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WILLIAM D. REVELLI: THE HOBART YEARS.

The University of Michigan, Ed.D., 1971
Music

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WILLIAM D. REVELLI: THE HOBART YEARS

by

George Alfred Cavanagh

A dissertation submitted in partial fulfillment
of the requirements for the degree of
Doctor of Education
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Doctoral Committee

Professor Emil A. Holz, Chairman
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The dissertation is dedicated to Ann and Clarence Herman, my parents--for understanding us.

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CHAPTER I

A YOUNG MUSICIAN

The Piedmont region of northwestern Italy is divided into the provinces of Turin, Alessandria, Asti, Cuneo, Novara, and Vercelli, each named after its principal city. Piedmont is bordered by France along the mountains to the west and by Switzerland to the north. The city of Turin is the chief industrial center and capital of the entire region.

Giovanni Revelli was born in Ponte Canades, a small village near Turin. At the age of eighteen, he traveled to the United States and settled in Ironwood, Michigan, where he worked in the iron mines. Later, he moved to northern Illinois and worked in the coal mines at Coal City, a small mining community south of Joliet. Rose Bonino was also a native of Turin, Italy, but did not meet John Revelli until he moved to Coal City, the town in which they eventually married.

As they were both homesick for the mountainous terrain of their childhood, the Revellis decided to move to Colorado. They settled in Spring Gulch, a little mining town which no longer exists. Their third child,

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William Donald, was born in Spring Gulch, Colorado, on February 12, 1902.

Childhood

When William Revelli was five years old, the family moved to Panama, Illinois, where his father purchased and operated a movie theater and grocery store. Revelli remained with his family in this small town in southern Illinois until he graduated from high school. Revelli had one older brother, John, who was killed in an automobile accident when he was nineteen. A younger brother, Melvin, presently lives in Chicago. He has three sisters: Lorrene, Lenna, and Norma.

Revelli's parents were music lovers; his father was especially fond of opera. He could sing arias from most Italian operas and was familiar with Italian singers and conductors of the period. As a youngster, Revelli traveled to St. Louis with his father about once a week to select movies for the theater in Panama. They often attended concerts of the St. Louis Symphony during the winter and park band concerts during the summer. His father also took him to band contests which were held each summer at the Illinois State Fair in Springfield. Revelli was particularly impressed by a fifty-piece band from Benld, Illinois, a small town near Panama. The Benld band, conducted by an Italian band director,

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usually won the contest. Revelli became "infatuated with the sound of that band."[1]

When he was six years old, Revelli received a violin as a Christmas present. He studied with an itinerant musician, a Mr. Thompson, who lived in nearby Edwardsville, Illinois, and came to Panama once a week to give lessons on all instruments. Although Thompson was not an expert violinist, he did inspire a "real enthusiastic approach to studying music."[2]

However, John Revelli was "a person who liked things done well."[3] He realized that his son needed another teacher, so when Revelli was eight years old, he began commuting once a week to St. Louis for violin lessons with Dominick Sarlie, a member of the St. Louis Symphony. Revelli continued to study with Sarlie in St. Louis until high school graduation. There was only one train each day from Panama to St. Louis and one train back, so Revelli arose each Sunday morning at 4:30 in order to take the 5:15 train; the train returning to Panama left at 5:35 p.m. and arrived about 9:00 o'clock in the evening. It was a long day for a forty-five minute lesson. Fortunately, Revelli was able to take advantage of excursion rates offered by the railroad. A round-trip

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[1]William D. Revelli, recorded interview, Ann Arbor, Michigan, July 3, 1970.

[2]Revelli, recorded interview.

[3]Revelli, recorded interview.

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ticket from Panama to St. Louis cost one dollar on Sundays.[1] Revelli also had an opportunity to hear fine music during his visit to St. Louis each week, an advantage which most young people in a small community did not enjoy. He heard Sunday afternoon recitals by such artists as Fritz Kreisler, Josef Hofmann, Enrico Caruso, and Amelita Galli-Curci.

Revelli had no doubts about wanting to be a professional musician. "From the first time I had a lesson, there was no question in my mind that music was going to be a very important and vital force in my life."[2] His father wanted him to go into business instead of following music as a career. As a theater owner, John Revelli often dealt with theater musicians and was not favorably impressed with their way of life. He also knew that a symphony orchestra season usually lasted about twenty weeks; the remainder of the year, these musicians had to find various other jobs to earn a living. Public school music did not seem to offer much of a career. Therefore, the elder Revelli considered music a poor profession, even though it was a worthwhile avocation.

The entire family agreed, however, on the primary importance of obtaining a good education. A single school

---

[1]Mae Chitum, a piano teacher in Sorento, Illinois, as quoted in a personal letter to the author from Virginia Patton dated October 7, 1970, from Panama, Illinois.

[2]Revelli, recorded interview.

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building in Panama housed grades one through ten (Panama only had a two-year high school). After Revelli graduated from the Panama School, he attended Donnelson High School, located a few miles east of Panama, and graduated from this high school in 1918.[1]

Revelli remembered certain public school teachers with great admiration. Fannie Stallard, an English teacher, was a particularly positive influence on him, because she was sympathetic to his desire to study music. The superintendent of Donnelson High School, Henry H. Holbrook, made a special effort to encourage him to complete his high school education and go to college. In a small coal-mining community such as Panama, many young people did not complete high school. Revelli was tempted to end his studies during his senior year at Donnelson. He was offered an opportunity to travel throughout the southern states playing violin in the orchestra of an itinerant entertainment company. Holbrook advised him not to accept the offer. After discussing the matter briefly with his family, Revelli decided to remain in high school and study music in Chicago after graduation.[2]

Although Revelli's teachers encouraged his interest in music, school music in Panama was very limited

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[1]Henry H. Holbrook, former superintendent of Donnelson High School. Personal letter to the author dated August 3, 1970, from Kansas City, Missouri.

[2]Holbrook, personal letter.

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and was offered on an extracurricular basis. Revelli performed with school groups a few times, but the quality of these performances was evidently quite poor.

> Of course, I still had the opportunity to play a great deal. I sometimes think these days students don't actually get this opportunity in small communities. Radio, television, and movies took all this away. In those days, you made your own music if you had any at all. Recordings were not even out yet, and those that came later were very bad. We had to make our own musical enjoyment, and we had to participate rather than listen. There was nothing to listen to unless you belonged to a group. In a way, this was good.[1]

Virginia Patton, the present principal of the Panama School, described the general impression of current Panama residents who knew Revelli.

> Willie attended Panama School during the years when the classes were overcrowded, teachers were hard to find, and teachers' salaries were low. However, he had a few dedicated teachers who helped him.
>
> Willie was a good kid. He was quiet, well-mannered, and devoted to music. He'd even give up a chance to play to practice music![2]

Revelli was in the first grade at the Panama School from November 1, 1908, to June 1, 1909. His teacher was Eva Hunter, who taught thirty-four first-grade children and twenty-five second-grade children. Her records show that "Willie Revelli, age six, was perfect in attendance. Handwriting was giving him trouble. He made eighty. All other grades were ninety or above. He

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[1]Revelli, recorded interview.

[2]Virginia Patton. Personal letter to the author dated October 7, 1970, from Panama, Illinois.

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was good in arithmetic."[1] His second-grade teacher, Myrtle Gillespie, also had a large enrollment for one teacher. Her records indicate that Revelli did well in all subjects except handwriting, which still gave him trouble. His third-grade teacher, Mabel Molloy, presently lives in Springfield, Illinois. She knew Revelli

> as a little dark curly-haired boy who was small for his age. He was very quiet. He was an average student. He caused no one any trouble. I think my salary was forty dollars per month, and I taught grades three, four, and five. I didn't have much time for individual help. I have watched Willie's career, and I have been very proud of his success. I was especially happy to watch the band when Michigan went to the Rosebowl.[2]

A classmate of Revelli's, Percy Wall, remembered his friend as

> a good kid! We used to play ball and marbles in the first grade. Willie was very quiet, a reserved type who liked books and was very studious. As he grew older, he played the violin at the local movie theater. He had a very high moral standard. He wasn't like most of the other kids.[3]

Revelli's favorite subjects in school were English, history, and general science. He was also an avid baseball fan and sometimes "spent more time on a

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[1]Virginia Patton. Personal letter to the author dated July 28, 1970, from Panama, Illinois.

[2]Mabel Molloy Johnson, as quoted in a personal letter to the author from Virginia Patton dated July 28, 1970.

[3]Percy Wall, as quoted by Patton in letter dated July 28, 1970.

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baseball diamond than practicing during the summer."[1] After his lessons in St. Louis, he often went to the ballpark and watched the St. Louis Cardinals. He took pride in knowing players' names, positions, and batting averages.

He also played basketball at Donnelson High School. According to the school superintendent, Henry H. Holbrook, he was one of the school's better forwards, because he was a "southpaw" and difficult to guard. However, Holbrook eventually advised him to give up basketball in order to protect the fingers of his left hand which ultimately might be worth more to him in a musical career on violin. Revelli took the superintendent's advice. Holbrook, presently vice-president of a firm of investment bankers, is quite proud of his former student's success.

> I have always held him in high regard and am glad that I had a wee bit of experience with him in his early education. It is a wonderful experience for an educator to enjoy when one's student has reached the pinnacle of success.[2]

Since his family lived on a moderate income, Revelli had to work for the extra money that his musical study demanded. During summer vacations from high school, he played violin in an orchestra with the "Redpath and

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[1]Revelli, recorded interview.

[2]Holbrook, personal letter.

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Mutual-Morgan Chautauqua Company." One of three Redpath Chautauquas which were operating commercially at this time (the Redpath-Harrison and Redpath-Vawter Chautauquas also operated in the Midwest and had offices in Chicago),[1] the Redpath and Mutual-Morgan Chautauqua traveled throughout the states of Illinois, Iowa, Wisconsin, and Kansas. William Jennings Bryan was featured on this particular circuit. After the company had arrived in a community and had pitched the tents, Bryan gave a public lecture. Then about fifteen musicians provided musical entertainment. Two performances were given each day--one in the afternoon and one in the evening.

During school months, Revelli played in a small pit orchestra for his father's theater. They generally played two shows each evening.

> There was no sound with the film, so we made our own musical accompaniments to the film. The music really didn't seem to be related to it--we just played. It was good sight-reading experience. Later, cue sheets came, and we cued music to the film. That was a great improvement for the effect of this background music--pathos, excitement, and so on. The music was actually cued to titles on the screen and had to be correctly timed.[2]

John Revelli also owned an "air dome" next to the theater. The "air dome" was similiar to a modern outdoor theater. When he was not on tour with the Chautauqua group in the summer, Revelli played in the "air dome" at

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[1]H. E. Nutt, recorded interview, Chicago, Illinois, July 27, 1970.

[2]Revelli, recorded interview.

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night and worked in a bank during the day. Everyone in the Revelli household also had certain family responsibilities. Revelli and his older brother had to sweep the theater each morning; this took over an hour. They were also responsible for putting up posters for the theater.

The two young men undertook a special project related to the grocery store.

> I feel confident that my brother and I were the first "Good Humor Men" in the country! My dad bought a horse for us, a little red wagon, a parasol, and a bell which we hooked up to the dashboard of the wagon. We went from house to house selling ice cream. We had a big five-gallon freezer. The women would come out with their plates, and we sold ice cream to them; we also had cones for the children. Every time we rang that bell, of course, the housewives knew we were coming down the street. We would sell five or sometimes ten gallons of ice cream in one afternoon. This helped to pay for my lessons and buy our clothes.[1]

Revelli also had to work when he went to college. During his four years at the Chicago Musical College, he played violin almost every night to help pay his own expenses. He worked in a cafeteria for a few weeks and then joined the musician's union and began playing in theaters in the Chicago area. A job at the College Inn was his most secure employment, but he also played throughout the "loop" at various times during college at the Lyric Theater, Oriental Theater, Chicago Theater, and Majestic Theater.

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[1]Revelli, recorded interview.

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College and Professional Training

Revelli's first undergraduate study was done from 1918 to 1922 at the Chicago Musical College. He received a Bachelor of Music degree with a violin major in 1922. The emphasis of the program was on performance, and a recital was required for graduation. Leon Sametini was his violin instructor. Revelli remembered Sametini as a great performing artist and an exacting, demanding teacher.

The course of study which he followed at the Chicago Musical College included no training on wind instruments. He did take a few lessons on brass instruments from Mrs. Jesse Fields in Joliet, Illinois. She was a pupil of Hale A. VanderCook and taught brass instruments in the Joliet schools. After he began teaching in Hobart, Indiana, Revelli spent many Sunday afternoons at the Mattei Music Shop in Joliet. The owners of this little store, Otto and Guido Mattei, helped him learn the fundamentals of various instruments.

> We showed him the fingerings on clarinet, saxophone, and flute. We taught him how to hold drum sticks and showed him fingerings on brass instruments and positions on trombone. He never became proficient on these instruments, but he learned the fundamentals and knew how to teach them. Although he might not be able to produce it himself, he knew what a beautiful tone on each instrument should be, and he was very particular about tone.[1]

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[1]Otto Mattei, recorded interview, Joliet, Illinois, July 27, 1970.

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Later, he commuted twice a week from Hobart to Chicago and Joliet for lessons on wind instruments. He took cornet lessons from H. A. VanderCook, president of the VanderCook School of Music in Chicago, with whom he also studied band conducting and literature on a private basis. He studied French horn with Gaston Dufrasne, a member of the Chicago Opera orchestra and former member of the Cleveland orchestra; clarinet with Pasquale Crescenti, who taught in the Joliet public schools and the Joliet Musical College and played at the Rialto Theater in Joliet (Crescenti had been a tailor for many years, but he had given up this trade to become a professional musician);[1] saxophone with Paul Biese, who had his own professional dance band in Chicago; oboe with Alfred Barthel, a member of the Chicago Symphony Orchestra; flute with Ernest Liegl, a member of the Chicago Symphony Orchestra and former member of the Minneapolis Symphony; and bassoon with Hugo Fox, a member of the Chicago Symphony Orchestra.[2]

Records of the VanderCook College of Music in Chicago show that Revelli also received a Bachelor of

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[1]Mattei, recorded interview.

[2]Revelli, recorded interview.

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Music degree from VanderCook on July 7, 1931.[1] The emphasis of the program was on music education, and violin was his major instrument. Academic requirements for the degree were taken at the Lewis Institute in Chicago and the Joliet Junior College. A requirement for voice study was completed at the Columbia School of Music in Chicago. He completed undergraduate courses at VanderCook in harmony, composition and arranging, directing, materials, methods of teaching (brass, reeds, percussion, and strings), expression and interpretation, organization and administration, observation and practice teaching, and a final seminar.[2]

While he was working on this degree, Revelli taught string classes at the VanderCook School of Music during the summers of 1930 and 1931. String class was held once each day during the summer of 1930, but two periods each day were devoted to strings the next summer; one period was spent with violin, and the second period was spent with viola, cello, and string bass. Revelli had recommended the additional emphasis on strings. He thought "every member of the summer session should be

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[1]VanderCook School of Music. Undergraduate Scholarship Record of William Revelli. H. E. Nutt, president of the VanderCook College of Music, informed the author in a personal letter dated September 1, 1970, that the VanderCook School of Music adopted its present name in 1950 at the suggestion of the Illinois State Department of Education.

[2]VanderCook School of Music. Undergraduate Scholarship Record of William Revelli.

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required to take string work--most everyone has an orchestra and should know strings anyway."[1]

The summer faculty at the VanderCook School of Music in 1930 included H. A. VanderCook, president; H. E. Nutt, secretary; John H. Beckerman, woodwind teacher; Clifford Lillya, brass; and William Revelli, strings. Members of the 1931 summer faculty were H. A. VanderCook; H. E. Nutt; John H. Beckerman; Clifford Lillya; William Revelli; Merle J. Isaac, harmony and orchestration; Haskell Harr, percussion; Forrest L. Buchtel, composition and arranging; and G. E. Holmes, composition and arranging.[2]

During the summer of 1931, Revelli studied woodwinds privately with John Beckerman and percussion with Haskell Harr, even though he had already received credit for woodwind and percussion classes. He spent a considerable part of the summer practicing percussion. H. E. Nutt visited a rehearsal in Hobart the following fall and observed a practical reward for this practice.

> His first-chair drummer asked me what Revelli had studied at VanderCook the past summer. The boy said that until then, whenever the drum section didn't play well and Revelli came roaring back to them, they would hand him the sticks and ask him to show them. He would retreat. Although he knew the fundamentals, he couldn't play the complicated figures the band had to play. That fall the drummers evidently tried their

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[1]Letter from William Revelli to H. E. Nutt, Hobart, Indiana, September 8, 1930.

[2]Nutt, recorded interview.

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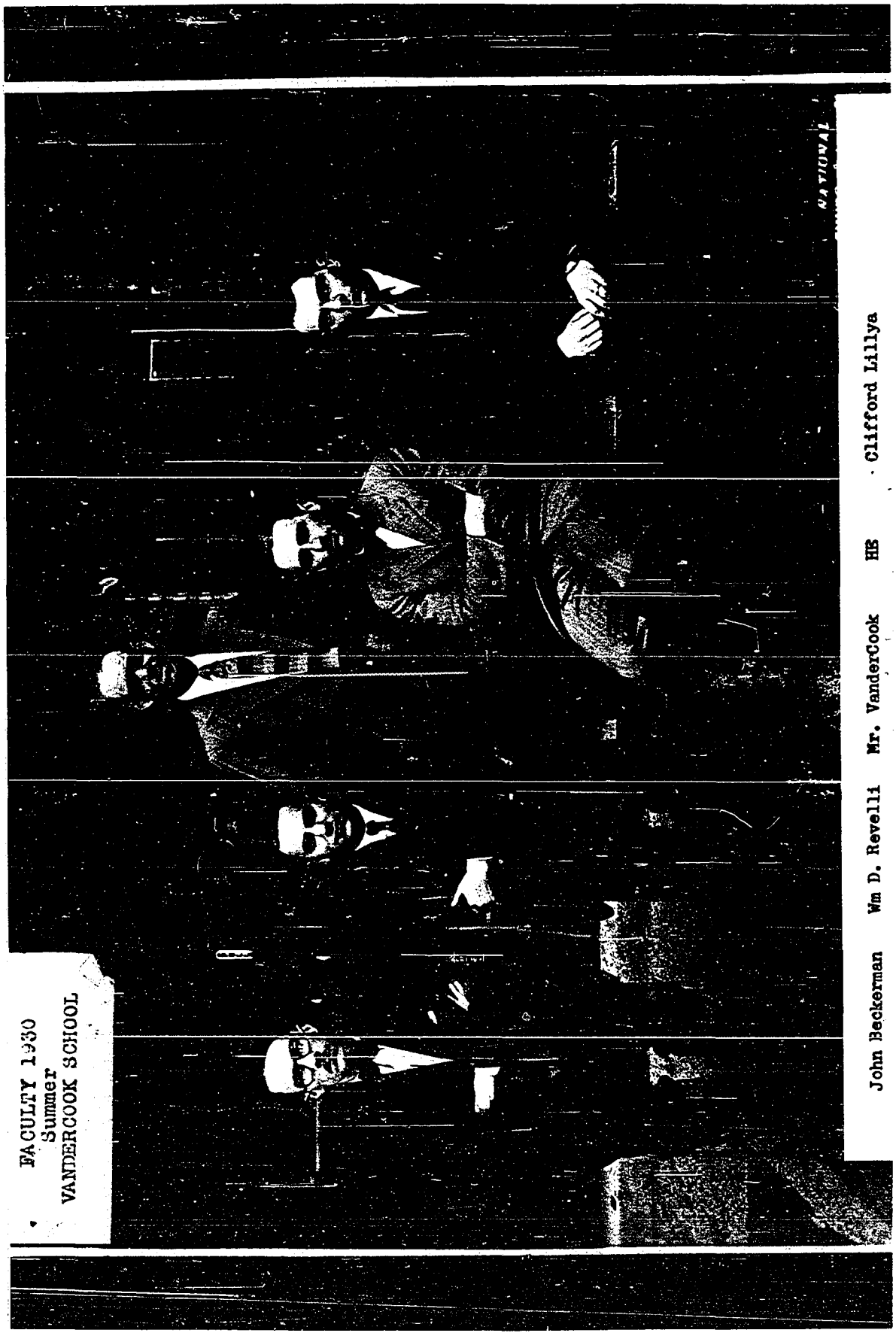

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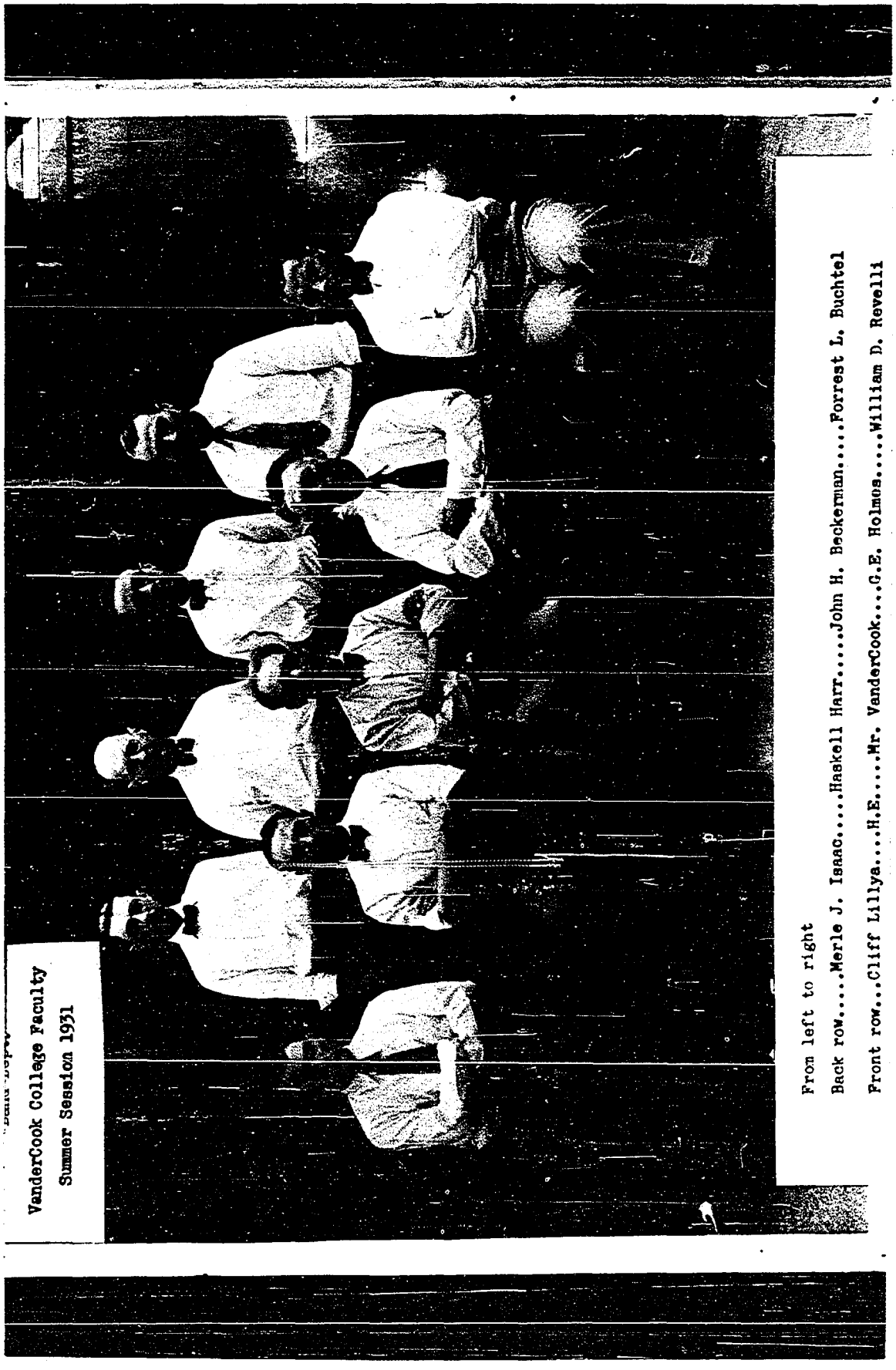

VanderCook College Faculty
Summer Session 1931

From left to right
Back row.....Merle J. Isaac.....Haskell Harr.....John H. Beckerman.....Forrest L. Buchtel
Front row...Cliff Lillya.....H.E.....Mr. VanderCook....C.E. Holmes.....William D. Revelli

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> trick again, and Revelli played their part. The first drummer told me that the drum section never tried to fake anymore.[1]

Revelli undertook additional study at the Columbia School of Music, the Lewis Institute, the Busch Conservatory of Music, and the VanderCook School of Music, all in Chicago. He received a diploma in public school music from the Columbia School of Music in the spring of 1925. Although a degree as such was not awarded, Revelli thought the curriculum which he completed for the diploma was equivalent to a master's degree curriculum. This curriculum included work in performance and public school methods as well as courses in music theory, literature, and composition. Regular concert and recital attendance was also required.[2]

During the summers of 1932 through 1935, Revelli was a graduate student at the VanderCook School of Music. Although two courses were listed on his transcript for the summer of 1936, H. E. Nutt informed the author that these final requirements were actually completed with H. A. VanderCook during the 1935-1936 school year.[3] Revelli formally received a Master of Music Education degree from the VanderCook School of Music on July 27, 1936.

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[1]Nutt, recorded interview.

[2]Revelli, recorded interview.

[3]Nutt, recorded interview. Nutt is currently president of the VanderCook College of Music. He was dean of the faculty when Revelli was a graduate student, and he formerly had been secretary of the school.

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He accumulated a total of thirty-two semester hours of graduate credits with a grade of "A" in every course.

1932

Methods of Teaching Brass
Problems in Instrumental Organization
Directing-Interpretation
Graduate Ensembles (Band and Chorus)

1933

Methods of Teaching Woodwinds
Composition-Arranging
Directing-Interpretation
Applied Acoustics
Advanced History of Music (Twentieth Century)
Graduate Ensembles (Band and Chorus)

1934

Methods of Teaching Percussion
Composition and Arranging
Advanced Rehearsal Techniques
Advanced Problems in Organization and Administration
Directing-Interpretation
Personal Conference (Woodwind Problems)
Graduate Ensembles (Band and Chorus)

1935

Advanced Methods of Teaching Marching Band
Vocal Methods and Materials
Graduate Seminar (Advanced Teaching Problems)
Personal Conference (Brass Problems)
Composition-Arranging
Directing-Interpretation
Graduate Ensembles (Band and Chorus)

1936

Advanced Composition-Arranging
Advanced Expression-Interpretation[1]

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[1]VanderCook College of Music. Graduate transcript of William D. Revelli.

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Personal Influences on Revelli

Revelli believed the strongest single influence on him as a musician during college was his violin instructor at the Chicago Musical College, Leon Sametini. Sametini was very demanding and difficult to please, a perfectionist. This evidently made a profound impression on Revelli and influenced his own approach to teaching. His violin instructor at the Columbia School of Music, George Dasch, was a member of the Chicago Symphony Orchestra. Dasch was considerate and patient; his teaching methods were radically different from those of Sametini, and Revelli was able to observe the two contrasting approaches.

H. A. VanderCook certainly had a lasting influence. VanderCook was a violinist and a cornetist; he taught conducting, instrumental organization, composition-arranging, rehearsal techniques, and organization and administration classes which Revelli attended at the VanderCook School of Music.

> VanderCook was a great teacher and pedagogue. He was the only man that I have ever known who possessed such an uncanny ability to diagnose and prescribe for a problem. I owe a great deal to Mr. VanderCook for his talents in teaching me how to teach. He had an ability to teach students how to get along without him, to leave something with them that they could use.[1]

Another member of the VanderCook faculty, H. E.

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[1]Revelli, recorded interview.

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Nutt, exerted a special influence on Revelli. The two men met when Nutt judged a Lake County, Indiana, band contest in which the Hobart band participated. Although Nutt was unable to recall the date of the contest, it was shortly after Revelli began teaching in Hobart. A section of the judge's comment sheet was reserved for personal remarks to the conductor.

> He was directing left-handed in those days, and he was a bit awkward on the stage. I suggested on the comment sheet that he study stage etiquette and conducting, as he ought to learn to direct with the right hand.
>
> The first Saturday after classes began at VanderCook the next fall, he came to see Mr. VanderCook. "Mr. Van" called and asked me to come to his office to meet a man. When I walked into the office, he introduced Revelli. Revelli took one look at me and said, "So, you're the 'Nutt!'" We have been very close friends ever since.
>
> Mr. Van told him that he must learn to direct with his right hand; otherwise, it would cause confusion for any band. Mr. Van knew this man was "going places" and must change. He studied directing with Mr. Van all winter. At the district contest in the spring, he was still conducting left-handed. However, a few weeks later at the state contest, he was directing with his right hand. He has continued to direct that way ever since.
>
> There was only one throw back to this problem. When he was really disturbed at somebody in a rehearsal, he would put the baton in his left hand and kind of stab at the person, like he was sticking him with a stiletto. This was only natural, of course, for he was left-handed.[1]

Harold B. Bachman, a man for whom Revelli has great personal and professional respect, was also aware of this problem.

> When I first knew Bill Revelli, he was directing with his left hand. That is, he held the baton in the left

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[1]Nutt, recorded interview.

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> hand. We often talked about this. He was naturally left-handed and felt it would be difficult to change. I maintained that it was wrong, because it made the conductor conspicuous and that by holding the baton in the right hand, he would have an advantage in being able to use the left hand freely and fluently to indicate the more subtle expressional effects.[1]

Music Jobs Before 1925

While he was studying in Chicago, Revelli played violin professionally in dance and theater orchestras in the Joliet area, particularly around Coal City, Illinois. He was associated with Barney Faletti, who owned a music store in Coal City and contracted for dance and theater jobs in the area. Faletti's orchestra consisted of the following personnel: George ("Shorty") Smith, drums; Frank ("Bubbles") Wesley, trombone; William D. Revelli, violin; Ralph ("Duke") Brown, piano; and Barney Faletti, saxophone, accordion, cornet, and leader.[2] In addition to his work with the Faletti orchestra, Revelli occasionally played in the Grand Central Movie and Vaudeville Theater in St. Louis. Charles Humfeldt was the orchestra director.[3]

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[1]Harold B. Bachman. Personal letter to the author dated August 12, 1970, from Gainesville, Florida.

[2]Virginia Faletti Drew. Personal letter to the author received October 20, 1970, from Hollywood, Florida.

[3]Frank C. Kreider. Personal letter to the author dated July 17, 1970, from Collinsville, Illinois. Kreider was playing in St. Louis at the Montgomery Theater, one of the Harry Koplin chain of movie houses, at this time.

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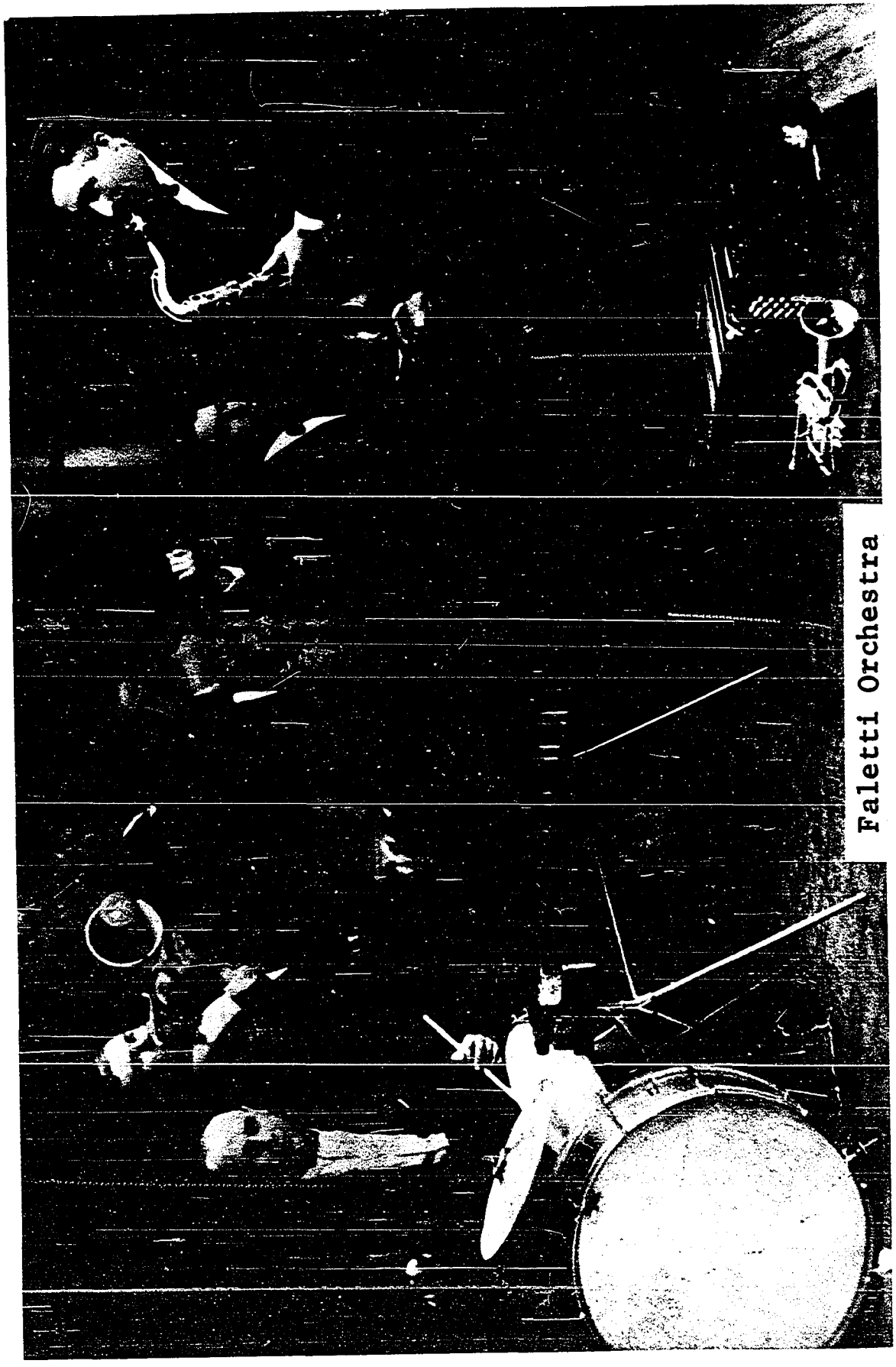

Faletti Orchestra

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Revelli also taught violin at the Joliet Musical College at this time and gave private violin lessons in Aurora, Illinois. Albert Hearth was director of the Joliet Musical College during the four-year period (1922 to 1926) that Revelli was associated with the college. Revelli continued to teach at the Joliet Musical College on weekends for almost a year after he went to Hobart.[1] Virginia Faletti, Barney Faletti's daughter, took violin lessons from him at the college, but was not one of his more successful students.

> I would tune the violin, lift the bow, place the violin under my chin, and one of two things would immediately happen. I'd either get sick to my stomach or pass out cold. My reactions had nothing whatsoever to do with Mr. Revelli's teaching methods so much as my strong dislike of the violin.[2]

Marriage

> If I were to be asked who had the most influence on my career, it would be Mary. She has been a tremendous inspiration, a tremendous person and wife. She was active in the Band Mothers at Hobart and participated in all of their projects. All through the years, she has been a devoted band fan and a pretty good critic. The encouragement that Mary has given me in my work has been most meaningful.[3]

Mary Vidano Revelli's father was born in Bloomington, Illinois; her mother was born in Braidwood, Illinois. Both parents were of Italian descent. Her

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[1]Mary Revelli, recorded interview, Ann Arbor, Michigan, July 10, 1970.

[2]Drew, personal letter.

[3]William D. Revelli, recorded interview.

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father played baritone in a community band in Carbon Hill, Illinois, just outside Coal City. Mary Vidano's uncle (her mother's brother) also played baritone in the same band; her parents met through this association. When they were first married, her parents operated a small grocery store in Carbon Hill where Mary Vidano was born. However, this little community was almost completely devastated by a tornado and the local coal mine was filled with water; most residents of the town moved. Her father became a traveling salesman for the J. S. Hoffman Company, which sold meat and dairy products. As a child, she played piano "by ear" and organ for Presbyterian and Methodist Sunday schools in Carbon Hill. Each Sunday school was held in the afternoon on alternate weeks, for she attended Mass every Sunday morning.

> We had no piano at home, so I used to leave a window open in my third-grade classroom at the end of the day. After everyone had gone, I would climb in the window and play popular songs on the school piano. When my mother discovered that I was that interested, she bought a piano.[1]

Mary Vidano eventually studied piano for six years and flute for three years.

A graduate of Coal City Township High School and Chicago Normal College, she began her teaching career in the elementary school at North Lockport, Illinois. Then she taught second grade for several years at the Fairmont Elementary School near Joliet, Illinois, where she also

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[1]Mary Revelli, recorded interview.

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taught first, second, and third grade music classes for two years until the school could afford to hire a music teacher.

Mary Vidano's and William Revelli's parents were friends long before the two young people met. The Vidanos lived in Carbon Hill at the same time that John and Rose Revelli lived in nearby Coal City, Illinois. However, the Revelli family moved from Coal City before William Revelli or Mary Vidano were born. Revelli was first introduced to Mary Vidano in a train station in Joliet; later, he saw her on a train coming from Chicago to Joliet and they became better acquainted. They were married in Joliet, Illinois, on December 22, 1924.

While Revelli was commuting from Joliet to Chicago to study at the Columbia School of Music, Mary Revelli taught in the Joliet area. She continued to teach after he went to Hobart and he commuted to Joliet on weekends. Revelli knew that his wife loved to teach; it was very difficult for him to convince her that she should resign. She taught for six years after they were married, eventually as a substitute teacher in Hobart.

The Revellis have a daughter, Rosemary Margaret, born in Joliet a year and a half before they moved from Hobart, Indiana, to Ann Arbor, Michigan, in 1935. Rosemary attended University High School in Ann Arbor and graduated from Western Michigan University. She taught in an elementary school in Springfield, Michigan, until she

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married John Strong, whom she had known in college. The Strongs moved to Wheaton, Maryland (near Washington, D. C.), after they were married. They have two children--John William was born on May 20, 1958, and Kimberly Marie was born on March 9, 1960. John William plays flute, and Kimberly Marie studies piano and ballet.

A Decision to Teach

Revelli realized that playing professionally did not offer a secure future in the mid-1920's but gave his wife credit for having had the wisdom to encourage him to teach. Mary Revelli knew that her husband would make an outstanding teacher and was actually responsible for his decision to seek a teaching career.

As his wife did not want to leave her teaching position at the Fairmont Elementary School near Joliet, Revelli limited his search for a job to the greater Chicago area. He decided to accept a position as supervisor of music in Hobart, Indiana, rather than a larger city, because it offered an excellent opportunity for him to learn and was near Joliet. As supervisor of music, he knew that he would be responsible for all school music in the community and would be expected to teach vocal as well as instrumental music from the elementary grades through high school. The music program in Hobart was relatively undeveloped, so he had an

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opportunity to design and develop his own program, a freedom which he probably would not have enjoyed in a larger community.

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CHAPTER II

THE HOBART BAND: 1925-1935

> The center of school band activity in the late twenties and early thirties was the Midwest--Indiana, Illinois, Michigan, Iowa. There were a few exceptionally fine bands in other parts of the country, but this was recognized as being the center for school bands. It was from here that other sections of the country secured their inspiration.
>
> Among the bands which were outstanding, nationally recognized, and used as models by other bands, was the band from Hobart. This was a town from which one would least expect a fine band to come. It was a town of people who were largely employed in the Gary steel mills--middle and lower-income people. Revelli had to start with poor facilities and a poorer instrumentation. He really had nothing except his own ideals and a desire for excellence, and he proved to other communities throughout the United States that excellence could be achieved under ordinary circumstances.[1]

Revelli assumed the position of supervisor of music for the public schools of Hobart, Indiana, in September, 1925. The only supervision actually involved was the responsibility for helping elementary classroom teachers with their problems in teaching music. During his early years in Hobart, Revelli was also responsible for conducting a chorus. According to Dorthy Dunning Ballantyne, a member of the high school chorus when Revelli

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[1]Harold B. Bachman, tape-recorded response to questionnaire. Gainesville, Florida, August 12, 1970.

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came to Hobart, the school had attempted to start an orchestra in previous years, but the orchestra had failed to develop.[1] However, the chorus and glee clubs were active in 1925 and continued to be active in subsequent years, even though vocal music never received the attention that was focused on the bands. Kathleen Gallagher, a graduate of the Columbia School of Music in Chicago, was hired to assist Revelli in 1929 and assumed vocal responsibilities in the Hobart schools.

Essentially no instrumental music program existed when Revelli went to Hobart. The previous music supervisor, Dorothy Whitfield, had been primarily concerned with teaching rote songs in the elementary grades and developing junior and senior high school choral groups. In a high school of approximately one hundred students, Revelli inherited a three-piece band--clarinet, cornet, and drums. A young violinist, Ebba Sandstrom, and Marjorie Lutz, a pianist for the choir, were the only other instrumentalists in the school.[2]

Problems in the Beginning

The enthusiasm of Revelli and his students for an instrumental program enabled them to overcome problems

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[1]Dorthy Dunning Ballantyne, recorded interview, Hobart, July 28, 1970.

[2]William D. Revelli, recorded interview, Ann Arbor, Michigan, July 3, 1970.

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which seemed insurmountable. During the fourth week of his first term at Hobart, Revelli went to the school superintendent, Guy Dickey, to seek advice on the development of an instrumental music program. The superintendent gave his approval for the program, if it could be developed under existing conditions: there was no place to rehearse, no school time for rehearsals, no budget, and no school credit available. Dickey eventually became an avid supporter of the band. He was a tenor and had sung in a stage chorus for the Chicago Opera, so he was interested in music and tended to be sympathetic to the music department. By coincidence, he assumed his duties at Hobart in 1925 and left Hobart the same year in which Revelli moved to the University of Michigan.

Revelli began to develop interest in an instrumental program during his first year by personally contacting students from the eighth grade through high school. In the second year, he started beginning instrumental classes in the fourth grade on a homogeneous basis rather than on a heterogeneous basis, which was more common during this period.[1] Separate classes were offered on cornet, clarinet, violin, piano, and percussion. The piano classes met after school, and the other instrumental classes met before and during school time for three thirty-minute periods per week.

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[1]William D. Revelli, recorded interview, Ann Arbor, Michigan, March 13, 1969.

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Instruments were purchased on an installment-rental plan, and some used instruments were purchased from the Mattei Music Shop in Joliet, Illinois. Revelli personally bought the music and helped many students pay for their instruments. These were depression days, when it was difficult for many families to afford the one dollar monthly payments for instruments. A clarinetist in the band, William Rhoads, rented a clarinet, but Revelli failed even to attempt to collect a rental fee, because he knew the boy's family could not afford it. When Rhoads was more advanced, Revelli allowed him to use a fine Penzel-Mueller clarinet at no charge. Revelli supplied instruments to many talented students who were unable to provide instruments for themselves.[1]

Many instruments were also found in homes and attics. Hobart had previously had two community bands. The town had been divided into two principal divisions at the turn of the century. The "American" or "downtown" sector had sponsored a Hobart Boys Band, and the "Canadian" part of town had sponsored a Canadian Cornet Band. These bands ceased to exist long before Revelli went to Hobart, but he was able to find and repair many old instruments which had been used in these groups.[2] The

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[1]William E. Rhoads. Personal letter to the author dated September 4, 1970, from Albuquerque, New Mexico.

[2]Ballantyne, recorded interview.

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band owned no percussion equipment in the early years, so Revelli arranged to borrow a drum set from Archie Argo's Band, a local dance group. The men in this band agreed to leave the drums on a front porch after they finished work on Sunday evenings. Local residents remembered seeing Revelli or Walter Keller, a student band manager, pick up the drums on the way to school each Monday morning and return them to the dance band on Friday afternoon.[1]

Fortunately, some of the problems were humorous. Carl Arthur Nelson described a situation which developed after Revelli invited him to join the band.

> When I joined his junior high band in 1927, he asked me if I'd play the slide trombone. I wasn't very big at the time, and he forgot to find out if I could reach the seventh position. After several days of practice, we finally came to a lesson requiring the seventh position, and I found out I couldn't reach it without using my foot to push the slide out there. Of course, he noticed (he never missed very much), but we decided I could continue, and hopefully my arm would grow before I needed seventh too often. He sure had a great sense of humor.[2]

Nelson eventually played first-chair trombone in the high school band.

The high school band originally met daily at seven o'clock in the morning in a chemistry laboratory, where it was necessary to set up and disassemble the band's equipment for each rehearsal. Later, they rehearsed in the

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[1] "High Standards Held in Band History," Hobart Gazette, January 28, 1965.

[2] Carl Arthur Nelson. Personal letter to the author received August 8, 1970, from Hobart.

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gymnasium, then in a study hall between eleven forty-five and one o'clock, and then in a Methodist church across from the school. Finally, in 1930, the band was given exclusive use of a portable building which had been used for second and third grade instruction until a new elementary building was erected. The portable building was redesigned to include offices, practice studios, library, uniform room, and rehearsal hall. The rehearsal space was barely large enough for the band. It was so compact that "if the wrong person came in first, everybody had to get out and start over again."[1] Revelli considered the building acoustically satisfactory. It had an arched ceiling, and the whole structure was made of wood. It was not an ideal situation, however, because the room tended to be too "live." Revelli used this acoustical weakness as a means of teaching the band to play softly, and a sensitive control of dynamics was a well-known attribute of the Hobart band.

According to Harold Bachman, Revelli had a genius for using apparent weaknesses to his advantage. Although early Hobart bands had an incomplete instrumentation and worked under adverse conditions, they learned each lesson thoroughly and always performed well. This was true of his beginning as well as advanced groups. Revelli was never satisfied with anything less than the

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[1]Revelli, recorded interview, March 13, 1969.

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best, and he knew how to get it.[1]

Personal Influences on Revelli

Three prominent band directors exerted a particularly strong professional and personal influence on Revelli during the ten years he taught in Hobart. These men were A. R. McAllister, A. Austin Harding, and Harold B. Bachman.

Joliet, Illinois, was probably the core of school band activity in the United States when Revelli went to Hobart in 1925. Revelli's ideas about public school music and bands in particular were strongly influenced by what he observed in Joliet. When he began building his own band program, Revelli consistently sought the advice of A. R. McAllister, director of the Joliet Township High School band. However, he eventually developed a concept of band sound that differed noticeably from Joliet's, according to Otto Mattei, whose music shop served both men and their bands.

> He developed a different kind of sound than we had here in Joliet. The Joliet band had a more military sound. It sounded more like a regular band. I think Bill got a finer sound--it wasn't as brassy. His band was very controlled.[2]

Revelli met A. Austin Harding, director of bands at the University of Illinois, in 1927. Harding founded

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[1]Bachman, response to questionnaire.

[2]Otto Mattei, recorded interview, Joliet, Illinois, July 27, 1970.

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one of the first instrumental music clinics in the United States at the University of Illinois. He invited band directors from the entire country to hear his band read new music. They also heard and observed guest clinicians and conductors such as Frank Simon, Karl King, Edwin Franko Goldman, and Raymond Dvorak, assistant director of bands at the University of Illinois.

> I remember that I was sitting listening to the Illinois band play, and Mr. Harding came up and gave me a score and told me I was to conduct it in a few minutes. That was the first time I conducted the Illinois band. He would do that--he would just go around and hand people scores![1]

The clinics usually lasted from Thursday to Saturday. Harding frequently invited Revelli to remain after a clinic had ended, so that they might study scores together, particularly those scores that the Hobart band was rehearsing at the time. Harding edited the scores in pencil and supplied pertinent information not contained in the score itself. Later, the University of Illinois sponsored clinics at which an "honors band" of selected high school students was used to perform contest numbers for visiting band conductors. Revelli took thirteen Hobart band members to Champaign, Illinois, to participate in one of these "National Music Clinics" on January 9 through 12,

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[1]Revelli, recorded interview, July 3, 1970.

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1935.[1] Although Revelli was not a graduate of the University of Illinois, he was proud to consider himself "one of Harding's boys."

After his professional "Million Dollar Band" was no longer active, Harold Bachman worked as music consultant on school band materials for the Educational Music Bureau in Chicago. Revelli first met him during the winter of 1927-1928, when he went to the Educational Music Bureau to select music for the Hobart band.

> We became very dear friends. I owe a lot to Harold Bachman. He was so kind and informative when I was just a novice. I didn't know the band literature. When I wanted information, there were two men I asked--Harold Bachman and A. R. McAllister.[2]

Revelli went to the Chicago area almost every Saturday during his early years at Hobart. He and Bachman usually spent from about ten o'clock until noon looking at band music. Then, they went to lunch and discussed band problems and literature. Bachman's previous experience had been primarily with army and professional bands. He was able to advise Revelli on band literature and professional band standards, and it was through discussions with men such as Revelli, McAllister, and other outstanding school band directors that he was introduced to the school band movement.

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[1] "Band Boys to Attend Music Clinic," Hobart Index-Commonwealth, January 10, 1935, p. 6.

[2] Revelli, recorded interview, July 3, 1970.

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Until this time, Bachman said, few publishers had made a special effort to prepare materials especially for school bands. His job was to go through catalogs of all publishers and select contest music, program materials, and methods of various graded difficulty suitable for school use. He also attempted to influence composers and publishers to write and publish music for school bands.[1]

Bachman and Revelli were baseball fans. They frequently left the Educational Music Bureau on Saturday afternoons to watch the Chicago Cubs play. However, their conversations still turned to bands and band music. Revelli was eager to learn everything he could about bands from anyone who could help him, and a mutual professional interest always dominated the discussions of these two men.

Private Teachers

A major factor in the development of the band program in Hobart was the emphasis Revelli placed on private lessons for his students. During the early stage of this development, two brass players in the band traveled to Chicago on Friday evenings for lessons with H. A. VanderCook. Everett Parry studied cornet, and Harold

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[1]Bachman, response to questionnaire.

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Wood took tuba lessons.[1]

When Harold Wood began to play tuba in the band, he had a conflict in the fall, because he played on the football team. During halftime of a few games, he sat with the band and played in his football uniform. However, the football coach and Revelli were both unhappy with the arrangement. The situation was finally resolved by the school board. The president of the school board asked Wood to choose between the band and the football team; he chose the band. He eventually played first-chair tuba in the high school band and assisted Revelli in teaching younger tuba players.

Revelli made good use of ambitious students in the band for teaching younger players. Arthur Schwuchow, a member of the high school band, gave clarinet lessons to other students for several years and continued to teach in Hobart on weekends while a student at the VanderCook School of Music.[2] Schwuchow graduated from VanderCook and became a high school band director in Louisville, Kentucky. He also served as a woodwind clinician for Revelli at the first summer clinics for high school students at the University of Michigan

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[1]Letter from William Revelli to H. A. VanderCook, Hobart, January 7, 1929.

[2]Clifford P. Lillya, personal interview, Ann Arbor, Michigan, July 6, 1970.

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in 1936 and 1937.[1]

As the reputation of the Hobart band grew, Revelli managed to attract excellent teachers to give private lessons in Hobart. A young clarinet student, William Rhoads, started private lessons with Schwuchow and eventually studied in Hobart with Gabriel Tose, a former member of Bachman's Million Dollar Band. Three other students were in Tose's class with Rhoads. Each student usually paid twenty-five cents per class lesson, but the teachers often were paid with vegetables, eggs, milk, and meat from local farms.[2]

Harold Bachman taught private lessons one day a week for almost two years in Hobart. He left Chicago early in the morning and went to Gary, from where he took a streetcar to Hobart. Sometimes, Revelli met him at the train station in Gary, and they rode the eight miles to Hobart together.

> I went out to Hobart one day each week to give private lessons to the brass players in the Hobart band. Bill would have them lined up for short lessons--I believe about a half hour each--all day long. He also took a lesson on the cornet each week. After lunch, I

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[1]Program of the Second Annual Music Clinic for High School Students. University of Michigan, Ann Arbor, July 5-24, 1937.

[2]Rhoads, personal letter. Rhoads moved to Hobart from Gary, Indiana, and lived near a boy who played in the band. The boy told exciting stories about band trips, so Rhoads decided to join. He started on clarinet, even though he wanted to play trumpet, because he had a broken front tooth, and Revelli advised his parents against a brass instrument. Rhoads is currently director of bands at the University of New Mexico.

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> would audition his band rehearsal, give more lessons, and then we would discuss this at mealtime and during drives to Gary, where I would take an evening train back to Chicago.[1]

Bachman added,

> I would like to make it clear that I did not judge contests in which the Hobart band appeared during the time I was teaching there. During this time, I would listen to his rehearsals of the contest pieces, and we would discuss them. But I did not judge this or any band that I coached in this manner. My judging of the Hobart band was at contests after I had ceased to teach and coach there.[2]

After he accepted a position as director of bands at the University of Chicago in 1930, Bachman was no longer able to teach in Hobart. However, he and Revelli continued to enjoy a close professional relationship and were destined to appear throughout the country as two of the nation's most respected bandmasters. During World War II, Bachman became a lieutenant colonel in charge of Special Services in several theatres of operation in the Pacific area. He retired from the army in 1948 and became director of bands at the University of Florida.

Bachman's teaching responsibilities in Hobart were assumed by Clifford P. Lillya, a student of H. A.

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[1]Harold B. Bachman. Personal letter to the author dated June 24, 1970, from Gainesville, Florida.

[2]Harold B. Bachman. Personal letter to the author dated August 12, 1970, from Gainesville, Florida. Bachman did not judge at the contest in Denver, Colorado, in 1929. He was a sight-reading judge for Class "B" bands at the 1930 national contest in Flint, Michigan, but Clifford Lillya had assumed his teaching responsibilities in Hobart before that time.

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VanderCook. Lillya had played solo cornet in the Joliet Township High School band and Bachman's Million Dollar Band. While he taught in Hobart, Lillya was band director at Marshall High School in Chicago. He taught cornet, trumpet, and occasionally euphonium in Hobart from 1930 to 1935. Students paid for their own private half-hour lessons, which were usually taught in Revelli's office in the "portable." Lillya also coached brass ensembles and was particularly proud of his first cornet trio at Hobart. He said it was "marvelous--they won every contest they entered."[1] The members of this trio were Everett Parry, Robert Rhoades, and Robert Maybaum.

After Lillya stopped teaching in Hobart, the assignment was given to Austyn R. Edwards, a former cornetist in the Million Dollar Band. Several other members of Bachman's professional band eventually taught instrumental lessons in Hobart. In addition to Tose, Lillya, and Edwards, Dell Fields taught bassoon and clarinet, Hale Phares taught flute, and Joseph Olivadoti taught oboe.[2]

Concerts and Guest Appearances

Although the author was unable to locate printed programs of concerts given by the Hobart band before 1930,

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[1]Lillya, personal interview.

[2]Bachman, response to questionnaire.

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a Hobart High School yearbook mentioned that the Hobart band gave its first concert on January 17, 1926. The yearbook also stated that the band occasionally played at home basketball games.[1]

After the band gained national recognition in the 1929 and 1930 band contests, Hobart band concerts were usually "sold out." Roosevelt Gymnasium was filled to capacity with local residents and people from the entire area, including many music teachers. "Concerts of the Hobart band were generally attended by everybody who was anybody in the business."[2]

The Hobart High School band gave a spring concert each year. Its fifth annual spring concert was presented on April 9, 1930. The selections played at this concert included the ones which had to be prepared for a forthcoming regional contest: Kenneth Alford's Colonel Bogey March; von Flotow's Stradella Overture (the required contest number); Arthur Pryor's Thoughts of Love, a trombone solo by Jaroslav Cimera; Rossini's Barber of Seville Overture; Goldman's arrangement of When You and I Were Young, Maggie, a euphonium solo by Carl Schwuchow; Friedmann's Slavonic Rhapsody; Lalo's Spanish Symphony, violin solo by Ebba Sandstrom; and Sousa's

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[1] Lillya, Aurora, 1926 Hobart High School yearbook, p. 70.

[2] Lillya, personal interview.

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El Capitan March.[1]

The band gave its sixth spring concert in Roosevelt Gymnasium on April 22, 1931. It played Kenneth Alford's Vanished Army March; von Suppe's Morning, Noon and Night in Vienna, the required number for the Indiana state contest; Victor Herbert's Three Solitaires, featuring a cornet trio with Everett Parry, Robert Rhoades, and Robert Maybaum; and Franz Erkel's Hunyady Laszlo Overture. After intermission, the program continued with Jules Massenet's Phedre Overture; V. F. Safranik's Atlantis Suite; Jerome Kern's The Show Boat, a musical comedy selection; and Captain Charles O'Neill's Knight Errant Overture, the required Class "B" number for the 1931 national band contest.[2]

The Valparaiso University choir, directed by F. I. Schweppe, appeared at the Hobart band's eighth spring concert on May 17, 1933. The band played Lake's grand march The Pilgrim; Christensen's First Norwegian Rhapsody, a recent work for band by the director of the St. Olaf choir; Olivadoti's concert march Triumphant, performed from the composer's manuscript; von Weber's

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[1]Souvenir Program of the Fifth Annual Spring Concert of the Hobart High School Band. Hobart, April 9, 1930.

[2]Souvenir Program of the Sixth Annual Spring Concert of the Hobart High School Band. Hobart, April 22, 1931.

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Peter Schmoll Overture; and Liszt's Les Preludes.[1]

The Hobart band made its first important guest appearance in 1933. The fourth annual convention of the American Bandmasters Association was held at the Stevens Hotel in Chicago from August 31 to September 2, 1933. The first afternoon session on Thursday was devoted to a concert and demonstration by the Hobart band. The program consisted of Liszt's Les Preludes, Christensen's First Norwegian Rhapsody, Gillette's American Rhapsody: Cabins, Bendel's Sunday Evening at Glion, and various lighter numbers. Edwin Franko Goldman, Herbert Clarke, Charles O'Neill, James Michelson, Frank Simon, and Victor Grabel appeared as conductors with the band. A summary of the convention stated, "The musicianly work of this splendid band won the sincere plaudits of the critical audience present, and Mr. Revelli was showered with congratulations."[2] On the Friday afternoon session, Revelli presented a speech on "Intonation as Applied to Instrumental Organizations."

Paul Yoder mentioned the appearance of the Hobart band at the 1933 convention in an article about the early history of the American Bandmasters Association.

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[1]Souvenir Program of the Eighth Annual Spring Concert of the Hobart High School Concert Band. Hobart, May 17, 1933.

[2]American Bandmasters Association, "Summary of the Fourth Annual Convention of the American Bandmasters Association," Chicago, August 31-September 2, 1933. (Mimeographed.)

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> This band had created a sensation during the recent school band contests due to the unusual refinement of the tone of the band and splendid musicianship of the conductor and players. It is notable that this is one of the first times that the budding new school band movement was brought significantly to the attention of this organization of prominent bandmasters which had started out on a purely professional and military basis.[1]

Harold Bachman was program chairman for the convention. He remembered the favorable impression the Hobart band made upon this prestigious group, which included Arthur Pryor, Henry Fillmore, Karl King, and various service band directors.

> The bunch of school boys and girls from Hobart, Indiana, really opened the eyes of these professional band directors on that occasion. Many of them had had little or no previous contact with the emerging school band movement.[2]

Lee Chrisman, a flute player in the high school band and Revelli's student director, conducted the Hobart junior band for the opening of the 1934 spring concert on May 23, 1934. The junior band, a new organization which had been formed the previous September, played Douglas' Stepping High March, DeLamater's Dream Ship, Liscombe's Sweet Clover Waltz, and Eisenberg's The Manken Overture. Revelli conducted the high school band for the second part of the program. They played Fillmore's His Honor March; the "Finale" of Fauchet's Symphony in B-flat, the required number for Class "B" bands

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[1]Paul Yoder, "The Early History of the American Bandmasters Association, Part III," Journal of Band Research, Spring 1966, p. 4.

[2]Bachman, response to questionnaire.

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at the 1934 national contest; Greene's Sing Me to Sleep, a cornet solo performed by Robert Maybaum; Linke's Amina, an "Egyptian serenata;" and Holmes' Castillia, a bolero. Then, a young cellist, Jennie Slebos, performed Popper's Hungarian Rhapsody, Faure's Elegie, Ravel's Habanera, and Glazounow's Serenade Espagnole. She was accompanied on the piano by Lola Pflughoeft, the mother of Eldor Pflughoeft, who played flute in the high school band. The band ended the program with Goldman's march Shenandoah and Saint-Saens' symphonic poem Phaeton, Hobart's selected number for the 1934 national contest.[1]

The band was particularly active in 1935, Revelli's final year in Hobart. A "standing room only" sign was usually displayed for band concerts in Roosevelt Gymnasium, and people came from distant towns to attend these events. The local weekly newspaper noted that a group of young musicians drove from Cedar Rapids, Iowa, to hear a Hobart concert on February 1, 1935.[2] The program included numbers on the 1935 Indiana state contest list. Although Hobart did not compete in the 1935 state band contest, the band played these numbers because many Indiana band directors attended the concert. The band played R. Chapi's A Bunch of Roses, Mendelssohn's Son and Stranger, Paul

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[1]Souvenir Program of the Ninth Annual Spring Concert of the Hobart High School Concert Band. Hobart, May 23, 1934.

[2]"HHS Concert Band Gets Great Ovation at Winter Musical," Hobart Index-Commonwealth, February 7, 1935, p. 1.

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Fauchet's Symphony in B-flat, Henry Fillmore's Military Escort in Five Ways, Paul Lincke's March of the Siamese, Fritz Kreisler's The Old Refrain, Fillmore's Comin' Round the Mountain, Fred Jewell's A Passing Fancy, and Fillmore's Taps. As an added attraction, girls from Hobart junior and senior high school gymnastic classes presented a demonstration of dances and exercises.[1]

The Hobart City Schools sponsored the Second Annual Indiana Band and Orchestra Clinic on March 15 and 16, 1935.[2] The Whiting High School orchestra, directed by Adam P. Lesinsky, was the "clinic orchestra," and the Hobart High School band was the "clinic band" and gave a special concert on Saturday evening, March 16. Conductors were Harold Bachman; A. R. McAllister; H. A. VanderCook; Glenn C. Bainum, director of bands at Northwestern University; and Ray Dvorak, director of the University of Wisconsin band. The clinic program follows.

Friday evening:

7:00 P.M. - Registration

7:30-10:00 - Hobart Band playing class C, D, and E contest numbers

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[1]"H. H. S. Band Give Concert Next Friday," Hobart Index-Commonwealth, January 24, 1935, p. 1.

[2]Program of the Second Annual Indiana Band and Orchestra Clinic. Hobart, March 15-16, 1935.

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Saturday:

8:00-10:45 - Registration

8:45-10:30 - Whiting High School Orchestra playing required and selected numbers

10:30-11:00 - Bachman Woodwind Ensemble

11:00-12:00 noon - Discussion of problems relative to teaching woodwind instruments using the Bachman Ensemble

1:00-2:30 - Hobart Band playing material from contest list

2:30-3:15 - "The Patient and the Doctor," demonstration of a typical VanderCook Lesson

3:15-4:45 - Hobart Band, review of request numbers

5:00-6:00 - Individual clinic on woodwind instruments

8:00 P.M. - Concert by the Hobart High School Band

The following selections were played on the band's concert: Fucik's march The Florentiner (Lee Chrisman, student director); VanderCook's Symphonique Overture (the composer conducting); Saint-Saens' "Bacchanale" from Samson and Delilah (Bachman conducting); Mendelssohn's Son and Stranger Overture (Revelli conducting); Bizet's "Prelude" from L'Arlesienne Suite No. 1 (Bainum conducting); Nicolai's Merry Wives of Windsor Overture (Dvorak conducting); and DeNardis' symphonic poem The Universal Judgment (McAllister conducting). Thomas Warrilow, a singer for a Gary radio station, was tenor soloist for the evening. Revelli presented a medal of appreciation to Warrilow and each of the conductors at the end of the concert.

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During the clinic itself, Bachman decided to use the Hobart band to illustrate various solutions for intonation problems. He conducted the band in one number and turned around and told the audience that he was completely disgusted with the band. He explained to a shocked group of music educators that he had asked each member of the band to move his mouthpiece or tuning slide slightly. He had assumed this would conspicuously disrupt the band's intonation, and he could have begun his discussion. Evidently, the band members were sensitive enough to adjust unconsciously and solve their own intonation problems.[1]

After its concert for the Indiana Band and Orchestra Clinic on Saturday evening, the band left Hobart by bus on Sunday morning, March 17, at eleven o'clock. Under the auspices of the Logansport, Indiana, schools, the band presented a concert at three o'clock in the afternoon at the Berry Bowl Gymnasium in Logansport. Eldor Pflugoeft, first flute player in the band, also performed Demersseman's Third Concertino, accompanied by his mother. Guy Dickey, superintendent of the Hobart schools, gave a speech on "Music in the Schools." An audience of nearly a thousand attended this event.[2]

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[1]H. E. Nutt, recorded interview, Chicago, July 27, 1970.

[2]"National Band Champions Entertain at Indianapolis," Hobart Index-Commonwealth, March 21, 1935, p. 1.

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Band members stayed overnight in Logansport and left early the next morning for Indianapolis. They entertained the North Central Music Educators Conference in the Riley Room of the Claypool Hotel in Indianapolis on Monday morning, March 18. The band played for an hour. Its three principal numbers were Fucik's The Florentiner, Mendelssohn's Son and Stranger, and DeNardis' Universal Judgment. Revelli and Guy Dickey remained at the convention for the entire week. Dickey gave a speech to the music educators, and Revelli conducted a band of selected music students from the Indianapolis schools.[1]

The Hobart band left by bus at noon on Sunday, March 31, 1935, for Franklin Park, Illinois, and gave an afternoon concert in the Leyden High School auditorium for band directors and students from various parts of Illinois. Required numbers for the 1935 Illinois state band contest were performed.[2] The band also gave a concert in Michigan City, Indiana, to an overflowing crowd in the junior high school auditorium. In an informal talk to the audience, Revelli expressed his amazement at the poor conditions under which the Michigan City music department had to work. He explained that

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[1]"Hobart Band Acclaimed in Indianapolis," Hobart Index-Commonwealth, March 21, 1935, p. 1.

[2]"Band to Play in Illinois," Hobart Index-Commonwealth, March 28, 1935, p. 1.

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Hobart had its own building for rehearsal purposes and suggested that Michigan City consider building an auditorium which could also be used for basketball games rather than a gymnasium which might be used as a concert hall. His remarks and the quality of the concert evidently made a strong impression on local citizens. William J. Nelson, writing in a local newspaper, supported the suggestion and described the conductor as

> a gentleman with that rare gift called poetic imagination. Along with this, he undoubtedly has a sympathetic understanding of the child mind, and an apt way of describing what he wants from each of his players during their rehearsals. These things, together with a high standard of discipline must account to a great extent for the superb excellence of their band.[1]

Nelson went on to note that the parents, school administrators, and citizens of Hobart had to do their share in producing such an outstanding band.

On its last trip with Revelli, the Hobart band gave a concert at Indiana State Teachers College in Terre Haute at eleven o'clock on Thursday morning, May 2, 1935, in the physical education building. The band was en route to Evansville, Indiana, to present a concert Thursday evening at the state band and orchestra contest.[2]

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[1]William J. Nelson, "Critique" of a concert played by the Hobart band in Michigan City, Indiana, undated clipping in a scrapbook maintained by William D. Revelli.

[2]"Band Champions Show Technique in Concert Here," Indiana Statesman, Terre Haute, Indiana, May 3, 1935, p. 1.

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The band presented its 1935 spring concert in Hobart on Sunday, May 12. The program included Henry Fillmore's His Honor March; J. S. Bach's Sleepers Wake; Eric Coates' London Suite; J. Richards' A Night in Tripoli, conducted by Lee Chrisman; Albert Ketelbey's In a Chinese Temple Garden; John Philip Sousa's The Fairest of the Fair March; B. Young's La Carina, a cornet solo by Charles Jones; a flute solo by Eldor Pflughoeft; a clarinet quartet performed by Billy Rhoads, Frances Rhodes, Wilma Raschka, and Elmer Schultz; Russell Howland's Mood Mauve; Fillmore's Taps; and Fillmore's America. Near the end of the program, Revelli gave an informal speech in which he stressed the need for more pupils in the grade school band. He received applause when he stated, "I can only turn out such a band as long as the community sends me pupils."[1] He also expressed his appreciation for the town's support of the band.

Individual Reactions to the Band

Although performances by the Hobart band caused widespread comment, the reactions of certain individuals to the band's ability should be mentioned. Revelli failed to reveal publicly a singular compliment paid to his band by Harold Bachman, but the Hobart Gazette managed to

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[1] "Band Presents Spring Concert," Hobart Index-Commonwealth, May 16, 1935, p. 1.

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uncover and describe the event. After Bachman had listened to part of a rehearsal, Revelli invited him to conduct the band for two numbers. Witnesses claimed that Bachman's face was "a shade whiter than usual" as he left the podium and remarked, "Bill, the greatest thrill I ever got in my life was when I just directed your band. I forgot that they were children; I forgot everything except that they were the greatest bandsmen I ever directed. They followed every move of my baton. They are perfect." He told the band, "I often have wanted to get my own band to follow me as closely as you have, but it was never possible."[1] When questioned by the author, Bachman was unable to remember this particular incident, but he was quite willing to accept the quote as correct. He added, "Since then, I have received many thrills from conducting Revelli's bands."[2]

Bachman took Ralph Hawkes of the London publishing company, Hawkes and Sons, to a rehearsal of the Hobart band. Hawkes had attended rehearsals of the University of Illinois band, but this was the first time he had heard an American high school band. Bachman also took him to a rehearsal of the Joliet Township High School band. As a result of the enthusiasm generated by hearing these two

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[1]"Revelli Gets Criticism of Band but Fails to Tell Press; 'Hello, Mr. Sousa,'" undated clipping, presumably from the Hobart Gazette, in a scrapbook maintained by William D. Revelli.

[2]Bachman, response to questionnaire.

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high school bands, Hawkes became interested in introducing the popular Hawkes catalog of band music to American school bands.[1]

Frank C. Kreider taught private instrumental lessons for Guy Hoover, owner of the Educational Music Bureau in Chicago. Hoover sponsored vocal and instrumental music clinics which attracted music teachers from a wide area. Kreider described his impression of Hobart's appearance at one of these clinics.

> Revelli brought the Hobart band to play some of the music and to demonstrate and evaluate new publications. It was a treat for me to hear and see Revelli's methods, balance, blend, and intonation. It was the greatest. No doubt, he had the greatest high school band in the nation. Intonation, balance, blend, and performance left nothing to be desired. The ability of his individual soloists was a revelation for all musicians, young and old.[2]

Revelli also received a well-publicized compliment from the northern Illinois district manager of the Jewell Tea Company.

> When the high school band from a little town of six thousand population in northern Indiana can win the national championship two years in succession against towns of much larger population and high schools of greater registration, there must be a reason.
>
> I heard this band, made up of probably an average run of high school students and was amazed at the smoothness, the finish, and the musicianship of their performance. Their work would have passed for professional in many an audience.
>
> Why did these students win against the students of

---

[1]Bachman, response to questionnaire.

[2]Frank C. Kreider. Personal letter to the author dated July 17, 1970, from Collinsville, Illinois.

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> many a larger school and larger town? There were no professional musicians among them. They are all of regular high school age, and there is no predominance of any especially musically inclined nationality.
>
> The answer is--leadership.
>
> The director, whom I met, is wonderfully enthusiastic, an untiring worker, and has a remarkable "hold" on his band. Their practice and rehearsals under his personal direction continue every day clear through the vacation period.
>
> And they do it willingly--cheerfully. He has so imparted his earnestness, enthusiasm, and pep that it is rarely that one of his band is absent.
>
> That is the spirit that has made this band of 75 pieces in a town of 6000 the champions of the United States. That is the spirit that wins--the spirit that develops big results from everyday material.
>
> It is the kind of enthusiasm that builds big branches in ordinary territory.[1]

Instrumentation and Personnel

The instrumentation of the Hobart band was essentially determined by contest rules--points were lost in band contests for a lack of complete instrumentation. During Revelli's early years in Hobart, an ideal instrumentation was impossible to achieve. The instrumentation of his twenty-two-piece band in the spring of 1926 included only B-flat clarinets, saxophones, cornets, mellophones, trombones, baritones, and a sousaphone, snare drum, and bass drum.[2] The band had no flutes, oboes, bassoons, alto clarinets, bass clarinets,

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[1] Undated clipping, signed HJD, from Des Plaines, Illinois, in a scrapbook maintained by William D. Revelli. Revelli explained that this statement was printed in the sales magazine of the Jewell Tea Company as an incentive to company employees.

[2] *Aurora*, 1926 Hobart High School yearbook, p. 70.

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French horns, or tympani. As beginning students developed, Revelli used these younger players to supplement the high school band. He also edited many compositions, so all parts could be played by an incomplete instrumentation.[1]

A full instrumentation was finally achieved in the 1930-1931 school year. A personnel roster of the sixty-eight piece Hobart High School band was given in the printed program of the sixth annual spring concert on April 22, 1931.

Flutes-Piccolos

Russel Wettengel
Eldor Pflughoeft
Lee Chrisman

Oboes

Harry Van Loon
Gus Metaxas

Bassoons

Gilbert Kilberg
Edward Pavlakovich

Solo Clarinets

Warren Grieger
Leslie Conavoy
James Witty
Janet Roper

First Clarinets

Lewis Greenspan
James Mundell
George Hawke
Joe Piech

Second Clarinets

Donald Fowble
Edward Ingram
Raymond Lutz
Walter Larson
Darwin Conavoy

Third Clarinets

Edward Schuwchow
William Glynn
George Kietzman
Wilma Raschka

Fourth Clarinets

Charles Wells
Denise Kruse
Arthur Sonntag
Alex Howatt

Alto Clarinets

Mildred Seivert
Carmen Whisler

Bass Clarinets

Elizabeth Davis
Violet Haas

---

[1]Lillya, personal interview. Nutt, recorded interview.

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Alto Saxophones

Sarah Mundell
June Melin

Tenor Saxophone

Arthur Scharbach

Baritone Saxophone

Earl Ramsey

Solo Cornets

Everett Parry
Robert Rhoades

First Cornets

Charles O'Keefe
John Frazer

Second Cornets

Isabelle Butler
June Johnson
Robert Maybaum

Trumpets

Warren Zander
Paul Bowles

Flugelhorns

Erwalt Majorwiez
Robert Mundell

French Horns

Harold Anderson
Homer McOmber
Helen Wells
Elsie Sandstrom
Dale Grabill

Trombones

Arthur Nelson
Everett Baker
Kenneth Sothman
Alfred Erickson

Baritones

Carl Schwuchow
Loraine Hoos
Edna Allen

Basses

Edward Klausen
Robert Ramsey
Edward Parry
Richard McColly

Bass Drum

Frank Davis

Cymbals

William Wherle

Snare Drums

Harvey Parkhurst
Robin Cliff

Tympani

Charles Frame

The personnel of the 1931 band also included the following officers and assistants.

Ralph Reshur, assistant conductor
Charles McManus, business manager
Jean Trester, sponsor
Charles Frame, president

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Joe Piech, vice-president
Harvey Parkhurst, secretary-treasurer
Sarah Mundell, librarian
Harvey Van Loon, assistant librarian
James Witty, drum major
Edward Pavlakovich, property
Everett Baker, property
John Frazer, property
Robert Maybaum, property[1]

Only minor changes were made in the instrumentation of the band during Revelli's remaining years in Hobart. By the spring of 1933, the band had grown to a total of seventy-five members--an increase of seven from 1931. Although Revelli was using one less French horn, he had added a B-flat clarinet, an alto saxophone, two cornets, a baritone, two basses, and a percussionist. The instrumentation of the 1933 band included:

3 flutes-piccolo	9 cornets
2 oboes	2 trumpets
2 bassoons	2 flugelhorns
22 B-flat clarinets	4 trombones
2 alto clarinets	4 baritones
2 bass clarinets	6 basses
5 saxophones	1 timpani
4 French horns	5 percussion[2]

Since the traditional souvenir program format for Hobart concerts was changed to a single-page program in 1935, the final personnel list of the Hobart band under Revelli appeared in the souvenir program of the ninth annual spring concert on May 23, 1934. The seventy-three-

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[1]Souvenir Program of the Sixth Annual Spring Concert of the Hobart High School Band. Hobart, April 22, 1931.

[2]Souvenir Program of the Eighth Annual Spring Concert of the Hobart High School Concert Band. Hobart, May 17, 1933.

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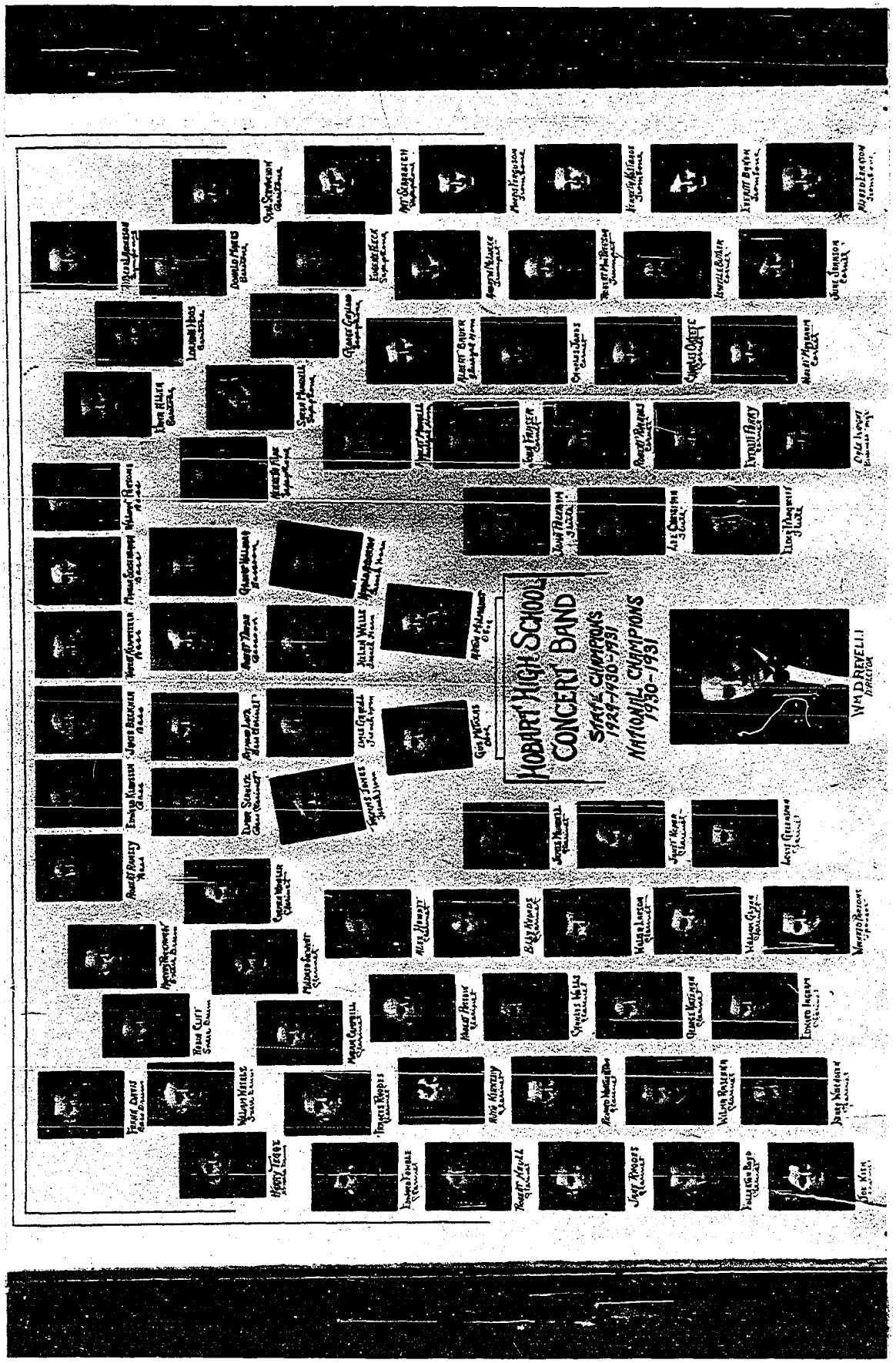

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piece band represented an addition of two flutes and one trombone and a loss of one B-flat clarinet, one alto saxophone, two flugelhorns (flugelhorns were completely dropped from the instrumentation), and one percussionist from the previous year.

Flutes-Piccolo

Eldor Pflughoeft
Lee Chrisman
Richard Averitt
John Packham
Korine Westerholm

Oboes

Gus Metazas
George Keitzman

Bassoons

Gilbert Kelberg
Robert Thiede

B-flat Clarinets

Louis Greenspan
William Rhoads
Janet Roper
James Mundell
William Glynn
Alex Howatt
Edward Ingram
Walter Larson
Richard Worthington
Charles Wells
William Holzmer
Jane Rhodes
Henry Wiechorek
Robert Krull
Boyd Fullerton
Edward Fowble
Ruth Kirkeby
Frances Rhodes
Miriam Campbell
Bryon Findling
Robert Passow

Alto Clarinets

Carmen Whisler
Wilma Raschka

Bass Clarinets

Elmer Schultz
Raymond Lutz

Saxophones

Kenneth Pope
George Gaylord
Eugene Fleck
Joe Kish

French Horns

Harold Anderson
Dale Grabill
Thomas Jones
James Boyer

Cornets

Robert Maybaum
Charles Jones
Ralph Worthington
Albert Bauer
Charles O'Keefe
Roper Peddicord
Merle Anderson
Richard Marshall
Malcomb Averitt

Trumpets

Robert McPherson
Andrew McCluckie

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Trombones

Alfred Erickson
Kenneth Kostbade
Morris Ferguson
Robert Holzmer
Carl Cope

Baritones

Donald Marrs
Everitt Baker
Shirley Hoos
Adah Simpson

Basses

Robert Ramsey
Robert Keammer
James Beckner
Robert Mundell
Eugene Beckner
Maylen Sensenbaugh

Bass Drum

Frank Davis

Snare Drums

Robin Cliff
Harry Tegge
Boy Bradley

Timpani

Ritschel Anderson

The following officers were listed for the 1934 band.

Martha Simpson, sponsor
Walter Keller, business manager
Lee Chrisman, student director
Louis Greenspan, assistant student director
Robert Ramsey, president
Robert Maybaum, vice-president
Janet Roper, secretary
William Glynn, quartermaster
Kenneth Kostbade, first quartermaster
Harold Anderson, second quartermaster
Frank Davis, efficiency manager
William Rhoads, librarian
Edward Ingram, first assistant librarian
George Gaylord, second assistant librarian
Alfred Erickson, drum major
Robert Mundell, assistant drum major[1]

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[1]Souvenir Program of the Ninth Annual Spring Concert of the Hobart High School Concert Band. Hobart, May 23, 1934.

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Musical Activities Outside Hobart

During his early years in Hobart, Revelli's professional activities outside the community were limited. As the reputation of the Hobart band grew, however, Revelli was invited to music clinics and festivals as a guest conductor and became more involved in state and national activities.

He was elected president of the Indiana School Band and Orchestra Association for the 1932-1933 school year.[1] Previously, he had served as secretary-treasurer of the association under Adam P. Lesinsky as president.[2] According to Revelli, the Indiana School Band and Orchestra Association was an active influence on public school music in the state. The association sponsored some of the most highly competitive county and state contests in the United States. Revelli believed that keen competition developed performing organizations with unusually high standards, so he considered contests as the most important part of the association's activity.[3]

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[1] Undated clipping, presumably from the Hobart Gazette, in a scrapbook maintained by William D. Revelli. Revelli's name as president was on the letterhead of the Indiana Band and Orchestra Association's stationery used in a letter from Revelli to H. E. Nutt, dated April 6, 1933.

[2] Indiana School Band and Orchestra Association, letterhead of association stationery used in a letter from Revelli to H. E. Nutt, dated August 30, 1930.

[3] Revelli, recorded interview, March 13, 1969.

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The In-and-About Chicago High School Orchestra and Chorus gave a concert in Chicago's Auditorium Theatre on Wednesday evening, April 11, 1934, sponsored by the Music Supervisors National Conference and the In-and-About Chicago Music Supervisors Club. Revelli conducted the orchestra, and Walter Damrosch was listed as "guest conductor." Robert Lee Osburn and Hugh S. Roberton conducted the chorus. The orchestra played Svendsen's Swedish Coronation March, Henry Hadley's Angelus, George Dasch's Scherzo, and Massenet's Phedre.[1]

During his final year at Hobart, Revelli was active in outside professional activity. He was a guest conductor for the Northwestern Band Clinic, held the second week of February, 1935, at the University of Minnesota.[2] A month later, he was elected a director of the North Central Music Educators Conference at its meeting in Indianapolis, the only person from Indiana nominated for office at this meeting.[3]

The summer of 1935 was a particularly busy period for Revelli. He spent the last two weeks of June at Mississippi State College in State College, Mississippi.

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[1]Music Supervisors National Conference. Program of the In-and-About Chicago High School Concert, Chicago, April 11, 1934.

[2]"Revelli Leaves for Northwestern Band Clinic," Hobart Index-Commonwealth, February 21, 1935, p. 1.

[3]"Revelli Elected Director of Music Organization at Indianapolis Convention," Hobart Index-Commonwealth, March 28, 1935, p. 1.

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He directed a clinic for instrumental music teachers and judged a Dixieland Band Contest in which bands from fourteen southern states competed. The first week in July, he participated in a music clinic sponsored by Northwestern University in Evanston, Illinois.[1]

Revelli conducted a 275-piece all-state high school band in its annual festival concert on Saturday evening, July 27, 1935, in the stadium of the University of Wisconsin. The concert was held in conjunction with the sixth annual music clinic sponsored by the University of Wisconsin. Captain Charles O'Neill and Raymond Dvorak appeared as guest conductors. The clinic faculty included Carol M. Pitts, supervisor of music in the schools of Omaha, Nebraska; Henry Sopkin, a band director from Chicago; and William V. Arnold, president-emeritus of the Wisconsin School Music Association. The all-state band played Alford's Voice of the Guns March; Mendelssohn's Ruy Blas Overture; Clarke's Flirtations, a cornet ensemble; DeNardis' The Universal Judgment; Grabel's Parade of the Tinkertoys; Howland's Mood Mauve; Coates' London Suite; Ketelbey's A Childhood Fantasy; O'Neill's Mademoiselle Coquette; Fillmore's Military Escort; and Goldman's

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[1]"William D. Revelli Has Busy Summer Filling Numerous Engagements," Hobart Index-Commonwealth, June 27, 1935, p. 1.

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University Grand March.[1]

A month later, Revelli served as general director of the Midwest Music Festival in Omaha, Nebraska, on Saturday, August 24, 1935. Oscar Lyders was choral director. Revelli conducted a combined six-hundred-piece band in addition to being general director of the program, which was reported to feature the singing of Mary McCormick, the Missouri Pacific "Pullman" Quartet, twenty-five hundred singers and musicians, some of the finest choruses in the Midwest, and nationally recognized bands and drum corps.[2] Less than one week after this festival, Revelli announced his resignation to the people of Hobart.

Resignation

When Revelli began studying at the VanderCook School of Music, he told H. A. VanderCook that he wanted to prepare himself for a university band position. His ultimate goal was to develop the finest university band in the country.[3] Before the summer of 1935, Revelli had been offered and had rejected several new positions. An invitation had been extended to serve as state supervisor

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[1] "275-Piece School Band in Concert Here Saturday," clipping from an unidentified Wisconsin newspaper, July 26, 1935, in a scrapbook maintained by William D. Revelli.

[2] "The 1935 Midwest Music Festival," World Herald, Omaha, Nebraska, August 23, 1935.

[3] Nutt, recorded interview.

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of music in Louisiana and conduct the Baton Rouge Symphony, and several public school and college offers had been received. However, Revelli had decided to remain in Hobart until he was offered a university band position which had an unusually fine potential for future development.[1] After he interviewed for the position of band director at the University of Michigan, Revelli told H. E. Nutt that this was the opportunity for which he had been waiting and that he wanted the job in spite of a substantial decrease in salary.

Revelli publicly announced his resignation as director of music in the Hobart Public Schools and director of the Hobart High School band on August 29, 1935. He disclosed that he had signed a contract for a position at the University of Michigan as assistant professor in the School of Music and director of the university band. He made the following statement to the press.

> It is with much regret that I leave Hobart.
> The many associations and friendships that I have made in the past ten years, during which time I served in the capacity of Music Director in the Public Schools, makes my change of position a very difficult task. I have most thoroughly enjoyed my work and contacts, and know that I have derived a great deal from my experience as a teacher in your schools.
> To the people of Hobart I owe a great deal for their splendid cooperation and support of our Music Department. Particularly do I owe a debt of gratitude to the finest group of women ever organized into a club. I am speaking, of course, of the Hobart Band Mothers. The many benefits sponsored by this organization and the tireless efforts put forth in our

---

[1]Mary Revelli, recorded interview, Ann Arbor, Michigan, July 10, 1970.

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behalf, I can never repay.

To all of my students I wish to express my sincere thanks and appreciation for their steadfast loyalty, cooperation and spirit. I am positive that nowhere in my future experience will I work with a more genuine group of students. Their determination to do the job well served as an incentive to me during our rehearsals and in preparation for our many contests. This devotion will be an everlasting pleasant memory to me.

My one hope is that the University of Michigan will monopolize the graduate music students of Hobart High. These students will always be more than welcome as members of the University of Michigan Band.[1]

Before Revelli left Hobart, the community gave a farewell party for him and his wife. A. R. McAllister and his wife came to Hobart for the event. The town gave the Revelli family a set of Bavarian china, a gift they continue to enjoy. Accompanied by his wife and small daughter, Revelli departed on Monday, September 16, 1935, for Ann Arbor to prepare for the opening of the University of Michigan fall term on Monday, September 30.

On Wednesday evening, September 11, 1935, the Hobart band had given a "farewell concert" in Roosevelt Gymnasium for its former conductor. Revelli was guest of honor at this event. The band played Losey's Lenoir March, Holmes' Safari Overture, Young's La Czarine, DeNardis' Universal Judgment, Ketelbey's In a Chinese Temple Garden, Brockton's The Black Rose Overture, Holmes' Castillia, Fillmore's Military Escort, and Goldman's

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[1] "Wm. Revelli Resigns from H. H. S. Staff," Hobart Index-Commonwealth, August 29, 1935, p. 1.

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University Grand March.[1] An audience of approximately a thousand people filled the gymnasium to capacity. Harold Bachman; Clifford P. Lillya, director of the Englewood High School band in Chicago; and Lee Chrisman, student director at Hobart, served as conductors for the evening. Although Arthur Schwuchow, a former member of the band, had been invited to conduct a number, he gave a short speech of praise for Revelli's work at Hobart instead. John "Bud" Packham, a flute player in the band, read a poem he had written for the occasion.

A Farewell to Mr. Revelli

"Who ever heard of Hobart?"
    Asked a friend of his called Bill,
And Mr. Revelli answered,
    "You haven't, but you will."

It was about ten years ago
    That he made that prompt reply
And his friend has heard of Hobart
    In those years that have gone by!

His friends who thought the task too great
    Never dreamed he'd have a band,
But he worked until he had one,
    One that's known throughout the land.

"There's no such word as can't"
    Students often heard him say
And that's one of the reasons
    Why we have this band today.

---

[1]Program of the Hobart High School Concert Band's Farewell Concert to Its Conductor. September 11, 1935.

[2]"Revelli Gives Farewell Concert," Hobart Index-Commonwealth, September 12, 1935, p. 1.

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It's true that we must bid farewell
To this man we hold so dear,
But he'll leave us surely knowing
That we'd like to have him here.[1]

The farewell concert ended with the singing of Auld Lang Syne.

Most townspeople had not been surprised by Revelli's resignation. They had expected it, because many people knew that he had been offered other jobs during the previous two years. The resignation was a serious disappointment, but it was accepted quietly. People were happy that he had remained in Hobart for ten years. The reaction of band members, however, was evidently more intense.

> As a band member, may I say how sad, how very, very sad, band members were--especially those of us who were going to be seniors. We just could not imagine going through our senior year in high school without Mr. Revelli.
>
> I am ashamed to admit that we detested his successor before he ever stepped into the room. Lee Chrisman, our student conductor, even called and conducted band rehearsals without him. We made life so unhappy for him that he lasted only one week. Then, the school board hired Mr. Francis. We liked him, but it was never the same.[2]

The Hobart Index-Commonwealth gave a different account of

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[1]John "Bud" Packham, "A Farewell to Mr. Revelli" (poem quoted in the Hobart Index-Commonwealth, September 12, 1935, p. 3). Joanna Stafford, editor and publisher of the Hobart Gazette, informed the author that Packham, a student at Hobart High School, was considered the "poet laureate of Hobart" in 1935.

[2]Fran Rhodes Crisman, a member of Hobart bands from 1930 to 1936, recorded interview, Hobart, July 28, 1970.

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the band's temporary director.

> Edward H. Borne, twenty-nine year old former director of music at the Elmhurst, Illinois, schools was tentatively hired by the Hobart board of education this week, only to discover Wednesday that he did not possess enough music credits to qualify for the teaching position under Indiana laws.
>
> Following the discovery that Mr. Borne could not take the position, the school trustees again began searching for an experienced instructor to succeed William Revelli who leaves Monday for Ann Arbor.[1]

Bertram Francis became the new permanent band director in Hobart and remained until 1940, when he moved to Pennsylvania State Teachers College. Then, Frederick C. Ebbs directed the bands for eight years. Ebbs left in 1948 to accept a position as director of bands at Baldwin-Wallace College in Berea, Ohio. Richard A. Worthington, an alumnus of both the Hobart and University of Michigan bands under Revelli, assumed the post until 1953; he became assistant band director at the VanderCook College of Music in Chicago. Albert C. Leach served as Hobart's band director for a short period and was succeeded by Robert K. Webb. Webb left Hobart to study for his doctorate at the University of Illinois in the fall of 1963. Alvin E. Rogers, a graduate of the University of Louisville, came to Hobart in 1961 as the junior high school band director; he succeeded Webb as director of the Hobart bands until 1967, when he went

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[1] "Successor to Revelli Almost Hired; Finds He Cannot Qualify," Hobart Index-Commonwealth, September 12, 1935, p. 1.

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to Jacksonville University in Jacksonville, Florida. After a one-year period with Roger McConnell, the Hobart bands accepted their current director, Raymond Grivetti.

School bands have continued to be an active force in Hobart. After national contests were discontinued, concert tours were organized for the high school band. An annual tour became a tradition for the band, and it has traveled as far north as Toronto, Canada, as far south as New Orleans, west to Colorado, and east to New York--the band was particularly proud of appearances it made at the Eastman and Juilliard Schools of Music. These concert tours were sponsored by the community, local businessmen, and the Hobart Band Mothers.[1]

Harold Bachman's interest in the Hobart band continued after Revelli's resignation. He appeared as guest conductor with the band under Bertram Francis and Frederick Ebbs and was eventually elected an honorary member of the band.

> I think it is a great tribute to Revelli and the traditions which he established that the band continued to do so well under subsequent directors. As far as I know, it still enjoys a high reputation. This is a tribute to a man who not only taught for the present, but established standards which remained long after he had left.[2]

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[1]"Hobart's Ambassadors" (article in In Review: Hobart High School Band, 1957-58, a pamphlet printed in Hobart for the annual band sponsorship drive).

[2]Bachman, response to questionnaire.

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The bond between Revelli and Hobart also remained. He returned as guest conductor for the twentieth anniversary concert of the Hobart band on Friday evening, March 16, 1945, when Ebbs was director of the band. Revelli conducted the final four numbers on the program: Gould's American Legion Forever March, Saint-Saens' symphonic poem Phaeton, Rachmaninoff's Italian Polka, and Sousa's Stars and Stripes Forever.[1] Carl Arthur Nelson, a former trombonist in the Hobart band under Revelli, was in the audience.

> When Revelli walked out that night to a standing ovation, you could feel the difference in the whole atmosphere. Only this generation of Hobart High band members only got to rehearse for four hours in the afternoon of the concert, whereas we lucky old-timers got to spend four years with one of the world's greatest men and an absolute musical genius.[2]

The following article appeared in the souvenir anniversary program for this concert.

> Mr. William Revelli occupies a high place in the minds of Hobart people as a music lover, director, composer and teacher. It was Hobart's good fortune to interest this outstanding musician in the position of instructor and supervisor of music in the Hobart schools in the fall of 1925. He served in this capacity until the close of the school year of 1934-35.
>
> Throughout this period, Mr. Revelli produced prize-winning bands in each and every contest entered. During that time interest in bands increased throughout the nation and the keen competition engendered makes this accomplishment all the more marked. His pioneering in this field had much to do with the

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[1]Souvenir Anniversary Program of the Hobart High School Band. Hobart, March 16, 1945.

[2]Carl Arthur Nelson. Personal letter to the author received August 8, 1970, from Hobart.

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development of interest in high school bands throughout this section.

As a result of Mr. Revelli's efforts, Hobart soon came to be known widely for her outstanding band. This reputation also served to increase the interest of Hobart citizens in the field of music. The remarkable success of Mr. Revelli can be attributed to a genius for organization at a time when the field was not developed. Besides this, he had a keen sense of public relations and a business ability not commonly possessed by band leaders. Not the least of his qualities are a vibrant personality and a keen sense of values.

It would naturally be supposed that a man possessing so much energy would be interested in other things besides music. He liked to play golf and tennis and was fond of fishing. He often expressed the desire to be free to travel and to enjoy the music he had done so much to promote. He left here to become professor of wind instruments and director of bands of the University of Michigan, a position he has filled with distinction.[1]

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[1]Glen Moss (faculty member of Hobart Junior High School), "Guiding Lights of the Hobart Band" (article in the Souvenir Anniversary Program of the Hobart High School Band, Hobart, March 16, 1945).

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CHAPTER III

THE HOBART BAND AND CONTESTS

Participation in band contests was a vital element of the Hobart band's success. Contests provided strong motivation for members of the band. During the first few years of the Revelli era, these young people were driven by a competitive desire to win, a desire which was an unusually prominent characteristic of their conductor. After 1930, each student was at least as strongly motivated by a fear that the band might lose. The band had established a reputation--Hobart was expected to win, and winning became a tradition which had to be upheld at each subsequent contest.

Success was defined in terms of contest ratings. A first place meant success; after 1930, any other rating would have been considered a failure--a personal failure for every band member, a failure to maintain the tradition of the Hobart band, and a failure to meet the expectations of the community which supported the band.

This strong, possibly obsessive, desire to win can easily be judged as unhealthy by those who choose to judge. However, it is not difficult to understand the attitude

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which Revelli, members of the band, and the town itself assumed toward participation in contests. The contests brought fame to a small community which received no other form of widespread recognition. Naturally, the community gave financial and personal support to an organization which produced such tangible evidence of success. The director and personnel of the band were privileged members of local society; they enjoyed a special status which was given to those whom people considered particularly successful and important.

Success in the contests did not come easily. Early contest attempts were a struggle against better and more established bands. Competition was keen in Indiana, particularly in the northern part of the state. Revelli realized that his band was "doomed" to failure in its early attempts, but he wanted Hobart students to have the experience of hearing fine bands and to realize fully the difficult task which lay ahead.[1]

Revelli started with a three-piece band in 1925. The band grew to twenty-two members in one year and received second place in the Lake County band contest. The Hobart band placed first at the county event in 1927 and so was able to enter the state contest, where it received sixth and last place. The next year was

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[1]William D. Revelli, recorded interview, Ann Arbor, Michigan, March 13, 1969.

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disappointing, for "half of the band was laid up with influenza at contest time," and Hobart again received second place in the county contest.[1]

1929

Hobart gained its first impressive contest recognition in 1929. The thirty-six-piece Hobart band won the Indiana championship of Class "B" bands in the state contest at Bloomington on May 3, 1929, in "competition with five of the strongest bands in the state from schools of two hundred fifty to six hundred enrollment."[2] According to the enrollment of Hobart High School, slightly over one hundred students, the band should have competed in Class "C." No formal contest ruling prohibited a band from playing in a higher class than its school enrollment officially designated. Band directors in Class "A" eventually became concerned that Hobart was going to compete with them and unsuccessfully attempted to pass a resolution in a national meeting that no band could advance more than one class above the actual size of the enrollment of its school.[3] However, the Hobart High School band always competed in Class "B."

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[1] "Where the 1930 Trophies Went," The School Musician, January 1931, p. 27.

[2] "H. S. Band Wins State Championship," Hobart Gazette, May 9, 1929, p. 1.

[3] H. E. Nutt, recorded interview, Chicago, July 27, 1970.

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Until 1933, only one band in each class could receive first place. Roosevelt High School of East Chicago, a band which had placed first against Hobart in the regional contest, won second place at the state contest in Bloomington. Hobart's victory gave the band a right to compete in the national contest in Denver, Colorado, on May 23 through 25, 1929. The band also received a trophy and a bronze plaque from the National Bureau for the Advancement of Music.

Local people thought the reception given to the returning 1929 state championship band the largest and most exciting demonstration Hobart had seen since Armistice Day. A parade of about two hundred cars with placards announcing Hobart's victory met the special train which brought the band to the station at nearby Hammond.

> Cheer after cheer went up as the train pulled in. William Revelli, director of the winning band, holding high the state trophy, was borne up and down the platform on the shoulders of the crowd. When the excitement subsided, the homeward procession was formed, and the two hundred cars wended their way back to Hobart through Broadway in Gary sounding their horns as they came.[1]

When the procession reached home, it was met by the city fire engine, decorated in purple and gold, the school colors. Flags and banners of the school colors were displayed in the business section of town, and a parade of

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[1] "H. S. Band Wins State Championship," p. 1.

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gaily decorated "collegiate Fords"[1] was also waiting in Hobart.

A second demonstration, in which three thousand residents of Hobart and surrounding communities participated, was held three days later. The band paraded through town in their uniforms, played a short outdoor program at the intersection of Main and Third streets, and then presented a concert in Roosevelt Gymnasium. After the concert, Mayor Harry Livingston presided over a meeting of Hobart townspeople for the purpose of initiating a fund drive to send the band to the national contest at Denver, Colorado. It was estimated that three thousand dollars would be needed for the trip. Superintendent Guy Dickey, who had accompanied the band to Bloomington, complimented Hobart citizens on their enthusiasm about sending the band on such an extended and expensive journey. He commented, "Here is something we can all unite on. I

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[1]Walter O. MacIlvain, editor of the Bulb Horn (house organ of the Veteran Motor Car Club of America), explained the term "collegiate Fords" in a personal letter to the author dated November 9, 1970, from Manchester, Connecticut.

> "There were numerous special speedster bodies available for the Model T Ford, very light in weight, which would add greatly to their speed. Some of the young fellows would apply their own ingenuity in building a Ford into something Henry Ford I never intended. This often as not would simply be to remove the body and substitute a pair of bucket seats with a large, round fuel tank mounted on a platform at the rear. Thus lightened, a Model T would go 'like a scared cat' and climb hills in a likewise sensational manner."

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hope it is the beginning of many things that we can get behind and boost, because we like our city."[1] The community quickly responded. By noon of the next day, $2100 of the estimated $3000 needed had been pledged. $3500 was eventually raised to send the band to Denver.

Judges for Class "B" bands at the 1929 National School Band Contest were Will Earhart, director of music in the Pittsburgh Public Schools; A. Austin Harding, director of bands at the University of Illinois; and Nicholas DeRubertis, a composer, arranger, and director of the Kansas City Little Symphony. John C. Leick, a professional cornetist from Denver, judged sight reading. Two Sketches from the Orient by Cecil Burleigh, transcribed by N. C. Page, was the required composition for Class "B."[2] General comments of the judges were given by number only and do not reflect the order in which the judges were mentioned above.

Judge Number One

> This band knows how to sing a tone to the end and close it beautifully. There were occasional dissonances, of course, and occasionally slight inabilities of technique of individual players, but the devotion to a musical idea of performance was very beautiful.

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[1] "H. S. Band Wins State Championship," p. 1.

[2] James Edwin Moore, "The National School Band Contests from 1926 to 1931" (Ph.D. dissertation, The University of Michigan, 1968), pp. 141-142.

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Judge Number Two

> It is a very excellent organization with a capable conductor. It has a great future if it grows in number and if more attention is paid to pitch. Again, the conductor must be complimented, because he does lovely work with such a small band.

Judge Number Three

> Bravo! A very good young leader.[1]

Hobart was selected as one of five bands to compete in the Class "B" finals which were held on Saturday evening.

> All Hobart stayed up that night to get the news. About one o'clock Sunday morning a telegram came saying that Hobart had won third place with a score of ninety-eight on playing ability but were kept from first place by a lack of instrumentation.[2]

The ranks, total points, and percentage scores for the five finalists in Class "B" show that Hobart had actually placed fourth in the competition.[3]

1. Boys Vocational School Lansing, Michigan	5,298	86.8
2. Belvidere, Illinois	5,038	83.9
3. Princeton, California	4,912	81.87
4. Hobart, Indiana	4,909	81.82
5. Wasatch High School Heber, Utah	4,803	80.

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[1]National School Band Contest, Comments of the Judges. Denver, Colorado, May 23-25, 1929.

[2]Billy MacPherson, "History of the Hobart High School Band" (article in the Souvenir Program of the Fifth Annual Spring Concert of the Hobart band, April 9, 1930).

[3]Moore, p. 142.

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The Hobart band felt justified in announcing that it had placed third in the contest.[1] Since the band from Lansing, Michigan, represented the only vocational school at the contest, there was discussion and controversy in Denver as to whether Lansing should have competed on an official basis. However, the Boys Vocational School was officially designated as the first-place winner. This technical aspect of Hobart's placement in the finals is relatively unimportant. The small four-year-old band from Hobart received the national attention it deserved. Thirty-six youngsters, their conductor, parents, and community had a right to be proud.

1930

The Lake County band contest was discontinued in 1930. The Hobart High School band, now sixty-five pieces, received first place in regional and Indiana state contests, which made it possible for the band to compete in its second national contest. The 1930 National School Band Contest was held May 22 through May 24 in Flint, Michigan.

Executives for the national contest were A. R. McAllister, president of the National School Band and Orchestra Association (which was responsible for arranging the contest) and director of the Joliet Township High

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[1] "Where the 1930 Trophies Went," The School Musician, January 1931, p. 27.

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School Band; Joseph E. Maddy, professor of music at the University of Michigan and general chairman of the Instrumental Committee of the Music Supervisors National Conference; and C. M. Tremaine, secretary of the National Bureau for the Advancement of Music.[1]

Judges for the national band competition were John Philip Sousa, "march king of America" and director of the Sousa Band; Victor J. Grabel, secretary of the American Bandmasters Association; C. Guy Hoover of the Educational Music Bureau in Chicago; Harold B. Bachman, director of Bachman's Million Dollar Band; Edwin Franko Goldman, director of the Goldman Band and president of the American Bandmasters Association; Captain Taylor Branson, director of the United States Marine Band; A. Austin Harding, director of bands at the University of Illinois; Jay W. Fay, director of music in Plainfield, New Jersey; and Captain Charles O'Neill, director of the Band of the Royal 22nd Regiment of Canada.[2] Judges for Class "B" concert playing in the preliminary contest were Grabel, Hoover, and Sousa. Bachman was the sight-reading judge. Branson, Goldman, O'Neill, and Harding joined these men for the finals.[3]

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[1]"National Band Contest Executives," Flint Daily Journal, May 21, 1930.

[2]"Noted Band Leaders to Judge Here," Flint Daily Journal, May 21, 1930.

[3]Moore, pp. 185-186.

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The Hobart band played on Friday, May 23, at 9:00 a.m. in the auditorium of Flint Central High School. The required composition was the overture to La princess juane by Saint-Saens. The selected number which Hobart used in the finals was Friedmann's Slavonic Rhapsody.[1]

The ranks, points earned in the preliminary contest, and total points for preliminary and final contest in Hobart's class are given below.[2]

	Preliminary	Total
1. Hobart High School Hobart, Indiana	3079.25	8327.25
2. Boys Vocational School Lansing, Michigan	3079.	8255.
3. Belvidere High School Belvidere, Illinois	3041.75	8134.
4. Waupun High School Waupun, Wisconsin	2876.25	7774.25
5. Mooseheart High School Mooseheart, Illinois	2711.	7622.
6. Roosevelt High School Gary, Indiana	2687.75	
7. Iron River High School Iron River, Michigan	2560.	
8. Roosevelt High School Kent, Ohio	2527.75	
9. Ludington High School Ludington, Michigan	2455.	

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[1]Moore, pp. 187-188.

[2]National School Band Contest, "Ratings--Class B." Flint, Michigan, May 22-24, 1930.

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The percentage points for the five finalists were:[1]

Hobart, Indiana	85.8
Boys Vocational School Lansing, Michigan	85.1
Belvidere, Illinois	83.8
Waupun, Wisconsin	80.1
Mooseheart, Illinois	78.5

When the Hobart band won the 1930 Class "B" championship at Flint, it had the honor of bringing home the first national band championship ever won by an Indiana high school.[2]

The Hobart band left Flint on a special train which took them to Ainsworth, Indiana, about three miles from Hobart. An estimated six to eight thousand people greeted the band's triumphant return.

> As they alighted from the train, Mildred Tabor presented William Revelli with a bouquet of roses from the city, and Margaret Wanamaker presented a similiar bouquet of roses to Supt. Guy Dickey. Mr. Dickey and Mr. Revelli were then taken to the police car and headed the parade of about one thousand cars to Hobart. The order of march was down South Lake Park Avenue to Thirteenth Street, turning at Lincoln and then down Main Street. They paraded around the business section, then the band formed and marched down Main Street. After playing at Third and Main Streets, the band marched to the Methodist church, where they were received by the band mothers.
>
> All the firemen acted as special police to direct

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[1]Moore, p. 197.

[2]"Hobart Band National Champions," Hobart Gazette, May 29, 1930, p. 1.

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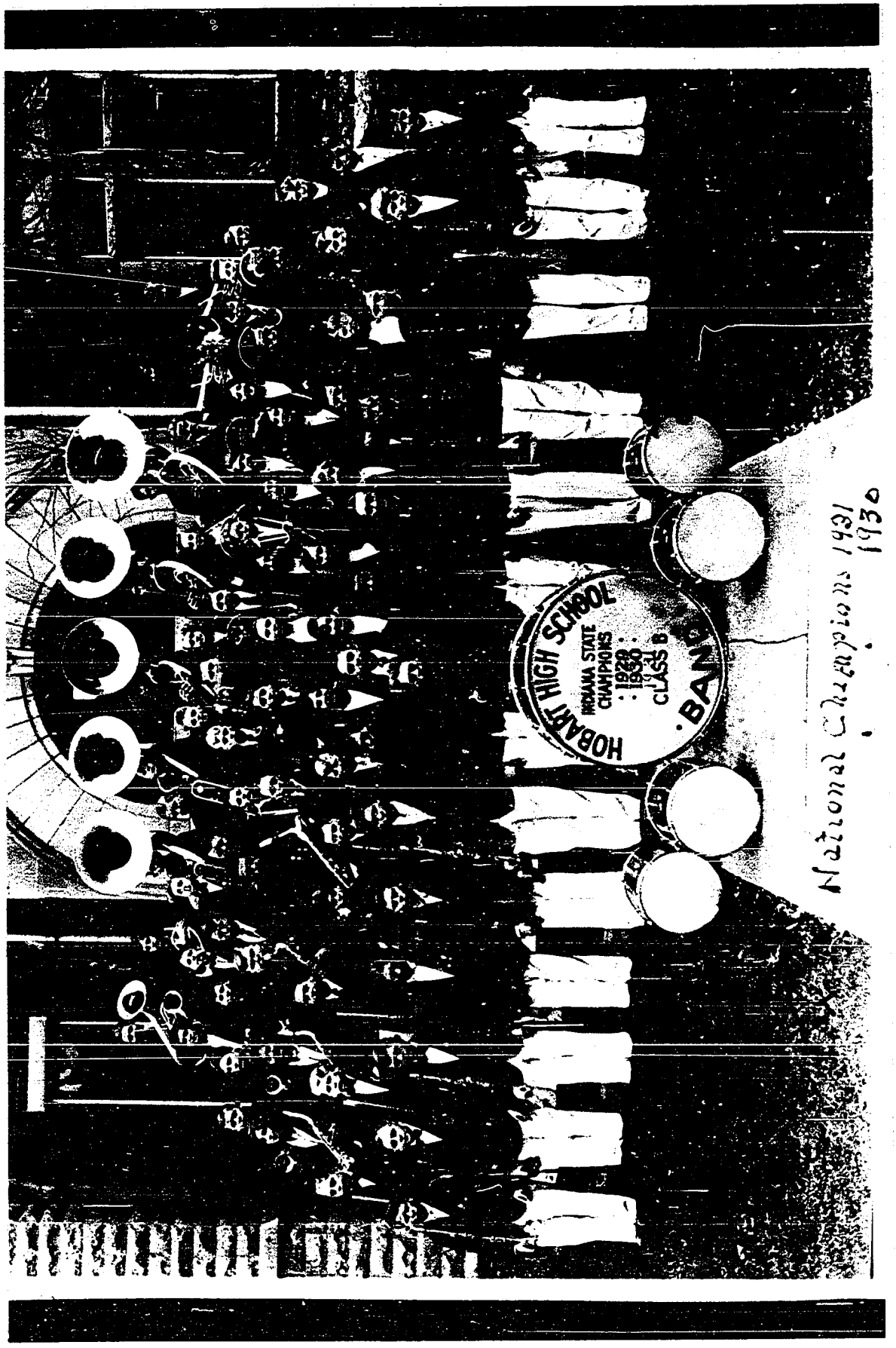

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the parade. There were also three county traffic cops besides Hobart's force.[1]

The School Musician reported that when the band returned to Hobart, "not a single person remained on the streets to watch the March of Triumph, for they were all taking part in the celebration."[2] Mary Revelli remembered that she was a proud and happy wife that day. "A huge crowd met us at the train. They put my husband on their shoulders and carried him. When we got home, we found that people from local stores had filled our house with enough meat and groceries to last almost six months."[3]

1931

Over five hundred loyal supporters of the Hobart band saw their organization again win first place in the state band contest at Jefferson High School in Lafayette, Indiana, on the first Saturday in May, 1931. Students and townspeople were particularly enthusiastic about this honor, because it allowed the band to retain the state band trophy on a permanent basis. Under existing rules, a band had to win state honors three consecutive times before it was allowed to keep the cup permanently. When the Hobart band won first place at the Lafayette contest,

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[1] "Hobart Band National Champions," pp. 1, 3.

[2] "Where the 1930 Trophies Went," p. 27.

[3] Mary Revelli, recorded interview, Ann Arbor, Michigan, July 10, 1970.

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it was considered an Indiana Class "B" state champion for the next three years, and the band automatically qualified for national contest entry during this period.[1] Students in the band were already excited about the prospect of playing in the 1933 national contest, because they had heard that this event was to be associated with the World's Fair in Chicago.

Even after successful experience in numerous contests and other public appearances, the band was never allowed to become overconfident of its own ability. Following the third consecutive victory in the Indiana state contest, Revelli and the band followed their most intensive training program to date in preparation for strong competition at the national contest in Tulsa, Oklahoma, on May 21 through May 23, 1931. Revelli impressed his seventy-piece organization with the attitude that there was nothing to indicate that the band would again win the national trophy.

Hobart played in Tulsa on Friday, May 22, at 10:00 a.m. H. E. Nutt and Haskell Harr of the VanderCook School of Music were backstage at the auditorium in which Class "B" bands performed. The band that was scheduled to play before Hobart was tuning as they entered. The "curtain man," a local high school teacher, was disturbed at this band for taking entirely too long in tuning. It

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[1] "500 Hobartites See Band Win State," Hobart Gazette, May 7, 1931, p. 1.

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was important to remain as close to a schedule as possible, so he eventually had to raise the curtain and force the band to begin. They played badly out-of-tune. When they had finished, Revelli brought the Hobart band on stage, seated his students, and immediately asked for the curtain to be opened. Hobart's intonation was excellent. According to Nutt, the situation illustrated the value of stressing intonation at every rehearsal, because it was too late to worry about it at a performance.[1]

Bands in the 1931 contest were judged for the first time on the performance of a march as well as a required and selected composition. The required composition in Class "B" was The Knight Errant Overture by Captain Charles O'Neill. This composition and A Chant from the Great Plains by Carl Busch were the only two original pieces for band which had been required in national contests up to this time.[2]

Revelli believed the band played better in the finals for the national contest in Tulsa than ever before. "It was not a question of a band director inspiring his bandsmen, it was that band that inspired their director. They did it for the folks back home who were waiting for word of their victory or defeat."[3] The Hobart Gazette

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[1]Nutt, recorded interview.

[2]Moore, pp. 226, 228.

[3]"Band Again Wins National Trophy," Hobart Gazette, May 28, 1931, p. 1.

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reported that the judges told those who were interested in the Hobart band that it was "the finest band by far that had played in the contest."[1] Frank Simon, director of the Armco Band of Middleton, Ohio, stated, "The Hobart band was without any doubt the finest band in the country, barring none."[2] It was also reported that many people at Tulsa expressed a sentiment that the band was a great asset to the city of Hobart.

Sixteen bands entered the Class "B" contest. Hobart, a city of approximately six thousand people, won the honors from cities with populations as high as fifty thousand. The Lansing, Michigan, Boys Vocational School band placed second in the contest; Mooseheart, Illinois, placed third, and fourth place was won by another Indiana band from Frankfort.[3]

	Points	Percentage
1. Hobart, Indiana	10,178.	94.2
2. Boys Vocational School Lansing, Michigan	9,788.5	90.6
3. Mooseheart, Illinois	9,541.25	88.3
4. Frankfort, Indiana	9,335.75	86.4
5. Menasha, Wisconsin Stillwater, Oklahoma	9,272.75	85.9

[1] "Band Again Wins National Trophy," p. 1.

[2] "Band Again Wins National Trophy," p. 1.

[3] Moore, p. 234. Moore explained that due to an error in tabulating Class "B" scores during preliminary contests, contest officials declared a tie for two schools in fifth place.

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A letter written to Mayor Owen Roper from J. R. Van Dyke, general passenger agent of the Burlington Railroad Lines, was proudly reported to the citizens of Hobart.

> The officers of the Chicago Burlington and Quincy R. R. which . . . was awarded the movement of your high school band between Chicago and Tulsa appreciate your patronage and the honor of transporting this band.
>
> We have carried many organizations on our railroad, but from the reports of the various train crews as well as traffic and operating men who accompanied your band, we feel that we have never carried a better disciplined organization.
>
> The children that compose your most noteworthy band are not only musicians but already, in their teens, can be classed as Ladies and Gentlemen.
>
> Yourself as Chief Executive of Hobart, Mr. Guy Dickey, your superintendent of schools, Mr. W. D. Revelli, your musical genius, Mr. Beach, the God-Father of the band, also the parents of the children, are justified in feeling mighty proud of their accomplishments and are to be congratulated upon such a well disciplined and behaved organization.[1]

1932

After the band could no longer enter the Indiana state contest because of regulations that a band winning for three years in succession could not compete for the next three years, Revelli entered most of his bandsmen as soloists and members of ensembles. Twenty-seven soloists and ensembles were taken to the state contest at Evansville in 1932. Only three failed to win either first or second

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[1] "Band Again Wins National Trophy," p. 5.

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division.[1]

There was no national band contest in 1932. A Joint Solo and Ensemble Contest Committee was appointed by the Committee on Instrumental Affairs of the Music Supervisors National Conference to arrange a national solo and ensemble contest. Committee members were A. R. McAllister, William W. Norton, William D. Revelli, Charles B. Righter, J. Leon Ruddick, H. C. Wegner, and Clifford V. Buttelman. A national solo and ensemble contest was held on May 20 and May 21 in Marion, Indiana.[2]

1933

Although it was no longer competing in the state contest, the Hobart band played a guest concert for the Indiana School Band and Orchestra Contest on Saturday evening, May 6, 1933, at the Civic Auditorium in La Porte. The band finally came on stage at 11:40 p.m., following a competition of eight high school Class "A" bands which had begun at 6:30 p.m. The three thousand people in the audience were reported as being quite "restless" and "satiated" when Revelli lifted the baton to direct his eighty-piece band in Alford's Old Panama March.

> It had an electrifying effect on the audience. The sheer artistry manifest from the opening bars made

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[1]"Band Soloists Win at State," undated clipping, presumably from the Hobart Gazette, in a scrapbook maintained by William D. Revelli.

[2]Moore, p. 249.

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> the crowd forget the lateness of the hour, or that it was all but jaded with music. So attentive were its listeners, so eager were they to catch every note, the Hobart band might have been opening the program.
>
> It wasn't merely a band that had won a national championship two years in a row. It was a band of individual artists, as may be proven in the results of the solo contests in which the Hobart boys and girls captured the greatest number of prizes for any one school.
>
> In dark coats and white trousers and skirts, the players sat grouped in perfect symmetrical formation. They handled their instruments like soldiers, entire sections lifting their instruments simultaneously like soldiers presenting arms.[1]

The band also played the First Norwegian Rhapsody by Christiansen, the march Fair Chicago by Grabel (conducted by one of the band members), and a novelty number when the audience demanded more. As applause continued, Revelli pleaded the lateness of the hour and reminded his listeners that the names of contest winners had yet to be announced; it was after midnight. However, the band was asked to play one more selection and responded with the Triumphant March by Olivadoti. A La Porte newspaper commented, "As a result of Mr. Revelli's teaching, his bands win national championships, his audiences cry for more at midnight--and his players love him."[2] Because of this performance and the enthusiasm it generated, the Hobart band was invited by the La Porte Chamber of Commerce to play two guest concerts on May 26 in the La Porte Theatre

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[1] "Hobart's Band Does Something," undated clipping from a La Porte, Indiana, newspaper, in a scrapbook maintained by William D. Revelli.

[2] "Hobart's Band Does Something."

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for the benefit of uniforms for the La Porte school band.[1]

The band had additional rehearsal time to prepare for the 1933 national contest. The city of Hobart was unable to acquire sufficient funds to pay teachers' salaries for the last month of the school year, so classes were dismissed a month early. According to a member of the clarinet section, the band rehearsed six hours each school day for a month to prepare for the contest.[2]

The Hobart band was transported in private automobiles to Evanston, Illinois, for the National High School Championship Band Contest which was held June 8 through June 10, 1933. Band members were housed in dormitories on the campus of Northwestern University.

The contest was sponsored by the Music Supervisors National Conference and the National School Band Association in cooperation with the National Bureau for the Advancement of Music. It was the seventh such contest; none had been held the previous year, because economic conditions made it difficult for school bands to travel long distances. The contest in Evanston, just a few miles from the Chicago World's Fair, was regarded as a "salute to the return of national prosperity and a tribute to the

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[1]Letter from G. B. Maple, secretary of the La Porte Chamber of Commerce, to Wm. D. Revelli, La Porte, Indiana, May 10, 1933.

[2]William E. Rhoads. Personal letter to the author dated September 4, 1970, from Albuquerque, New Mexico.

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Century of Progress Exposition."[1] The Chicago World's Fair had been a determining factor in setting the place and dates of the contest. A registration of more than seventy bands from nineteen states constituted the largest attendance to date at any national contest.

The system of preliminary and final competitions followed in previous years was abandoned in the 1933 contest. Instead, each band appeared only once before the judges. The judges graded according to adherence to traditional interpretation, beauty of tone quality, correctness of pitch, and artistic effectiveness; sight-reading ability was judged separately. One of three "honor ratings" was then assigned. Each band was required to play three compositions and be judged on all three: (1) a march of the quick-step variety selected by the band, (2) a required composition (for Class "B" at this contest it was von Weber's Peter Schmoll Overture), and (3) a composition chosen by the band from a prepared list of sixty compositions. No national championship as such was officially decided according to these new regulations, and no championship trophies were awarded. Plaques were given to all competing bands, which designated their class and rating. Individual members of the bands were permitted to buy medals according to the rating won by their

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[1]Program of the Seventh Annual National High School Championship Band Contest. Evanston, Illinois, June 8-10, 1933, p. 3.

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organizations: gold for first division, silver for second division, and bronze for third division.

The officers in charge of this contest were C. M. Tremaine, director of the National Bureau for the Advancement of Music; Joseph E. Maddy, general chairman of the Committee on Instrumental Affairs of the Music Supervisors National Conference; and A. R. McAllister, president of the National School Band Association.

Judges were Captain Charles O'Neill, director of the Royal 22nd Regiment Band of Quebec; Lieutenant Charles J. Benter, director of the United States Navy Band; Arthur Pryor, conductor of Pryor's Band of New York; Harold B. Bachman, instrumental music consultant for the Educational Music Bureau in Chicago; James R. Gillette, director of the Carleton Symphony Band of Northfield, Minnesota; and Major George N. Malstrom, drum major of Columbia Commandery No. 63, K. T., Band and Shire Band of Medinah Temple, who was marching judge. This was the first national contest since 1927 at which John Philip Sousa was not a judge or conductor. The contest program paid special tribute to the memory of Sousa, who had died in 1932.[1]

The following comments were made by the judges concerning the performance of the Hobart band.

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[1]Program of the Seventh Annual National Band Contest.

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Outstanding strong points:

Show the results of fine careful fundamental training; playing sense reflected into the band by their talented conductor.
Splendid conductor; oboe and clarinet--beautiful; fine band--all sections good.
Excellent horn and trpt.; intonation and chord playing; conception of moods; balance nearly perfect; should be in class A.

Outstanding weak points:

Horn one measure behind before "8."
Tendency to force trumpet tone.
None

Additional comments:

Excellent work.
This is as good a band as I have heard in the high schools.
Fine leader.[1]

H. E. Nutt of the VanderCook School of Music thought sight-reading was a general weakness of Hobart bands. "They didn't sight-read too well, because Revelli did not give attention to working on rhythm patterns for sight-reading. He was not interested in just getting through a piece without breaking down; he wanted it to sound."[2] However, Harold B. Bachman, a sight-reading judge at this contest, remembered that

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[1]National School Band Contest, Judges' Comment Sheets. Undated, but presumed to be from 1933, Evanston, Illinois.

[2]Nutt, recorded interview.

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> the Hobart band was always a first-rate sight-reading band. They had not only learned to play the contest pieces but had been taught basic musicianship, so they were always superior in sight-reading contests as well as in the performance of prepared numbers. This, of course, was a great tribute to the thoroughness with which they had been taught from the beginning.[1]

Twenty-three bands competed in Class "B," and six were awarded first division: Hobart; Whiting, Indiana; Taylorville and Mooseheart, Illinois; Dover, Ohio; and Huntington, Indiana. Hobart won "honorable mention," official recognition of the finest band in each class.[2]

When the band had finished playing the required number, Les Preludes by Liszt, and Alford's Old Panama March, the judges stood and applauded enthusiastically. "They acclaimed no other band in this manner. Mr. Revelli was assured by many that if a general grand award were given, the Hobart band would rate higher than any of the other seventy-three bands in the contest."[3] The Hobart Index reported that Arthur Pryor remarked, "I have traveled the world over, but never have I heard a band like the Hobart band. Even Arthur Pryor's band could not play those selections as the Hobart band played them."[4] Harold Bachman was a sight-reading judge, so he was not in the

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[1]Harold B. Bachman, tape-recorded response to questionnaire. Gainesville, Florida, August 12, 1970.

[2]Bachman, response to questionnaire.

[3]"Band Wins Highest National Honors," Hobart Index, June 15, 1933.

[4]"Band Wins Highest National Honors."

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concert hall when the Hobart band played its prepared numbers. However, he soon heard about the reaction of the judges. "I was informed that Arthur Pryor and the other judges stood and applauded when the Hobart band finished its performance. This was very unusual for judges to do in that day."[1] Otto Mattei, owner of the Mattei Music Shop in Joliet, Illinois, was in the audience and heard the band perform.

> When Revelli's band got through playing, I saw the three judges get up and applaud the Hobart band. It was amazing. You just didn't see judges stand up and applaud in a contest. The musical expression and interpretation was superior to any band that performed that day. His band played like a fine little symphony orchestra.[2]

Fran Rhodes, a third clarinet player in the Hobart band, was fourteen years old, and this was the first national contest in which she participated.

> I remember thinking that I just must not squeak. When a clarinet player is nervous, that's the first thing he does. I was scared to death, but I did not squeak, because I knew that if I did, we would get something really bad, like a third. You had to uphold the tradition. You had to win. It was expected of us.[3]

The personal pressure that each band member experienced in the band's performance also applied to his participation in solo and ensemble competition. Members

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[1]Bachman, response to questionnaire.

[2]Otto Mattei, recorded interview, Joliet, Illinois, July 27, 1970.

[3]Fran Rhodes Crisman, recorded interview, Hobart, July 28, 1970.

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of the Hobart band won more solo and ensemble events than representatives of any other band at the 1933 national contest. Two band members, Mildred Seivert and Lorraine Hoos, were also chosen to play in an American Bandmaster's Concert and were eligible for a music scholarship of two hundred fifty dollars.[1]

After the national contest, members of the Hobart band were guests of the Chicago World's Fair and participated in A Century of Progress National School Band Festival, held at Soldier Field in Chicago on June 11, 1933. One of the girls in the band remembered that "the parade to the stadium was long and hot. Our school janitor followed the band in a panel truck. When someone had blisters on his feet or 'passed-out,' he got to ride in the truck."[2]

A massed band of five thousand players from seventy-four schools performed at the festival. The twenty-eight Class "B" bands which participated were from Adrian, Michigan; Aurora, Illinois (West High School); Belvidere, Illinois; Canandaigua, New York; Denison, Iowa; Des Plaines, Illinois (St. Mary's Academy); Dover, Ohio; Downers Grove, Illinois; Edwardsville, Illinois; Fort Thomas, Kentucky; Frankfort, Indiana; Harvard, Illinois; Hinsdale, Illinois; Hobart, Indiana; Huntington, Indiana;

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[1] "Band Wins Highest National Honors."

[2] Crisman, recorded interview.

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Iron River, Michigan; Kansas City, Missouri (Pembroke School); Logan, West Virginia; Menasha, Wisconsin; Mooseheart, Illinois; Penn Yan, New York; Sands Springs, Oklahoma; Somerset, Pennsylvania; Sturgis, Michigan; Taylorville, Illinois; Valparaiso, Indiana; Vinton, Iowa; and Whiting, Indiana.

Class "B" bands presented a marching exhibition and played three numbers during the program: Barnhouse's Panorama Overture, conducted by Revelli; Christiansen's First Norwegian Rhapsody, conducted by Captain Charles O'Neill; and von Weber's Peter Schmoll Overture, conducted by Lieutenant Charles Benter. They also played six selections with massed "A," "B," and "C" bands: Sousa's Century of Progress March, conducted by O'Neill; Goldman's On the Mall March, conducted by Oscar Anderson, director of instrumental music in the Chicago Public Schools; King's Goldman Band March, conducted by Benter; Sousa's U. S. Field Artillery March, conducted by A. R. McAllister; Sousa's Semper Fidelis March, conducted by Glenn C. Bainum; and Sousa's Stars and Stripes Forever, conducted by Arthur Pryor.[1]

1934

Although the high school band did not participate in state competition, the junior band from Hobart made

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[1]Program of the National School Band Festival. Chicago, June 11, 1933.

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its contest debut at the district contest at La Porte in 1934. It competed in Class "D" and was awarded first division after playing R. B. Eisenberg's Dream Ship, Eric DeLamater's Manikin, and George Douglas' Stepping Along March. The junior band then proceeded to win first division in Class "D" at the state contest in Crawfordsville.[1] The junior band had been organized the previous September by Revelli and Lee Chrisman, student director, and consisted of thirty-five elementary and junior high school students who had studied their instruments for less than one year. There were fifty-eight members in the band at contest time.

The high school band gave a concert on Friday evening, May 4, at the state contest in Crawfordsville.

> A special concert by the nationally famous Hobart high school band was partly responsible for the unusually large crowd which attended the Friday night session in the high school auditorium. Hobart's organization . . . was directed by William D. Revelli, former president of the association which sponsors the state contest. Composed of seventy-two pieces, the band gave a forty-five minute concert which was enthusiastically received by the audience.[2]

The band left Hobart on Wednesday, May 30, for the National High School Band Contest in Des Moines, Iowa. Band members were driven to Joliet, Illinois, and then took a train to Des Moines. A number of Band Mothers,

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[1] "Thousands Throng City as Music Contest Opens," Journal Review, Crawfordsville, Indiana, May 4, 1934.

[2] "Capacity Crowds Attend State Music Contest," Journal Review, Crawfordsville, Indiana, May 5, 1934.

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patrons, and parents accompanied them as usual. The railroad fare from Joliet to Des Moines and return was six dollars and thirty-five cents per person. Reservations for the trip were made by Walter Keller, student business manager of the band.[1]

The 1934 national contest, held May 31 to June 2, was directed by A. R. McAllister, Joseph E. Maddy, and A. Austin Harding. The judges were Captain Charles O'Neill; Edwin Franko Goldman; Frank Simon; Ernest Williams, famous cornet soloist and president of the Williams Band School and Summer Camp; Glenn C. Bainum, director of the Northwestern University bands and glee clubs; and Karl King, director of the Fort Dodge, Iowa, Municipal Band. Goldman, O'Neill, and Simon judged Class "A" and "B" bands. Harold B. Bachman; Carl Christensen, band director at State Teachers College, Brookings, South Dakota; and R. F. Dvorak, assistant conductor of the University of Illinois bands, were sight-reading judges.[2] Changes in the rating plan of adjudication were made again in 1934. Bands, soloists, and ensembles were classified according to five ratings. Group one represented highly superior or outstanding achievement; group two, superior achievement; three, good;

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[1] "National Band Contest" (article in the Souvenir Program of the Ninth Annual Spring Concert of the Hobart High School Band, Hobart, May 23, 1934).

[2] Program of the Eighth Annual National High School Band Contest. Des Moines, Iowa, May 31 to June 2, 1934.

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four, fair; and five, below average.

The "Finale" of Paul Fauchet's Symphony in B-flat was the required number for Class "B" bands. The symphonic poem Phaeton by Saint-Saens was Hobart's selected number. The band won undisputed claim to its fourth consecutive national championship in Des Moines by being the only organization to receive a first division rating in Class "B." Eighteen bands had competed in that class. Revelli was told by judges of the contest "that Hobart's band had received a higher total of points than any other organization in either class A, B, or C, thereby winning the distinction of being the most outstanding band in the national contest."[1]

A motor escort of fifty automobiles met the band in Joliet when it arrived by train from Des Moines. Members of the band were guests at a dinner given by citizens of the town, and the Hobart Lions Club presented a silver loving cup to the band. There was a problem with the dinner. The band was expected to return in the evening, but due to a delayed train schedule, it did not arrive until morning. The weary band members ate roast beef and mashed potatoes for an early breakfast.[2]

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[1]"Hobart Honors Champion Band," undated clipping, presumably from the Hobart Gazette, in a scrapbook maintained by William D. Revelli.

[2]Crisman, recorded interview.

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1935

A 1935 District Band and Orchestra Contest was held in La Porte, Indiana, on Saturday, April 6. The Hobart band gave a brief guest concert at the end of the contest, and several ensembles of band members competed in the contest itself--a clarinet quartet, woodwind quartet, two cornet trios, a French horn quartet, trombone quartet, and brass sextet. Every ensemble from Hobart that played in the district contest received a first division rating.

Nineteen of twenty-four soloists from Hobart also received first division ratings. First division was won by soloists on the following instruments: two flutes, two oboes, bassoon, two B-flat clarinets, two alto clarinets, bass clarinet, alto saxophone, cornet, French horn, trombone, two baritones, tuba, and two snare drums. Second division was received by five soloists--two cornets, French horn, and two tubas.[1]

The Indiana State Band and Orchestra Contest was held in Evansville on May 2 through May 4, 1935. The Hobart band presented a guest concert to an audience of over five thousand on Thursday evening, May 2, as the opening event of the contest. The band played the following program: Fucik's march, The Florintiner; Bach's chorale, Sleepers Wake; DeNardis' symphonic poem, The

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[1]"Hobart Band Soloists Take District Honors," Hobart Index-Commonwealth, April 11, 1935, p. 1.

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Universal Judgment; Holmes' Tarantella; Gillette's tone poem, Vistas; Bellstedt's La Mandilinata, cornet solo by Charles Jones; the first movement of Fauchet's Symphony in B-flat; Benter's Habanera; Demerssmann's Third Concerto for Flute; Howland's Mood Mauve; selected novelties and Taps.[1]

The Hobart Index-Commonwealth quoted comments made by the Evansville News about this concert.

> A new picture of the possibilities of a school band was given last night at the Coliseum to hundreds of young musicians and a great number of directors. The Hobart high school band, under the direction of William D. Revelli, has no peer in the country . . . .
>
> One must hear the playing of this group of boys and girls, some of whom are not yet of high school age, to realize what they have achieved. Obviously, at no time in the band's career does Revelli ever let it become an aggregation of high school band players. It is an organization of young musicians, each able in his own field, and each fitting without rough edges into the place that is his in the orchestra.
>
> There is a symphonic quality in the music by this group of boys and girls . . . . They are no longer "just another high school band." There is tone color, a feeling that one ordinarily relates to the orchestra and doesn't recognize as having possibilities for the band.
>
> The Coliseum was filled to the roof line last night for the program, and many persons stood. It was an unusually attentive audience, since the members were almost without exception musicians eager to know the how and why of the Hobart achievements.[2]

The state contest was sponsored by the Indiana School Band and Orchestra Association. Officers of the

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[1]Program of a concert given by the Hobart High School Band on May 2, 1935, in a scrapbook maintained by William D. Revelli.

[2]"Band Soloists-Ensembles Win Many State Awards," Hobart Index-Commonwealth, May 9, 1935, pp. 1, 8.

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association were Claude B. Smith, Evansville, president; Arthur L. Dragoo, Princeton, vice-president; Paul Yoder, Evansville, corresponding secretary; and Hugo Schuesler, Evansville, treasurer.

Judges for the band contest were Harold Bachman, Educational Music Bureau in Chicago; Raymond F. Dvorak, University of Wisconsin; and Glenn C. Bainum, Northwestern University. Judges for the orchestra competition were Edward Meltzer, Meltzer School of Music in Chicago; Oscar W. Anderson, orchestra director at Lane Technical High School in Chicago; and Ralph Rush, director of instrumental music in the Cleveland Heights, Ohio, schools. State winners in orchestral, solo, and ensemble divisions were eligible to compete in the national contest at Madison, Wisconsin, on May 17 and 18. A national band competition was not held in 1935.[1]

Soloists and ensembles representing Hobart in the state contest received twenty-six first division awards from twenty-seven entries. Nineteen soloists won first division, and one soloist received second division. Each of the seven ensembles that entered won a first division. Soloist who placed first with a recommendation to the national solo and ensemble contest were performers on flute (two), bassoon, B-flat clarinet (two), alto clarinet (two), bass clarinet, cornet, French horn, trombone,

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[1]"Band Off to Play at State Contests," Hobart Index-Commonwealth, May 2, 1935, p. 1.

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baritone (two), tuba, and snare drum. Four soloists (oboe, saxophone, tuba, and snare drum) received first division without a recommendation to the national contest. An oboe player received second division.[1]

Over forty-six hundred music students participated in the 1935 national contest for soloists, ensembles, and orchestras which was held on the University of Wisconsin campus at Madison on Friday and Saturday, May 17 and 18. A high school orchestra from Whiting, Indiana, directed by Adam P. Lesinsky, won first division in Class "B," but Whiting had no soloists in the contest. A Hammond, Indiana, high school orchestra, directed by William H. Diercks, placed second in Class "A" competition. Four of Hammond's soloists received first division, and its string quartet and two other soloists received second division.[2]

Although Hobart entered no orchestra in this or any other contest, four of its soloists and five ensembles received first division ratings. Individual winners were Lee Chrisman, student band conductor contest; William Rhoads, clarinet; Charles Jones, cornet; and Robert Keammerer, tuba. Ensembles which placed in first division were: two clarinet quartets (William Rhoads, Fran Rhodes,

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[1] "Band Soloists-Ensembles Win Many State Awards," p. 1.

[2] "Band Soloists-Ensembles Win National Honors," Hobart Index-Commonwealth, May 23, 1935, p. 1.

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Wilma Raschka, and Elmer Schultz in the first; William Holzmer, Robert Krull, Edward Fowble, and Richard Worthington in the second); a woodwind quartet (Lee Chrisman, flute; George Kietzman, oboe; Walter Larson, B-flat clarinet; and Robert Thiede, bass clarinet); a French horn quartet (Dale Grabill, Thomas Jones, James Boyer, and Malcolm Averitt); and a cornet trio (Albert Bauer, Robert McPherson, and Andrew McLuckie).

Second ratings were received by Hobart soloists on flute (two), clarinet, alto clarinet, trombone, and baritone; third division honors were won by performers on alto clarinet and snare drum; another snare drummer placed in fourth division. A saxophone quartet, a brass quartet, and a brass sextet also received second division.[1]

A flute solo by Eldor Pflughoeft, a clarinet quartet, and a cornet trio from Hobart were featured on a network radio broadcast by the National Broadcasting Company. The program originated from the national contest in Madison, Wisconsin, and was heard at three o'clock on Saturday afternoon, May 18, 1935.[2] Most of Hobart was listening to the broadcast, of course, but the band was particularly excited about receiving a postcard from a listener in Niagara Falls, New York, who wrote, "We

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[1] "Band Soloists-Ensembles Win National Honors," pp. 1, 8.

[2] "Band Ensembles and Soloists to Broadcast Over Coast to Coast Network Sat.," Hobart Index-Commonwealth, May 16, 1935, p. 1.

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certainly enjoyed your selections this afternoon and must write to you of our admiration. When high school musicians can do so well, we need not worry about the future of our music. More power to you."[1]

Epilogue

Hobart's interest in band contests reached its peak while Revelli was conducting the band. The intense excitement generated among Hobart residents and students when the band won first place in the Indiana state contest in 1929 was sustained through the 1933 national contest in Evanston, Illinois. After the Evanston victory, there was progressively less evidence of widespread enthusiasm in Hobart for contests. Contest rules were changed in 1933 to a system of divisional ratings. Official championships and trophies, symbols of unequivocal competition, were eliminated. Direct competition and its subsequent recognition had been an important factor in promoting community interest and support. Also, the initial thrill of victory had subsided. Victory became a mere tradition. The Hobart band "had to win; it was expected."[2]

Hobart has continued to perform successfully in contests. An article in the January 28, 1965, issue of

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[1]Postcard from C. Melvin Olsen to the Hobart band as quoted by the Hobart Index-Commonwealth, May 23, 1935, p. 1.

[2]Crisman, recorded interview.

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the Hobart Gazette proclaimed, "The Hobart band is believed to have the finest record held by any school band organization, claiming the distinction of having the longest consecutive number of first places in all contests entered since 1930."[1] Although the band has maintained a record of first division ratings to the present time, its participation in contests no longer enjoys the undivided support or attention of its community. The season of glory for the Hobart band vanished many years ago.

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[1] "High Standards Held in Band History," Hobart Gazette, January 28, 1965.

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CHAPTER IV

THE COMMUNITY AND ITS BAND

Hobart Band Mothers

Upon announcing his resignation from the Hobart schools, Revelli commented,

> Particularly do I owe a debt of gratitude to the finest group of women ever organized into a club. I am speaking, of course, of the Hobart Band Mothers. The many benefits sponsored by this organization and the tireless efforts put forth in our behalf, I can never repay.[1]

The Hobart Band Mothers was one of the first organizations of its kind in the country. Its success undoubtedly stimulated the growth of similiar groups in other communities. Moreover, the Hobart band could not have achieved the recognition and fame it won without the dedicated services of these women.

During the autumn of 1931, Cora Maybaum, whose son played cornet in the band, learned that the band needed money for instruments. She made a quilt for the band and sold chances on it throughout the town. A drawing was held at the next band concert. Maybaum's

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[1] "Wm. Revelli Resigns from H. H. S. Staff," Hobart Index-Commonwealth, August 29, 1935, p. 1.

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quilt raised eighty-seven dollars. This gave Mary Revelli the idea that an organization of band mothers could be formed to support the band through similiar projects. She did not think it would be proper for the director's wife to organize such a group, however, so she approached Maybaum with the idea. The two women contacted the school administration and various businessmen in the community--these men also thought it would be wise to organize a permanent group to direct the efforts of those wishing to support the band. Although they were interested in supporting the band themselves, they knew that many women in the community had more time to devote to the organizational duties involved.[1]

Maybaum called a meeting of all band mothers in a room assigned to them in the town library. This meeting became the first official gathering of the Hobart Band Mothers, and Maybaum was elected president of the new organization.[2] Other women who served as president while Revelli was in Hobart were Mrs. A. J. Larson, 1932-1933; Mrs. Frank Ferguson, 1933-1934; and Mrs. Lee Crisman, 1934-1935.[3] Evidently, a full membership was

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[1]"The 'Band' Behind the Band" (article in In Review: Hobart High School Band, 1957-58, a pamphlet printed in Hobart for the annual sponsorship drive).

[2]Mary Revelli, recorded interview, Ann Arbor, Michigan, July 10, 1970.

[3]Hobart Band Mother's Association Yearbook: 1969-1970, "Past Presidents," p. 3. (Mimeographed.)

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no problem to the Hobart Band Mothers. Its membership policy still exists.

> Every mother of a student in the band is automatically a Band Mother. That is understood. The minute her child goes into band, she owes Band Mother dues. If she doesn't come to Band Mothers and pay her dues, a committee calls at her home to remind her of her duty.[1]

The official purpose of the Hobart Band Mothers has remained essentially unchanged since the inception of the organization. Article One, Section Two, of its bylaws states, "The object of this organization shall be to promote support and backing for the Hobart Junior and Senior Bands and to foster their objectives and assist in their projects and promote interest in band music."[2] Revelli recalled that the Band Mothers actually assisted his band in every possible financial way, but never attempted to influence or participate in administrative decisions.[3]

The Band Mothers, more than any other single force, were responsible for raising funds to pay transportation costs to contests and contest fees. They also raised money to buy music, instruments, and uniforms.

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[1]Dorthy Dunning Ballantyne, president of the Hobart Band Mothers for the 1958-1959 school year, recorded interview, Hobart, July 28, 1970.

[2]Hobart Band Mother's Association Yearbook: 1969-1970, "By-Laws for the Organization Known as the Hobart Band Mother's Association," p. 44. (Mimeographed.)

[3]William D. Revelli, recorded interview, Ann Arbor, Michigan, March 13, 1969.

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While Revelli was teaching in Hobart, no instruments were purchased with money from the school board. Although most instruments were privately owned or rented, larger and more expensive instruments such as oboes, bassoons, alto and bass clarinets, sousaphones, and percussion instruments were purchased from funds raised by the Band Mothers.[1]

Until professionally-manufactured uniforms were purchased, the Band Mothers made and repaired all uniforms for the band. The boys wore white duck (a heavy, plain-weave, cotton fabric) trousers, white shirts, and dark navy-blue coats. The girls wore white skirts, white blouses, and navy-blue coats. A navy-blue cape with gold satin lining was worn by each band member. These capes were placed over the backs of the chairs during a performance.[2]

The Hobart band finally received new uniforms in 1933 from DeMoulin Brothers and Company of Greenville, Illinois. The uniforms were mailed from Greenville on May 3, 1933, and arrived in Hobart in time to be worn for the annual spring concert on May 17 and the national contest in Evanston, Illinois, the next month. The uniform order included seventy-six dark blue coats. The

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[1]Faith Tidwell, historian of the Hobart Band Mothers, recorded interview, Hobart, July 28, 1970.

[2]Mary Revelli, recorded interview.

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collars had a hand-embroidered yellow silk lyre on each side, and the sleeves were trimmed with a red stripe which had a combination black and yellow silk braid at each edge. The coats had two rows of three gilt lyre buttons on the front and two buttons on each cuff. An embroidered monogram reading "Hobart, Ind. High School Band" was attached to the left sleeve. Sixty-one trousers and fifteen skirts had stripes to match the coats. The director's uniform consisted of a dark blue cap, trousers, and coat. The cap had a band of black silk velvet with a gold bullion hand-embroidered design and lyre, and the word "Director" was embroidered on the front. The coat had black velvet tabs on the collar trimmed with a row of gilt wire braid and a lyre. A black velvet loop with three rows of gilt braid hung under each arm. Stripes on the coat sleeves and trousers matched the band members' uniforms. A black imitation-fur busby for the drum major completed the uniform order. Total cost of the uniforms was $1225.90.[1] The Hobart Band Mothers paid for them on an installment plan. They still owed a small amount on these uniforms when Revelli left Hobart, so he personally made the final payment.[2]

Hobart Band Mothers also served as chaperons for

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[1]DeMoulin Brothers and Company. Personal letter to the author dated August 18, 1970, from Greenville, Illinois.

[2]Mary Revelli, recorded interview.

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band trips. This was a coveted duty, and a problem usually arose in deciding who would accompany the band on any particular trip. The problem was solved by an agreement that the president and vice-president of the Band Mothers would travel with the band, and two additional chaperons would be elected for each trip. These four official chaperons always traveled with the band. When the band traveled by bus, an extra car of volunteers drove ahead of the group to locate places for lunch--breakfast, dinner, and lodging were arranged in advance. Band Mothers also ran errands for band members who were often "too busy to do anything but rehearse and perform."[1]

According to H. E. Nutt, president of the VanderCook College of Music, the Hobart Band Mothers acted as an effective pressure group on the school administration and the community itself for the support and welfare of the band.[2] Band Mothers interviewed by the author agreed that this was one of the more valuable functions of their organization. Of course, the success of such a pressure group depended upon the individuals involved. William Rhoads (a member of the Hobart band under Revelli and later band director at the University of New Mexico) gave Revelli credit for being very skillful

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[1]Tidwell, recorded interview.

[2]H. E. Nutt, recorded interview, Chicago, July 27, 1970.

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in guiding the best people into important positions in the organization.[1]

The various ways by which the Band Mothers raised funds for the band demonstrated monumental energy, resourcefulness, and dedication under difficult economic conditions. Their first project was a "bake sale." A little more than fifty dollars was raised. They decided more money could be made by selling complete dinners, so they began sponsoring chicken dinners once a month in a hall provided by the Masonic lodge. Several youngsters in the band lived on farms; their parents donated chickens. Other supplies were provided by local merchants. Monthly chicken dinners became a regular activity of the Band Mothers and remained so for several years after Revelli left. As the project grew, the club began paying for all the food it used, except desserts, which were baked and donated by the women themselves. Approximately one hundred fifty dollars profit was realized each month from the chicken dinners, partially because families traveled regularly from towns as far away as Gary and Valparaiso, Indiana, to attend them.[2]

Many farmers from the surrounding area came to Hobart on Saturday nights. The Band Mothers decided to

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[1]William E. Rhoads. Personal letter to the author dated September 4, 1970, from Albuquerque, New Mexico.

[2]Mary Revelli, recorded interview.

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take advantage of this by sponsoring "cakewalks." City police marked off a large circle on a downtown street corner. Squares were then drawn around the outside of the circle, and a different number was placed in each square. A small group of band members stood in the middle of the circle and played as people who had purchased cakewalk tickets walked around the outside. When the band stopped playing, each person stopped in the closest square--the person standing on the winning number won a cake. After the cakes were gone, the full band gave a short concert, and some of the Band Mothers set up booths to sell ice cream. The Hobart Index-Commonwealth gave an account of a cakewalk held on a Saturday evening in June, 1935. Seventy-five cakes as well as many prizes of groceries donated by local merchants were won during the festivities. This particular cakewalk lasted from seven-thirty to ten-thirty, and the Band Mothers made seventy dollars profit.[1] The only survivor of early club fund-raising activities, cakewalks are still held in Hobart during warm weather.

The variety of projects undertaken by these women during the Revelli era seemed endless. They sponsored rummage sales and collected almost anything that junk yards in Gary would buy--they even collected and sold old newspapers. They made a variety of baked

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[1] "Band Mothers Cake Walk Proves Success," Hobart Index-Commonwealth, June 6, 1935, p. 1.

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goods. Faith Tidwell remembered

> coming home from school during the early years of the Band Mothers and finding our large old-fashioned kitchen full of women and donuts. They took orders from different restaurants in the area and then worked in shifts tc fill the orders.[1]

The Band Mothers also sponsored ice cream and cake socials on Saturday evenings. Jane and Fran Rhodes' parents had a large beautiful lawn on which the socials were usually held. Various people donated cakes, and the club bought ice cream. "They strung lights across our yard. The band played in our white skirts or trousers. It was hot, and the mosquitoes were thick, so everybody had citronella all over them. It was terrible!"[2] At least fifty dollars profit was realized from each ice cream and cake social.[3]

Occasionally, the Band Mothers undertook special projects to raise funds for the band. On Tuesday, April 23, 1935, they sponsored an appearance in Hobart of "Lulabelle and Her Gang," a popular entertainment group from radio station WLS in Chicago. A matinee and two evening shows were scheduled. All profits were used for the band's travel expenses.[4] The Band Mothers also

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[1]Tidwell, recorded interview.

[2]Fran Rhodes Crisman, recorded interview, Hobart, July 28, 1970.

[3]Mary Revelli, recorded interview.

[4]"Band Mothers Club to Sponsor 'Lulabelle and Her Gang' in Show April 23," Hobart Index-Commonwealth, April 11, 1935, p. 1.

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sponsored a Band Mothers Amateur Contest which was based on a popular radio program of the time, "Major Bowes' Amateur Hour." A local resident took the part of Major Bowes, including the responsibility of ringing a gong for unsuccessful contestants. Judges were Walter McPherson, Lee Thompson, Lyle Chrisman, and George Belshaw. "Coach" Belshaw timed the applause with a stop watch to assist the judges in their decisions. Ruth Balitz[1] won first prize of five dollars for acrobatic dancing. "Louie's Hungry Five," a German band, won three dollars for second prize; a violin solo by Charles Hudson and a reading by Uri Averitt tied for third prize of two dollars.[2]

The Band Mothers and band members operated a stand for eight days each summer at the county fair in Crown Point, Indiana. They sold hot dogs, popcorn, soft drinks, and ice cream.

> We had to set the stand up ourselves and borrow coolers, freezers, and a truck. A popcorn machine was loaned to us, and the hot dog company supplied their own equipment. We hauled everything else there and back, including workers for the stand. Dirty, dusty, and hot! After about six years, we stopped, because we weren't making enough profit.[3]

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[1]Daughter of Irma Balitz (president of the Hobart Band Mothers in 1939-1940), Ruth Balitz eventually married Frederick Ebbs, band director at Indiana University.

[2]"Hobart Amateurs Get Much Applause at Benefit Show," undated clipping, presumably from the Hobart Gazette, in a scrapbook maintained by Dorthy Dunning Ballantyne.

[3]Ballantyne, recorded interview.

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In the years after Revelli left Hobart, most of the association's fund-raising projects were discontinued, because the Band Mothers discovered that the work involved in organizing several small projects did not yield enough profit. They decided to concentrate on one fund-raising effort--a band sponsorship drive. First attempted in 1939, the sponsorship drive eventually became the major source of financial support for the Hobart bands. Band Mothers themselves became sponsors, and the entire community was canvassed in a door-to-door campaign. The band sponsorship drive is now an annual event of major proportions in Hobart. It provides over three thousand dollars to the Band Mothers each year.[1] Although they still have cakewalks occasionally, the Band Mothers generally restrict their fund-raising activity to the sponsorship drive. Additional income is realized through membership dues and rental fees on band uniforms.

The following expenditures were budgeted by the Hobart Band Mothers for the 1969-1970 school year.[2]

Travel for two bands	$2052.00
Contest fees	288.00
Band equipment	1000.00

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[1]Irma Balitz, recorded interview, Hobart, July 28, 1970.

[2]Hobart Band Mothers Association Yearbook: 1969-1970, "Budget," pp. 10-11. (Mimeographed.)

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Uniform fund	1000.00
Arion Award	10.00
Treasurer's bond	5.00
Printing	100.00
Postage	10.00
Senior recognition dinner	200.00
Social expense	35.00
Gifts	100.00
Flower fund	25.00
Total	$4825.00

Obviously, the Band Mothers continue to be an active and effective organization for supporting the school band program in Hobart.

Community Support

Financial support by the community was essential to the development of an active band program in Hobart. The resources of the school board were very limited. During the ten years Revelli taught in Hobart, school funds did not provide even basic necessities such as music and instruments. The city council did appropriate one hundred dollars per year for the band. As a gesture of appreciation, the band played an outdoor concert for the city each summer.[1]

After the band began to participate in national contests, the largest single item in the band budget was for travel funds. The entire community participated in drives for these funds, although the Band Mothers were

[1]Ballantyne, recorded interview. Tidwell, recorded interview.

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the most active force. A large cardboard thermometer was usually placed in front of the bank in downtown Hobart, so everyone could watch the progress of any particular fund drive.

The drive for funds to send the band to Tulsa, Oklahoma, for the 1931 national contest was typical. The mayor called a special town meeting, and a committee was appointed to assume responsibility for raising the $2,421 needed for the trip. The superintendent of schools, Guy Dickey, was named general chairman of the drive. Dell Beach, a local jeweler, was charged with getting the support of local businessmen and supervising the actual arrangements for transportation of the band. Funds were raised by a house-to-house canvass, a canvass of all business establishments in the city, a diamond ring auction sponsored by Beach, and money derived from band concert admissions.[1]

Sam Routes, owner of the local movie theater, had special "band nights" whenever a fund drive was in progress. He gave half of the evening's receipts to the band. Of course, band members made certain that the theater was filled to capacity on band nights.

> Merchants were quick to realize the publicity value of the band and helped Revelli in many ways. Concerts were well-sponsored and well-attended.

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[1] "Drive for Band Fund Now On," undated clipping, presumably from the Hobart Gazette, in a scrapbook maintained by William D. Revelli.

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> The fame of the Hobart band spread everywhere in the United States, and that was something when you think there were not the instant communication we have today. In that town, the band was the thing. I can't even remember athletics. It was the Hobart Band and don't forget it![1]

According to an article in the Hobart Index-Commonwealth, the Hobart Athletic Club eventually participated in fund drives for the band by contributing part of the gate receipts for designated basketball games. This article must have been a landmark in the state of Indiana, a stronghold of basketball![2]

Certain individuals not directly associated with the Hobart schools were particularly active in supporting the band. Dell Beach and his wife, Maude, were always eager to raise funds or help the band in any possible way, even though they had no children in school. Beach was chairman of many fund drives, including the first one to send the band to the national contest in Denver, Colorado. He also assisted Revelli with organizational problems related to band trips. Beach was an influential member of the Lions Club and was responsible for gaining this club's support for the band.[3] As the band program became more active, he sold

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[1]Rhoads, personal letter.

[2]"H. A. C. to Participate in Band Benefit Games," Hobart Index-Commonwealth, February 14, 1935, p. 1.

[3]William D. Revelli, recorded interview, March 13, 1969.

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sheet music, valve oil, woodwind reeds, and other instrumental accessories in his jewelry store, since Hobart had no music shop.

> He could never keep enough clarinet reeds in the store. If there was one little crack in a reed, Mr. Revelli would smash it, and we would run down to Beach's for more reeds. It seemed as if I got a new reed almost every day.[1]

Carrie Humes, a local beautician, was an active supporter of the band. Although she had no children in school, she "adopted" the entire band just as Dell and Maude Beach had done. Several business people in town, including Humes, actually gave financial support to individual band members whose parents could not afford to pay for private lessons or other instrumental music expenses. In the fall of 1935, Humes took five members of the Hobart band to Ann Arbor, Michigan, to hear Revelli's first concert with the University of Michigan band.[2]

Band members were aware of the importance of financial support from the community. Carl Arthur Nelson, a trombonist in the band, described his impression of the situation which existed at the time of the trip to the national contest in Flint, Michigan, in 1930.

> There was a depression going on, and the people of Hobart really had to sacrifice in order to get enough money to send a high school band on a trip

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[1]Crisman, recorded interview.

[2]Balitz, recorded interview.

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like that. It seemed like everyone chipped in though, and we finally made it.[1]

Jean Trester, band sponsor from 1929 to 1931, wrote a note of appreciation to the community which appeared in the souvenir program of Hobart's sixth annual spring concert.

> What can be done without helpful assistance from others? Certainly, a band cannot be started and kept growing without cooperation. This doesn't mean merely between band members and their director, but from the people outside too. Fellow students, parents and interested on-lookers, these must all give attention, time and money.
>
> Such has been our case. Our band had a very humble beginning, but as time went on, the Board of Education became interested and has time and again lent us a helping hand.
>
> When we won the state contest in 1929, we had little or no thought of going to the National at Denver. But the citizens of Hobart had different ideas, and by willing workers the money was raised, and off to Denver went the band.
>
> Such a wonderful time as they had there, and when they arrived home with a third in the National event, they were greeted with banquets and smiling faces. An amount of money was left and new instruments were added to the rapidly growing organization.
>
> The next year came the second winning of the state and once more the town got busy. Once more the money was raised through subscriptions and donations. Then, to make things perfect, the band won first place in Class B at the National contest held in Flint, Michigan, and had earned the title "National Champs for 1930 of Class B."
>
> But we arrived there only because of the aid we received everywhere. At this time we are making drives for money and are helped by various donations and by the Band Mothers Club. For the band members part, they always have sold tickets, chances, and such things in their own behalf. But they could never have advanced so well if the people of Hobart

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[1]Carl Arthur Nelson. Personal letter to the author received August 8, 1970, from Hobart.

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had been unwilling to help, or had turned a deaf ear to their pleas.

So our accomplishments in the past and those we hope to achieve in the future, we owe to you, our parents and our friends. Thank you!!![1]

Martha Simpson, band sponsor in 1934, wrote a similiar article for the souvenir program of the 1934 spring concert.

The director, officers, and members of the Hobart High School Concert Band wish to take this opportunity to thank the Hobart Band Mothers Association and the people of Hobart and the surrounding communities for the support and cooperation which they have given our organization this year.

Mr. Revelli and his members of the band fully realize that your support and interest in the organization has done a great deal toward establishing the reputation and prestige which the band has tried to maintain.

The band mothers association especially deserve a great deal of credit for their untiring efforts, spirit and enthusiasm. The drives for finances, the purchase of new uniforms, and expenses for the various contests have served as an inspiration to us, and we shall always look to them as having made whatever success we have had possible.

The people of Hobart have been staunch admirers of our efforts. We appreciate this attitude and hope that we shall always continue to deserve this support.

In the building of any successful organization, support must necessarily come from many sources. You have always contributed towards this support and we hope that you feel that your efforts have not been in vain.

Once again, we thank you![2]

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[1]Jean Trester, "Appreciation from Hobart High School Band to Our Public" (article in the Souvenir Program of the Sixth Annual Spring Concert of the Hobart High School Band, Hobart, April 22, 1931).

[2]Martha Simpson, "Appreciation" (article in the Souvenir Program of the Ninth Annual Spring Concert of the Hobart High School Concert Band, Hobart, May 23, 1934).

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Why Hobart Supported Its Band

Hobart was not a wealthy community. The income of most families was barely enough to provide basic household needs. The majority of men in Hobart worked in the steel mills at Gary. During the depression, these men often worked only one or two days a week, if they were fortunate enough to work at all. Yet, the Hobart band reached a peak of development and activity during the depression. The band flourished, and local financial support of the band program almost defies contemporary imagination. Why did this community give such personal and financial support to its high school band, particularly during a time of national depression?

Clifford Lillya gave two reasons. First, a tradition for good bands already existed in northern Indiana, Illinois, and southern Michigan. Also, the image of great professional bands was still fresh in people's minds. "The climate was good for band music." Lillya added,

> The depression was a handicap, but it often takes a catastrophe to bring out the best in people. Community service clubs, in particular, needed something for which they could work and be proud. The Hobart band seemed to be an outlet for people. It brought hope.[1]

A student in the Hobart High School chorus, Dorthy

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[1]Clifford P. Lillya, personal interview, Ann Arbor, Michigan, July 6, 1970.

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Dunning Ballantyne, believed that Revelli's "capturing" personality was a major factor in the band's success. She also believed, as did Lillya, that townspeople needed some activity in which they could become involved. Due to financial difficulties, people were often unable to pursue their ordinary interests. Most of their energy was spent in trying to solve serious problems of daily living. They needed an activity which would restore their own self-confidence and provide a relief from personal pressures.[1]

By supporting the band, some parents possibly compensated for a feeling that they were unable to provide enough for their children due to financial circumstances. Parents in Hobart were thoroughly convinced that the band was a worthwhile experience for their children. They reacted strongly, as parents often do when their children are involved. Since they believed deeply in the values of the band, they supported it in spite of personal sacrifice.

> When the people in Hobart discovered the kind of band director they had, there was almost nothing they wouldn't do for him. Did you know that some of those people actually spent less money on their own food, so they could help the band? He was worthy of that kind of support, because he gave his students something special to remember for the rest of their lives. He made the whole town proud of itself.[2]

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[1]Ballantyne, recorded interview.

[2]Otto Mattei, recorded interview, Joliet, Illinois, July 27, 1970.

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Otto Mattei offered another insight into the question of community support.

> People were different then, because they weren't accustomed to the fine music everyone can hear today. A little march, played well, sounded like a symphony to them. You can find bands like Joliet and Hobart all over the country now. So, a fine band is no longer as special as it was then.[1]

Harold Bachman noticed that Hobart began to take pride in its band after the band won the 1929 Indiana state championship and made a strong showing at the national contest in Denver, Colorado. Hobart people evidently decided then that the band was one thing they were going to support in spite of the depression. The contest experiences of 1929 motivated the community to purchase additional instruments for the band and to provide private instruction for band members. These were two of the most important factors for the future development of the band. "The town finally realized that it had something really special in the band--something in which the town could take great pride. It was wonderful to see the way everybody was willing to support the band."[2]

Mary Revelli gave similiar reasons for the town's enthusiasm.

> The concerts were worthwhile. When they heard the results of the band's efforts, I think it

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[1]Mattei, recorded interview.

[2]Harold B. Bachman, tape-recorded response to questionnaire. Gainesville, Florida, August 12, 1970.

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> brought people together as nothing else could. The recognition given to the band at state and national contests was what finally sold the town. This was why they really supported the band.[1]

The contests were, without a doubt, the prime factor in motivating community support. The band's contest record and the resulting recognition for Hobart were consistently mentioned by people who attempted to account for the financial success of the band.

> The people of Hobart recognized Mr. Revelli's special talent. He was really the right man in the right place at the right time. However, people supported the band, because it was a winning band, and it always came back with results. People didn't mind contributing to an organization that was boosting Hobart.[2]

As the reputation of the band grew, the reputation of Hobart grew with it. The band was an important source of civic pride to a town which received no other widespread recognition. The author discovered that many Hobart residents still enjoyed telling stories of Hobart's fame during the 1930's. Ballantyne described an incident which represented the kind of experience in which townspeople took keen pleasure. While shopping in a small town in southern Oregon, she bought a recording. Records were very fragile then, and she remarked to a salesman that it might not be possible to get the record all the way back to Hobart, Indiana, without breaking it. The salesman immediately began

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[1]Mary Revelli, recorded interview.

[2]Balitz, recorded interview.

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talking about a wonderful high school band from Hobart he had heard in Denver, Colorado.[1] This sort of incident was evidently quite common and served to stimulate more local support for the band. Many years after Revelli left Hobart, the mayor of the town wrote,

> The Hobart High School Band has always been more than a band in the high school. It is considered as an ambassador of the city. It was more than twenty-five years ago when the people of Hobart took a keen interest in the band and decided to back it financially . . . . When the young band first won state honors many years ago, it was the city as a whole, spurred on by the businessmen, who raised the money to send the boys and girls to the national contests held at that time, where the Hobart Band won national fame.[2]

The band was the only force capable of welding the community into a unit. People who often disagreed violently on other civic projects were unanimous in their support of the Hobart band.[3] The Hobart Gazette's enthusiasm for a 1931 fund drive to send the band to Tulsa, Oklahoma, gave additional insight into local feeling.

> When one of the committee visits your home or store, remember that the band has been and will continue to be one of Hobart's best civic advertising mediums. That high school band has made Hobart, Indiana, known throughout the country. It has made people

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[1]Ballantyne, recorded interview.

[2]Fred Rose, mayor of Hobart, article in In Review: Hobart High School Band, 1957-58, a pamphlet printed in Hobart for the annual sponsorship drive.

[3]William D. Revelli, recorded interview, March 13, 1969.

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> from every state realize that Hobart is on the map and is a backing community. The band is the one thing behind which all of Hobart is united.[1]

Signs were even posted on highways approaching Hobart which identified the town as "Hobart, Indiana--The Home of the National Championship High School Band--Population 5,787." Harold Bachman gave the most concise description of the town's pride. "Every person in Hobart walked a little taller when speaking of the Hobart band."[2]

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[1]"Drive for Band Funds Now On," undated clipping, presumably from the Hobart Gazette, in a scrapbook maintained by William D. Revelli.

[2]Bachman, response to questionnaire.

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CHAPTER V

REVELLI AT HOBART: AN OVERVIEW

The situation was improbable, the result was unpredictable, and the man was an enigma. Hobart High School had no instrumental music program in 1925. No budget existed for such a program, and no rehearsal space or time was available. Five years later, the band from this little high school of approximately a hundred enrollment proved itself a national champion at a time when the town itself was experiencing the personal and financial trauma of a national depression.

The man responsible for this feat had had no previous teaching experience in a public school. He had taken no music education courses for his undergraduate degree and had received essentially no instruction on wind or percussion instruments. He had never played in a band in his entire musical career, for he was a violinist. Yet he loved the sound of a band.

A String Background

> I have always loved the band sound and been attracted by its magnificent color and sonority. It started when I heard the band from Benld, Illinois.

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> I was really affected by that band and other community bands as a child. Then, when I heard the Sousa band, I knew that was what I wanted to do. Sousa's and other traveling professional bands of the day, such as those of Bohumir Kryl and Frederick Innes, were fine concert bands. Every time I heard one of them, I got the same thrill. It was one of those situations--I was a violinist, and they don't have violins in a band. I loved the sound of a band, and yet, I could not play the violin in it. However, you would find me around a bandstand every time.[1]

Revelli's position as a band director with a string background was not unique. Several prominent band directors have played violin as their principal instrument. John Philip Sousa, for example, was a violinist. William F. Santelmann graduated from the New England Conservatory in Boston as a violinist. Bruce Houseknecht, director of the Joliet Township High School band after A. R. McAllister, graduated from the Eastman School of Music as a violinist, and the present director of the United States Marine Band, Colonel Albert Schoepper, was a violinist.

H. E. Nutt, president of the VanderCook College of Music and a string player himself, believed a string background was a definite asset to a band conductor. He cited the flexibility of intonation on a violin as an example of good training acquired from studying string instruments. He continued,

> There is something about drawing a bow over a string that makes one acutely aware of tone quality. The feel of the bow is so closely related to tone. It

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[1]William D. Revelli, recorded interview, Ann Arbor, Michigan, July 3, 1970.

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> is impossible to explain, but I think Bill's string background is what made him so demanding in the areas of intonation and tone quality.[1]

Otto Mattei was even more explicit about Revelli's tendency to think in orchestral terms.

> He didn't treat his organization as a band in the way many of us thought of a band. He treated it as an orchestra. He wanted those clarinets to sound like fine violins and the alto saxes to sound like 'cellos. His mind was set to orchestra music.[2]

A consensus was found among those musicians who knew his work at Hobart: Revelli produced a finer, more controlled, and more sensitive musical product than was generally expected from a band. They attributed this personal and easily-identifiable style to his orchestral background. Revelli maintained the style he established at Hobart throughout the remainder of his career. Twenty years after he left Hobart, Harold Bachman wrote, "William D. Revelli is a perfectionist. He rehearses his band with the same meticulous care that a great symphony orchestra conductor would devote to his orchestra."[3]

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[1]H. E. Nutt, recorded interview, Chicago, July 27, 1970.

[2]Otto Mattei, recorded interview, Joliet, Illinois, July 27, 1970.

[3]Letter from Harold B. Bachman to George Cavender, assistant conductor of bands at the University of Michigan. Gainesville, Florida, January 6, 1955.

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Conductor

Rehearsal Technique

A distinctive aspect of Revelli's rehearsal technique was a meticulous attention to detail. Bachman considered it his most outstanding characteristic on the podium.[1] No detail was too small for serious attention. Revelli was willing to exert strong effort and spend considerable time on factors which other conductors might have chosen to ignore.

He was a demanding, sometimes harsh, person on the podium, but he achieved musical results.

> He always knew what he wanted out of the band and never stopped until he got it. Too many conductors get a passage almost right and quit. He never quit short of his goals.
>
> He would listen to Toscanini and those fine players and come to rehearsals with that concept and that was what he worked for. Toscanini and Reiner were his two favorite symphony conductors. Need I say more?[2]

He had definite objectives in mind for each rehearsal--tone quality, intonation, and musical expression were generally the principal factors. The major goal of each rehearsal was the attainment of an improved performance.[3]

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[1]Harold B. Bachman, tape-recorded response to questionnaire. Gainesville, Florida, August 12, 1970.

[2]William E. Rhoads. Personal letter to the author dated September 4, 1970, from Albuquerque, New Mexico.

[3]Nutt, recorded interview.

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Revelli was convinced that a performer must be able to sing a part before he could play it properly. During rehearsals, he often asked a band member to sing his part. The octave of the voice did not matter, but relative pitch was crucial. Revelli frequently sang various passages to illustrate some point in a rehearsal. He almost always used syllables, since he had been trained in college to use solfeggio. When he studied scores privately, he sang individual parts to himself. Occasionally, he brought his violin to rehearsals. He would play a particular passage on the violin and then ask an individual in the band to imitate him.

Each member of the Hobart band was expected to be aware of what was happening musically in the entire band. He had to understand the relationship between his part and the composition as a whole. For example, Revelli might stop a rehearsal and ask a second clarinetist playing a subordinate part to identify the melody and explain the specific effects this melody ought to have on his part. If the flute section made a mistake, he might ask a trombone player to explain the error. He wanted everyone in the band to think musically and to profit musically as well as technically from each rehearsal.

Revelli gave the impression he was never quite satisfied with any rehearsal. Problems always existed which needed additional work and more individual practice.

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A statement which frequently ended a rehearsal was, "Well, that's all we can get done today, but tomorrow it has to be better."

> He was very hard on the band. His whole philosophy was, "if it isn't perfect, it is wrong." I can remember how we played "musical chairs" in all the sections. I was fourth chair as a sophomore among three seniors, and he used me as a foil to get them to work. I played everywhere including first chair until the contest approached and then settled down in third or fourth chair.
>
> I can remember him throwing the baton down one day and telling us all to go home and that he wouldn't conduct us if we were the last band in the world; we would be lucky to get third or fourth. He walked out of the gym and not a kid moved or talked. About ten minutes later, he returned and continued the rehearsal.[1]

Carl Arthur Nelson, a trombonist in the band, remembered a similiar incident. The band was to travel in a special car on the Grand Trunk Railroad for the journey to Flint, Michigan, for the national contest in 1930. They were to meet the train at Ainsworth, about three miles south of Hobart, at 11:00 o'clock in the morning.

> We knew for several months what numbers we would play and had practiced very hard for many months to get ready. Now, I didn't realize it at the time, but in later years it seems to me Mr. Revelli used a part of his knowledge of human nature to get the very best effort from all of us at the contest. He called a final rehearsal at 8:30 the morning we were to leave. I remember it so well. I think I could point out the exact spot I was sitting in the church basement where we held all our rehearsals. What etched it so deeply in my memory was the fact that although we had practiced those contest numbers for months and hopefully thought we were doing pretty well, we just didn't get all the way through even one number without being stopped because we were doing

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[1]Rhoads, personal letter.

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> such a terrible job. I think we spent about an hour before he finally let us go so we could get ready to meet the train. Speaking for myself, when I walked out of that final practice session, I was so deflated that I felt terrible about taking the money from the Hobart people for such a hopeless venture. Some of the others felt the same way too.[1]

The band returned to Hobart from this trip with its first national championship.

These rehearsal methods were evidently effective. Revelli accomplished his goals, and the rehearsals had a profound effect on members of the band.

> Sometimes a rehearsal would be just fine, but there were many times when we didn't get past the first downbeat. The rest of the rehearsal might be spent working with one particular section or individual, or we might get a lecture on character. You have no idea how quiet it was in those rehearsals. We really listened.[2]

Public Performance

When it was time for a performance, each person in the band knew that the conductor wanted him to play well and was doing everything possible to help.

> Nobody ever played a solo alone in the band. Even the audience knew that it was a partnership production: a soloist, the band, and Mr. Revelli. Every band member played every solo. If the person played badly, we all felt terrible; when it went well, we were all happy.[3]

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[1]Carl Arthur Nelson. Personal letter to the author received August 8, 1970, from Hobart.

[2]Fran Rhodes Crisman, recorded interview, Hobart, July 28, 1970.

[3]Crisman, recorded interview.

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Performances by the Hobart band were well-attended because people enjoyed the concerts. Revelli expressed his thoughts about planning programs in an article which appeared in the Etude as part of a regular series he wrote for the magazine soon after he left Hobart. According to Revelli, a competent conductor had to be able to prepare good programs. No conductor was a success if these programs failed to attract audiences to his concerts. He commented on special considerations which he considered essential for successful programs.

> All good music is not difficult, nor is all difficult music necessarily good. But it is for the conductor to choose good music which fits the talents of his organization and which is not beyond the comprehension of its players . . . . When a difficult number is well done, a sparkle and verve is given the program as a whole; but when a selection hopelessly exceeds the capabilities of the performers, or when a concert is a series of difficult numbers, an adverse effect on the audience is inescapable.[1]

Revelli wanted to entertain his audiences. He was careful to avoid a monotonous program by presenting a balance of light and serious music--too much of either extreme was not appreciated.

> The matter of extremes, too, can extend to concerts which are too quiet throughout, and those which make such a loud and long use of the percussion and brass sections that both the players and audience are ready to drop with exhaustion at the end of the program . . . . A sensible audience is cold to the musical organization which indulges only in volumes of tone that are loud and louder![2]

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[1]William D. Revelli, "How to Build an Alluring Program," Etude, August 1939, p. 505.

[2]Revelli, "Alluring Program," p. 505.

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He believed a program should never last more than two hours, and a ten-minute intermission should be placed slightly beyond the halfway mark. Encores must be limited in number and played only after a sincere and appropriate response from the audience.

> The band or orchestra conductor must understand his audiences, their likes and dislikes. He must have his finger on its pulse, but he must also prescribe; and, if his prescription is careful, the audience will be glad to accept what is best for it . . . . One cannot entertain nor can one educate an empty auditorium.[1]

Special Considerations

In addition to the use of careful planning for programs, Revelli felt that proper balance among the sections of his band was a particularly important musical component of Hobart's success.

> The reed instrument is to a band what the string instruments such as the violins are to the orchestra. I had orchestral training and love the violin, so I believed in bringing out the beauty of my reed section as well as the brass in the band. That is where other bands have fallen down, if I am not mistaken.[2]

He was also careful not to overburden the immature embouchures of young players by allowing them to overblow. He taught his students that a full sound of good quality could be produced only with control--the range of dynamic control, not volume, was the important factor.

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[1]Revelli, "Alluring Program," p. 541.

[2]"Band Again Wins National Trophy," Hobart Gazette, May 28, 1931, p. 1.

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> I am by nature a person who loves the beauty of restrained, controlled sound. I think balance and texture of sound are more important than volume. Most of our rehearsing at Hobart was done at a dynamic level considerably below that of most other bands, and I attribute the success of the quality of our sound to this.[1]

However, Revelli believed that outdoor playing offered distinct advantages for the development of full sonority and projection. The band played a number of outdoor concerts each spring. Although the emphasis at Hobart was unquestionably placed on the concert band, the band also participated in marching activities on a limited basis. Hobart High School had no football team during Revelli's early years there. When a team was formed, it played about three or four home games each year at which the band occasionally performed. The band did not present complete formation-type shows.[2] William Rhoads, a clarinetist in the Hobart band, stated,

> We never had a football band. I can remember going out and playing during time-outs, but this didn't last very long. We did very few parades . . . . In Hobart, marching was a necessary evil that was done only when not possible to get out of it.[3]

H. E. Nutt thought Revelli "did not want to march, because he begrudged the time that marching would take from working on the concert band."[4] Nevertheless, Hobart

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[1]William D. Revelli, recorded interview, Ann Arbor, Michigan, March 13, 1969.

[2]Revelli, recorded interview, March 13, 1969.

[3]Rhoads, personal letter.

[4]Nutt, recorded interview.

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must have marched quite well at one time, for the band won a Lions Club International Contest in Grand Rapids, Michigan, in competition with high school, college, and adult bands. Fifty percent of the final grade was on concert performance and fifty percent was on marching. The prize was five hundred dollars.[1]

Another component of the Hobart band's success was an emphasis on solo and small ensemble performance. The last Sunday afternoon in each month of the school year was reserved for mock solo and ensemble contests. Students from the VanderCook School of Music frequently were invited to serve as critic judges. As a result of these experiences, Hobart students were conditioned to play for anyone without being excessively nervous. They did not care who the judges were or who came into a room to hear them perform. Revelli used a similiar device with the band.

> Nobody ever made better use of visitors to rehearsals. He often called VanderCook and asked us to attend a rehearsal and to bring our students. He told his band members that they must be prepared for any visitor, for the door was always open to guests at rehearsals.[2]

This attitude was transferred to contest appearances. The Hobart band never panicked at a contest, because they had been trained to be confident of their own ability.

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[1]Revelli, recorded interview, March 13, 1969.

[2]Nutt, recorded interview.

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Every band member was expected to spend considerable time practicing his own part. A method of organized individual practice was formally adopted by the band in 1935. According to this plan, a student earned his own music grade. He was given three points for each day he practiced at least one hour in the band portable. No credit was given for practicing at home. At the end of a six-week period, his grade was determined by demonstrated improvement in playing and the number of accumulated points.[1]

Band members were strongly encouraged to study privately. As previously mentioned, Hobart's system of providing opportunities for private lessons was a major asset to the band program. Revelli was convinced that private lessons were essential to the musical development of the band and the individual himself.

> One of the biggest mistakes we make in music education is that we do not sufficiently encourage students to study privately from the very first day, particularly those who are going to continue in music and have talent. One of the worst things we can do is to have the students remain in our high school ensembles without taking private lessons, because musicianship can never be thoroughly developed in an ensemble. These are only the tools by which you

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[1] "H. H. S. Band Installs New Practice System," Hobart Index-Commonwealth, February 14, 1935, p. 6.

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> project your own abilities from having studied privately.[1]

The administration of the Hobart band reflected Revelli's talent for organization. He approached administrative detail with the same vigor as musical detail.

> The administrative, organizational set-up is just as important to a successful rehearsal as are the aesthetical and musical objectives. You cannot accomplish anything unless things are organized . . . . Things must be done efficiently, and this takes a student staff and someone to look after them.[2]

The student officers of the band were responsible for maintaining an efficient daily routine. These people took pride in their work, for a position as student officer in the band provided considerable status in the school and community. Special mention must be made of one of the officers, Walter Keller. Although Walter did not play an instrument, he was thoroughly devoted to his duties as business manager of the band. Revelli and the activities of the band were the focus of his life. Walter graduated from Hobart High School in 1934; he died while still a young man. An achievement of which he was particularly proud was a beautiful podium and music stand

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[1]William D. Revelli as quoted by Lloyd Soren Jensen, "Perceptions of Selected Band Conductors Concerning Their Philosophical Concepts as Related to Rehearsal Techniques Which Contribute to an Aesthetical Performance" (Ed.D. research study, Colorado State College, 1965), p. 308. Appendix F, pp. 306-331, is a typescript of a recorded interview with Revelli, Ann Arbor, Michigan, March 11, 1965.

[2]Revelli as quoted by Jensen, p. 318.

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which he made for Revelli.[1] Revelli continued to use this stand for every rehearsal and concert at The University of Michigan. He also took the stand to Hobart on March 16, 1945, when he appeared as guest conductor of the Hobart band.

Personal Philosophy

> Due to the versatility and wide public exposure of performance groups, some educators and administrators consider instrumental music, particularly bands, an extra-curricular activity, not worthy of academic status. In reality, there is no discipline in the junior or senior high school curriculum which is as demanding on the individual as music. The demand for personal perfection in musical performance places a discipline on the individual which is greater than that found in any other subject area. To be a good bandsman, for instance, imposes great personal as well as musical self-discipline on any individual. I hope that one day educators, administrators, and the American public will see that music is not just a frill but a serious and important academic subject. Education must not be concerned only with the skills necessary to make a living. Music can give a man something else--an important expression of himself.[2]

Revelli wanted every child in the Hobart schools to have an opportunity to study and perform instrumental music. He did not adhere to the musical discrimination inherent in the practice of selecting only the highly talented for participation in performance groups. However, he did believe that a student with special talent should have the privilege of performing in a select

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[1]Rose Keller, recorded interview, Hobart, July 28, 1970.

[2]Revelli, recorded interview, March 13, 1969.

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group and developing his ability to its full potential. His goals for the band program in Hobart were "to develop an interest and appreciation for the best in band literature, to make as good a performer on each instrument as possible, and to create a desire in each individual for high ideals in every phase of his present and future life."[1]

He demanded the best of each student--musically and personally. These young people experienced more than an education in music, for Revelli considered himself a teacher of people, not a teacher of a subject. He exerted a positive and lasting influence on the lives of countless Hobart students. They remembered the example he set, not only as a musician and teacher, but as a man. He was vitally interested in their ability and discipline as performers, but he was even more concerned with their growth as human beings.

> I think that we should be interested in the individual to the extent that we have an influence upon his total life. Somewhere in his total experiences in life, we perhaps can proudly claim a small share of a part of him, hoping that his association with us has had a positive influence on his whole being. We are responsible not only for whatever success he may achieve in his particular field, but more importantly, we have a responsibility for what kind of person he is.[2]

This man was devoted to the belief that excellence in music was consistent with excellence in scholarship,

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[1]Undated clipping, presumably from "The School Orchestra," in a scrapbook maintained by William D. Revelli.

[2]Revelli, recorded interview, March 13, 1969.

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conduct, and personal values. Fran Rhodes Crisman remarked, "Mr. Revelli built character into our studies at Hobart High." Crisman, a member of Revelli's bands for five years, noticed that adults in Hobart had a special respect for youngsters in the band. Hobart band members were generally admired for both musical ability and personal behavior. "I think that all of us in the band were better people for having come in contact with him. He had a way of making you want to have a personal goal for yourself outside of music and of making you always want to better yourself."[1] William E. Rhoads, presently director of bands at the University of New Mexico and a member of the American Bandmasters Association, played clarinet in Hobart bands for four years under Revelli. He wrote,

> No one has influenced my life as much as he has. I was never afraid of my own father like I was of him. He was terribly demanding, but he demanded of himself as he demanded of his students. He never berated unless you had it coming . . . . I say the same things in rehearsal that I heard him say to me thirty-five years ago. I just don't say them the same way. I feel fortunate to have been exposed to him.[2]

Revelli was "terribly demanding." Hobart students thrived on the pressure of his demands, however, because he demanded at least as much of himself. He sought perfection in himself, and it was impossible for him to accept a compromise for himself or others. His personal philosophy never waivered: the responsibility

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[1]Crisman, recorded interview.

[2]Rhoads, personal letter.

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of a conductor-teacher was to inspire a desire for perfection.

> A musical standard must be maintained, because it determines the future value of a program in so far as it contributes to the artistic development of students. If we accept a mediocre performance and say that it is superior, we just lower our standards.[1]

The obvious contemporary vehicle for such a philosophy was competition. The band contests offered an arena in which tangible rewards were available. A desire for perfection achieved practical results in the contests, and the demands Revelli made upon his students were reinforced.

> There were many fine bands in Indiana. The competition in the contests was keen, not only from a standpoint of performance. A band played to prove that it was better than the other bands. While that had some drawbacks, it also had assets. In those days, there were no divisions. Band members knew they were playing "for keeps." I think any legitimate competitive activity does something worthwhile for the individual.[2]

Personality

The contests also satisfied a basic need in the man himself. Nobody less qualified than a professionally-trained psychologist should attempt to analyze this complex individual. Yet, one facet of his personality was readily discernible: Revelli was personally fulfilled only by being the best in his profession. He was a very

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[1]Revelli, recorded interview, March 13, 1969.

[2]Revelli, recorded interview, March 13, 1969.

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competitive person, and this competitive spirit was transferred to his students. Rhoads remarked, "He always strove to be the best. If you sweep-up the street, be the best street-sweeper there is. Many successful men from Hobart owe their success to Mr. Revelli."[1]

He had a special ability to inspire confidence and enthusiasm in other people. Hobart was an extremely tight-knit little town. An outsider was not easily welcomed into the core of the community.

> When Mr. Revelli came to Hobart, we were used to having teachers with names like Johnson, Baker, or Smith. We were a little amazed that we were going to have a Revelli. He was such a dynamic character, such a lovable person, so enthusiastic, that Hobart gladly accepted him with open arms.[2]

The sincerity of Revelli's personal feelings for Hobart became evident in later years. A member of his chorus commented, as did many Hobart residents to whom the author spoke or corresponded, about Revelli's continued interest in Hobart and its people after he had gone to the University of Michigan.

> I think that his memory is remarkable. He never seems to forget any of us. I have met him at different concerts outside Hobart. The first time was ten or twelve years after he had left Hobart, and he recognized me as "Utility Singer." He had always called me his utility singer, because I could sing in different ranges when necessary.[3]

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[1]Rhoads, personal letter.

[2]Dorthy Dunning Ballantyne, recorded interview, Hobart, July 28, 1970.

[3]Ballantyne, recorded interview.

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However, Revelli never permitted himself to trespass upon the boundaries of a professional detachment which he maintained with his students.

> He had no close rapport with his students--not in the buddy sense. I think we all stood in awe of him. Even the big kids and the rough kids were afraid of the wrath he could generate. Yet, the night he conducted us the last time before going to Michigan, every kid in that band cried unashamedly during Auld Lang Syne.[1]

Accomplishment in Hobart

The significance of the band from Hobart will be interpreted according to the judgment and prejudices of each individual who reads the story. Social and commercial considerations were crucial components of the band's success. Some people may find that the youngsters of Hobart were exploited for the gratification of a man or an entire town. Others may feel that these young people received as much or more than they gave. Certainly, Hobart helped prove the feasibility of developing an excellent performing group in a small-town environment. The experience of being a part of a fine musical organization was not limited to students who attended larger or more-affluent schools.

One thing is clear. Hobart, Indiana, was not a unique, mystic island of musically-talented youth or wise and dedicated parents. What happened there was largely a

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[1]Rhoads, personal letter.

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result of the talents, ideals, imagination, and energy of an inspired young man--a man nobody really knew well. He was demanding, yet sympathetic; stern and gentle; humorous, impatient; blunt, tactful; idealistic, calculating; relentless, unpredictable. The people of Hobart could not quite understand him, but he had a contagious vitality to which none were immune. The children in his bands respected and loved him, feared and resented him, and cried when he had gone.

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