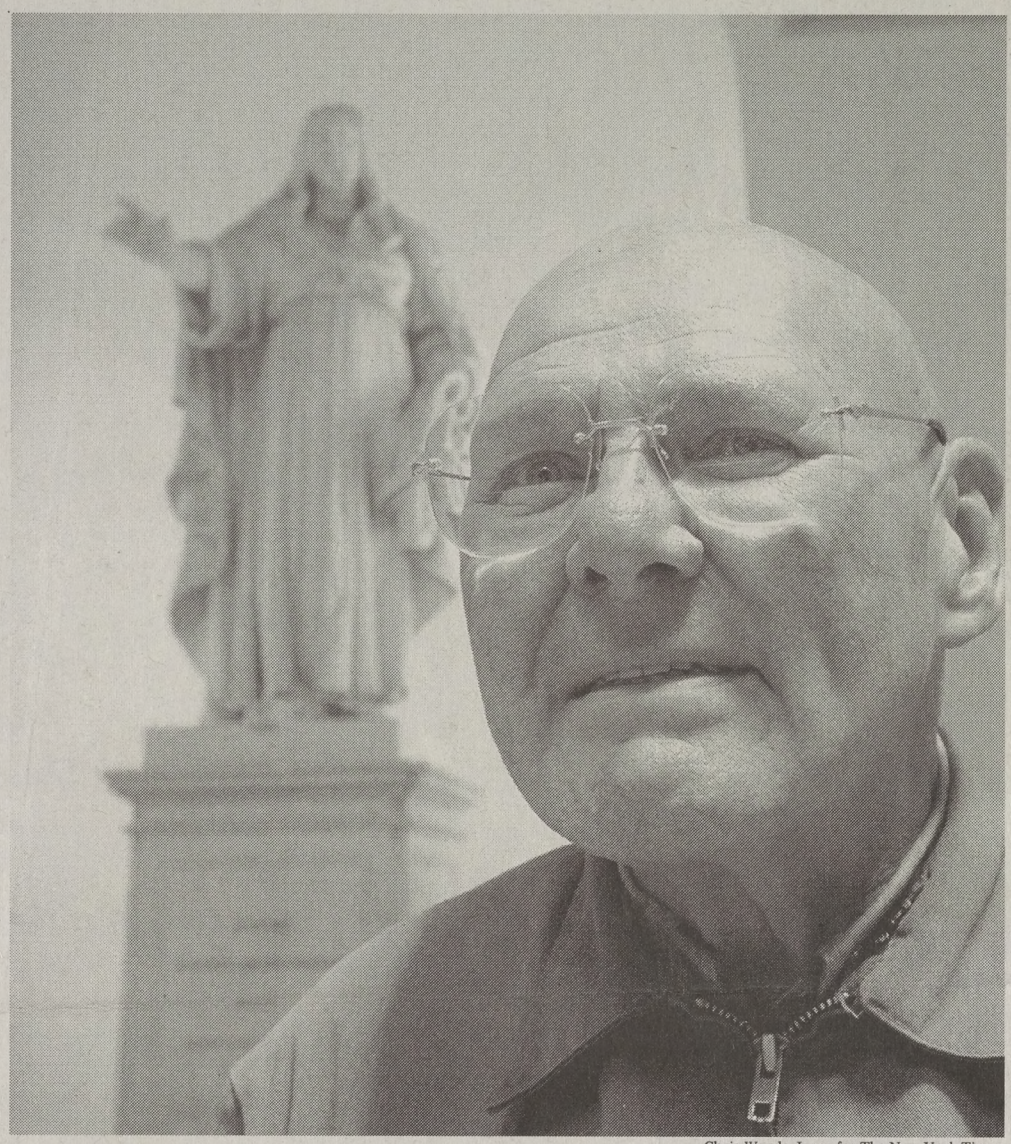
As one of a handful of Vatican Latinists, he writes and translates a daily regimen of documents weighty and banal, from encyclicals to a recent congratulatory letter issued by the pope — Summus Pontifex Ioannes Paulus II — to the bishop of Rochester, Matthew Clark, on the 25th anniversary of his appointment. Most of his translations are into Latin from Italian, the Vatican's real lingua franca.

FATHER FOSTER prizes simplicity. His office is as spare as his work clothes, which he buys while visiting relatives in the United States. It contains a table, a few books and a bonsai tree. A bottle of vermouth, which he occasionally sips while working. Across the hall is his manual typewriter. He dislikes computers, though he did provide Latin text for the screen of a Vatican Bank teller machine.

His antics and candor have long exasperated his bosses, but he is apparently too valuable to be cast out. At least on the issue dear to him, he does not shy from criticizing the pope, who, he says, "uses Latin less than anyone in history."

"The use of Latin in this pontificate has gone right down the drain," he laments.

It is Father Foster's outside work — teaching classes in Rome to clergy and laity — that has garnered him much of his acclaim. Alternately abrasive and endearing, he brings the language to life by drawing on works of titans like Ovid and Virgil, not grammar primers. Classics professors around the world send him students.



Chris Warde-Jones for The New York Times

'All these languages and all this culture came out of Latin, whether you like it or not.'

THE REV. REGINALD FOSTER

"You people have to learn these things, and pass on this flame of Latin," he exhorts his students at the Pontifical Gregorian University. While Latin is enduring or even thriving in academia, he worries that inside the church, he might not have successors. It matters little that a prominent cardinal recently ordered a commission to issue a report on how to improve Latin education in the church. It has all been done before, and amounted to little.

"We do not need any more documents or letters!" thundered Father Foster, whose orations, whether in Latin or English, require a storehouse of exclamation points. (His many guffaws, grimaces and verbal raspberries are not so easily transcribable.)

There was a knock on the door from a fellow Latinist, this one wearing the more customary garb of a monk's brown habit. The two engaged in a rapid-fire exchange in Latin, causing the visitor to plumb his brain for any remnants of his high-school Latin. It seemed to be something about a routine papal letter. Or maybe plans for lunch.

Father Foster is not one of those ritual-clinging Roman Catholics who rail against the Second Vatican Council of the 1960's, which largely did away with the Latin Mass. He has nothing against the vernacular, and in some respects is theologically liberal.

He merely believes that the church should compel priests to study Latin extensively at seminary, and encourage the laity to learn Latin as part of religious schooling.

Father Foster dismisses as a sideshow recent Vatican attempts to invigorate interest in Latin by issuing dictionaries with newly coined words for modern concepts and things, like "escariorum lavator" for "dishwasher." Instead, he uses all of Italy as a teaching tool. On the Ides of March, he takes students to significant places in Julius Caesar's life, including the spot he was assassinated. "Oh, it's a glorious day!" Father Foster said.

"Latin is not going to die," he said. "There is so much interest — all outside the church!"

The classes are uplifting, some former students said. Gone is the old-style approach of relentlessly drilling pupils in declensions ("hic, haec, hoc") and their ilk.

"For me, the big revelation was this idea that Latin could become part of your living life, and you could have friends to whom you could speak only Latin," said Leah Whittington, 24, a Latin teacher at the Nightingale-Bamford private school in Manhattan.

Her boyfriend, John Kuhner, 28, who is writing a Latin textbook based on Father Foster's methods, said the priest was driven by fear of the language's demise.

Back at his office, Father Foster was asked how the Vatican could rescue Latin. He pecked an answer on his typewriter: "Exemplo non documento est linguae Latinae inculcandus usus," which means, he said, "The Latin language should be encouraged by example, not by a document."

He yanked the paper out. The pope, he said, "should stand up at the United Nations and speak Latin. And say, "If you don't understand this, it's too bad, jack!' "

Then he sighed. He was not optimistic.

Even at the Vatican, he said, when the pope leads senior church figures in the Lord's Prayer in Latin, after "Pater Noster," their voices often descend into mumbles.



Photographs by Associated Press

Buildings in Mapou, Haiti, submerged in mud from flooding earlier this week along the border between Haiti and the Dominican Republic.

Floods Bring More Suffering to a Battered Haitian Town

By TIM WEINER

MAPOU, Haiti, May 28 — Mapou is gone. So are a thousand people who lived here.

This was a town with outlying hamlets where perhaps 10,000 lived, or endured. They scratched a living from the earth, down in a steep green valley in the southeast corner of Haiti, in the deepest poverty of the Western world.

On Monday, "the rain started falling so hard, it was like the flood in the Bible," said Fernando Gueren, a farmer who lost his parents and his son in the deluge.

The river that runs through Mapou drowned the town on Tuesday. On Wednesday, Lt. Col. Duane Perry of the United States Marines flew down the valley in a helicopter after delivering aid to another devastated town, Fond Verrettes.

He looked down at a muddy lake with a few roofs poking through its shallows and said, "It looks like there was a town there."

That lake was Mapou. The town was under 25 feet of water, Colonel Perry said. The dead hung from the trees.

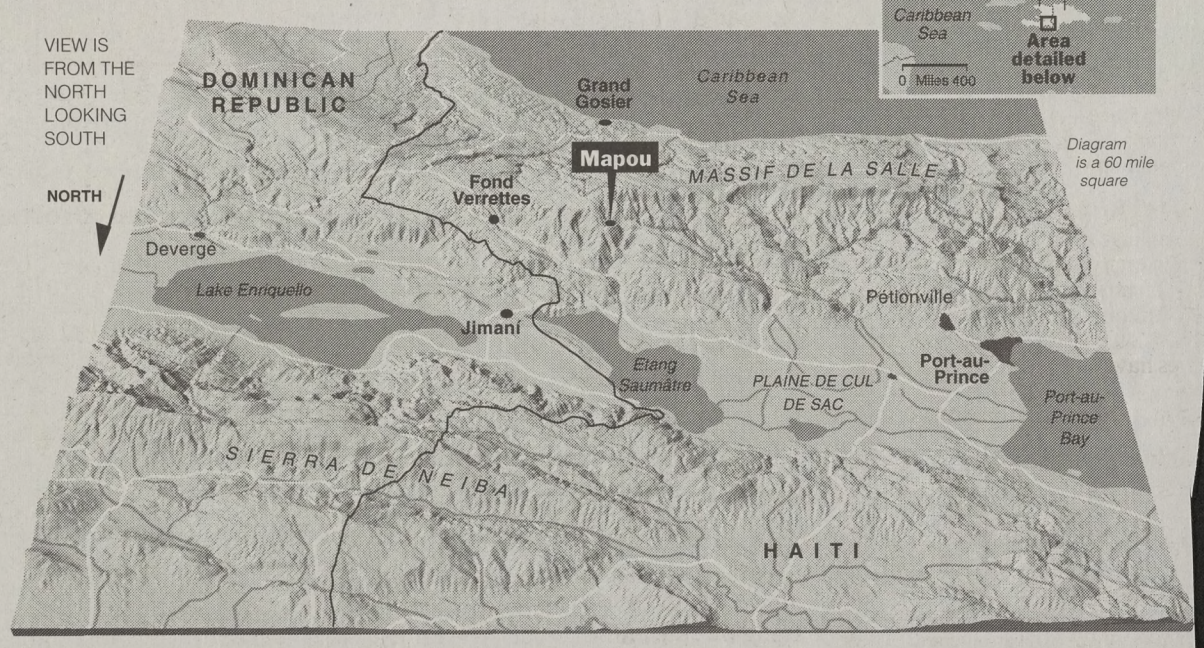
Standing amid tons of rice he helped carry to Mapou on Friday, he said the village elders had told him that at least 300 people were dead and that 700 more had vanished and were feared to have drowned. "We estimate about 1,000 dead" in Mapou, Colonel Perry said.

If so, Mapou is the most devastated place among the many damaged and destroyed in the floods that killed perhaps 2,000 people in Haiti and on its border with the Dominican Republic this week.

That toll remains an estimate, and may remain a rough guess for days. What is only now becoming clear is that "the magnitude of the disaster is much worse than we expected, with many, many more people affected," said Guy Gauvreau, director of the United Nations World Food Program in Haiti, who brought the rice, water [illegible] that reached Mapou

Flooding in Haiti

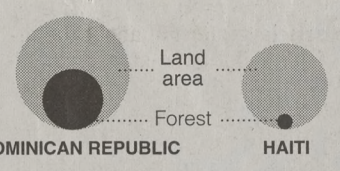
Flooding that killed thousands washed away entire towns in Haiti's valleys.



Cutting Down The Trees

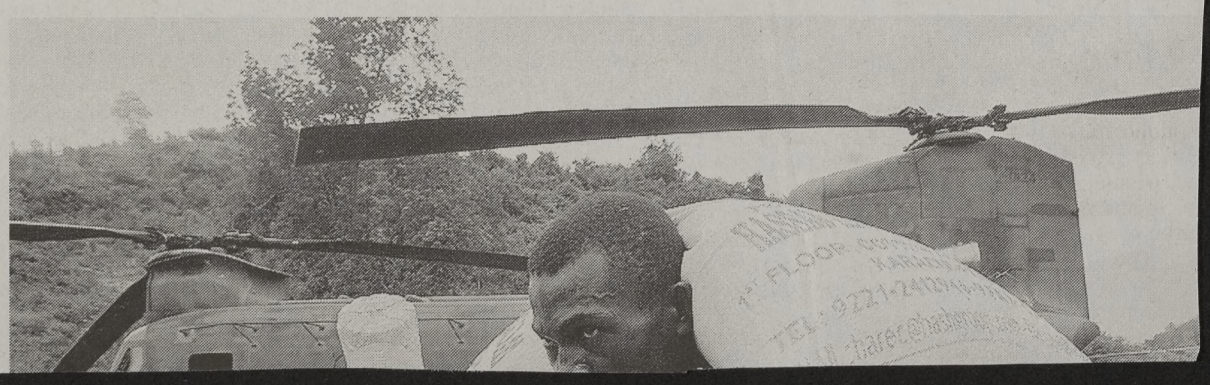
Many trees that once covered hills surrounding the villages were gone, cut to sell as charcoal.

	DOMINICAN REPUBLIC	HAITI
2000 Land area *in acres*	11.9 million	6.8 million
2000 Forest *in acres*	3.4 million	0.2 million
Forest loss *'90-'00*	–5%	–6%



Source: Food and Agriculture Organization of the United Nations

William McNulty and Hanna Fairfield/The New York Times



Documenting Education in Montana

Teacher Certification Records at the Montana Historical Society

by Molly Kruckenberg

The remnants of one-room schoolhouses dot Montana's plains and valleys, and many early residents—and some not-so-early ones—share the common bond of having attended school in these buildings, often miles from the nearest neighbor or town. Such conditions required teachers to be resourceful and intelligent, for they were nearly always the school's only employee, acting as teacher, janitor, and disciplinarian. The state's history is full of tales of teachers who turned small, often drafty buildings into places of learning and community. In February 2003 the Montana Office of Public Instruction made the history of these educators more easily accessible with its donation to the Montana Historical Society (MHS) of more than one hundred reels of microfilm containing applications for teaching certification and life diplomas. These applications provide invaluable insights into the identity of Montana's educators and how they came to be teachers.



MHS Photograph Archives, Helena

Collections held in the Montana Historical Society Library, Archives, and Photograph Archives offer a wide variety of information related to teachers and education, including the applications for state certification and life diplomas donated by the Montana Office of Public Instruction. The teacher in the right rear of the classroom above taught at the first school in Somers, Flathead County, where she posed with her students on February 4, 1904.



Florence Crittenton Home, Helena, Montana

As adoption became a more accepted practice after World War I with the emergence of licensed adoption agencies and laws that recognized parental and child rights, the National Florence Crittenton Mission began to encourage young mothers to consider this option. This trend changed in the 1990s with many teens choosing parenting over adoption. Above, volunteer Hazel Mihelish, retired Crittenton housemother, day-care aide, and cook, rocks an infant.

abusive, alcoholic boyfriend locked her out on Christmas Eve. Driving the streets of Helena in her nightgown with no money and nowhere to go, she heard an ad for the Florence Crittenton Home on the radio. She later said, "It probably saved my life."[34]

The 1990s marked another change: 70 percent of Crittenton mothers were keeping their babies. The new Crittenton Home, the culmination of Karen Northey's dream, reflects this trend. Divided into two separate areas, the modern facility at 901 Harris Street, completed in 1995, mirrors the change in attitudes toward at-risk teens that has taken place over the years. One side offers rehabilitative services for girls who are not pregnant, and the other is for expectant and parenting adolescents. Pat Seiler, the home's current executive director, says that today residency is no longer a moral issue but a matter of protection and advocacy for those who have no options. Helping teens break the cycle of poverty, welfare, and abuse has far-reaching consequences. The need for the Helena home, still the only licensed maternity home in Montana, is overwhelming and adequate funding is critical.[35]

Charles Crittenton had a tremendous influence on Americans' attitudes toward sexual misconduct, foreseeing prevention and rehabilitation as the key. His contribution was not in preaching not to sin, but rather in realizing that preaching was not enough: "the where to go and how not to sin was . . . a cornerstone from which today's treatment-oriented Florence Crittenton agencies developed." In its long history, the National Florence Crittenton Mission has been praised by nine presidents, including Theodore Roosevelt, who said in 1903 that those in need "pay a heavy penalty and the road to reform is made so difficult that I can conceive of no more worthy work." In recognizing that an individual has "the making of a good woman," dedicated workers past and present perpetuate Crittenton's legacy, touching young lives and influencing generations. The matrons' book, the photographs and clippings, and the vital work still being done every day are profound evidence of the difference the Helena Florence Crittenton Home has made to so many young women.[36]

34. *Billings (Mont.) Gazette*, March 6, 1990.

35. *Helena (Mont.) Independent Record*, August 29, 1993; *Prevention Connection Newsletter* (Spring 2002), 18–19; Pat Seiler, conversation with author, April 15, 2003, Helena, Montana.

36. Florence Crittenton Association of America, *Field Reporter*. For more information on the Florence Crittenton Home and its current financial needs, write FCH, 901 Harris, Helena, Montana 59601; phone (406) 442-6950; or e-mail mothers@initco.net.

ELLEN BAUMLER is the Montana Historical Society interpretive historian. A frequent contributor to this magazine, she is the author of *Spirit Tailings: Ghost Tales from Virginia City, Butte, and Helena* (2002) and editor of *Girl from the Gulches: The Story of Mary Ronan* (2003).

This teacher (with tablet) and her five students attended class in a rustic rural schoolhouse in eastern Montana.



L. A. Huffman, photographer, MHS Photograph Archives, Helena

Until 1895 teachers earned certification by passing a test offered by county officials four times a year. Teachers were eligible to teach for one, two, or three years, depending on their performance on the examination. Starting in 1895, the Department of Public Instruction began administering the county examinations and offering teachers the option of earning a state certificate, or life diploma. After teaching for one year, a teacher could apply for a life diploma, which allowed the applicant to teach throughout his or her career without recertification.

F. W. McFarland of Sheridan, Montana, received his life diploma on January 11, 1895. Born in 1863 in DeSoto, Missouri, McFarland attended normal school at DeSoto Academy and in 1890 landed a job teaching school in Sheridan. He received a teaching certificate from Madison County in 1894 and later became the Sheridan school's first principal, overseeing a staff of four teachers who taught grades one through ten in a four-room school. In order to receive his life diploma, McFarland had to pass an examination that covered a variety of topics, including reading, penmanship, written and mental arithmetic, English grammar, and U.S. history. Although the examination score was the primary criterion for certification, McFarland also had to provide the names of references who would attest to his "good moral character" and "aptness to teach and govern."[1]

Sample Questions from the Teachers' Examination of June 1922

Physiology and Hygiene

- What are the distinguishing characteristics of a malnourished child? Name the causes. . . .
- Discuss the importance of bathing.
- Tell what you know about vitamines. Why important in the diet? In what foods most abundantly found?

Geography

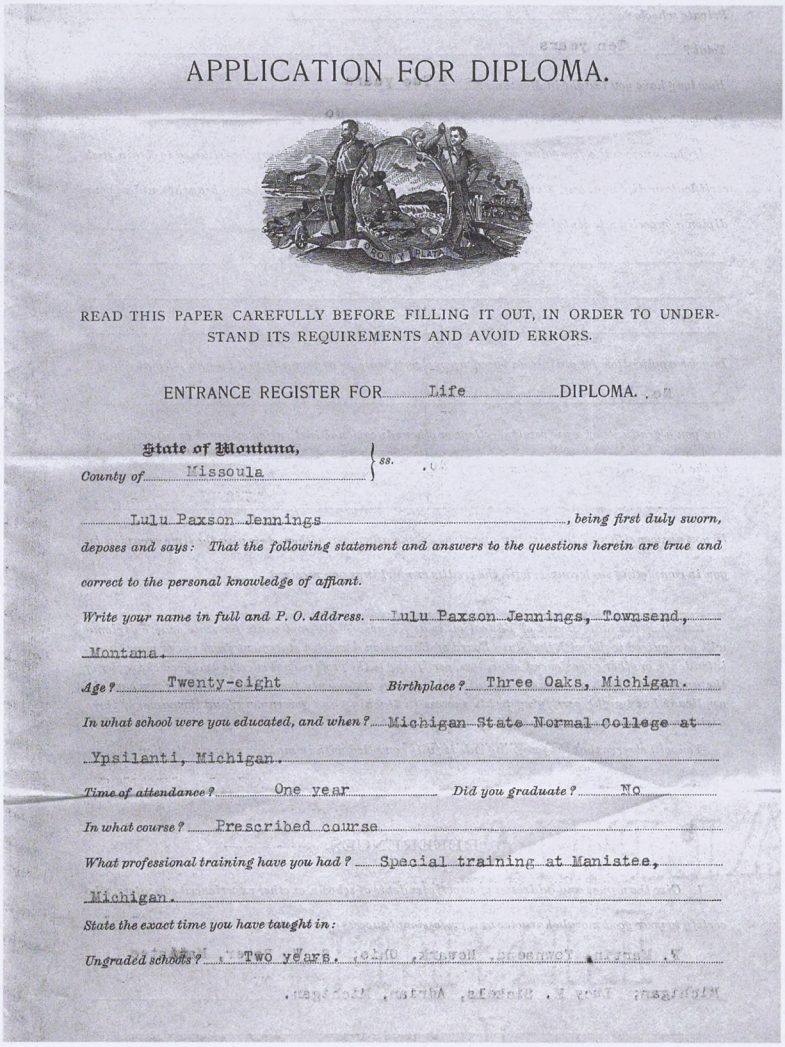
- Use three reasons to account for the fact that so many people have immigrated to United States and have been willing to cooperate in the interests of our government.
- Why have the North Atlantic States more large cities than other regions in the world?
- Name three transcontinental railroads in Montana.

Name the five leading minerals mined in Montana and tell where each may be mined.

Civics

- Define initiative and referendum. Explain whether you can have one without the other. May either be used in Montana?
- How is the constitution of the United States amended?
- "The health and happiness of my country depend upon each citizen doing his work in his place." Explain this statement.
- Define these terms: Short ballot, caucus, loose construction, strict construction, gerrymander, spoils system, long congress, short congress, lobbying, three per cent immigration.

MHS Archives, Helena



APPLICATION FOR DIPLOMA.

READ THIS PAPER CAREFULLY BEFORE FILLING IT OUT, IN ORDER TO UNDERSTAND ITS REQUIREMENTS AND AVOID ERRORS.

ENTRANCE REGISTER FOR Life DIPLOMA.

State of Montana, } ss.
County of Missoula }

Lulu Paxson Jennings, being first duly sworn, deposes and says: That the following statement and answers to the questions herein are true and correct to the personal knowledge of affiant.

Write your name in full and P. O. Address. Lulu Paxson Jennings, Townsend, Montana.

Age? Twenty-eight Birthplace? Three Oaks, Michigan.

In what school were you educated, and when? Michigan State Normal College at Ypsilanti, Michigan.

Time of attendance? One year Did you graduate? No

In what course? Prescribed course

What professional training have you had? Special training at Manistee, Michigan.

State the exact time you have taught in:

Ungraded schools? Two years.

Lulu Paxson Jennings's application for her life diploma tells us that the twenty-eight-year-old Townsend teacher was born in Three Oaks, Michigan, educated at Michigan State Normal College, and had taught for two years.

The Department of Public Instruction continued to issue life diplomas to qualified teachers until 1924. One such teacher was Geneva Randall of Libby who received a life diploma in 1920. Randall, a twenty-four-year-old woman originally from Boise, Idaho, taught physical education classes in Libby. She had attended the Lewiston Normal School in 1915 and 1919 and completed courses in both general and physical education. In addition to providing professional references, Randall, like other teachers at that time, had to prove that she was in good physical health and free "from tuberculosis or other communicable diseases."[2]

The teacher certification records, which cover the years 1895 to 1960, contain a variety of information about both individual teachers and the profession as a whole. Each application provides information on the applicant's age, birthplace, education, teaching experience, citizenship or naturalization date, and, in some cases, transcripts and letters of reference. Taken as a whole, the applications describe the demographics of Montana educators from the era of the Copper Kings through the Vietnam War and document the evolution of the teaching profession in Montana as well as the development of educational standards at a national level. They are also a significant source for genealogical information.

In addition to certification applications, the MHS Library and Archives hold a wide variety of other information related to teachers and education, including examples of the teacher examinations. One examination, similar to the one Randall took, asked applicants to "Outline briefly the year's work as given in the course of study in any subject for a given grade which you expect to teach next year." Many diaries, reminiscences, and oral histories in the MHS collections, among them the diary of one of Montana's first teachers, Lucia Darling, who was the niece of territorial governor Sidney Edgerton and who taught in Bannack in the 1860s, offer insights into the lives of Montana pedagogues.[3]

From information about early Montana teachers, who often taught with little more than a high school education themselves, to the teachers of the 1950s, who were required to have academic training and continuing education, the MHS Library and Archives contains a wide variety of information about the history of education in the West. For additional information, contact the MHS Library and Archives at (406) 444-2681 or e-mail archives@state.mt.us.

MOLLY KRUCKENBERG is the Montana state archivist.

1. F. W. McFarland application, January 11, 1895, reel 2, State Microfilm 53 (hereafter MF 53), Montana Office of Public Instruction Certification/Accreditation Program Records, Montana Historical Society Archives, Helena (hereafter MHS); Madison County History Association, *Pioneer Trail and Trials: Madison County, 1863–1920* (Great Falls, Mont., 1976), 900–901; *The Codes and Statutes of Montana* (Butte, Mont., 1895), article 13, sec.1910, p. 254.

2. Geneva Randall application, November 29, 1919, reel 14, MF 53, MHS.

3. "Teacher Examination Questions, June 1, 1922," folder 4, Small Collection 2037, Francis Holly Poor Papers, MHS; Lucia A. Darling diary, June–September 1863, folder 1, Small Collection 145, Lucia A. Darling Papers, ibid.

books should be used, for the scholars were obliged to use such books as they had brought with them, or as could be secured from their neighbors, for there was no book store in the country, and the American Book Company had not then been invented. It was a somewhat strange gathering of school books for they came from Maine and Missouri, and many other states were represented. There was a vacation in the term, superinduced by the approach of the holidays, and rendered imperious by a very severe spell of cold weather. All who were there will remember it as being one of the coldest winter seasons known in that region. The exciting time when the Vigilance Committee effectually rid the Territory of the band of highwaymen occurred during this period, and the gallows tree up "Hangman's Gulch" many times bore fruit "for the healing of the nation." School was opened again on the approach of warm weather, but was discontinued for a summer vacation. The next term of my school was taught in a cabin built on the banks of the stream opposite our house by Charles Sackett and Richard Fenn of Tallmadge, Ohio. Later, they sold it to the government to be used as a Senate Committee room, while the First Legislature was in session.

. . .

The houses in which this school was taught did not approach in architectural beauty the "Little Red School House" and it is gratifying to learn that the mud covered, mud plastered and mud lined house, with its wooden benches and improvised desks, has given place to finely equipped school houses and that our somewhat incongruous method of study compelled by the diversities of our school books has yielded to courses of study which meet the approval of the best teachers in the land. Since that remote time, I have been identified for a period with one of the historic schools of the country of great repute, usefulness and promise; but I look back to the days I spent striving to help the little children in Bannack with a profound gratification. The school was not pretentious, but it was in response to the yearning for education, and it was the first. Those of us who have lived in Montana in the early days feel the greatest interest and pride in the advancement of the new State. To us she is "our" Montana, and our great hope for her is that she may improve her facilities for education, purify her politics, strengthen her morals, increase her wealth, and enlighten her government till she shall stand as a beacon light in the West fulfilling the grand mission it is given her to fulfill.

THE KISKIS

Montana Margins
ed. JK Howard
MHS
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MAY VONTVER

May Vontver, a teacher, attended summer sessions at Montana State University and worked in the creative writing classes of H. G. Merriam. When this story appeared in *The Frontier*, Vol. IX, No. 3, March, 1929, she was superintendent of schools in Petroleum County. She is now living in Wyoming. This moving story of hardship on the homestead frontier probably grew out of her own experiences; it illustrates quite effectively the great influence of the conscientious rural teacher in developing the social personality of her group.

"HADN'T you better eat in the house today? It is cold outside," the teacher suggested.

Pretending not to hear her the three Kiskis slipped silently through the door with their double-handled Bull Durham tin can. They stood in a knot on the south side of the school-house and ate from the one tin. From her desk Miss Smith observed that they now and then put one bare foot over the other to warm it. This was the second time they had disregarded her invitation to eat in the house with the others. The rest of the children had drawn their seats into a circle about the stove and begun to eat.

Teddy Kirk at last decided to enlighten the teacher: "They have only bread in their lunch-pail. That's why they won't eat with us."

Miss Smith made no reply. She suspected that the lunches of the group around the stove weren't very sumptuous either. She knew hers wasn't. The people with whom she boarded were homesteaders, too.

"What about these Kiskis? Who are they?" she asked Mr. Clark that evening at supper.

"The Kiskis?—Oh, they took up their claim here last fall. They are pretty hard up. They have only one horse. Kiski hauled out all the lumber for his shack and barn with it. Thirty miles it is to Hilger. I was hauling wheat then and I used to pass him on the road walking beside the load and pushing when it was uphill."

Miss Smith smiled crookedly. One horse in a country where four- or six-horse teams were the rule was somewhat ludicrous. It was pathetic, too.

"Now, now! you needn't look that way! Kiski broke ten acres with that horse of his last spring. Got the ground in shape and got it seeded, too. The horse pulled and the old man pushed and, by golly, they got it in." There was respect, even admiration, in his voice.

"They have eight children, though," Mrs. Clark broke in. "The two oldest girls are doing housework in Lewistown."

Eight children. That meant three at home younger than the ones at school.

"Have they any cows?"

"One, but she's dry now. It's pretty hard for them."

Miss Smith decided not to urge the Kiskis again to eat in the schoolhouse.

The Kiskis in school were painfully shy. Rudolph, the oldest, going on eleven, hid his timidity under a sullen demeanor. Once in a while, however, he could be beguiled to join in a game of "Pum-Pum-Pull-Away" or horse-shoe pitching. He was a good pitcher. Margaret, next in age, expressed her shyness in wistfulness. Johnny, barely six, refused to speak. Never would he answer a question in class. Never a word did he utter to the children on the playground. He might, now and then, have made remarks to his sister and brother in Bohemian, but, if so, he wasn't ever caught making them. Yet, he was by nature a happy child. When anything comical happened in school or something funny was said he would laugh out loud with an especially merry infectious laugh. It was plain that he observed and understood more than his usual behavior indicated. The teacher, mindful of her psychology texts, tried vainly again and again to utilize these occasions of self-forgetfulness by surprising him into speech.

At the beginning of the term in September every child had come to school barefoot. As the season advanced the other pupils, family by family, donned their footwear, but the Kiskis continued to arrive barefoot, although it was now late in October and getting cold.

"Why don't you wear your shoes?" "Aren't your feet cold?" "Haven't you got any shoes?"

With their bare goose-fleshed feet Rudolph, Margaret, and Johnny picked their way between the prickly pear cactus without answering. But it was plainly to be seen that more and more the continued questioning and the curious staring at their bare legs and feet embarrassed them.

Gradually the weather grew colder. The cracked gumbo froze to cement. Still the Kiskis came barefoot to school.

Then the first snow fell. It was but a thin film. Disks of cactus and tufts of bunch grass stuck through. Yet it was heavy enough to show plainly the tracks of the Kiski children's naked feet.

One day when John and Margaret had planned to reach school just as the bell rang, to escape the inevitable and dreaded comments of the others, they miscalculated the time. All the children were on the porch watching as the Kiskis walked, heads down, toward the schoolhouse.

"I don't see how you can stand it!"

It was the irrepressible Teddy Kirk speaking. The others left their remarks unspoken, for this time Margaret answered and there was defiance in her indistinct mumble.

"We like to go to school barefooted. We get there quicker that way."

She did not tell them that they had not come barefoot all the way; that at the hill nearest the school house they had stopped and undone the gunnysacks wrapped about their feet and legs and hidden them under a rock. When they went home they would put them on again, for no one else went their way.

But little Johnny wasn't so good at keeping his mouth shut at home as he was at school. He didn't know any better than to tell that none of them had worn the gunnysacks *all* the day. Fortunately or unfortunately for the children, a little Old World discipline was exercised upon them. The next day they wore the gunnysacks *all* the way to school. They wore them all day, too.

Their schoolmates and their teacher after a while grew used to seeing the coarse string-bound sacks, but the Kiskis never became used to wearing them. No longer did Rudolph take part in the games. Margaret grew sullen and unapproachable like him. On pleasant days when the girls strolled by two's and three's with their arms about each other Margaret stood alone in a corner against the wall. Sometimes they invited her to come with them; but she never answered. All recess she would stand there just looking at the ground. At last the girls quit asking her. Margaret made believe that she did not notice either them or their neglect. No longer did Johnny's laughter ring out in unexpected places. All three were creeping farther and farther into their shells of silence. Finally Rudolph ran away. After two days his father lo-

Unless he had milked the cows in that barn he had had nothing to eat during his absence. He was brought home and made to go back to school.

In November the threshers came to Kiski's place. Because the field there was so small, they made that threshing their last job before pulling out of the country. Mr. Kiski hauled the wheat to Hilger and bought shoes and stockings for the children who attended school.

Other school children, the smaller ones especially, always proudly displayed their new shoes at school the first day they wore them. Several times that fall the teacher had been asked to admire the pretty perforations on the toes, the shiny buttons, or the colored tassels on the strings. But the Kiskis were almost as painfully conscious of their new foot wear as they had been of the gunnysacks. They arrived with faces darkly flushed, sat down immediately, and pushed their feet far back under their seats. The teacher had hoped that to be shod like others would gradually restore their former morale. She was mistaken.

Kiski's cow had come fresh. The children had butter on their bread now. Miss Smith heard about it. She had occasion to pass by the children as they stood eating and she saw that it was really true about the butter. Yet the Kiskis would not eat with the others. They continued to go out at noon time. If the weather was severely cold or stormy they ate in the hall, quickly. Then they would come in, without looking at anyone, and go to their seats.

As the four-month term drew to a close Miss Smith's heart ached for the Kiskis. They had not learned a great deal from their books; she had been unable to supply them with the many bare necessities they lacked; and their own keen realization of being different had made their attendance a torture. They were so unapproachable, too, that she had found little opportunity to show them her love and sympathy. She had had but one chance that she knew of to do so, and she was grateful for that one occasion, though it had not affected the Kiskis' silence nor changed in the least their subsequent conduct.

It came about in this way. Miss Smith had been late to school. There had been a heavy snowfall in the night and she had not had previous experience in breaking trail. If she had not been new in the country she would have known that wading three miles

through knee-deep snow takes considerable time. When at length she reached the school house the Kiskis were there standing about the cold stove. All were crying—even Rudolph! They had been too miserably cold and numb to attempt building a fire for themselves. As soon as Miss Smith had the fire crackling merrily she took Johnny in her lap, undid the new shoes and stockings, and began to chafe the cold little feet. And when his crying still persisted she began telling "The Tarbaby." She had noticed early in the term that he particularly relished this tale. And sure enough, at the very first "Bim" of Brother Rabbit's paw on the tarbaby's cheek Johnny laughed through his tears right out loud—something he had not done for a month. Miss Smith decided to tell stories all day.

She felt justified in entertaining the Kiskis this way, for they were the only pupils who braved the roads that day. She had a great fund of fairy tales and folk tales and a gift for telling them; also she had that day an audience whom professional entertainers might well have envied her. Johnny leaned against her knee. She put one arm about Margaret, who stood on one side, and would have put the other about Rudolph on the opposite side had she dared. He was a boy and eleven. With shining eyes and open mouths they drank in "Cinderella," "Hansel and Gretel," "Snow-White," "The Hag and the Bag," "Jack and the Beanstalk," "Colter's Race for His Life" and "Mowgli."

Only to replenish the fire and melt snow for drinking water did Miss Smith stop. Her audience was too timid and self-effacing to make any spoken requests, but after each happy ending their eyes clamored, "More, more!"

At noon the water on the top of the stove was boiling. Miss Smith put condensed milk and a little sugar in it and brought the hot drink to the Kiskis in the hall. For out there they had gone as soon as she announced that it was dinner time. They accepted with smiles and drank every drop, but without a word. Miss Smith, too, stayed in the hall to drink her tea with them. Then the story-telling went on again, until three o'clock in the afternoon, when the teacher bundled them up in some of her own wraps and sent them home.

Going back to her boarding-place, stepping carefully in the tracks she had made in the morning, Miss Smith reflected that should the county superintendent ever learn of her program for the day she would be in for a reprimand. In such a case, she

malized education had failed noticeably to benefit the Kiskis, it was not altogether unreasonable to try a little informality. Anyhow, she was fiercely glad that the Kiskis' school-term would include one happy day.

It was with sorrow and regret that Miss Smith made her way to the school-house on the last day of the session. With the other pupils she had accomplished something in the way of progress, but the Kiskis she would leave embittered, shyer, and more isolated than she had found them.

She had just reached the shack and barely had time to pile the kindling into the stove when she was aware of subdued noises in the hall. She thought absently that it was unusually early for the children to be arriving. When the door opened a crack to allow some one to peer in, she began to wonder what was going on. Then with a rush the three Kiskis were at the stove.

With her unmittened purple hands Margaret was thrusting something towards her. It was a small square candy-box of pristine whiteness. A wide pink silk ribbon ran obliquely across the top and was looped into a generous bow in the center.

"We brought you a present, Teacher," Margaret began breathlessly.

This time, however, Rudolph did not want his sister to be the chief spokesman. "There are fourteen pieces, Teacher. Two have something shiny around them. We looked."

And before Miss Smith had time to recover from this surprise a miracle came to pass. Johnny spoke, and he spoke in English!

"It is to eat, Teacher. It is candy."

Miss Smith said, "Thank you, children. It was very good of you to give me this."

She shook the stove-grate vigorously. The ashes flew into her eyes. She had to wipe them.

"Open it, Teacher. Open it now."

The teacher took the box to her desk. The Kiskis followed and stood about her watching. There really were fourteen pieces. Johnny pointed out the two with tinfoil. Each of the fourteen reposed daintily in a little cup of pleated paper. It was a wonderful box and Miss Smith was lavish with praises of it.

She held the opened box out to them. "Take one," she invited; and as they made no motion, "Please, do."

behind him.

"They are for you, Teacher," they protested. "You eat."

But Miss Smith couldn't eat just then. More than anything else she wanted to see the Kiskis enjoy the contents of that box themselves. She felt small and unworthy to accept their astounding offering. But again, how could she refuse to accept it and kill cruelly their joy in giving? It was a gift not to be lightly disposed of. An inspiration came.

"Would you care if I shared it? There is enough so that every child in school can have a piece. Johnny could pass it around when they all get here. Would you like that?"

"Yes, yes, yes." Their black eyes shone.

Johnny carried the box to his seat and sat down with it. Rudolph and Margaret hovered about the teacher, happy, eager, excited. Rudolph explained how it all came about.

"Anna came home from Lewistown last night. Margaret and I wrote her a letter once and told her to buy us a present for you. We were afraid she'd forget, but she didn't."

Teddy Kirk was coming. Rudolph and Margaret saw him and ran out on the porch.

"We brought candy for teacher. You are going to get some, too. Johnny has it. Come and see!"

Teddy was too taken aback to say anything. They led him in easily. The pieces were counted again.

Other children came. Rudolph and Margaret met each new arrival before he got to the door. To each in turn Johnny exhibited the box and its contents. He did not mind being the center of attraction now. He made use of his new-found speech, too.

"I am going to pass it around," he told them. "When the bell rings I am going to pass it."

Rudolph and Margaret talked. They chattered. The other children kept still. They had to get used to these new Kiskis.

When the bell rang, a few minutes before time, everybody was in his seat. Johnny got up and passed the candy. Teacher saw to it that he got one of the shiny pieces.

Candy—candy of any kind—was a rare treat to everybody. These chocolates were very fresh. They had softy creamy centers. Some had cherries in them. The children had not known that sweets like these existed.

such as these had to be given their just dues. There was no needless or premature swallowing. And to think that the Kiskis had provided it! The Kiskis were assuming importance.

The Kiskis ate candy, too. They beamed on everybody. They had had something to give and everybody thought their gift wonderful.

The sun shone. At recess the girls again walked about by two's and three's. Margaret walked with them. Teddy presented Rudolph with one of his horse-shoes, and Rudolph began to pitch it. Edward, the other first-grader, found a string in his overall pocket and promptly invited Johnny to be his horse. Johnny accepted.

He trotted; he paced; he neighed surprisingly like a horse. Then he kicked at the traces a while.

"You should say 'Cut it out,' " he instructed his driver.

That noon the Kiskis ate lunch in the school-house.

WAITING

ELLIOTT C. LINCOLN

From *The Ranch* (Houghton Mifflin, 1924). A phrase in another selection in this book, "Frontier Home-maker," is pertinent: "There is nothing a woman left alone on a ranch can't imagine when she is tired."

THAT steak'll be like leather in a minute.
I wish he'd come: he said he'd sure be home
In time for supper, but it's half-past six
An' no Jim yet. Oh well, I might 'a' known it.
Killin' myself to get his meals on time,
An' not a once—except, o' course, for breakfast—
But everythin' got cold before he et.
Just fix a little piece of fence, he said,
Down by the spring. The short way home from there
Is up the crick trail. Guess I'll go an' look.

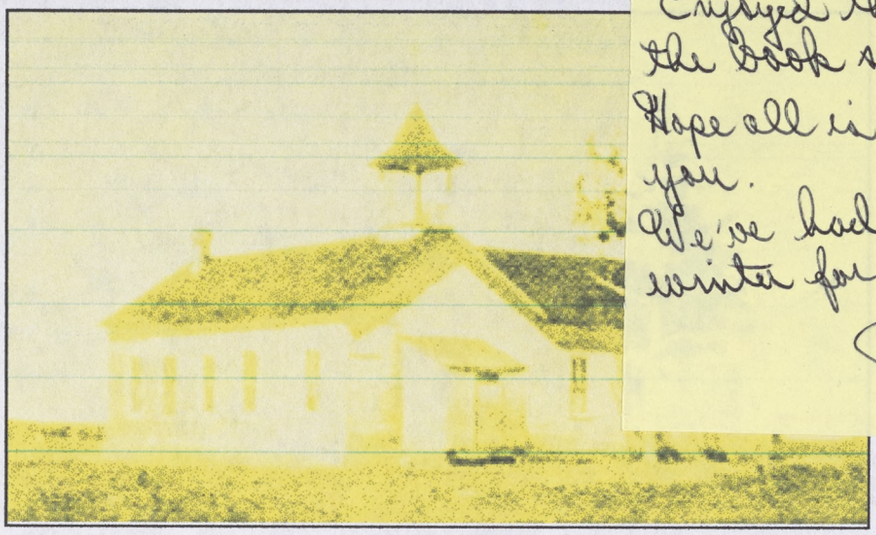
There's nothin' this side of the bridge, that's sure,
An' nothin' to the hay corral. The bend?
There's somethin' white there, an' it's movin', too—
I put his gray shirt in the wash this mornin'—
It must be him! I'll get the glasses—

No,
Oh no, it ain't. It's just a white-face calf
Goin' to water. Guess I'd better eat.
I wish he'd get a dog.

'Most half-past eight—
I'm glad the moon's up.

Listen! seems to me
The gate squeaked. Yes, an' there's old Randy's nicker!
He don't forget he's got a home, but Jim,
A lot Jim cares. Suppose he'll want his supper.

Dupuyer Scho



Ivan & Carol,
Enjoyed the visit at the book signing.
Hope all is well with you.
We've had a taste of winter for about 2 weeks.
Bill

The Dupuyer School built in 1983-1984.

History of School District Number 2
Pondera County

Dupuyer School District Number 2 began in June 1891 when it was carved out of District Number 3, Choteau County, and became District No. 22, still in Choteau County. District Number 3 was a vast school district reaching from Fort Benton, North to the Canadian border, west along the mountain front, and South to Choteau. Teacher's reports and County Superintendent's record document these transactions and are on file in the Choteau County Courthouse in Fort Benton, Montana.

"Pursuant to Section 1877, I have this day notified the County Treasurer to place to credit of School District Number 22 the sum of $301.12 Out of the moneys set apart to the Credit of School District Number 3. School District Number 22 was carved out of School district number 3 at the June, 1891 session of the Board of County Commissioners."

"Total number on school census was 32. Per capita was $9.41 for the total of $301.12."—County Superintendent Notes, M. E. Finnigan, October 1891

The first Teacher's Report shows a term from October 5, 1891 through December 24, 1891. The first teacher was Mrs. Solon Brown and her pay was $60.00 per Month. There were 10 students enrolled, 5 girls and 5 boys.

First trustees were appointed for District Number 22. They were E. E. Leach, W. D. Jones and Chas Phemister.

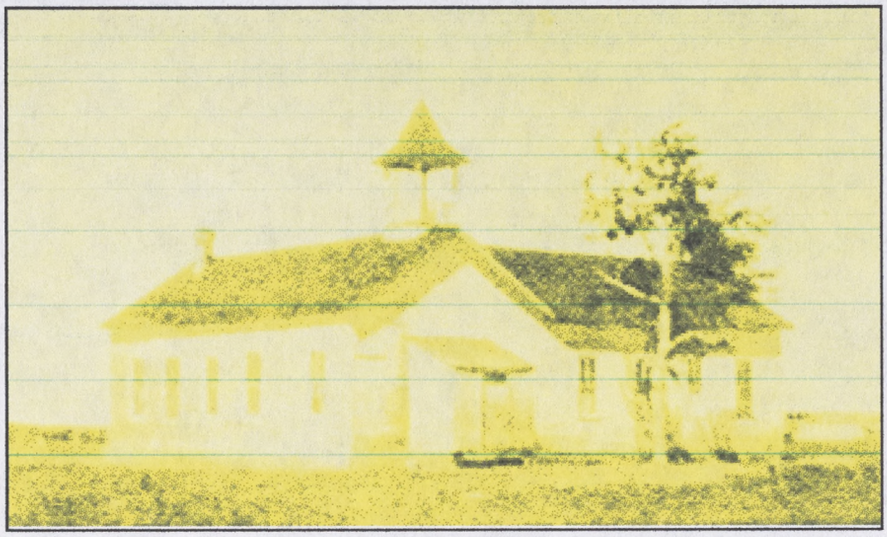
In December of 1891 the boundary of Dupuyer Dist. Number 22 was changed again and now became district Number 14.

"Beginning at the head of Birch Creek; Thence down said creek to the Marias River, and down said river to the Dry Fork; Thence up Dry Fork to Spring Creek; Thence up Spring Creek to its head; Thence due west to the mountains; Thence North to the place of beginning."—County Superintendent Notes, December 1891

The Teacher's Report on file shows the 1892 term as May 2, 1892 through July 22, 1982. Eight students were enrolled, four boys and four girls with N. R. Brown as teacher at $65.00 per month.

The Superintendent's notes state, *"I visited the School at Dupuyer, District Number 14, only seven students present. Many of the pupils are employed, just at present, attending sheep. The greater number live*

Dupuyer School



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too far distant from the school house. It is the intension of the trustees to, at once, open school in the western part of the district so that many children may have school privileges. The present teacher, Mrs. Brown, is capable of doing excellent and thorough work."—County Superintendents Notes December 1891.

The third year Teacher's Report shows 11 students, 10 boys and 1 girl. The teacher was Kate Thompson and was paid $50.00 per month. The term was September 14, 1982 through March 1, 1983. ? 1892 ?

"On March 1, 1983 Dupuyer District Number 14 became part of Teton County, The Choteau and Dupuyer school districts numbers 2 and 14 became a part of Teton County when said county was created by the act passed by the State Legislature 1893."—County Superintendent Notes, Mary E. Finnigan, County Superintendent and Teton County Superintendent Notes, March 1, 1893 and June 19, 1893.

The following information is taken from the Dupuyer book "By Gone Days and Modern Ways." The Dupuyer School began in a rented hall in about 1894. The following are excerpts from Dupuyer and Choteau newspapers:

"Work on our school building is progressing slow on account of bad weather and some delays."—The Montanian, October 6, 1893.

"Our schools opened Monday; little folks happy. We predict for them a pleasant school year under Miss Figgie's instruction and care. It is to be regretted that our school building in not completed, as the room now occupied is too small when all the children begin coming."–The Montanian, October 20, 1893.

"A H. Morin, Dupuyer's school teacher, has rented and repaired a vacant cabin near Dupuyer intending to furnish it and enjoy solid comfort during the winter months."—Dupuyer Acantha, October 6, 1984.

"Ernest Savory came up from Pondera today with a load of lumber for Neil McCannell and a large stove for the school house."—Dupuyer Acantha, October 13, 1894.

"F. B. Cowell intends to fix up the old Turner house and move his family there this winter so that they will be nearer town and five his children a better opportunity to attend school."—Dupuyer Acantha, October 13, 1894.

"Geo. E. McGill, school clerk, is taking the census of the children in this school district."—Dupuyer Acantha, November 24, 1894.

"Dupuyer has a fine school house built about two years ago."—River Press (Fort Benton), September 10, 1896.

Dola Fitzpatrick Driessen remembers, "A one-room school was built at the northeast side of town in the early days. It was near enough to the creek for watering the horses, and had a barn to keep them in. It was considered to be not too far for the teacher to carry water for the water cooler. One of the early teachers planted a row of cottonwood trees to shade the building. Only the one nearest where the wash water was thrown out has survived. Later another room was added, making the building "L" shaped. There were real slate blackboards still on the wall and cross-lighting. The teacher's desk sat on a raised platform and there was a recitation bench in 1941 when Dola Fitzpatrick taught in Dupuyer.

Hilly Miller of Valier remembers that the building that was in use in 1900 was the same one that was used until the construction of the present school in 1955. The two-room frame building was valued at three thousand dollars in 1911. He also remembers helping plant the big tree in front of the school when he was in first grade about 1901.

Della Humble Rowland remembers some of the first teachers as Mr. Cartwright Miss Figge, Jack Gordon, Professor Court and Rose Finn.

In the summer of 1903, there were three pupils at the Dupuyer School who, it was felt, were qualified to take eighth grade examinations. They were Arbie E. Leech, Emmett J. Ryan, and Albert Crone. The examinations were given by George Magee who was the editor of the Dupuyer Acantha. Mr. Magee was clerk of the school board in 1916 and 1917.

The school census in the district in about 1894 was 140; in 1911 it was 179; in 1966 it fell to 151; in 1976 again fell to 127 pupils: and in 2001 and 2002 the enrollment was 7 students.

On March 5, 1955, the board of trustees of District Number 2 had a special meeting at which they voted to construct a new school building. This building consisted of four rooms and a lunchroom; the approved cost

was $66,000. When the building was completed the old school was moved away in two parts. One-half of it is presently owned by Mrs. Duane Bruner, one and one-half miles east of Dupuyer. The other half is owned by Bowmans in Valier. School was held in a house owned by John Fitzpatrick in Dupuyer until January, 1956, when the new building was ready for use. This school building is still in use in 2002.

Dupuyer School Census Report

1891
F. J. Leech
Arbie Leech
Thomas Manix
Annie Manix
Frances Nash
Earl Nash
Raymond Nash
Robards Brown
Nellie Brown
Grace Brown
Lester Brown
Frank Brown
Carrie Brown
Ruth Brown
Thomas Deau
Chas Heighton
Lora Delaney
Maud Delaney
Ernest Cofer
Ryan Emmick
Julia D'La Brusche
David D'La Brusche
Mary D'La Brusche
Medard D'La Brusche
Lenora D'La Brusche
Emily D'La Brusche
Jessie D'La Brusche
Theochile D'La Brusche
Mamie Higgins
Bonnie Rose
Maud Nilcox
E. H. Nilcox
Clarence Cowell
Jesse Cowell
Alta Cowell
Florence Sullivan
Fred Sullivan
Annie Sullivan
John Sullivan
Mary Sullivan
Mike Sullivan
Nellie Abbolt
Maggie Abbolt
Verua Davies
Maud Davies
Mary Hughes
John Hughes
Annie Hughes
Flourie Hughes
Edward Hughes
Lorretta Hughes
Lillie Raglan
Thomas Farrell
Harry Farrell
Harry Marlim
Nallace Marlim
Thomas McDevitt
Dan McDevitt
Annie McDevitt
Chas Reid
Annie Zimmerman
Geneva Zimmerman
Alice Zimmerman
John Zimmerman
Friend Zimmerman
Elma Zimmerman
Margaret McCuaig
Kyle Jones
Percy Jones
Elmer Fowler
Effie Fowler
Helen Phemislir
Mark Selways
Sarah Selways
Julia Selways
Annie Selways
Nancy Selways
Paula Selways
Joe Selways
Geraldine Selways
Peter Selways
Nilliam Selways
Mary Jane Ripley
Florence Leech
Earl Heighton
Pearl Heighton
Thomas Edward
Robert Ryan
Elsie Ryan
Emma Davidson
Gio Nesley Davidson
Violet Florence Davidson
Maud Irabrille Davidson
Floyd Lulg
Ray Lulg
Maud Meyers
Robert Sullivan
Frances Sullivan
Nellie Parker
Joseph Hughes
Charlie Farrell
Bridget McDevitt
Lixxie Zimmerman
Trace Fowler
Joseph McGee
Mary McGee
Gabriel Selway
Lauraut Selway
Abraham Selway
Lammera Selway
George Selway
Flora Selway
Maggie Selway
Joe Selway
Frances Selway
David Ripley
Minnie Ripley
Gus Morgan
Jesse Morgan
Linnie Morgan
Louis Morgan
Mary Ann Morgan
Nellie Morgan
Fanny Morgan
Alice Chase
Mary Deau
Allan Bergland
Irene Hughes
Ollie Suman
Verrisil McKnight
Berenier McKnight

1896-1897
(Names from a photo)
Teacher
Jack Gordon

Students
Carrie Brown
Ellen Phemister
Roy England
Frank Brown
Clarence Cowell
Pearl Humble
Emmet Ryan
Charlie Hayden
Jess Cowell
Millett England
Ruth Brown
Bernice McKnight
Bud England
Alta Jenkins
Bonnie Rose
Bobby Ryan
Bella Humble
Gertrude Trescott
Verris McKnight
Alta Cowell
Sandy Jones
Lydia Jenkins
Kyle Jones
Charlie England
Earl Nash
Bill Humble
Henry Jenkins
Ray Nash

The files for the years 1897-1911, 1913 and 1914 cannot be found. These School Censuses were on file in Teton County. The Censuses in 1912, 1915, 1916, and 1917 were found in Teton County. All students were listed in Dupuyer, District #2; however, many of these students attended other country schools.

School Census Reports for the years 1912 and 1915-1917
Students
Mary E. Anderson
Dororthy Anderson
Margeret M. Anderson
Anna F. Anderson
Mary M. Anderson
Andrew J. Anderson
Leona Aman
Lois Angell
Lucy Angell
Adam Angell

School Census Report (continued)

Hazel Angell
Emma Angell
Fern Angell
Willard Angell
Jean G. Armstrong
Matilda Berg
Bonnie Berg
Joseph Berg
Clara Berg
Dororthy Bruner
Ralph Bruner
Ivan Bruner
Paul Bruner
Harl Bruner
Duane Bruner
Edward Burlingame
Barbara Campbell
Gladys Collins
Dons Collins
Oriell Campbell
Neil Campbell
George Campbell
Mary Carey
Floyd Coghill
Francis B. Collins
Mabel Collins
Susie Collins
Moses Collins
Alice Collins
Louis Collins
Chillian Collins
John Collins
Von Collins
Frank Connor
Wilbur Connor D.
Clarence Connor
Delbert G. Connor
Ethel Cox
Florence Crocker
Bertha Crone
May Cummins
Florence Cummins
Harry Cummins
Norris Cummins
Ellen Cummins
Eunice Cummins
Frances Cummins
John Cummins
Hattie Davis
Harold Daggett
Mary English
Hazel Embody
Cecil Embody
Towilla Embody
Myrtle Embody
Emily Embody
Bruce C. Embody
Stella R. Embody
Edna May Embody
Ruby Embody
Pansie Erving
Ellen Erving
Carl Erickson
Levi Erickson
Maud Fitzpatrick
Mildred Forrest
Harold E. Forrest
Mary E. Forrest
William K. Forrest
James Fitzpatrick
Dororthy Fitzpatrick
John Fitzpatrick
William Fox
Erma Fox
Kenneth Fox
Georgia P. Fox
Nellie Fox
Julia Fox
Grace Fallon
Ella May Fallon
Robert M. Fallon
Lillian H. Fellers
George Fellers
Mary Fellers
Julian Fellers
Allen Fellers
Jennie Fitzsimmons
George Foster
Alphens Gordon
Amelia C. Gordon
James R. Gould
Joseph Garrow
Clyde Golden
Hazel Golden
William Golden
Nina B. Hall
Mark H. Hall
Rubert F. Hall
Nainie L. Hall
Chester A. Hall
Genevieve Hall
Edna C. Hall
Joseph Harris
Margurite Harris
Joseph Harris
Violet Hern
Mable Howe
William Howe
Ernest Howe
David Jones
Phillip Jones
William Jones
Mandius Johnson
Melvin Johnson
Eldon Johnson
Vina Johnson
Alfred Johnson
Clark Johnson
Mary B. Johnson
Robert R. Johnston
Agnes W. Johnston
Maggie H. Johnston
Thomas Jones
Tonssaint Jones
Margaret Lea
Andrew Leech
Florence Leech
Clynn Leech
Erla Leech
Mary Lemire
Andrew Lemire
Loretta Lemire
Raymond Lemire
Joseph Lenoir
Julia Lenoir
Louise Lenoir
Clarence Lockhart
Janet Lockhart
Albert Lockhart
Carl Lockhart
Caroline Little
Alice Little
Millard E. Mack
Jean Mack
Harold L. Magee
George Magee
Marian Magee
Sadie Marks
Abraham Marks
Merlin M. Matchett
Bill Matchett
Florence Matchett
CathrineMatchett
Christina Matchett
Cardelia Matchett
Archie Matchett
Violet Matchett
Marguerite B. Maynard
Ernestine Maynard
Carroll B. Maynard
Vella Maynard
Ralph Meager
Morine Miller
Mary Mooney
Kenneth Moore
George Moore
Harvey Moore
Dewey Moore
Alpha Moore
Iva Moore
Lavita Mulkey
Newton Mulkey
Gussy Orr
Frank Orr
Henry Pfeiffer
John Pfeiffer
Joseph F. Paroczai
Clara Perkins
Everett Perkins
Curtis Perkins
Frank Quail
Anna Quail
Gladys Quail
Margeret Quail
Bernard Ralph
Ward Ralph
Helen Rappold
Annie Rappold
John Rappold
Ettie Roberts
John Roberts
Dale Roberts
Viola Roberts
Irene Russell
John R. Russell
James J. Russell
Albert S. Russell
Myrtle M. Russell
Fayetta Russell
Edith Russell
Viola Russell
Anna Russell
Hazel Sabins
Rolland Sabins
Harold Sabins
Roy Sabins
George Salois
Phyllis Salois
Annie Salois
Robert Salois
Archie Salois
David Salois
Campbell Salois
Elizabeth Salois
Daniel Salois
Reining Salois
Emma Salois
Lena Salois
Edward Salois
Leonard Salois
John L. Salois

School Census Report (continued)

Clarence Salois
Mary Salois
Adolph Salois
Herbert Salois
Irene Salois
Goldie Shelton
Virgie Shelton
Edward Shelton
Katherine Smith
Kenneth Smith
Leslie Smith
Nellie Snedegar
George Snedegar
Amanda Snedegar
Alice Snedegar
Merrill Snedegar
Amy Snedegar
Buella Sprinkle
Hattie Springle
Burrell Stimson
Lorenzo Stimson
James W. Stimson
Banche Stimson
Opal Stimson
Mable Strandvold
Alex Strandvold
George Strandvold
Orville Strandvold
Olive Terrian
Madeline Wilbur
Caroline M. Wilbur

1918-1919
Teachers
Margaret Quail
Elsie Wiprud
Anton Gordon
W. J. Honer

Students
Fred Little
Robert Fallon
Dolphey Salois
James Ingram
Edwin Roberts
Major Roberts
Marion Salois
John Matchett
Charlie Shelton
Saml Bussard
D. H. Watson
Howard Thomas
Woodrow Thomas
Carrie Little
Verna Alson
Harriett Ingram
Florence Ingram
Verna Embody
Irene Gross
Viola Roberts
Maggie Embody
Hattie Embody
Edith Sabins
Florence Matchett
Minnie Matchett
Barbara Campbell
Isabell Welker
Alex Jones
Norman Ralph
Lillian Ralph
Lee Roberts
Francis Salois
Margaret Salois
Joseph Salois
Edward Salois
Clara Salois
Pearl Salois
James Salois
Mary Rose Salois
Maggie Salois
Evelyn V. Smith
Charles Snedigar
Ivy Snedigar
Thomas Stimson
Rose A. Terrian
Charles B. Terrian
Eva M. Thompson

1920-1921
Teacher
W. C. Germain
Anna Mullaney

1921-1922
Teacher
Anna Mullaney
Mary Sandknop

1922-1923
Teacher
Mary Sandknap

Students
John Barnhouse
Percy Kelley
Walter Riley
John Russell
Henry Pfeiffer
Joe Embody
Kenneth Kinkead
James Salois
Dale Riggs
Margaret Welker
Dorothy Glass
Olive Welker
Anne Pearl Embody
June Pfeiffer
Maxine Gammon
Mary Jones
Myrtle Salois
Violet Matchett
Pansy Matchett
Flo Pfeiffer
Pauline Barrett
Thelma Matchett

1923-1924
Teacher
Dorothy Bruner
Mary Sandknap

Students
Pauline Barrett
Francis Dailey
Irene Parocai
William Barrett
Duane Bruner
William Ellis
Francis Parocai
Francis Perrins
John Perrins
Philip Salois
Raymond Salois
Edwin Eisler
Philip Eshandi

1924-1925
Teacher
Mae Anderson

Students
Harold Chadwick
Valeria Ellis
Flora Matchett

1925-1926
Teacher
Helen E. Surnett

1926-1927
Teacher
Grace Anderson

Students
William Jones
Carl Salois
Loretta Ellis
Beatrice Barrett

1927-1928
Teacher
Helen Surnett

1928-1929
Teacher
Frances Daley
Cora Gilbert

Students
Bernice Salois
Della Roberts
Florence Eisler
Iona Brock
Jeanette Hensen
Thora Shelmerdine
Drusilla Scheel
Charlie Brock
Condi Roberts
Gail Shelmerdine
Jackie Jones
Bill Jones
Arthur Roberts
Jimmie Shelmedine
Freddy Roberts
Larry Shelmerdine
Sammie Hensen
Edward Jones
Paul Kenney
Bruce Ralph
Leonard Scheel
Robert Deardorff

1930-1931
(Files missing; names from picture)
Teachers
Lily O'Hare
Mary Hamilton

Students
Geraldine Lindsay
Mary Cooper
Agnes Stillman

1932-1933
Teachers
Lily O'Hare
Mary Hamilton

Students
Donald Brown

School Census Report (continued)

Mark Carnahan
Floyd Carnahan
Leonard Johnson
Elwood McMillin
Elva McMillin
Charles Henry McMillin
Elbert Parocai
Marvin Salois
Stanley Salois
Donald Salois
Robert Wall
Jack Wall
Lois Carnahan
Gladys Carnahan
Mary Anne Dailey
Violet Johnson
Lorraine Johnson
Clara Johnson
Georgia Johnson
Ruby Kelly
Esta McMillin
Anna Parocai
Margaret Parocai
Colleen Pepion
Betty Jeane Sabins
Willa Rose Salois

1934-1935
Teacher
Lily O'Hare

Students
Philip Bissonnette
Thomas Ellis
Edward Jones
Donald Jones
Francis Raty
Virgil Ellis
Alphonsine Bissonnette
Frances Jones
Mary Johnson
Mary Raty
Lizzie Raty
Della Raty
Betty Lou Salois

1935-1936
Teacher
Lily O'Hare

Students
Edgar Eubanks
Oliver Russell
Duane Russell
Maxine Angell
Kathryn Balsamo
Valeria Balsamo
Margie Johnson
Nola Kelley
Ada Rose Russell
Joan Salois
Beulah Walker
Ruby Salois

1936-1937
Teachers
Katherine W. Hartney
Lily O'Hare

Students
Patricia Bailey
Virginia Salois
Georgie Trainer
Jeane Wilson
Betty June Salois
William Erwin
Cecil Bilbro
John Bilbro

1937 and 1938
Files Missing

1939-1940
Teacher
Helen Harrington

Students
Bruce Jensen
Donovan Phillips
Everett Salois
Martin Salois
Raymond Salois
Vern Salois
James Sullivan
David Wall

1940-1941
Teacher
Helen Harrington
Edna Kelly
Maura Sullivan
Elizabeth Kingston

Students
Bill Lovey
Warren Rietz

1941-1942
Teacher
Elizabeth Kingston

Students
Larry Brown
Thomas Chadwick
Keith Pfeiffer
Merlin Thomas
Harold Nation
Vance Sabins
Dwain Warner
Helen Boqucki
Eileen Hankins
Mary Lovey
Laura Macomber
Leora Macomber
Edna Marcum
Shirley Russell
Mary Hankins
Margarett Hankins
Ada Rose Russell
Edna Thomas
Carol Mae Wall
Madge Orr

1942-1943
Teachers
Jen Lauffer
Dola Fitzpatrick
Jesse Cummings

Students
Duane Russel
Nick Pfeiffer
Albert Trafelet
Charles Trafelet
Dale Pepion
Duwayne Roberts
Richard Lauffer
Arnold Walker
Myrna Mae Mozer
Sandra Wall
Joann Eisler
Shirley Johnson
Pauline Trafelet

1943-1944
Teacher
Jen Lauffer
Fern Lee

Students
Shirley Sherman

1944-1945
Teachers
Fern Lee
Jen Lauffer

Students
Sharlin Bruner
Rita Mozer
Mary Ann Pfrimmer
Anna Lee Sheble
Dede Wilson
Sheila Miller
Donald DuPay

1945-1946
Teachers
Alice Erwin
Shirley Ward

Students
Gerald Torgerson
William Raty
Michael Dee Anderson
Lloyd Torgerson
Maurice Trafelet
Cherie Anderson
Evelyn Howe
Dolores Walker
Bonnie Raty
Dorothy M. Bruner
Betty Lou Pfrimmer
Dorothy Johnson
Sylivia Brown
Gloye Paul
Louise Graham
Marie Graham
Eva McGrew
Virginia Nelson
Carol Holst

1946-1947
Teachers
Charlotte M. Browning
Mrs. D. Johnson
Freda Phillips
Shirley Pfeiffer

Students
Wayne Agee
Ira Graham
William Jannusch
Ronald Lindseth
William Rappold
Marvin Fitzpatrick
George Peter DenBoer
Donald Holst

School Census Report (continued)

1947-1948
Teacher
Katheryn Egan
Edwin Holst

Students
Harlan DenBoer
James Fitzpatrick
Roger Moon
Carl L. VandenBos
Edwin Holst
Robert Stedman
Patricia Bills
Myrna Bruner
Patricia Jo Morris
Irene Stedman

1948-1949
Teachers
Rhonda E. Yarrick
Irene M. Cole

Students
Gerald Bruner
Lester Graham
Larry Lindseth
Gerald McLaughlin
Rebecca Billips
Gloria Moon
Bonnie Vanden Bos
Wanneata McLaughlin

1949-1950
Teachers
Jen Lauffer
Shirley Pfieffer

Students
Clarence Johnson
Jerry Peters
Allen Jannusch
Donna Orr
Iva Orr
Rita Rae Morris

1950-1951
Teachers
Richard Puhr
Freda Phillips

Students
Raymond Richard
Jerry Jones
Johhny McLaughlin
Vicki Billips
Linda Bruner

1951-1952
Teachers
Hazel Barber
Dola Fitzpatrick

Students
Maurice Trafelet
Douglas Bruner
Donald Dodge
Ramon Lindseth
Russell Matchett
Luella Bilbro
Gayle Mikkelson
Susan Nelson
Eva Mary Trafelet
Theresa Habets
Sharon Agee
Marilyn Jannusch
Joan Johnson
Sharon McDonald
Glenna Orr
Dolores Parmelee

1952-1953
Teachers
Freda Phillips
Dola Fitzpatrick
Hazel Fitzpatrick

Students
Victor Orr
Jerry Stokes
Barney VandenBos
Jimmy P. Rogers
James Skogen
Alfred VandenBos
Richard VandenBos
Kathleen Stokes
Patricia Bruner
Jean Burdett
Mary Hayne
Linda Jones
Diana Orr

1953-1954
Teachers
Joyce Wilson
Ann Leppich
Jack Leet

Students
Mildred Graham
Sandra Money
Raymond Money
Sandra Pfeiffer

1954-1955
Teachers
Freda Phillips
Stella Stimac

Students
Rodney Allen Bruner
William Pauli
Darwin Tibke
Edwin Tibke
Pamela Pfeiffer
Sheridan Money
Gay Nivens
Ellen Nivens
Yvonne Augare
Charlann Field
Victoria Field
Patricia Money
Linda Offerdahl
Ida Orr
Joanne Skogen
Patricia Stokes

1955-1956
Teachers
Gertrude Lee
Scotty Crumpacker
Freda Phillips

Students
Carl Augare
Richard Beller
Leland DenBoer
David Dodge
Orrin Gossard
John Hayne
Stephen Johnson
Richard Morris
Michael Pauli
Lowell Carlson
Gary VandenBos
Orland Aranaga
Shelly Beller
Karen Ann Carlson
Julie Jones
Eva Hall

1956-1957
Teachers
Scotty Crumpacker
Susan Langley
Mrs. Clarence Rose

Students
Bill Dabney
Bob Dabney
Ronald Elings
Larry Miller
Orlann Salois
Jack Miller
Diana Dabney
Bernadene Phillips

1957-1958
Teacher
Irene Rideout
Mrs. Clarence Rose
Susan Rideout

Students
Lyndon Mollerstrom
Mike Durnell

1958-1959
Teachers
Maureen R. Contway
Jay Contway

Students
Tom Allen
Gilbert Burdett
David McDonald
Robert McDonald
Carl Rappold
Terry VandenBos
Tom VandenBos
Jim Dabney
Darrell Shinn
Daron Duncan
Gary Shinn
Donna Allen
Lorraine Augare
Bonnie Dodge
Terry Duncan
Debra Durnell
Lynn Gossard
Alice Hayne
Leanne Jannusch
Benita McDonald
Maureen Miller
Linda Duncan
Sherry Duncan
Janice Durnell
Leona Elings

School Census Report (continued)

1959-1960
John DenBoar
Jody Field
John Talmage
Sheila Allen
Denise Gossard
Karen Rappold
Aletha Bruner
Roxanna DenBoar
Jane Getts
Rodney Bruner
Steven Crawford
Roy Webb
Doug Bruner
Gary Shinn
Charlann Field
Mary Hayne
Leona Mollestrom
Patricia Bruner
Peggy Webb
Yvonne Augare
Julie Jones
Mary Jane Clawson
Vicki Field
Linda Jones

1960-1963
Teacher
Zella Trafelet
Students
Rex Barrett
Daniel Dodge
Tom Hall
Orville Skogen
Patrick Hall
John Hayne
Steve Johnson
Douglas Pemberton
Richard Pemberton
Anita Pemberton
Peggy Sanders
Carol Jacobson

1961-1963
Teacher
Winona Mozer
Zella Trafelet

Students
Robert Pinion
Donny Pinion
LaMont Unger
Carol Jacobson
Billie Faye Spraque
Bonnie DenBoar
Given Emmel
Susan Hovde
Marie Wall
Barbar Emmel
Douglas Unger

1962
Teacher
Zella Trafelet

Students
Randy Aiken
Nolan Barrett
Greg Duncan

1963-1964
Teachers
Winona Mozer
Zella Trafelet
Donald Crumpacker

Students
Timothy Davis
Perry Getts
Brian Phillips
Cecil Burtch
George Trupp
Tom Durnell
Richard Jimenez
Fred Phillips
Howard Wall
Glenn Hohmann
Wilda Field
Earleen Gossard
Janet Hovde
Lindsay Barrett
Georgia Phillips
Roxanne Burtch

1965
Teachers
Maryanne Holden
Mildred L. Baker
Winona Mozer

Students
Craig Hovde
Neil Jannusch
Robert Marcoff
Doug Mason
Gary Tucker
Patrick Welch
George Baker
Daniel Baker
Donald Bilbro
Dean Tucker
Mark Von Lotta
Debra Breding
Linda DenBoar
Lou Ann Gauthier
Kym Mayson
Amy Pengilly
Dawn Von Lotta
Sandra Simmons
Sydney Simmons

1966
Teachers
Mamie Worman
Carma Adamson
Ted Morhardt

Students
Larry Allen
Pat Wall
Joe Smithe
Bradley Pourroy
Bradley Christensen
Dean Tucker
Daniel Welch
Cynthia Shephard
Kim Phillips
Bonnie Mayson
Laurie Christensen

1967
Teachers
Norma Babcock
Noel Babcock
Carma Adamson

Students
Edward Parocai
Allen Phillips
Richard Adamson
Kirk Brush
Noel Babcock
Ervin Brush
Doug Mayson
Daniel Sullivan
Richard Redd
Ronald Sullivan
Clayton Babcock
Cathy Breding
Laurie Hedrick
Julie Jimenez
Karen Wall
Holli Higgins
Debby Reed
Celina Babcock

1968
Teachers
Ted Morhardt
Geneve Lauffer
Marion Garwick

Students
Calvin Parocai
John Shephard
Shelley Toldness
Laurie Takola

1969
Teachers
Geneve Lauffer
Winona Mozer

Students
William Breding
Doug DenBoar
John Strus
Lisa Jannusch
Julie Parocai
Holly Wall
Shawn Kuka

1970-1971
Teachers
Geneve Lauffer
Samuel J Zagorski

Students
Lisa Jones
Ronald DenBoar
Robert Wall
Brenda Nixon

1972-1973
Teachers
John Schevering
Paula Schevering

Students
Shawn Nixon
Brian Jones
Jay Pritchett
Larry Farancon
Becky Dodge
Todd Freed
Donna Wall
Debbie Olafson
Romona Olafson
Jody Olafson
Patty Pritchett
Judy Pritchett
Sandy Dodge

School Census Report (continued)

Claudette Franks
Darcy Jannusch
Tami Freed
Rebecca Jannusch

1974-1975
Teachers
Mr. Edward Gierke
Wendy Gierke

Students
Jeff Durnell
Jared VandenBos
Ross Goff
Robert Greer
Claudette Agee
Pam Jones
Shawnia Racine
Dawn Greer
Theresa Mallo
Ron Goff
Jerry Sullivan
Louis Thomas
James Shular
Delta Agee
Leeann Agee
Adele Taliferro

1976
Teachers
Roy Henn
Mrs. Henn

Students
Paul Durnell
Raymond VandenBos
Russell VandenBos
Robert Murry
Rick Boe
Tracy States
Michelle Murry

1977-1978
Teachers
Mary Lou Voise
Ellen M Lamberty

Students
Melvin Parocai
Mark Shellabarger
Mike Thomas
Jim Whetham
Kevin Coxe
James Von Gunton

1979
Teachers
Karen Kuka
Dave Malloy

Students
Patrick McCarthey
Roy VandenBos
Travis Stott
Denice Goosey

1980-1982
Teachers
Carol Flint
Dave Malloy

Students
Wade Welker
Heather Beck
Shelby Stott
Nicole Jolley
Michelle Jolley
Fabian Gong
Terry Gong
Fred Gong
Angie Welker
Becky Bartoske
Sherie Dodge
Andrea Briden
Keltie Meson
Carrie Briden
Kim Racine
Marcus Stott
Steve Kaiser

1983-1985
Teachers
Lila Arensmeyer
Dave Malloy

Students
John Thomas
Ruben Deleon
Richey Hall
Chad Hitchcock
Lee Thomas
Kimberly Featherstone
Michelle Beck
Jolene Briden
Heidi Kaiser
Sheena VandenBos
Marco Delcon
Joshua Jannusch
Peter McCarthy
William Stokes
Kenneth Miller
James Stokes

1986
Teachers
David Frye
Henty Dykstra

Students
Carl Dunn
John Rappold
Theresa Thomas
Shawnee Stott
Carla Vanden Bos
Kelly Campbell
Laura DeBoo
Jamie Stokes
Jamie Bartoske

1987
Teacher
Debbie Grant

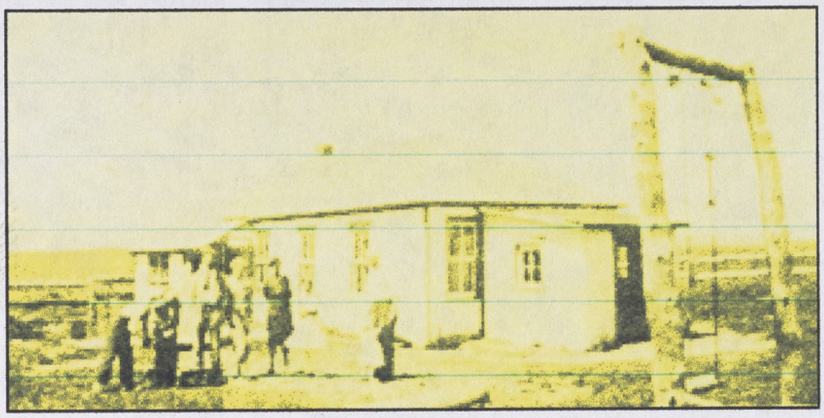
Students
Keith DeBoo
Keith Tiner
James Davis
Rudy King
James LaBuff
Richelle Goff
Theresa Henke
Trinia Hitchcock
Tiffany Lindseth
Julie Rappold
Carolyn Collier
Katy Dunn
Amber VandenBos
Michelle Frost
Ellen McBride
Cathey Frost
Angel Justice
Angel Ford

Among those who were cooks in the Dupuyer School lunch room.
Leona Wall
Grace Paul
Lena Oland
Barbara Bruner
Lou Wall
Marie Gauthier
Terri Racine
Swedo Wall
Loretta Breding

names I found in students file

We would like to apologize
for the incomplete files of names
not listed for the Dupuyer School.
We just ran out of time.

Fish Lake School



The first Fish Lake School built of logs in 1897.

School District No. 11

By Tom Howe

The following information is taken from the book "Pondera".

The name FISH LAKE was given to more than one school building. The first one, small and built of logs, stood on land now part of the Pfeiffer ranch. It was built in 1897 by brother Bert and Mike Embody with the help of Griff Jones on the log work. Jones lived near the dam on what was later the Arbuckle place. This building was abandoned in 1903. Several large rocks nearby mark the place where five or six early day settlers lie buried.

The second Fish Lake School, built in 1904, was also log. It was situated near Tedsen Reservoir, about a mile or two east of the first location, to be more centrally located for the families at that time. This building burned in 1910 and another building, this time frame, was erected in 1914. In 1921 it was moved from the site by the Reservoir to its present location on the Swift Dam road. Doing the moving with wagons and 20 head of horses were John Pfeiffer, Dave Salois, Harry Jones, and Carl Embody.

During these early years there were several other school buildings within a radius of 5 or 6 miles and school was also sometimes held in homes. Some of the other schools were the Waddell, Therrien, Bert Embody, Bjornstad, and Brown, being named for the owner of the property on which they stood or for families from where the children came. The Waddell school building was moved in 1910, after the second Fish Lake School burned and was on property now belonging to Jarinas. This building burned in 1915. The Therrien school still stand across the road from Rappold's buildings. The Bjornstad school was built in about 1902 on what is now part of the Rappold ranch. This building was moved to south of Scoffin Butte and was Frank Garrow's first homestead home. The Bert Embody School was built in about 1900 near Embody's when they lived on Dupuyer Creek (near what is now Frank Parocai's foothills property.) The Brown School was built in 1904 on the Ross Brown place.

These early day schools were the site of many wonderful all-night dances with music supplied by many local people, including the violin playing Salois boys – Dave, Dan, and Campbell. Then there was Geo. McMullen, Obe Embody, Carl Embody, John Pfeiffer, Nettie Pfeiffer and Annie Pfeiffer.

These are the words of one of those early day pupils:" My memory of the first school I attended in Montana was the Fish Lake School in 1901. I'll Never forget how shocked I was to find this little log school

windows, one door made of rough-sawed boards. It didn't close too well. The door faced north and the cold wind would blow in. For heat there was a round stove that stood just in front of the door about 2 feet. Of course the stove had to be kept full of wood to keep us even half warm. The teacher's desk was at the other end of the room so the wind would blow the heat over the children to the teacher. The older boys would keep the stove filled with sawed logs. At night when we were all home the little animals would go through the holes where the logs were out. They would spend the night there. They were mostly rabbits and mice and I remember the teacher said one morning "I'm sure the coyotes have been in here also." Now of course they left their calling cards, so the teacher would know who called. The teacher would clean up after them. One morning I was there early so I helped her.

I presume it quite fitting to tell how we went to school. My father had a horse that was so gentle and trusty. Father would hook him up to a heavy cart which was all enclosed around the bottom with a seat large enough for 3 children. It was real warm with our heavy coats and blankets and a bear skin robe. The Montana weather was very cold – way below zero.

A new school was built east of Father's ranch so we went there 2 years. Then a new school was built at Fish Lake so then we went back to the Fish Lake School. There I graduated from the eighth grade and left for high school in Choteau."

In 1897, the first teacher of the first Fish Lake School was Bill Haselton, a cousin of Mike Embody. He came here from Kansas where he had previously taught. His pupils were Noyes, Joe, Nettie and Merle Embody (children of Mike); Bertha, Ida, Bert Jr., and Eily (children of Bert).

In 1898 the teacher was May Gordon. Pupils were the same Embody children with and additional girl from each family – Hazel, daughter of the Mike Embodys, and Carrie, daughter of the Bert Embodys. Other new pupils were the McGovern family – Ada, Johnny, and Tom Jr., and George P. Chemister. May Gordon's father had a hardware store in Dupuyer; old-timers recall calling him "Hinkiepunk" but for what reason or from what source this name came they aren't sure.

In 1899-1900, with the same teacher, in addition to the above pupils newcomers were the Miller children – Clarence, Lavantia, Clifton, and Charlie; Bill and Effie Gordon and Anna Pfeiffer.

1900-1901 the teacher was Herman Rhodes, who later was a physician in Choteau. Pupils were the Mike Embody family, McGovern family, Miller family, Gordon family, Annie Pfeiffer and Jessie and Phil LaBreche.

1901-1902 teacher was Miss Shapley and the pupils the same as the year before. Miss Shapley came from Missouri and boarded with the Mike Embody Family. She later married a man by the name of Johnson from the Conrad area.

1902-1903 teachers were Miss Grace Lewis and Mrs. Mathias. Miss Lewis and her mother lived in a cabin nearby and Mrs. Mathias boarded with the Ed Millers. In addition to the above pupils the Johnson children came – Ethel, Mandy, and Melvin.

1903-1904 teacher was Wm. Wheeler Cole from Choteau. His pupils were 1st graders, Charlie LaBreche, Eldon Johnson, and Clarence LaBreche; 2nd Avlyn Miller; 3rd Charley Gordon, Mandy and Melvin Johnson; 5th Laurentine and Charley Miller, Ellen Gordon; 6th Irene Brooks and Clifton Miller; 7th Effie Gordon and Ethel Johnson; 8th Anna Pfeiffer and Willie Gordon. Mr. Cole also taught some high school subjects to graduates Lavantia and Clarence Miller. The Fish Lake School continued to operate until 1970.

Sheep Creek School

District Number 2



A new school was organized on Sheep Creek in 1902 and Mrs. Titus was the first teacher followed by Carrie Brown. This school was a 12'X20' long cabin.

In 1909 a new frame school was built on land given by George Therrian so was known as Therrian School. It later became known as Bisnett School. It Closed in the 1950's.

Bisnett School Enrollment

1923-1924
Teacher
Clara Merritt

Students
Herbert Collins
Russell Johnson
Harold Chadwick
John Salois
James Salois
Eva Berthiaume
Alice Berthiaume
Doris Berthaiume
Loretta Bisnett
Christine Bisnett
Margaret Salois

1924-1925
Teacher
Henriette Kessels

Students
Victory Bisnett
Mary Lamire

1925-1926
Teacher
Madeline Johns

Students
Phillip Berthiaume
John Louis Salois

1926-1927
Teacher
Lena Pringing

Students
Alphonsine Bisnett
Lelia Salois
Junior Henson

1929-1930
Teacher
Z. Hanover

Students
Ernest Howe
Jennie Eilander

1930-1931
Teacher
Nora McCall

Students
Philip Bisnett
John Bramer
Tommy Howe
Leonard Johnson
Lorraine Johnson
Clara Johnson

Sheep Creek-Bisnett School (continued)

1931-1932
Students
Donald James
Edward James
Frances James

1932-1933
Teacher
Dorothy Harris

Students
No new enrollment

1947-1948
Teacher
Bernadina Oosterwyk

Students
Wayne Agee
William Rappold
Albert Trafelet
Charles Trafelet
Maurice Trafelet
Pauline Trafelet
Nellie Gibbons

1948-1949
Teacher
Pat O. Lee Carter

Students
John T. Fitzpatrick
Paul M. Fitzpatrick
Susan Nelson
Virginia Nelson
Eva Trafelet

1949-1950
Teacher
Birdie Taylor

Students
Gale Habets
Larry Habets

1950-1951
Teacher
Francis H. Fitzpatrick

Students
Theresa Habets

1952-1953
Students
Dolores Parmelee

School Days

By Milton E. Shatraw
Condensed from an article in *American West*, Spring 1966 issue

The following information is taken from the Dupuyer book "By Gone Days and Modern Ways."

"Way back when", was in 1907, on my father's ranch in northwestern Montana. The school was a twelve-by-twenty log cabin with a lean-to in back for storing firewood. It stood alone with its two one-holers in a one-acre, barbed wire-fenced yard. To the west towered the Rocky Mountains. Eastward were the blue outlines of the Sweet Grass Hills.

In my preschool days I was familiar with the building only as a sort of public gathering place. I had been there with my parents to dances and box socials and Christmas entertainments. I even attended my first church service there, the Supreme Court decision against introducing religion into schools being some fifty years in the future.

Most of our teachers came from some mysterious place called "back East". They stayed at our ranch and live with us as a member of the family. Having the teacher live with us had advantages, as well as the disadvantage of having to be on our good behavior more of the time than most kids. For example, I was never scolded for being late to school. If we were late, so was she.

The school was about a mile from our ranch, straight across the prairie. Building a school in those days was a community effort. One rancher would donate the land; another, or several others, would haul logs from the mountains and dump them on the site. Then various ranch-hands who were handy with tools would erect the building.

Inside the walls were of undressed logs. The roof was of wide boards laid across the roof timbers. These boards were boxed off at the eaves to hold on the sixteen inches or so of dirt piled on them. This made an excellent roof—in dry weather. But during spells of persistent rain, the water seeped through, and our periods of study and recitation were interrupted to escape a muddy shower bath.

In spring and fall, a trip to the privy was something of a field excursion and enjoyed to the limit of the teacher's patience. But in winter, nothing but dire necessity drove us to those snowbound outhouses.

In 1909 my parents and a few of our neighboring ranchers

Sheep Creek-Bisnett School (continued)

decided we needed a bigger and better school. I remember their efforts to raise enough money and to convince some of the people that a new school was needed. The ties of friendship were badly strained in many instances. The most effective arguments in favor of a new school were not its educational facilities but its use for community affairs.

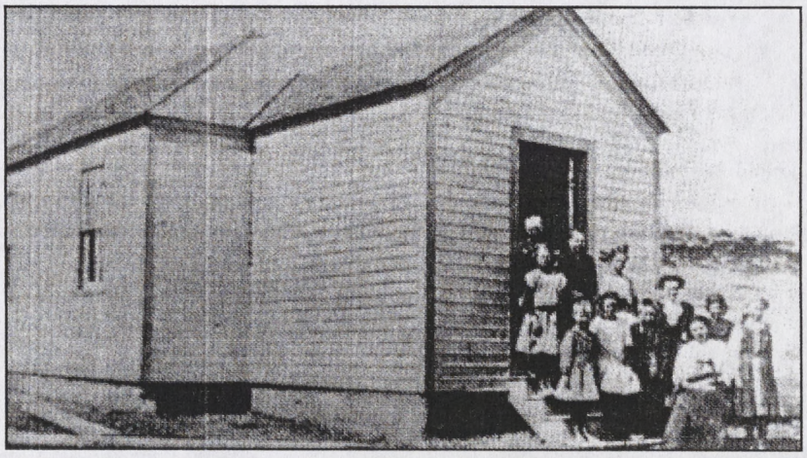
At last the needed few thousand dollars was collected. Because it was to be a no-expense-spared job, a real carpenter from the town of Valier, twenty-five miles away was hired. The school house was started late in the fall; by the time it was completed it was well into one of our violent Montana winters.

A great combination dance and box social was planned to dedicate the new school. Lunch baskets were to be auctioned off to start raising money for the pump organ that had already been picked in the Montgomery Ward Catalogue.

The big day finally arrived, and with it the worst storm of the year! The ranch families spent the day watching the weather, their hopes raised with every lull in the wind, only to be dashed down with each new and more furious blast of snow-filled wind. By dusk all sensible people had abandoned plans for the party.

In 1911 we sold our ranch and went to live in the city of Helena. There at the age of ten, I began a more formal but perhaps not so well-rounded education. Scholastically those four years must have given me a fairly good foundation, I entered the fifth grade with others my age and had no difficulty in keeping up with them. In preparation for life, what I had gained in the one-room school house was considerable and included some things that youngsters of today do not always seem to get.

Dry Fork School - School District Number 2



The Dry Fork School before Pondera County was formed served students from both areas of Teton County and Pondera County. It began in 1911 and had several names; Dry Fork, Brown, and Hightower. After the county division it was just across the line in Teton, District Number 61.

Dry Fork School Enrollment

1909-19911
Teacher
Mary Norsby

1918
Teacher
Grace Garrow

Students
Geo. Therrien
Charley Therrien
Carl Lockhart
Clarence Lockhart
Horace Jones
Fiske Strange
Lorretta Lemire
Annette Therrien
Lois Jones
Margaret Anderson
Janet Lockhart

1919
Teacher
Miss Theresa Lock

Dry Fork School (continued)

Students
Jim Hightower
Robert Anderson
Grover Parker
Don Newman
Glenna Raty

1920-1927
Students
Olive Therrien
Olga Lathrop
Mamie Miller
Mandy Miller
Kenneth Wise
William Wise
Elizabeth Wise
Helen Hamonn
Hazel Hamonn
Clarence Hamonn
Bill Hamonn
Byrd Hamonn
Joseph Pings
Vincent Pings
Francis Pings
Albert Bramer
Albertiner Bramer
Herman Bramer
Helen Bramer
John Bramer
Pauline Banett
Dellam Jefferson
Margaret Anderson
James Anderson
Margaret Helen Lee
Alphonse Cody
John Wm. Anderson
Herbert Landerson
Rosalee Landerson
Ruth E. Erwin
Dora M. Banett
Beatrice Banett
William Banett
Richard Banett
Walter Riley
James Gordon
Clarence Conner
Delbert Conner

1930
Teacher
Mrs. Eugena Maynard

Students
Sylvia Pfrimmer
Ilene Manix

Jensen-Deaver School - School District Number 41

The first teacher on record for the Jensen School District No. 27 was Kathryn Campbell who taught a 9 month term from August 1, 1912 to August 31, 1912. This must refer to the entire year. Evidently there were two teachers the last year the school ran--Olive Therrien from September 11, 1922 to December 1, 1922; and A.E. Moye from January 22, 1923 to April 13, 1923.

There were two schools in District No. 27 -- Pine Ridge and Harmony or Lower School. Harmony finally formed a separate district on Feb. 7, 1921.
District No. 27 was abandoned August 1, 1937, and parts annexed to Districts No. 2, No. 4, No. 41, and No. 69 Teton County.

The Deaver School was formed in 1915. The first teacher listed was Edith Dalameter, and then Katherine W. Hartney, and the last teacher was Mrs. Iva Perry in 1939-40.

The Deaver School became a joint district with Pondera County in 1919, known as Deaver District No. 41.

In 1931 it was called Jensen District No. 41. It was abandoned in 1949. At that time the Pondera County share became a part of District 31. The first teacher for the Jensen School was Kathryn Campbell.

This school was originally in District 27 of Teton County.

School Census District No. 41

1919
Teacher
Roy E. Moye

Students
Ella Deaver
Lucile M. Howell
Bulha M. Howell
Arnold W. Howell
Donald L. Howell
Erla Leech
Harry Weaver Hays
Montie Luther Hays
Calvin Euring Hays
Myme Katherine Hays
Charlie Davis
Edith Davis
Lloyd Davis
Georgia Davis
Glenn Sollars
Neil Sollars
Richard Sollars
Percy Sollars

Ralph School - School District Number 2



The Ralph School began in a small building near the Cal Perkins' home (now Barrett). Then it was held in the Gallager home one mile west. In 1913-14, it was held near the Angell home and was known by that name. In 1914 Willis Angell, Ralph Bruner and Frank Ralph built a 16'X20' building west of the Angell home, just east of the Birch Creek Hutterite Colony. The first teacher was Clara Perkins. It closed in 1930 and was moved to Dupuyer.

Ralph School Enrollment

1920-1921
Teacher
Olive M Kenney

Students
Karl Bruner
Ivan Bruner
Paul Bruner
Duane Bruner
Virgil Campbell
Edwin Eisler
Lloyd McMillan
Earl McMillan
Bruce Ralph
Elmer Embody
Frances Pond
Lily Ralph
Paddy Ralph
Althea Embody

1921-1922
Teacher
Mae E. Anderson

Students
Donald Gross
Ralph Pond

1922-1923
Teacher
Nellie V. Pond

Students
Florence Gillis

1923-1924
Teacher
Mildred Porcoran

Students
Dorothy Campbell

1926-1927
Teacher
Ruby A. Maurer

Students
Robert Deardorff
Leonard Scheel
Livona Campbell
Florence Eisler
Drusilla Scheel

1928-1929
Teacher
Mildred A. Cheatham

Students
Mary Cooper

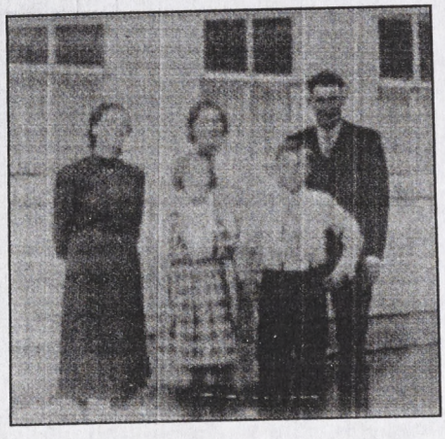
1932-1933
Teacher
Zella Vanover

Students
Aileen Cooper
Lizzie Raty
Mary Raty
Charles Cooper
Francis Raty

Bilbro School

School District Number 2

The Bilbro School began in 1932 with Mrs. Frank Leech as teacher. It was located east of Dupuyer where Dola Nash Driessen McCoy came to teach in 1938. The desks were mixed together and apple boxes were used as seats. Times were hard. The school closed in 1945 and moved to Dupuyer.



1932-1933
Teacher
Mrs. Leech

Students
Bill Bilbro
Evelyn Bilbro
John Bilbro
Howard Moore
Iva Rose Moore
Lela Moore
Maxine Gamon

1933-1934
Teacher
Mrs. Leech

Students
Marie Bilbro
Betty Jean Moore
Benadina Osterwyck

1934-1935
Teacher
Pauline Harris

Students
Gerald Fitzpatrick
Robert Graham
Donald Moore
Betty Dane

1935-1936
Teacher
Katherine W. Hartney

Students
Aileen Graham

1936-1937
Teachers
Julie & Regan Williams

Students
George DenBoer

1939-1940
Teacher
Dela Nash Fitzpatrick

Students
Bobby Bilbro
Walter Dee Bilbro
John Dane
Vernon Fitzpatrick
Richard Moore
Mary Dane

1941-1942
Teachers
Dela Fitzpatrick
Laura Boyd Welke

Students
Frans Swier

1942-1943
Teacher
Hazel Barbar

Students
George Peter DenBoer
Nancy Pulver

1944-1945
Teacher
Virginia Sporleader

Students
David Fitzpatrick
Robert White
Donna White

1945-1946
Students
Louella Bilbro

1946-1947
Students
James Fitzpatrick
Marvin Fitzpatrick
Harlan DenBoer

Other Teachers
Antonette Sullivan
Mrs. Ellen Urich
Mary J. Hamilton
Mary Greer
Dora Monroe
Mrs. Campbell

Klay School - School District Number 2

The first year of school was 1913-1914 with Elmer Groves as teacher. The Klay School was nine miles east of Dupuyer. The last records are for 1921. This school was also known as the Fitzpatrick School.

1918-1919
Teacher
Gladys S. Quail

Students
Henry Henneman
George Henneman
Alpheus Carroll Gordon
John Cummins
Walter Klay
Lawerence Flynn
Frances Cummins
Ada Cummins
Kathryn Gordon
Pearl Henneman
Etta Henneman
Dorothy Cummins

1921-1922
Teacher
Minnie Kruse

Students
Dorothy Fitzpatrick
Gladys Doucett
Francis Perrins
James Fitzpatrick
John Fitzpatrick
Francis Parocai
Peter DenBoer
Albert DenBoer
Jack Cummins
Lester Doucett
Willie Doucett
Robert Henneman
Edwin Eisler
Jack Perrins
Maud Fitzpatrick
Jack Perrins
Maud Fitzpatrick

Butte View School - School District Number 2

The Butte View School began in 1923 and served for one year with Mrs. Pearl Libby as teacher.

1923-1924
Teacher
Mrs. Pearl G. Liebe

Students
Pearl Henneman
Etta Henneman
Maud Fitzpatrick
Dorothy Cummins
Ada Cummins
Irene Parocai
Lois Jones
Doris Jones
John Perrins
Francis Perrins
Robert Henneman
Francis Parocai
Jack Cummins

Community School - School District Number 2

In 1936 there was a school on Francis Heights known as the Community School. It closed in 1942.

1932-1933
Students
Charles Cooper
Leonard Scheel
Francis Raty
Aileen Cooper
Lizzie Raty
Mary Raty
Drusilla Scheel

1936-1937
Teacher
Christie Fatur

Students
John Allen
Robert Allen
Robert Graham
Margaret Allen
Rae McGahan
Aileen Graham
Ada VandenBos
Barbara Allen

1939-1940
Teacher
Ethel B. Graham

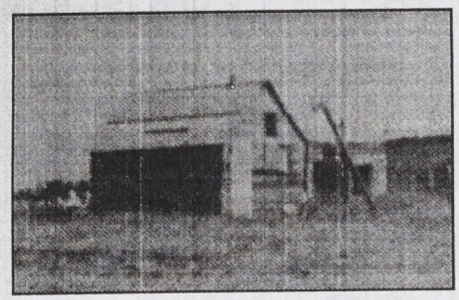
Students
David VandenBos
James VandenBos
Louise Graham

1940-1941
Teacher
Mary Green

Students
Alice Graham
Mamie Graham
Marie Graham
Theodore VandenBos

1941-1942
Teacher
Anton Bryant

Perrins School - School District Number 2



In 1918 the Perrins School began with Ruth Hartley as teacher. It was moved several times to accommodate the students.
The flag made of flour sacks and red and blue calico by the students in 1919-1920 is carefully preserved.
The school closed in 1930-1931 and today is used for a granary.

1918-1919
Teacher
Ruth J. Hartley

Students
Dorothy Fitzpatrick
Maud Fitzpatrick
James Fitzpatrick
John Fitzpatrick
Albert DenBoer
Peter DenBoer
Jack Perrins
Francis Perrins

1924-1925
Teacher
Florence Gamble

Students
Evelyn Bilbro
Betty Haugan
Gladys Haugan
Maxine Gammon
Irene Parocai
Margaret Parocai
Shirley Sullivan
Everett Orr
Harry Haugan
Ole Haugan
Howard Moore
Robert Henneman
Elbert Parocai
Francis Parocai
Billy Sullivan

1925-1926
Teacher
Lettie Anderson

Students
Pearl Anderson
Dorothea Cummins
Berdine Cummins
Arne Haugan
John Haugan
John Cummins

1926-1927
Teacher
Catharine Wells

Students
No new enrollment

1929-1930
Teacher
Mrs. D. Sabins

Students
Cecil Bilbro
Robert Henneman
Elmer Orr
Everett Orr
Howard Moore
Anna Parocai
Lela Moore

1930-1931
Teachers
Antonette Sullivan
Mrs. Ellen Urich

Students
John Bilbro

Another Teacher
Miss Georgia Fitzpatrick

Bus Drivers
Albert Warner
Everett Bilbro

Lonesome Pine School - School District Number 13

Name changed to Myhre School between 1927 and 1928.

1926-1927
Teacher
Anna Finlayson

Students
Lon Aubrey
Charles Aubrey
William Hill
Henry Myhre
Henry Kuka
Joseph Kuka
Selma Myhre
Olive Rutherford
Pansy Rutherford
Priscilla Rutherford
Henrietta Rutherford

Myhre School - School District Number 13



Teacher Margaret Anderson with student Margaret Allen.

Only the name was changed from Lonesome Pine to Myhre School between 1927 and 1928. The school was located north of Harvey Myhre's ranch on Highway 44, to just across Birch Creek. Margaret Allen remembers she and the Myhre children while walking to school used a foot bridge to cross Birch Creek. During high water times her father walked with her.

1928-1929

Teacher
Margaret Anderson
Ida Hofland

Students
Margaret Allen
Selma Myhre
Theresa Calkins
Henry Kuka
Donald Gross
Joseph Kuka
William Hill
Lon Aubrey
Charles Aubrey
Henry Myhre
Harvey Aubrey
Elmo Calkins
Alfred Calkins

Sunny Heights School - School District Number 13

Sunny Heights School was situated northeast of the Kingsbury Colony. In 1920 Sunny Heights was crossed out on the teacher's register and replaced with Hubbard.

1918-1919

Students
Earl Moody
Lloyd Moody
Stanley Moody
Dowey Hall
Pearl Hall
Merrill Kuka
Clarence Kuka
Frank Kuka
Dwight Moody
Katherine Duncan

1920-1921

Teacher
Nellie V. Pond

Students
Ralph Pond
Robert Pond
Raymond Tuhune
Henry Kuka
Kenneth Duncan
Luttrill Rudder

Story told by Louis Stoltz as told to Becky Stoltz

In 1918-1919 Sunny Heights was in session with ten students. In 1920 the files show Sunny Heights was changed to Hubbard.

In 1929 school was held in the Hubbard School located in a grove of trees south and east of the Harvey Myhre place and west of John Holden's buildings. It was decided to move the school to the north side of Birch Creek about one and one-half miles south of the Barkley residence and north of the Joe Kuka's. It was jacked up and loaded on four wagons. The tongues were hitched to the wagon in front with two long timbers reaching across the wagons. Louis Stoltz driving Tom Neilson's tractor and Phil Aubrey driving Ed Barkley's, lined up with a strip of rubber tied to both radiators. With Clarence and Joe Kuka's help they headed north with some worry about the hill down into Birch Creek.

All went well with the river ford shallow and the creek bed gravel. When they started up the north bank the tractors started to spin. It took some doing, but up came the school. Louis looked back and saw Mrs. Kuka pushing like mad. It worked and they made it to the top of the hill and on to the site of the "new" Grand View School. Ralph Bowman later moved the school up to the east side of Highway 89. In later years a new Grandview School was built west of Highway 89.

Grandview - School District Number 14

Grandview School opened in 1929. Teacher Nora McCall. Closed in 1966. Last teacher Nellie Sherman.



1929-1930
Teacher
Nora McCall

Students
Charles Aubrey
Lon Aubrey
Harvey Aubrey
Joseph Kuka
Carroll Woldstad
Melvin Woldstad
Stella Woldstad

1930-1931
Teacher
Mildred Anderson

Students
Amund Fulmer
William Hill
Gordon Johnson
Reuben Johnson
Jeanne Johnson
Frank Johnson
Grace A Neisess

1932
Teacher
Grace A. Neisess
Marie Riordan

Student
June Gardner
Jean Johnson
Edward Talk
Selmar Woldstad
Richard Olson
Richard Kuka

1933-1934
Teacher
Ingabye Armstrong

Student
Clarice Wolstad
Robert Kuka

1935
Teacher
Christie Fatur

Student
Jean Peppard

1936
Teacher
Mittes Lenore

Students
Wilbur Kuka
Earl Pepion

1937
Teacher
Helen Gladoski

Students
Jaunita Lawrence
Ray Lawrence

1938
Teacher
E. Dorothy Scott

Students
Rose Mary Kuka
Alice Woldstad

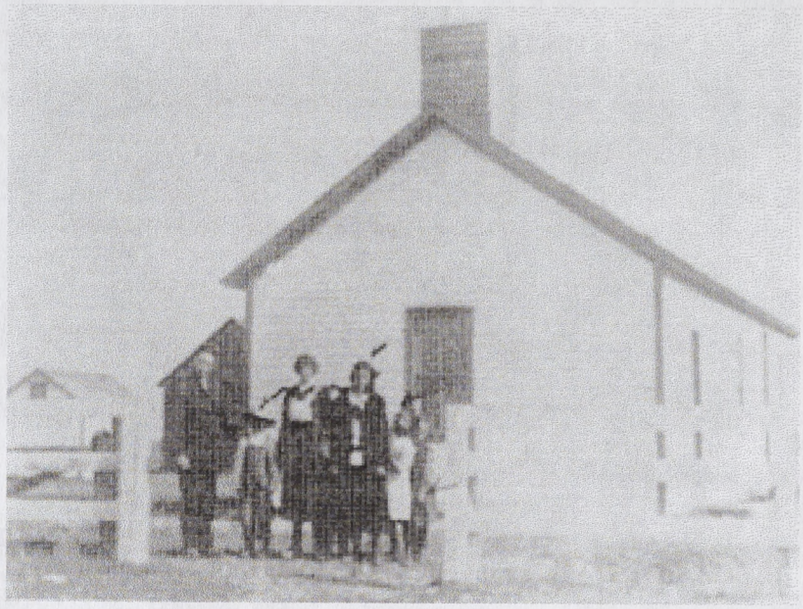
1939
Teacher
Delbert Sirrine

Students
Marion Woldstad

1942
Teacher
Marthelin Kincaid

Students
Martha Woldstads
Lucille Mingneau
Grace Mingneau
Jenny Lou Olson
Francis Kuka
Joseph Kuka
Carrol Woldstad

Birch Creek School - School District Number 13



The Birch Creek School began as a part of District 2, January 9, 1895 in the town of Robare on Birch Creek. The first teacher was John Stephenson. School was held in Harris Store. Later Mrs. Titus, wife of Dr. Titus of Dupuyer, served as teacher.

District 13 was formed in 1903 and school was built on land given by Jacob Lauffer. The first teacher was Miss B. Hobaugh. It is her cabin home that Charlie Russell painted "Xmas Where Women are Few" now in the Cowboy Hall of Fame in Oklahoma City. It shows her bicycle by the gate and the horses of the visiting cowboys.

During the difficult years of 1918 to 1924, schools were held for a year or two probably in homes. The school closed in 1939.

1918-1919
Teacher
Nora McCall

Students
Alma Lauffer
Helen Taylor
Thelma Wheeler
Anna Wheeler
Margaret Taylor
Arnold Hagen
Ernest Lauffer
Jack Scribner
Andrew Taylor
George Taylor
Arthur Wheeler
Billy Wentworth
Herbert Pitner
Robert Bay
Cecil Scribner
Homer Scribner
Clifford Scribner
Henry Fisher

1921-1922
Teacher
Willo R. Baker

Students
Kenneth Abbott
Henry Kuka
Sidney Adams
Carl Lauffer
Alvin Abbott
Clarence Kuka
Algie Sova
Gifford Monroe
Vernal Abbott
Gertie Adams
Violet Adams
Hortence Abbott
Olive Carroll
Virginia Carroll
Daisy Taylor
Eveline White
Mildred Wheeler

1923-1924
Teacher
Nellie Pond

Students
John Carroll
Ralph Pond
Joseph Kuka
Bernice Parchen
Jeannette Parchen
Gladys Hill

1924-1925
Teacher
Alice Grady

Students
Wallace Wheeler
Earl Murphy
Howard Thomas
Woodrow Thomas
Sylvan Crouch
Bill Pond
Dorthy Adams
Dorthy Hill
Pheba Murphy
Mildred Thomas
Gertrude Thomas
Carma Murphy
Gladys Wentworth

1926-1927
Teacher
Mildred Cheatham

Students
Lloyd Allen
Billie Adams
Henry Myhere
Buster Hill

1927-1928
Students
Alpha Adams
Ruth Allen
Frankie Johnson
June Johnson
Vivian Johnson
Stella Woldstad
Kenneth Erwin
Robert Erwin
Charles Streeter
Carroll Woldstad

1929-1930
Teacher
Mae Anderson

Students
Norma Smith
Gladys Forgey
Winnie Forgey
Gale Shelmerdine
Larry Shelmerdine
Ernest Smith
Fred Smith
Wayne Smith
Jimmie Shelmerdine

1930-1931
Teacher
Fred Prouse

Students
Alfred Calkins
Glendin Calkins
Elmer Calkins
Russell Erwin
Abner Johnson

1933-1934
Teacher
Jenevie Ragon

Students
Edward Erwin
Charles McMillin
Ellwod McMillin
Elva McMillin
Daisy Adams
Edna Carroll
Ethel Carroll
Helen-Marie Erwin

1935-1936
Teacher
Jenieve Ragon

Students
Stuart Whitcomb
Patricia Fisher
Marian McMillin
Lois Pond
Shirley Pond

1936-1937
Teacher
Nell E. McKnight

Students
Edwin Carroll
Frank Pond
L. H. Whan
Robert Rule
Eleanor Carroll
Glenna Raty
Joyce Wheeler

Upper Birch Creek School - School District Number 1

The first Upper Birch Creek school in log cabin. Teachers: Foires Prater; Mrs. L. Thompson. The new school was built in 1932 by John and Ruth Pfeiffer and Frtiz Phillips, nine miles from Heart Butte, Leon Anderson was the first teacher. The school was later moved close to the creek and was lost in the 1964 flood.



1928-1929
Teacher
Ralph E. Manrow

Students
Verna Pepion
Mildred Thomas
Gertrude Thomas
Margaret Thomas
Gladys Thomas
Priscilla Rutherford
Vena Stillman
Lema Stillman
Woodrow Thomas
Wilbur Pepion
Leslie Stillman

1932-1933
Teacher
Leon F. Anderson

Students
Daniel Crawford
Frank Johnson
Henry Running Wolf
Aloysius Salois