

# THE HONOR AND RESPONSIBILITY OF THE FIRST CHAIR

It is a great honor to be designated as first chair. I do not mean first chair in first or solo parts section only but first chair in every section. There must be first chair in second, third and fourth parts as well, which in many cases are more important than first chair on first or solo part. They must have sufficient understanding of tone qualities, balance, phrasing, shading and value of notes. They should possess all fundamental principles of music, instruments, and the above, but also have such interest in music and the organization that practicing on such parts will not be burdensome. First chair on first part should be advanced on tone production and should understand interpretation of solo parts, cadenzas, etc. Above all, every first chair in all sections must have their parts prepared in such a manner so they will be good examples to the balance of that particular section. Another very essential duty is to be prompt, never to be late for any occasion. The duties of first chair are to assist in every way their co-workers in preparing parts, and they even should know the different fingering and be able to explain the advantages of such. They should also see that the instruments are held in a somewhat similar position, that the body pose is uniform, and when in public that the uniforms are clean, neat, and that all accessories are in order including clean instruments. All first chairs are the chief representatives of the organization. They must live and act as such that the community and the outer world will look to them, not only as the first chair of the musical organization, but as first chair in citizenship of this good U. S. A.

My admiration and salutation to every first chair performer who is willing to comply with the stated responsibilities—you will certainly be a great aid and comfort to your director.



ROY M. MARTIN

## FIRST CHAIR OF AMERICA

A YEARBOOK FOR

BANDS • ORCHESTRAS • CHORUSES

HONORING "FIRST CHAIR PLAYERS"



1946



SECOND EDITION

# HOBART HIGH SCHOOL BAND



Harlie Garver  
Superintendent

## A Word From Our Superintendent

For the better part of the two decades the Hobart High School Band has represented the highest type of instrumental music attainable by organizations of our class. To say that our community is conscious of this achievement is axiomatic, and yet we may not realize all that such an accomplishment implies.

It implies an initial vision and organizing genius on the part of Mr. Revelli, plus years of patience, salesmanship, and tenacity by his successors. Directors have accepted leadership of this band with the full knowledge that they were expected to carry on the same tradition of perfection which has marked this band through the years.

It implies that the community has accepted this tradition in the same spirit, as witnessed by the enthusiastic support of the band's financial program. It implies most of all, however, a wholehearted endorsement by the parents through the band mothers' organization. This group, a pioneer in the field, has done efficiently and thoroughly a task which no amount of effort by the directors could have accomplished. The band mothers have first made the community contacts so necessary to public support of the program, and then gone ahead to furnish the needed moral backing to school officials, together with the routine assistance so vital at concert and contest time.

Fundamentally, however, the band consists of individuals, for outstanding band achievement can come only through exceptional ability and accomplishment of the persons who make it up. Truly, the spirit of the band has been admirable. When a choice has been offered they have invariably chosen the more difficult role. When faced for a lack of time for practice individuals have retired from the band rather than contribute to a lower level of performance. The determination of section leaders and officers to hold faltering players in line has been a high light in band routine. The team spirit has developed the Hobart High School Band and preserved its traditions.

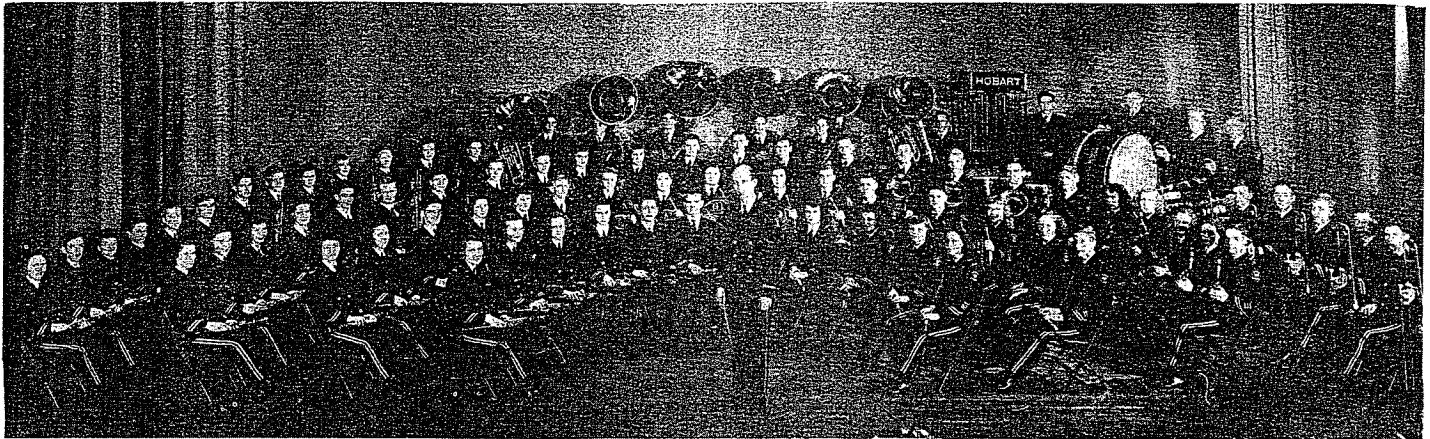
This team spirit and high level of achievement have won the respect and admiration of students, teachers, and citizens. The fact that such an outstanding program has been promoted without noticeable disruption of academic work has also contributed much to this wholesome acceptance.

Those who think in terms of cultural, recreational, and financial values of education find in our band ample justification for its existence. It has furnished a pleasing vocation to some, and a wholesome and remunerative recreation to many. Besides, ability in music has a holdover value into later life not possessed by many sports and other leisure-time activities.

The city too has profited, for we have become nationally renowned for our high school band. That renown has contributed much toward bringing to this growing community citizens of refinement and civic consciousness. The Hobart High School Band has earned its way, and more.

*Harlie Garver*  
Superintendent of Schools

# HOBART



## Heard Round the World

### THE HOBART HIGH SCHOOL BAND

1946 - Twenty-First Season - 1946  
Frederick C. Ebbs, Conductor

#### PERSONNEL

##### FLUTES

Leona Stadler  
Shirley Schoon  
Janet Jones  
Billie Krull  
Robert Millar  
Alice Pyatt

##### OBOES

James McLuckie  
Robert Shell

##### CLARINETS

LaVerne Veres  
Gloria Wichman  
Nancy Pyatt  
Maxene Richmond  
Thais Stewart  
Rosemary Florio  
Eugene Callaway  
Joan Mattix  
Pat Krull  
Jack Baumer  
Joyce Ann Geddes  
Frank Zelec  
Maurene Richmond  
Lucy Kaplan  
James Schwuchow  
Carol Ann Krulik  
Don Stanley  
Jackie Wright  
Don Harrigan  
Pat Bunnell  
Pat Anderson

##### ALTO CLARINETS

Barbara Rappe  
Emmy Lou Garwig

##### BASS CLARINETS

Robert Goodwin  
Robert Zurich

##### ALTO SAXOPHONES

Tom Bishop  
Myrtle Maleck  
Betty Fleming

##### TENOR SAXOPHONES

Alice Hellstrom  
Shirley Mitchell

##### BARITONE SAXOPHONE

James Shurr

##### BASSOONS

Charles Henderson  
William Stonebraker

##### CORNETS

Joyce Erwin  
Byeford Bunnell  
Ellen Campos  
Jerry Belkow  
Robert Hickman  
Marilyn Erickson  
William Bloom  
Lester Watkins  
Jerry Rice  
Don McAfee  
Mafian Ehlen

##### HORNS

Sue Stonebraker  
Allen Richmond  
Jerry Tiffany  
Kathleen Tigner  
Ruth Carlson  
Alyse Farlow  
Wayne Owens  
Clarice Chenoweth

##### TROMBONES

Francis Stewart  
Andy Talbot  
Don Koenig  
Keith Johnson  
Philip Darling

##### BARITONES

Ed Jachimczak  
Paul Hepner  
Darrell Trager

##### BASSES

Don Mundell  
Jerry Kegebein  
Tom Farlow  
Bill Schellenberg  
Marvin Wineinger  
Nelson McIntire  
Alan Abel  
Janet Ruzek  
Bill Greene  
Don Hamann

FIRST CHAIR OF AMERICA



The Hobart "Marching Sixty-Four" makes a heart and an "H" at a Northwestern University football game. The other formation is a script "I-U" for Indiana University.

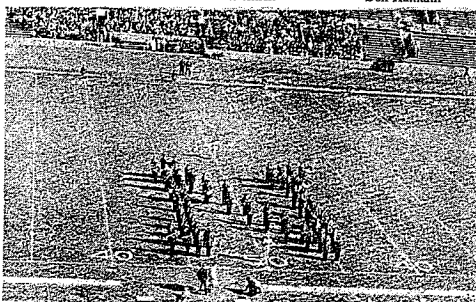
## The Hobart High School Concert Band

### OUR BUSY SEASON

For many years the Hobart Band has been considered one of the very active organizations in the school music field. Concerts, contests, tours, and an extensive marching season have kept the group occupied at all times. This season is no exception. In the first eleven weeks of school the band had appeared in public on ten different occasions. The marching shows during the football season were responsible for the majority of these performances. Highlighting the marching season was the trip to Bloomington where the band performed at the Indiana University Homecoming football game. All who made the trip will long remember the tough luck encountered along the way in the form of bus breakdowns, eating difficulties and lack of time. However, such things do happen and the experience gained is often more valuable than that obtained from an uneventful occasion.

The future promises an equally busy time for the Hobart Band. In the next few weeks a concert is being planned for Tilden Technical High School of Chicago. On March 31, the band leaves Hobart for an extensive five-day tour through northern Ohio. Highlighting this tour will be the concert for the Music Educators National Conference in Cleveland Public Auditorium on April 2. The Hobart Band will be the only out of state band to perform at this conference which will be attended by music educators from all parts of the world. Returning home by April 5, the band immediately starts the contest season, which this year, for the first time since the war began, will be climaxed with a state contest. In addition to these activities, the band presents their annual concert series consisting of fall, winter, and spring appearances.

Yes, the Hobart Band has a busy season. Certainly there are few organizations anywhere which so well represent and advertise their community and school.



## The Hobart High School Marching Band

Ever since its beginning, the band has marched from time to time in patriotic parades and community celebrations. Until recently, however, it has been considered primarily a concert organization. Several years ago it appeared for the first time on a football field, and since then has been proclaimed as one of the outstanding marching bands in this part of the country. The high light of this year's marching was the trip to Evanston where the band represented Indiana at the Northwestern-Indiana football game. Here are a few of the comments received on the season's performance:

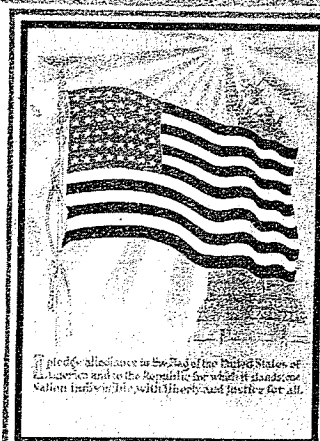
"The between-half entertainment provided by the Hobart Band was the best this corner has ever seen produced by high school horn tooters."—Norm Wherry, Gary Post-Tribune.

"Their selections were well chosen, interspersing the usual numbers with just enough of the classic to be very refreshing, and we were of the opinion it was the best band we had seen and heard at the Northwestern stadium."—H. C. Beelman, Chicago.

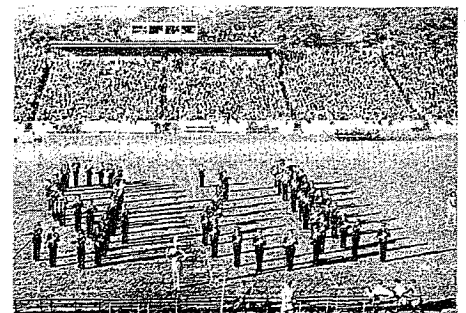
"Their marching formations and music were far above the high school brand."—L. H. Peterson, Cenol Co., Chicago.

"It was really an entertainment that did them proud. Well drilled and playing well, the band snapped through their formations with no hesitation whatsoever."—Pat Connelly, Valparaiso Vidette-Messenger.

"THE WORLD'S GREATEST"



STILL THE BEST KNOWN



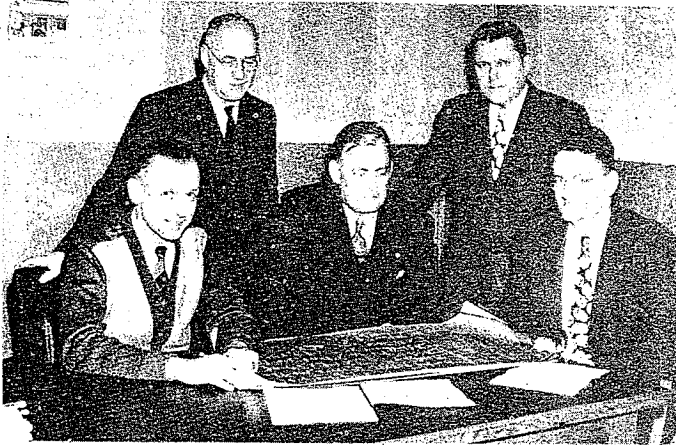
## The Hobart High School Concert Band

While much has been said about the accomplishments of the Hobart band, here are a few facts about the internal mechanism of the organization.

The band itself generally averages about seventy players. The musicians come up through a junior band of about sixty, which in turn is fed by the beginning instrumental classes. These classes are unique in that they meet every day like an English or arithmetic class. The beginning students rent school instruments at a small fee and are asked to purchase their own when they have progressed sufficiently. This is a decided financial advantage to the parents inasmuch as there is no initial investment for an instrument "to learn on," and when the student has proved himself musically proficient an instrument of fine quality can be purchased.

The equipment of the band is the finest. Instruments and mouthpieces in all sections are matched as nearly as possible to insure uniformity of tone quality and intonation. Instruments classed as unusual or rare are owned by the school and rented to the students.

# HOBART HIGH SCHOOL BAND

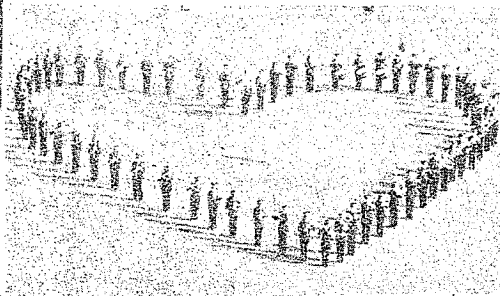


HOBART BOARD OF EDUCATION

The administrative needs of the Hobart students are taken care of by the Board of Education. These men generously give many hours of their time to the problems of the school.

Seated (L. to R.) - Byron J. Mellon ---Secretary  
Herbert Carlson---Treasurer; John Ledyard---President  
Standing (L. to R.)-Harlie Garver--Superintendent of Schools; William Kendall--Principal.

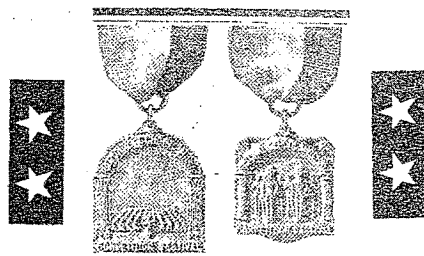
BECAUSE IT IS TRULY A NATIONALLY KNOWN INSTITUTION AND BECAUSE ITS INFLUENCE FOR THE DEVELOPMENT OF FINE INSTRUMENTAL MUSIC DEPARTMENTS IN THE SCHOOLS HAS REACHED TO EVERY CITY AND TOWN IN AMERICA, WE PROUDLY DEDICATE THIS THE 1946 EDITION OF "FIRST CHAIR OF AMERICA" TO THE GREAT HOBART HIGH SCHOOL BAND.



FREDERICK C. EBBS  
Conductor



MRS. JOHN K. JONES - President



BAND OFFICERS - (Front Row - L. to R.) - Violet Matovich, Sponsor; Nancy Hyatt, Librarian; Thais Stewart, Librarian; Alice Hellstrom, Vice-President; Frederick C. Ebbs, Conductor; Florida Wickham, Librarian; Kathleen Tigner, Secretary-Treasurer; Laverne Veras, Recording Secretary; Sue Stonbraker, President.  
Second Row (L. to R.) - James Shurr, Equipment Manager; Tom Bishop, Drum Major; Ed Jachimeczak, Efficiency Manager; Andy Talbot, Equipment Manager; Tom Farlow, Equipment Manager; Benford Bunnell, Equipment Manager; Robert Miller, Librarian; Gene Oulleyway, Librarian; Don Hamann, Business Manager.



THE BAND MOTHERS CLUB

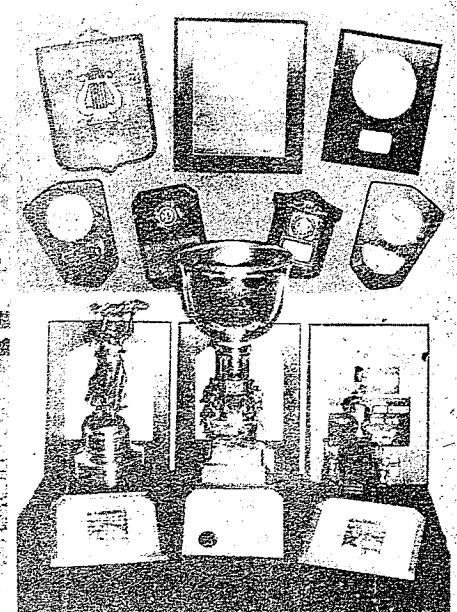
The fame of the Hobart Band Mothers Club is second only to that of the band itself. Probably the first organization of its kind in the country, it deserves much credit for helping the band attain and maintain its high standards.

--- OFFICERS ---

Seated (L. to R.) Mrs. Elbert Erwin---Treasurer; Mrs. W. S. Tiffany---Vice-President; Mrs. John K. Jones--President; Mrs. Harry Shurr--Secretary; Mrs. M. L. Bunnell---Cake Walk.



DRUM MAJOR - - - TOM BISHOP





# IRST CHAIR MEMBERS **HOBART** HONOR AND RESPONSIBILITY



EONA STADTLER - 1st Chair Flute



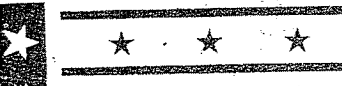
LAVERNE VERES - 1st Chair Clarinet



EVELYN LOU GARNIG - First Chair Alto Clarinet



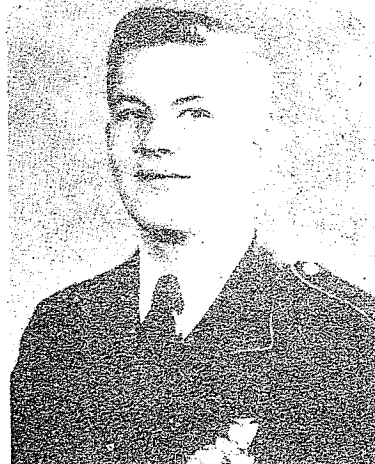
ROBERT GOODWIN - 1st Chair Bass Clarinet



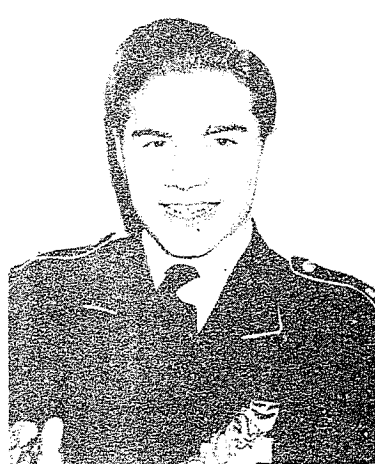
EXCEPTIONAL



JIM McLUCKIE - 1st Chair Oboe



CHARLES HENDERSON - First Chair Bassoon



ALAN ABEL - 1st Chair Percussion



FRANCIS STEWART - 1st Chair Trombone



Outstanding Programs



ED JACHIMCZAK - 1st Chair Bari-



DON MENDALL - 1st Chair Bass



CHARLES ERWIN - 1st Chair Corpet



ALICE HELLSTROM - 1st Chair Dr.

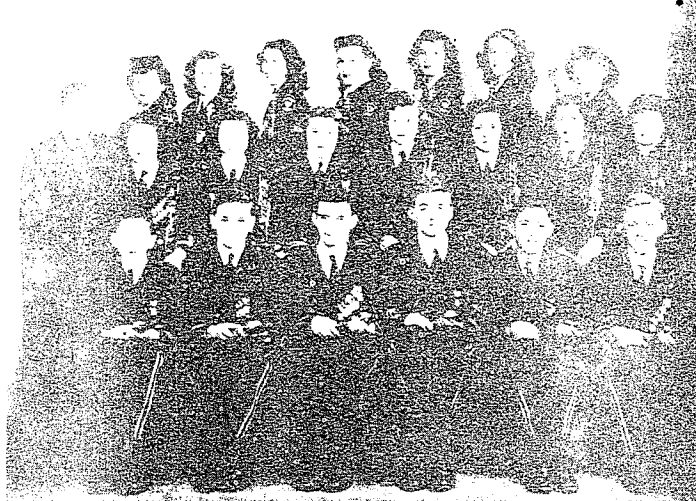
Presenting

# HOBART

World-celebrated



PERCUSSION (L. to R.) - Alan Abel; William Greene; Janet Ruzek.



CHORUS - (First Row - L. to R.) - Don Hart; Pat Anderson; Patie Richmond; LaVerne Veres; Gloria Richmond; Rosemary Flarke; Jack Mattix; Jackie Wright.  
Second Row (L. to R.) - Pat Anderson; Tami Stewart; Patie Richmond; LaVerne Veres; Gloria Richmond; Rosemary Flarke; Jack Mattix; Jackie Wright.  
Third Row (L. to R.) - Patie Krull; Loney Rupp; James A. Nelson; Lucy Kaplan; Maurane Richmond; Patricia Burt; Ann Krull.



OBOES AND BASSOONS (Seated - L. to R.) (Oboes) Robert Shell; (Standing - L. to R.) Charles Henderson; (Bassoons) William Stonebraker.



ALTO & BASS CLARINETS - (Alto - Seated L. to R.) Emory Lou Garwig; Barbara Fappe; (Bass - standing - L. to R.) Robert Zurich; Robert Goodwin.



FLUTES (Seated - L. to R.) Leon Stadler; Shirley Schoon; Janet Jones. (Standing) - Billie Krull; Robert Miller; Alice Pyatt.



TOM BISHOP - First Chair Alto Sax.



SUE STENEPARKER - 1st Chair Horn.



JIM SHURR - 1st Chair Baritone Sax.

A Salute to

# HOBART

*Noteworthy*

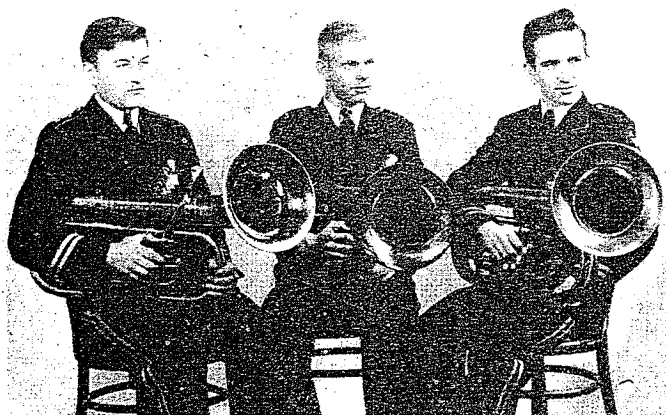
Calling the Roll of HONOR



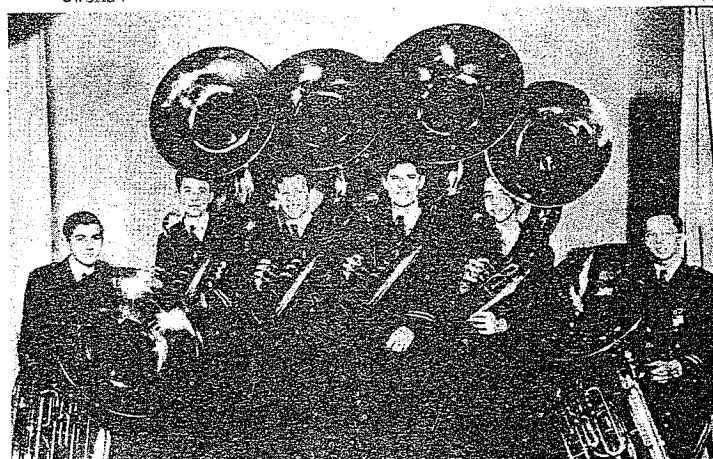
SAXOPHONES (Seated - L. to R.) - Betty Fleming; Shirley Mitchell; Myrtle Maleck. (Standing - L. to R.) Tom Bishop; Alice Hellstrom; Jim Shurr.



HORNS (Seated - L. to R.) - Sue Stonebraker; Jerry Tiffany; Allen Richmond; Kathleen Tigner. (Standing - L. to R.) - Clarice Chenoweth; Alysse Farlow; Ruth Carlson; Wayne Owens.



BARITONES (L. to R.) - Ed Jachinczak; Darrell Trager; Paul Hegner.



BASSES (L. to R.) - Don Mundell; Marvin Wineinger; Nelson McIntire; Tom Farlow; Bill Schellenberg; Gerald Keggbein.



CORNETS - (First Row - L. to R.) - Bill Bloom; Ellen Campos; Jerry Belkow. Second Row (L. to R.) - Marilyn Erickson; Charles Erwin; Beaford Bunnell; Marion Ealen. Third Row (L. to R.) - Don McAffee; Jerry Rice; Lester



TWIRLER - - - - KATHLEEN TIGNER



TROMBONES - (Seated - L. to R.) - Francis Stewart; Andy Talbot; Phil Darling. (Standing) - Don Koenig; Keith Johnson.





## Guiding Lights of The Hobart Band

# SERVICE



WILLIAM D. REVELLI

# SERVICE



BETHAM W. FRANCIS

# NATIONAL

# DEDICATION

## Private Teachers and Soloists



FRED REDWOOD



DALL, FIELDS

It is often said that one man can't do everything. For that, reason students who desire to improve themselves are given the opportunity to study with specialists. Mr. Fields, instructor of reeds, and Mr. Redwood, instructor of brass, come to the band building one day a week for this purpose. We are also indebted to Austyn Edwards and Gabriel Tose for their fine work in past years, to Messrs. Eck, Pottag, Kessler, Mayer and DeMange of the Chicago Symphony, and to Mr. Carlson of the Roy Knapp Studios for the time they have spent with our students.

# FIRST CHAIR OF AMERICA

# Administration

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 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. In addition, he has been in great demand as a judge of contests and clinics and is the author of many magazine articles on the subject of instrumental music.

In the fall of 1935 Hobart called to this position Lt. (j.g.) Bertram W. Francis, now serving his country in the United State Navy as a signal officer. He holds the B. A. and M. A. Degrees from Northwestern University. Mr. Francis, besides being a talented musician, has a reserve of energy so needed by a leader

of a band of Hobart's reputation. Among other qualities, he possesses a keen knowledge of how to bring out the potential abilities of students in music. Mr. Francis also possessed the rare ability to keep his bands working at top speed and with unceasing effort. A whole-hearted cooperation between director and members was one of his outstanding achievements.

Due credit should also be given Mr. Francis for maintaining a band record which was already spotless. In the face of the many difficulties to be surmounted this was in itself a notable achievement.

Mr. and Mrs. Francis are the proud parents of three charming daughters. He resigned his position as director here in 1940 to accept the post of director of bands in the Mansfield State Teachers' College of Pennsylvania.

Mr. Frederick C. Ebbs came to Hobart in the fall of 1940 from Rittman, Ohio, where he had been director of the high school band. He came here with an outstanding record in public school music, particularly in the field of concert and marching bands.

It was a noteworthy fact that Mr. Ebbs had secured a part of his training in the University of Michigan under Mr. Revelli, and that he holds a Master's degree from that institution.

During the five years Mr. Ebbs has been in Hobart, students and patrons have learned to love and respect him as a musician, director, and understanding counselor of young people. While he adheres strictly to the fundamental principles of good music, he possesses many qualities which have produced a distinctive style of interpretation. In addition, Mr. Ebbs has produced a refreshing variety of numbers in the exhibition of novelties which have added color and human qualities to his concerts.

One of the most noteworthy of Mr. Ebbs' activities has been the organization of the marching band. While losing none of its effectiveness in concert work, the band is now becoming justly celebrated in this field also.

The Hobart High School Band has also maintained its high standard of achievement under Mr. Ebbs' direction in spite of the impact of the war. The bands have continued to merit the same high ratings that have distinguished them throughout their history. Hobart patrons can look confidently to the future with the assurance that Mr. Ebbs, with his keen understanding and sense of proportion, will continue to maintain the sacred traditions which have characterized the Hobart High School Band in the past.

# HONOR



FREDERICK C. EUBS

GLENN MOSS

Faculty, Hobart Junior High School

## EDUCATION