

EUGENE J. WEIGEL: MAJOR CONTRIBUTIONS TO THE MUSIC
PROGRAM OF THE OHIO STATE UNIVERSITY

A Thesis

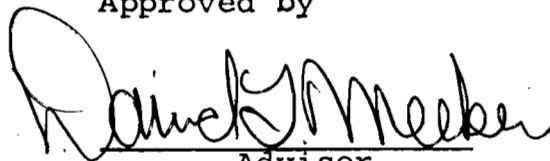
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by

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Approved by

A handwritten signature in dark ink, appearing to read "Raimund G. Meeker". The signature is fluid and cursive, with a large initial "R" and a distinct "G" and "M".

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PREFACE

The purpose of this thesis grew from an intense interest in the music program at The Ohio State University and a growing knowledge of the contributions to the program by Eugene J. Weigel. His contributions, however, although they were extremely significant to the growth and perpetuation of the music program, had not received their proper representation in the program's history. Some faculty may associate the name of Weigel with a Professor Emeritus who retired some thirteen years ago. Other faculty and students may realize that he was associated with many of the performing groups of the university. And yet, a real comprehensive statement of the man's contributions to the School of Music could probably be acknowledged from only those faculty members who know him. It therefore became obvious that there was a real need to communicate to others the contributions of Weigel and it is in search of the fulfillment of this need that this thesis was written.

Chapter One gives a background of Weigel beginning at birth, and including those significant events that would affect his later work at The Ohio State University. Chapter Two, gives a background of the music program at Ohio State from its beginnings until Weigel joined the

faculty. Chapter Three includes Weigel's major designs and accomplishments with the university marching band. Chapter Four gives a summation of his work with the university symphonic band and symphony orchestra. Chapter Five presents his significant success with the administration of the total university music program. Chapter Six explores Weigel's contributions in other areas such as the university, the city, the state and the nation. Chapter Seven gives a partial listing of awards and tributes received by Weigel for his thirty successful years at Ohio State and Chapter Eight concludes with a summary of Weigel's accomplishments and a statement of conclusions regarding Weigel's career. This thesis attempts to represent only Weigel's major contributions. It does not attempt to utilize every Weigel success or describe each success in detail as such a representation would require many volumes and would not be in keeping with the scope of this thesis.

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CHAPTER I

EUGENE J. WEIGEL, 1894-1928

Born in Cleveland, Ohio on September 6, 1894, Eugene John Weigel showed an early proficiency in music by playing the violin at age nine. He continued his musical interest throughout his early academic career in the Cleveland Public Schools where he became a violinist and student director in the Cleveland South High School Orchestra. After graduating on May 24, 1912, Weigel was employed by the Cleveland Railway Company from 1914-1915 as a clerk in the purchasing department. Little did he realize that his meager work experience would begin to demonstrate his capacity for administrative ability. Evidently, the Cleveland Railway Company realized it for he was soon promoted to assistant purchasing agent in charge of spending over \$1,000,000 in mill supplies and electrical parts for this \$85,000,000 a year concern. The importance of this responsibility can be put in perspective by realizing how much \$1,000,000 in 1915 would be worth today, some fifty-seven years later.

His love for music and especially his violin prompted Weigel to open his own private studio in Cleveland in 1915

and to perform professionally for dances, movies, theatre, concert groups and symphony orchestras in the Cleveland area until 1929. In addition, Weigel studied Violin, French Horn, and conducting with several outstanding professionals.

The United States went to war in 1917 and Weigel supported his nation by enlisting in the United States Naval Band, 9th Naval District stationed in the Great Lakes region, as a musician first class and French Horn performer under Hyman Spitalny. It was during this time that two significant phenomena occurred that influenced Weigel. First, he developed a great love for martial music. The drive and the emotional quality of the music would become an essential ingredient for his Ohio State University Marching Band. Second and perhaps most significant, it was during this period Weigel realized that music was to become his lifetime profession. As he stated in an interview with Judy McClusky:

From that time on, I was really hooked. I knew music was the profession I wanted to spend a lifetime working with. My interest then was in my personal performance with an instrument, but now it is with the total color when instrumentation is put together.¹

After being honorably discharged from the service in 1918, Weigel decided to enter Columbia University in

¹Judy McClusky, Ohio State Lantern, September 30, 1959, p. 1.

business administration, even though he knew that music would eventually be his profession. Although he was only enrolled for two years from 1918-1920, many experiences gained from his exposure to New York City and Columbia University would become very useful in his future work at Ohio State. First, his scholarship in the field of business administration helped to prepare him for the difficult administrative job awaiting him at Ohio State. His course work created in him an attitude of awareness to financial and business affairs and thereby broadened his base of experiences. Second, Weigel joined Beta Theta Pi social fraternity at Columbia. Subsequently, he would serve as a faculty adviser to the Ohio State chapter of Beta Theta Pi, and this association would not only make Weigel more aware of the total student body of the university but also expand the influence of music and the music school to non-music majors. Third, Weigel attended many Goldman Band concerts in New York's Central Park. These concerts would serve as his model for the initiation of the first twilight concerts at Ohio State. Fourth, Weigel observed the colorful display signs on New York's Times Square and not only noted their surface beauty but also analyzed why they were spectacular and what principles were behind their success. These facts and principles would be utilized in his future

Ohio State Marching Band shows including his famed "Script Ohio" formation.

Music, however, was still a strong persuasive force in his life, even at Columbia. He decided to give up his business career and actively pursue his first love--music. He enrolled in the Hochschule für Music or Institute of Music in Berlin, Germany, in 1922, and it was here that once again several experiences helped to influence him in his later musical career at Ohio State. First, he increased his knowledge in the field of music. He especially acquired a taste for the music of Germany in general and the works of Wagner in particular. This could be due in part to his study in Germany but also, I am sure, it could be a reflection of his German background and ancestry. Second, Weigel grew very fond of German bands. He observed their style of performance and especially their mode of dress. He would later incorporate the use of banners used on the German trumpets into the Ohio State Marching Band. Third, and very important, Weigel observed the all-brass bands of Europe and noted their carrying power outdoors. The Ohio State Marching Band would become the only all-brass band in the United States as a direct result of these observations of Weigel.

At the conclusion of his study in Berlin, Germany, Weigel returned to Cleveland and accepted teaching positions

at Patrick Henry Junior High and Audubon Junior High in the Cleveland Public schools as an instrumental music teacher. Weigel, who stood 5'11" tall with black hair, gray eyes, and a black moustache, guided his bands to two state music championships. In 1925, Weigel's successful work as a public school teacher led him to his first music administrative position as supervisor of orchestral music for the Cleveland Public schools. He was directly responsible for the orchestral music program of forty-two schools from 1925-1928, and his orchestras won numerous awards and first prizes in state and national contests. During his administration, Weigel served as director of Cleveland Public Schools Music Festival Orchestra which performed for an audience of 10,000 people each year. Moreover, he was responsible for many school and professional broadcasts over WTAM, WHK, and WGAR radio stations in Cleveland. From 1926-1928, he served as supervisor of a Saturday morning instrumental school for the public school children of Cleveland held at East Tech and West Tech High Schools. The significance of this program was that Weigel contracted professionals from the Cleveland Orchestra to serve as teachers. During this time period, Weigel likewise participated in many additional professional activities. His instrumental accomplishments included the directorship of the seventy-five piece Bedford Civic Orchestra during the

years 1923-1928 and a membership on the Instrumental Affairs Committee from 1924-1928 of the Music Supervisors National Conference which became known as the Music Educators National Conference in 1934. He authored several articles for the organization² and served as clinician at various conventions. Weigel was more than just an instrumental music specialist and demonstrated his versatility by directing the Cleveland "Troubadors" opera association from 1924-28 and a Bedford church choir for five years. From these experiences he developed a broad knowledge of repertoire in both the instrumental and vocal fields of music. He learned to become an effective clinician and speaker, and learned how conventions and clinics were effectively organized. He would use this knowledge to effectively organize his own clinics and festivals for the music program of The Ohio State University. Furthermore, he learned how to extract positive results from many different kinds of people and how to guide people to the most productive results for the good of the organization. He displayed the enthusiasm and drive during this period in his life that was to become so characteristic of his work at Ohio State. Additionally, it was during his many experiences in Cleveland that he joined the Masonic Order at Newburg Lodge #9.

²M. E. N. C. Yearbook, Volume 29, pp. 617-621.

Weigel was not satisfied with just teaching and participating in various musical activities. He felt the need to grow in intellectual stature and further his own education, so he enrolled for coursework at various colleges. In the summers of 1924 and 1925, Weigel studied at Western Reserve University and at the same time studied in night school at Cleveland Law College. His first experience with Ohio State began with his summer course work at the university in the summers of 1926, 1927, and 1928. During his 1928 summer, in addition to his academic studies, Weigel was hired as an Assistant Professor in the Department of Music by Dr. Royal D. Hughes, the department chairman. In August of that year, he graduated with the degree Bachelor of Science in Education from The Ohio State University and became the fifth graduate and the first male graduate of the newly formed Department of Music. Because of his previous experiences at Ohio State and the Cleveland Public Schools, and because of his outstanding clinics at various professional music conventions, Weigel came to the attention of Dr. Hughes who was seeking an expanded faculty in a growing department. Hughes approached Weigel with the possibility of hiring him as a full-time faculty member and, after many consultations, he accepted Hughes's offer of a full professorship and complete charge of the department's instrumental program. In 1929 Weigel received an

agreement of financial backing for the total establishment of a superior program of instrumental music for The Ohio State University.

Several points should be noted when considering this appointment in the proper perspective. First, Weigel was appointed a full professor, and was one of three such men; one of whom was the chairman of the department. In essence then, he entered the department on the same level as the chairman and above the rank of several faculty members already with the department. Second, he became a full professor immediately after he graduated with a Bachelor's degree. Third, he was placed in charge of the development of the entire instrumental program with full financial backing. It must be admitted that this was an achievement with great responsibilities for someone who had never been a regular college faculty member before and was only thirty-four years old. However, Weigel was the man for the job, for as Dr. Hughes stated on the recommendation for his appointment:

Mr. Weigel stands at the top of his particular field. Since beginning his teaching in Cleveland, bands and orchestras trained by him or working under his supervision have won first in all state and some national contests each year. He is extremely dynamic and capable and is a persistent and tireless worker. The department would gladly trust this important work to his guidance.³

³Original Recommendation for Appointment of Eugene J. Weigel to become effective October 1, 1929. The Ohio State University Archives.

CHAPTER II

MUSIC AT THE OHIO STATE UNIVERSITY

1870-1928

In the early days of The Ohio State University, music existed in the assemblage of student groups directed by student leaders. The precise date of the establishment of the first musical organization is largely conjecture. However, it can be said that, in all probability, the first musical organization was a handful of students joining in a song sometime during the opening year of the university (1870). One source states that the first organized musical group on the campus was the Men's Glee Club in 1873.⁴ In any case, the first campus musical association was undoubtedly vocal in nature. This is not surprising considering the fact that the voice is readily available while other mechanical musical instruments must be constructed and purchased.

The First Official Musical Organization

The first established musical organization that is in anyway documented by the University's Board of Trustees was

⁴Centennial Report of The Ohio State University, College of the Arts, School of Music, 1970, p. 1.

a band which received fifty dollars for the purchase of Musical Instruments in 1878.⁵ This "band" consisted of three fifes, eight snare drums, and one bass drum and was directed by First Sergeant Joseph N. Bradford, a student in the university. Later in the 1878-1879 school year, Edward Orton, Jr., the son of University President Edward Orton, Sr., heard fellow student George Makepeace play a cornet in his campus dorm and asked Makepeace to teach him to play. Makepeace, Orton, and two other students joined the existing musical aggregation to form a band of sixteen pieces. Makepeace became the band leader and was quoted as saying:

The early history of the band might be written by saying there wasn't any band. It was just a bunch full of bum tones and broken time and yet, a love of the beautiful characterized every endeavor to bring harmony out of discord.⁶

In 1879, the instrumentation of the band changed to one solo B^b cornet, one E^b cornet, two first B^b cornets, one second B^b cornet, one piccolo, one solo alto saxophone, one first alto saxophone, one second alto, one first tenor saxophone, one second tenor, one trombone, one baritone, one tuba, one bass drum and one snare drum. The first

⁵Board of Trustees, Proceedings of The Ohio State University, November 29, 1878.

⁶George S. Bonn, A History of the Bands of The Ohio State University, Kappa Kappa Psi, Columbus, 1936, p. 1.

public appearance of the band occurred after the 1879 commencement ceremonies at a reception given by President Orton in which the band performed the "Doxology" followed by "Hail, Columbia." Other pieces included in their repertoire were "Pleyel's Hymn," "Red, White, and Blue," "Zampa Overture," "Carnival of Venice," "Selections from Ernani," "Squire's Band Books Numbers one and two," and various marches. The band continued to play for various lawn fetes and in 1880, while performing at President Orton's home Joseph Bradford commented:

Dr. Orton came out on the porch and among other things of a complimentary nature, he ended by saying that in a conflict it would be easy for us to defeat those not already scared to death by our playing.⁷

In 1881, the band played for Walter Quincy Scott, Ohio State's second president as well as Charles Foster, Governor of the State of Ohio.

The group's lack of good musical performance was causing some grave doubts among university officials concerning the usefulness of continuing such an untrained organization. This culminated in the scheduled Decoration Day performance of May, 1881, when the band members mysteriously misplaced all of their mouthpieces and could not perform. As a result, the organization was officially disbanded as a part of the university military department

⁷Ibid., p. 5.

in which it had resided since its beginning. However, another group of university students used the instruments in 1882 under student director, B. A. Eisenlohr. From 1883-1890, the new student band was directed by Edwin Erle Sparks and from 1890-1894 by Ed Cunningham with little of significance occurring during these periods. The military department regained control of the band and engaged numerous military officers as directors. This evidently proved to be disastrous as they all subsequently resigned and the department decided that a professional musician was needed to guide the group.

The Band under Gustav Bruder

Gustav Bruder, who had substantial previous professional musical experience performing in a variety of military and entertainment musical organizations, was appointed by the Board of Trustees in 1899 as the first official bandmaster of the university and placed in the military department budget.⁸ At the time of his appointment Bruder found he had inherited a band of only twelve to fifteen members. As he stated:

Upon entering upon my new position, I soon found that the members of the band did pretty much as they pleased--no harmony and no discipline. They were a military band in name only. These

⁸Board of Trustees Proceedings of The Ohio State University, November 9, 1899.

conditions were responsible for the resignation of Neske and Roberts. In order to enforce discipline I was compelled to take two of the members to President Canfield, who, after giving them quite a lecture, released them as members of the band and compelled them to drill in one of the companies. I am pleased to say that from that time on I have never been troubled in the same way.⁹

At the beginning of the twentieth century, the band, with approximately two dozen men performed for university athletic events including all football games, all baseball games and some track meets. It is interesting to note that one of the band members in 1901 was George Bellows, who played a snare drum in the band and later became a famous artist. From 1900-1913 the band continued slowly to grow in size. In 1914 it reached sixty-four members, all of whom were first and second year men. This practice of excluding upper classmen from band membership was felt to be essential for the further growth of the organization. During 1914-1915, in addition to its performance at various athletic and military events, Bruder's band presented concerts in the Southern Theater and Memorial Hall in downtown Columbus as well as the University Chapel on campus. In 1915-1916, Bruder initiated the first tryouts ever held for the band. Sixty-five of the 120 students who auditioned were selected. This practice continued from 1916-

⁹Bonn, op. cit., p. 17.

1919 with the band maintaining an approximate membership of 65 each year. The year 1920 saw the appearance of a "varsity" band of eighty men at Ohio State. Performing at all football functions the varsity band, under instructor Frank Sutphen, marched in civilian clothes of many different contrasting colors. At the Michigan football game the band marched and played so horribly that Lynn St. John, athletic director of Ohio State, put an end to its short career and placed the group under the care of the military department. The military department thereafter requested Bruder to incorporate the Varsity Band into his own organization, which he did. From this amalgamation came a 100 member military marching band of which only approximately forty members played their instruments well.

In the early 1920's, three significant events occurred in the growth of the band at Ohio State. First, the band began its performances in the new Ohio Stadium at the stadium's dedication on October 21, 1922. It would be in this stadium that the famed Ohio State Marching Band would develop under Weigel. Second, "Tubby" Essington became the drum major of the band from 1921-1924. Essington's display of showmanship in his strutting and baton twirling as well as his magnificent \$500 uniform drew national attention to the position of band drum major in general and to Ohio State's drum major in particular. Third, Gustav Bruder's

professional performance commitments became so burdensome that although he still was officially in charge of the band he nonetheless was forced to rely heavily on student director Elvin F. Donaldson. Under Donaldson's direction, the band began to form letters on the field. To the beat of a drum cadence, the band walked into O - H - I - O and were one of the first bands to do such a letter formation on the field. It appears that either Ohio State's O - H - I - O or Purdue's letter P formation was the first such formation. Additionally, in 1924, Donaldson initiated the first floating formation with the band forming O - H - I - O and marching it down the field. That same year, white cross belts were added to complement the existing blue uniform with plumes and white spats. In October 1925, Donaldson was named assistant director to Bruder and served in that capacity until 1929. During that period, the band began performing at Ohio State's away football games and continued receiving national attention by performing letter formations such as O - H - I - O and H - E - L - L - O. Weigel in 1929 would inherit a 100 piece band which lacked some basic musical ability, but, nonetheless had started some national trends, receiving its first acclaim from the nation's press.

Development of Classroom Music Instruction

On April 23, 1908, the Board of Trustees appointed Elwood A. Emery to teach music in the summer quarter.¹⁰ This was the first attempt by the university to offer classroom music instruction, but the effort was extremely limited in nature. Harry P. Weld was hired to teach during the summers of 1909, 1910 and 1911. Just like Emery, Weld was the only one budgeted to give music instruction. Neither were part of a recognized university department. Music instruction, indeed, appeared to be only a frill. In fact, the following year of 1912, music was not offered at all. It was, however, reinstated in the 1913 summer with William Wilson Campbell being the teacher. In 1914 Campbell was retained, and was given the rank of director with Mary C. Douthett hired as an instructor to aid his teaching efforts. This could be considered the very core beginnings of a department of music. Campbell and Douthett were again commissioned for the summer of 1915 with Campbell and E. F. Hearn appointed for the summers of 1916-1919. In 1920 The Ohio State University was once again without music instruction. Campbell, during his employment at Ohio State did make some valiant efforts to move music instruction forward by improving the curriculum

¹⁰Board of Trustees Proceedings of The Ohio State University, April 23, 1908.

and emphasizing the preparation of music teachers for the public schools. So, in this respect, classroom music instruction at the university did, in fact, make some progress from 1908-1920. The summer of 1921 saw two significant developments for the music program on the campus. First, Dr. Royal Delaney Hughes was appointed as a music instructor. This would prove to be significant within the next five years. Second, two additional people, Lydia R. Lillethum and Norma V. Owen, were also hired to teach music. This staff was the largest music staff employed in the history of the university and marked the beginning of a new thrust to move music instruction forward. During the Summer Quarter of 1922, the music staff consisted of Dr. Hughes, Norma V. Owen and Mildred Hinkle with Hughes holding the rank of professor and Owen and Hinkle listed as instructors. Music in 1923 again was offered only in the summer but two significant developments occurred. First, Hughes was permitted to hire an expanded staff consisting of Richard M. Tunnicliff, Professor; Winifred V. Smith, Mrs. Nelle I. Sharpe, and Edith Keller, Assistant Professors; Samuel T. Burns and Cleo Cowger, Instructors; and Evelyn Ross, as Special Practice Teacher. Second, the University Board of Trustees approved their first official appropriation, aside from teacher salaries, for classroom music instruction, consisting of \$175 for rent of pianos

and \$100 for accompanists.¹¹ The music faculty of Summer, 1924, consisted of Hughes, Smith, Sharpe, Cowger, Ross, with the addition of E. W. Morphy, and Florence L. Shute, Assistant Professors and Olwen Jones, Accompanist.

The Board of Trustees officially created the Department of Music on February 7, 1925 and appointed Dr. Hughes as chairman.¹² Hughes was the first and only faculty member budgeted to teach music through the entire academic year and he retained his entire faculty for the 1925 summer with the addition of Assistant Professor Winifred S. Downing. On October 23, 1925, the University Trustees approved the new department's first curriculum.¹³ Many sources inaccurately refer to 1927 as the year of the music department's creation. This error is probably the result of three significant developments of the 1927 year. First, Dr. Hughes was budgeted to hire five full time faculty members in addition to himself. Second, the curriculum was expanded to thirty-five courses and, third, the first four-year music curriculum was offered. With the new music department expanding, Eugene J. Weigel was appointed by

¹¹Board of Trustees Proceedings of The Ohio State University, June 11, 1923.

¹²Ibid., February 7, 1925.

¹³Ibid., October 23, 1925.

Hughes and the Board of Trustees on June 10, 1929, as the sixth full time faculty member of the department and the third full professor, joining Hughes and Herbert Wall.

CHAPTER III

THE MARCHING BAND PROGRAM 1929-1939

Weigel became director of the Ohio State Band in 1929 and found that he had inherited a band which lacked certain basic musical abilities. It was nonetheless an organization which had received some national acclaim for its earlier efforts, as described in Chapter II. In searching for means to improve the quality of the band, Weigel noted that the university football team had always been selected through rigorous tryouts with good success. He decided to apply this principle to his own organization, realizing that this would mean persuading additional people to try-out. Through the use of personal contacts, the Ohio State Lantern, WOSU radio, and various other campus communication sources, Weigel was able to convince many additional students to audition. So many, in fact, that he was able to form two military or regimental bands in addition to his 100 piece marching band.

The Regimental Bands

The regimental bands consisted mainly of underclassmen and were used as training bands during Fall Quarter.

The marching band was basically composed of upper-classmen who joined the regimental bands during winter and spring quarters. Gustav Bruder, who was still in the military department, was director of the infantry regimental band while Elvin Donaldson served as director of the artillery regimental band. Donaldson later was succeeded by Samuel L. Flueckiger in 1933. The regimental bands served two main functions: (1) to provide bands for the military units during their military reviews and (2) to serve as training organizations for new students who wished to join the marching football band as upperclassmen. In the beginning, Weigel selected the best players for the marching band regardless of class standing. However, in succeeding years membership in the regimental bands was required for one year and even two years before the men could attempt to be accepted as members of the marching band. Additionally, as the band program grew, the number of regimental bands increased from two to three and finally to four. The entire regimental band program expanded in size from two bands of 60-80 men each to four bands of approximately 60 men each. Once every year, Weigel would combine his entire band personnel from the marching band and the regimental bands for a half-time show in Ohio Stadium either at a homecoming game or a game against an arch rival such as Michigan or Illinois. At these contests he would utilize approximately 240 to 400 men on the field at one time. It should be

remembered that even in this era with the current trend toward large bands, the largest college bands of today rarely field more than 300 participants. Weigel realized forty years ago that there was a definite favorable crowd reaction to massive bands and he therefore provided such a massed spectacle once each year. This is one of many such examples in which Weigel was definitely ahead of his time.

In order to qualify for a position in the marching band, or varsity band as Weigel sometimes referred to it, each new bandman was asked to meet three requirements. First, he must audition on his instrument for Weigel and his staff as an entering freshman. Second, he must perform in a regimental band for one or two years while learning the basic Ohio State marching style. Third, he must pass additional playing and marching tests and be invited by Weigel to participate in the first rehearsals of the marching band, two weeks before the first game. With his system of promotion by experience and ability from one musical group to another, Weigel established important standards of excellence as well as esprit de corps. The process of progressing from regimental or reserve band to marching or varsity band was not easy. As one newswriter commented:

So you think it's a tough job trying to win a place on a major college football team. You think it must take hour upon hour of practice and loads of ability to get your name in the starting lineup. Well you're right. But here's

a job that's tougher, a lot tougher. Just try to win a place on the Ohio State Band. . . . Winning that nod is something to feel chesty about too, for the good professor (Weigel) is a very choosy gent. He wants nothing but the best.¹⁴

Weigel (see Figure 1) marched a band of 100 pieces in 1929. At the beginning of his directorship, he immediately instituted several changes. First, he changed the uniform hat from an Austrian Tar-Bucket style to a military style. Second, he increased the tempo of the music to 160 beats per minute. Third, he created a high step of marching which consisted of eight steps with thighs raised parallel to the ground for every five yards, as opposed to the previous six walking steps. This, quite possibly, was the first usage of the high step in a college marching band. Fourth, he revised the ramp entrance of the band into Ohio Stadium. Previously, the band entered in columns of five. In Weigel's procedure, the drum section entered first in two close single files which split on the goal post line using flanking movements. While the drums played a cadence, the band, also in two single files, entered the field and marched around the drums into their row positions. He later added three herald trumpets who stood back to back in the center of the field, faced the North, East, and West stands, and played a fanfare before the drums lead the ramp

¹⁴Jack Murphy, New York Post, October 27, 1938.

Figure 1

Eugene J. Weigel: Director of the Ohio State University
Marching Band, 1929-1939.



entrance. This practice was eventually abandoned because of the difficulty of clearly playing the fanfares, which were written in extreme ranges. Weigel's ramp entrance, with minor modifications is still used today by the Ohio State Marching Band and has become a tradition of the band.

In 1930, Weigel increased the number of men in the marching band from 100 to 120. One newsman interviewing Weigel found he had some things to say about the band's size:

"For the outdoors, the varsity band of 120 is the ideal size," Professor Weigel says. "It is adequate in numbers to play for stadium pageantry and mobile enough to make the largest number of formations. Any larger number is unnecessary except for the momentary visual mass display."¹⁵

Weigel also was quoted as saying:

Because we don't put the biggest band on the field, sometimes folks think we have been outplayed. That's all wrong--we limit our band to 120 pieces because that is the proper size. It has the right musical balance and it's mobile.¹⁶

In marching 120 men, Weigel used twelve rows of ten men each in the block band.

Aside from the many different shows the band performed during 1930, the most significant event occurred on their trip to the Ohio State versus Navy football game. The band which left on Friday evening by train arrived in Washington,

¹⁵Lev Flournoy, Columbus Citizen, November 15, 1935.

¹⁶Columbus Dispatch, October 25, 1936.

D.C. the next morning, Saturday, November 8. After touring Washington for three hours the band marched from the Washington Monument to the White House where they performed for Herbert Hoover, Thirty-First President of the United States (see Figure 2). That same day at the football game, the band made several eastern papers with the formation of an anchor which floated down the field. This was the first formation performed by Weigel's band that would receive national recognition and it would not be the last.

In 1932, Weigel required all bandsmen to memorize their music and thus became one of the first college marching bands to do so. As Weigel stated,

One of the reasons the band is so precise is the boys memorize their music. It naturally follows that if they don't have to think about the music, they can concentrate more on their marching.¹⁷

Whether it was marching or playing, Weigel emphasized that you "march with your minds, not your feet; you play with your minds not your hands and mouth!"¹⁸ In this case he was pointing to the fact that mistakes are generated from inappropriate mental action rather than inappropriate physical action.

In 1934, Weigel switched from a mixed reed and brass band to an all-brass band. Thus Ohio State had the only

¹⁷Columbus Dispatch, November 13, 1937, p. 16.

¹⁸Lev Flournoy, Columbus Citizen, November 15, 1935.

Figure 2

Director, Eugene J. Weigel and his Ohio State University Marching Band with President Herbert Hoover in front of the White House in Washington D.C. (Renick W. Dunlap, Department of Agriculture, Left; President Hoover, Center; Eugene J. Weigel, Right; Major Richard Winfield, Band Adviser, Extreme Right)



college all-brass band in the United States and the largest all-brass band in the world.

Another significant achievement of Weigel's marching band was the introduction of his "Script Ohio" sequence and formation. Weigel was the first band director to use this technique which is now copied by many college and high school bands.

Weigel's many different kinds of formations, his rehearsal schedule and rehearsal technique as well as his show planning and marching band philosophy should rightly be considered as significant accomplishments as well, since they were all integral parts of his successful program.

The All-Brass Marching Band

Weigel noticed that his mixed reed and brass band did not project well in the massive Ohio Stadium. The inner harmonic parts seemed missing and the melody, which he considered the most important part of any music, was too faint. In trying to decide how to solve this problem, Weigel remembered his experiences in Europe as a student when he heard stirring music performed by bands consisting of only brass and percussion instruments. He decided that such a penetrating, resonant, and exciting sound might be exactly what was needed in Ohio Stadium. Weigel faced three obstacles in establishing an all-brass band at Ohio

State. First, many of the brass instruments he would need were not being made in America and had not been made in America since the 1890's. Second, even if such instruments were made, the cost would probably be prohibitive. Third, assuming the instruments were purchased, a proper balance in musical sound would need to be established. Weigel, throughout his life and career had always met challenges directly, with optimism, enthusiasm, and unceasing devotion. Weigel approached the Conn, York, and King Instrument Companies to determine if they would make the needed instruments and what the cost would be. He was told they would make the instruments and the cost would be several thousands of dollars. Weigel next approached the athletic department about the financing of such a venture. His persuasiveness was effective and he was permitted to buy the instruments and change the marching band into an all-brass and percussion band. With the purchase of the newly manufactured instruments, Weigel determined the proper instrumental balance for the band by listening to the band and experimenting by addition and subtraction of instruments. He finally arrived at a tonal balance that he preferred, which consisted of fifteen E^b soprano cornets, ten B^b solo cornets, ten B^b first cornets, two E^b II alto trumpets, Three E^b III alto trumpets, five E^b bell front I alto horns, five E^b bell front II alto horns, five E^b bell front III alto horns, five E^b bell

front IV alto horns, five B^b I tenor valve trombones, five B^b II tenor valve trombones, five B^b small-bore III tenor horns, fifteen B^b bell front baritones, five B^b upright bass horns, five E^b sousaphone bass horns, ten BB^b sousaphone bass horns, six field snare drums, two bass drums, and two pairs of cymbals. (see Figure 3).

The first appearance of the all-brass band in Ohio Stadium was on October 6, 1934 at the Ohio State versus Indiana football game. Several news reporters commented on the all-brass band. The Cleveland Plain Dealer said:

It will be a long time before anyone who saw yesterday's game forgets the (Ohio) State band. It is a very superior band. Some say it is the greatest college band in existence, better even than Illinois. This seems no overstatement.

And we can testify that when the all-brass band began to play, the smoke stack of a laundry on Lexington Avenue, N.E., began waving, that the flag pole on the top of a furniture storage warehouse near-by began weaving and bobbing, and¹⁹ that it was impossible to keep one's feet still.

The Columbus Citizen stated:

The King Co., spent thousands of dollars in perfecting the new Ohio instruments, and the result is a band that has a new balance capturing the secondary melodies and producing a full bodied resonant tone which, rather than being projected, rolls in organ-like volume to the stands.²⁰

¹⁹George S. Bonn, op. cit., p. 36, quoted from the Cleveland Plain Dealer, 1934.

²⁰Lev Flournoy, Columbus Citizen, November 15, 1935.

Figure 3

The First All-Brass Marching Band at The Ohio
University in 1934.



The Ohio State Lantern, aware of some apparent opposition to the switch to all-brass commented,

The results of the changes were very successful in spite of the opposition to the change and the many doubts that it would be successful.²¹

George Bonn in his book stated,

By this arrangement the marching band has more power on the field and can be heard everywhere in a football stadium building up tone and quality to a degree not possible with the mixed woodwind and brass band.²²

It is significant that Weigel noticed a need to do something about the hazard created by the trombone slides on the band's high-speed turns. He went to the Conn, White and York Band Instrument Companies for help and they submitted three designs for valve trombones all of which Weigel turned down. On their fourth try, Weigel accepted their design and purchased valve trombones to replace slide trombones. With their addition Weigel's all-brass band was complete.

Script Ohio

Weigel had been very successful with his marching band from 1929-1935. His band had received national acclaim for its shows and revolutionary techniques. However, he felt the band needed something else that would become a

²¹Ohio State Lantern, November 7, 1934.

²²Bonn, op. cit., pp. 35-36.

trademark of the band and absolutely prove which band in the Big Ten football conference was the best. Weigel was constantly driven by a desire for his band to excel and be the best band in the land, so he was looking for just one idea that would, so to speak, put the trademark of excellence on the Ohio State Marching Band and he found it from past and present experiences. While attending the Ohio State Fair in Columbus, a skywriting plane wrote the words, "Pepsi Cola" in the sky. Weigel watched the stunt and felt that this spectacular technique, which amazed so many people at the fair, could be incorporated into his marching band's routines. As the plane wrote the words in the sky, Weigel noticed the way the plane made it seem that the words were hand-written from a flowing pen. He thought about this technique and remembered from his days at Columbia University how the signs in Time Square in New York City moved. He resolved to spell the word, "Ohio" on the football field using this script-writing technique. He charted the formation of Ohio in script writing on his usual graph paper (see Figure 4), and next decided to form the Script Ohio from the revolving triple block "O" which he had used in previous half-time shows (see Figure 5). Through a process similar to "follow the leader" the band would march single file from the triple block "O" into the script Ohio.

Figure 4

The Original Chart of "Script Ohio" Charted
by Eugene J. Weigel

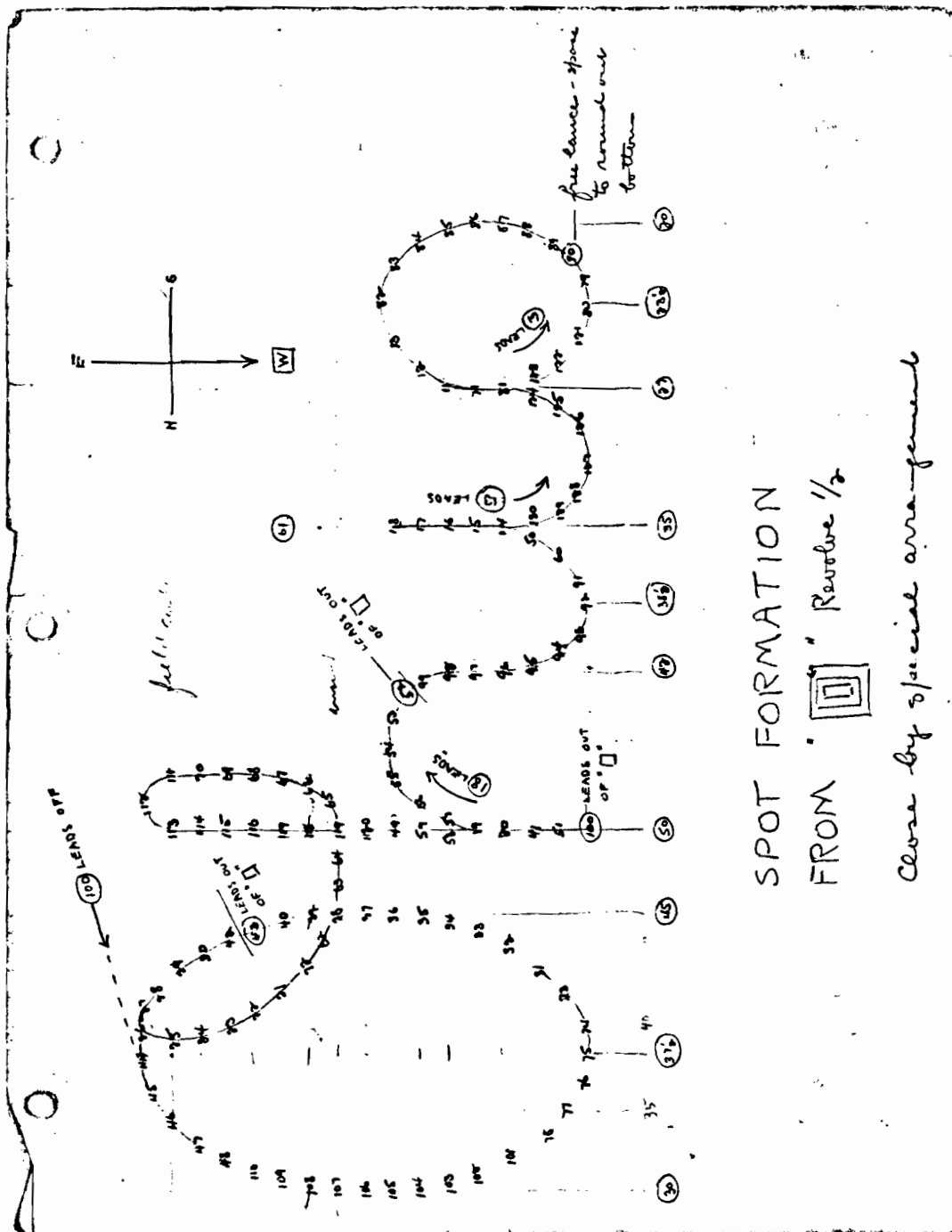
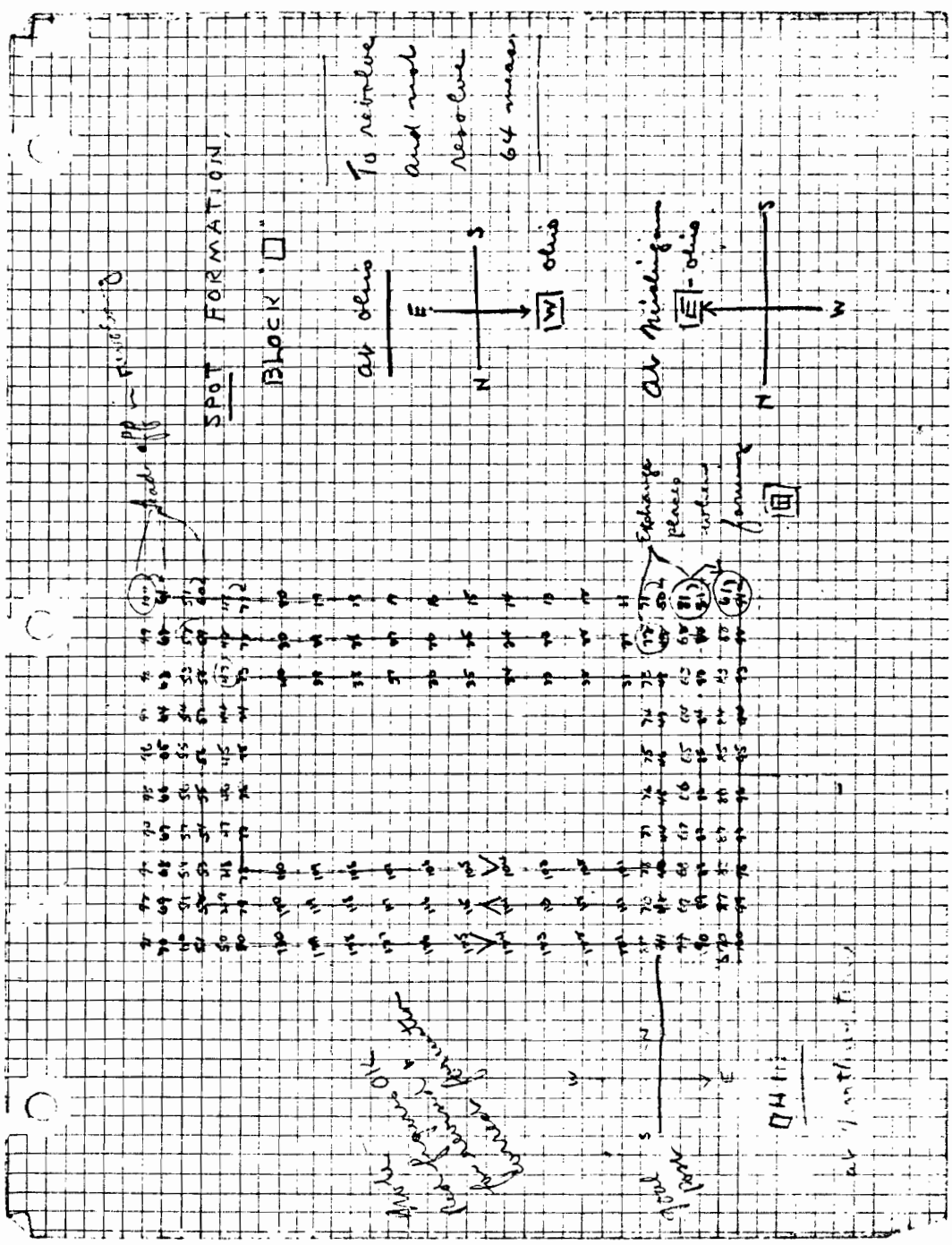


Figure 5
The Original Chart of the Revolving Block "O" Charted
by Eugene J. Weigel



The first performance of Script Ohio in Ohio Stadium came on October 24, 1936 at the Ohio State versus Indiana football game. Ohio State's marching band now had its own trademark and Weigel now had pioneered another successful technique with his marching band (see Figure 6).

Rehearsals and Show Planning

Weigel's rehearsals for the marching band began from one to two weeks before the first football game of the season. During those two weeks Weigel would conduct freshmen tryouts, pick his starting personnel, and prepare the first show. After the first game, Weigel had a weekly rehearsal program that ran Monday through Saturday and looked like this according to Flournoy.²³

Monday: 2 hours - analyzation and digestion of drill formations and memorizing of music.

Tuesday: 1 hour - music drill, perfection of cord (sic) structure, balance and phrasing.

Wednesday: Perfection of music 1 hour - marching drill on drill field with music.

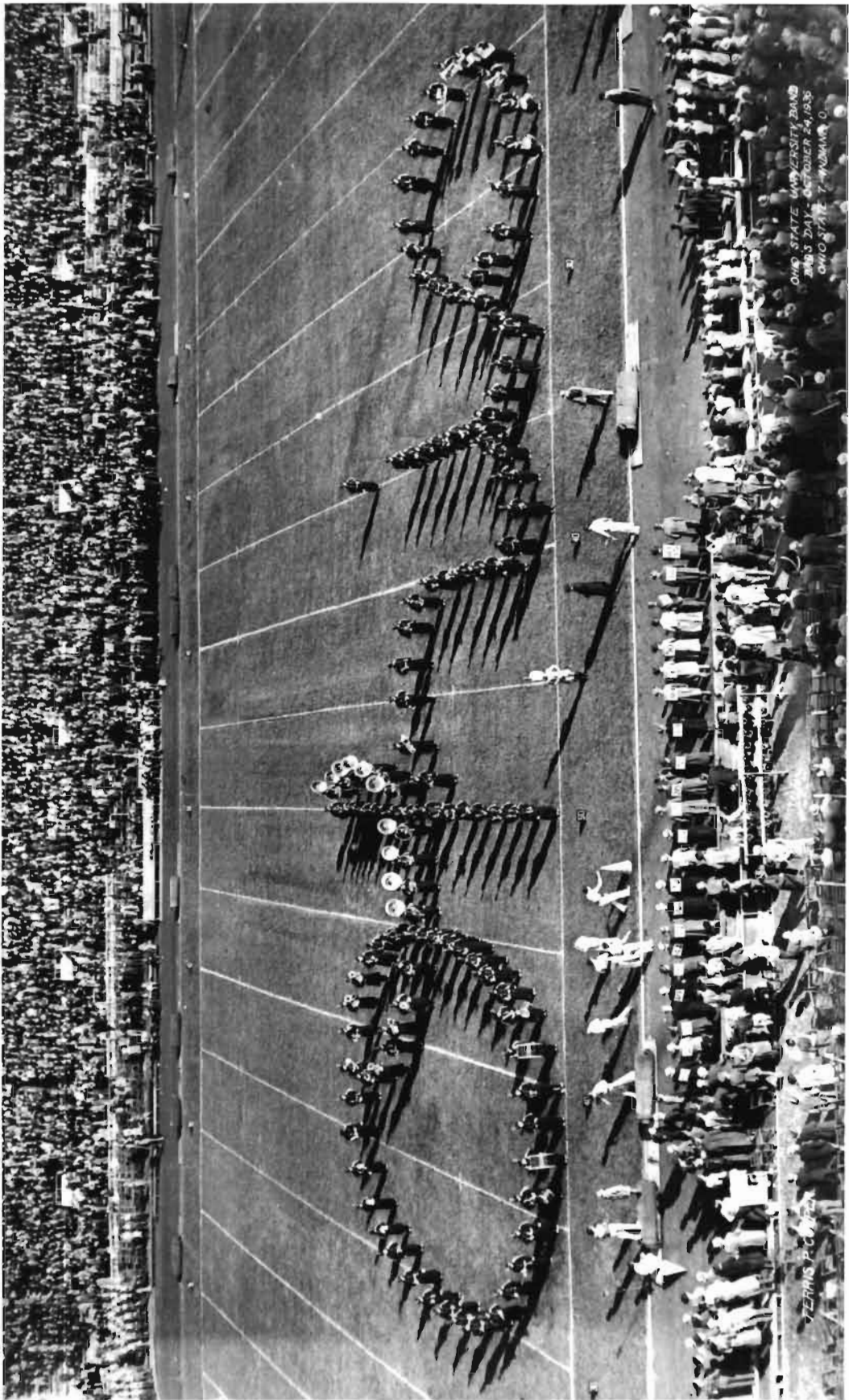
Thursday: 1 hour - marching and music drill and checking for correct distances and optical illusions.

Friday: 2 hours - complete music and marching drill in the stadium - the finished product.

Add to this a Saturday "skull" practice, which consisted of thinking through the entire show as well as a music rehearsal, for one hour before the game and the band had completed a full week of practice.

²³Lev Flournoy, Columbus Citizen, November 15, 1935.

Figure 6
The First "Script Ohio" Performed in Ohio Stadium
on October 24, 1936



Weigel regarded himself as a strict disciplinarian and ran his practices as such. Often, he would call on sections of instruments and even individuals and have them perform a passage in front of the entire band. Weigel would replace "starters" in the band with alternates or even drop students from the band if it were necessary. He did, however, have an acute sense of how far and how long a student could be driven and rarely went beyond those points. Weigel would temper criticism with encouragement and bring out the best his band had to give. He pointed out to the band that they had a reputation to uphold against competition from other bands. He would appeal to their need and desire to be the very best when they marched. Through competition, Weigel instilled a striving for quality and perfection. As Jack Murphy stated, "The professor (Weigel) a firm believer in the old adage 'practice makes perfect' works continually for perfection."²⁴ Weigel's enthusiasm and own self-devotion to his job acted as an example for his band to follow. He would use pep talks before the rehearsals and football games to arouse his band and move them to further accomplishments.

During the actual rehearsal hours, Weigel would direct the music rehearsals entirely by himself but an

²⁴Jack Murphy, New York Post, October 27, 1938.

officer from the Military Science Department, assigned to the band, would be a great aid in directing the marching part of the rehearsals. In addition, Weigel found great assistance from his drum major and his squad leaders from the rows in the band. Efforts of these people relieved Weigel of many unnecessary burdens.

Weigel followed essentially a five step process in planning his shows. First, he would create the main ideas of the show. He relied heavily on ideas used for saluting the visiting schools as well as the various functions of Ohio State, including Dad's Day and Homecoming. Second, he would map all figures for the program and half-time shows in a notebook on graph paper scaled to the stadium field (see Figure 7). Third, he would map each figure individually on separate charts (see Figures 4 and 5). Fourth, he would transfer each of his charts to the blackboard in rehearsal hall for each of his students to learn. Fifth, he later would double check perspective by looking at each formation from the sixteenth row up in the stadium on the fifty yard line. Through these five steps, Weigel planned all of his marching band shows and through the use of "key" men in each formation on the field would work for precision and exactness in each formation.

Figure 7

The Original Chart of the OSU-Indiana Half Time Show of
October 24, 1936 which includes the first "Script Ohio."

Del. 24-1936

INDIANA vs OHIO STATE
Columbus, O.

Columbus. O.

① → S Public Entrance - Bridge by Play 9.2.0 I-I

$\rightarrow s$ $\rightarrow s$
 5.5.B. 5.5.B.
 ||||| |||||


(3) N ← YEA
 Don't know
 3. In I - II
 Solids - How do you do
 (1)

→ (4)

DADS

(a) have head @ ⑤
Form | (b) wheels are matted as
Sims - No's & D.O.s Good

↓ w



Form - Figure Team
Revolves - Hope + Jean

⑥ Salute - Wave Hats
follow in half time ⑥

↓

(1) Clone + off

Dubious
② winning
Play whats the matter? @
Answer - you said yes
Sing- detos @
Sculle - Wave Histo

• "Hostmaster" (B) Common (B)

110

④

Weigel's Marching Band Shows

Weigel's band formed letters, words and figures on the field during his marching band shows. His shows consisted of salutes to the visiting school and Ohio State as well as an occasional routine for special occasions such as Dad's Day or Homecoming with each show seven minutes long.

Pre-game, Weigel would always begin with his ramp entrance followed by the flag-raising ceremony while the band played the Star Spangled Banner. He would next give a brief salute to the visiting school and a brief salute to Ohio State with his band then exiting the field. Some examples of his salutes to visiting schools would include an introductory greeting such as HELLO, YEA, or HOWDY. To salute the school he might use PITT for the University of Pittsburgh, NYU, for New York University, MAROONS for Chicago University, ND for Notre Dame University, NU for Northwestern University, WRU for Western Reserve, USC for University of Southern California, and U of M for University of Michigan. At the Northwestern-Ohio State game on October 23, 1937, Ohio State's band spelled out 1936 CHAMPS to the Northwestern side indicating that Northwestern was the Big Ten Champion in 1936. The band then formed 1937 ? to the Ohio State side which brought the appropriate response from the Ohio State fans. At other occasions a

single revolving triple or double block letter such as P for Purdue and I for Indiana was used. To salute Ohio State, Weigel would use formations such as a revolving triple block O, OHIO spelled in block letters, BUCKS, and a block O with H, I, O combined in the center.

During the half time show, Weigel would begin with one of several different types of entrances. He would use some other ideas connected with the visiting school and might give them a humorous twist. At the Ohio State-Northwestern game on October 23, 1937, Weigel's band formed MILDCATS immediately switching the M to a W to correct the apparent mistake in spelling. His next formation was an outline of the face of a cat complete with whiskers and a smiling face, but the smile did not last too long as the band switched it to a frown. Another touch of humor would include his formation of the word DADS for Dad's Day that used a dollar sign for the S. Weigel also capably handled serious presentations such as the Ohio State-Illinois pre-game show of November 13, 1937 when his band to the beat of muffled drums and the sounding of taps formed BOOTH on the field for the college football player Bill Booth who was killed before the season in an automobile crash.

Weigel's band performed many outstanding formations. Some of the more memorable ones, in addition to those previously mentioned, would include the floating anchor for

OSU-Navy show, the shamrock for OSU-Notre Dame, the stock figure cat for OSU-Western Reserve, the trojan horse for OSU-USC, and the indian head with feather in the OSU-Illinois show. Once each year as was mentioned earlier in this chapter, Weigel combined the regimental bands with the marching band. Several spectacular formations were formed with this enlarged band. The more memorable formations included the state of Ohio outline with a flowing Ohio River, an hour glass with bandsmen used to represent the sands of time, and YEA ZUPPKE for the Illinois football coach during the OSU-Illinois show on November 13, 1937. After the Script Ohio was created, Weigel used it to close every show.

Weigel's Essential Marching Band Philosophy

Weigel believed that the marching band was a show band first and a musical organization second. Although he demanded that the band play the marches musically, still he considered the major purpose of the marching band to be the performance of a show and certainly not the performance of serious music. Because he believed in this entertainment concept of marching band performance, he drew ideas from many entertainment idioms and incorporated them into his band's style. Vaudeville and Ziegfeld Follies gave him some principles of presenting the entertainment spectacular while the early animated cartoons of Walt Disney provided the impetus for his animated formations.

Color was an important ingredient in Weigel's shows. The band's uniform provided some color including the scarlet and grey capes which they used in the early years of his shows. Banners on the cornets provided additional flares of scarlet and grey. Scarlet and grey paint was used to print OHIO and STATE on the bass drum heads in solid colors which could be read from both sides of the stadium. During some shows, each bandman would carry colored flags to be waved such as green in the shamrock formation for Notre Dame and orange and blue in the Indian head with feather formation for Illinois.

Flash from precision movements added to Weigel's show concept. Precise arm swings, and sharp turns as well as the band's high step marching technique all added to the spectacle. Weigel developed a precision "hat's off and bow" routine in 1935 which elicited the same response from his audience as a vaudeville performer might obtain.

Weigel believed in using stirring march music in his shows. As he stated in an interview with the Columbus Dispatch:

A Marching Band should have a truly martial character and should be made up to capitalize all the values of martial music for parade and outdoor pageantry.²⁵

²⁵Columbus Dispatch, September 21, 1935.

Through the use of march music and school songs, Weigel sought to excite the crowd and make them happy they stayed in their seats to watch the band. Some of Weigel's favorite marches were Le Regiment de Sambre et Meuse, Stars and Stripes Forever, Jellalabad, and the Hostrouser March. In addition to the music, Weigel would have his band sing in three or four part harmony through little megaphones that were carried around each bandman's neck. Buckeye Battle Cry was the most frequently sung song and it was sung at the end of the Script Ohio formation.

Weigel's philosophy was quite successful. At a time when the football game was the only reason to come to a college football stadium, Weigel introduced a form of entertainment that held the audience in their seats instead of going out to buy refreshments. As the Columbus Dispatch commented:

Take the marching band away from the Saturday afternoon spectacles soon to start in Ohio Stadium and there would be a big vacancy in the day's festivities.

Not so many years ago two football teams could provide all the entertainment needed for the afternoon but now there must be a band. It's come to be part of the show which spectators expect.²⁶

Billy Ireland, Cartoonist for the Columbus Dispatch gave an accurate perspective of one facet of Weigel's

²⁶Columbus Dispatch, September 21, 1935.

philosophy when he depicted Weigel as a football coach and the band as his team (see Figure 8). But even more than this, Weigel and his Ohio State Marching Band, through striving for the ideals of excellence and perfection in their work, produced not only great halftime shows but also acted as ambassadors for the cause of higher education. The Baltimore Sun stated,

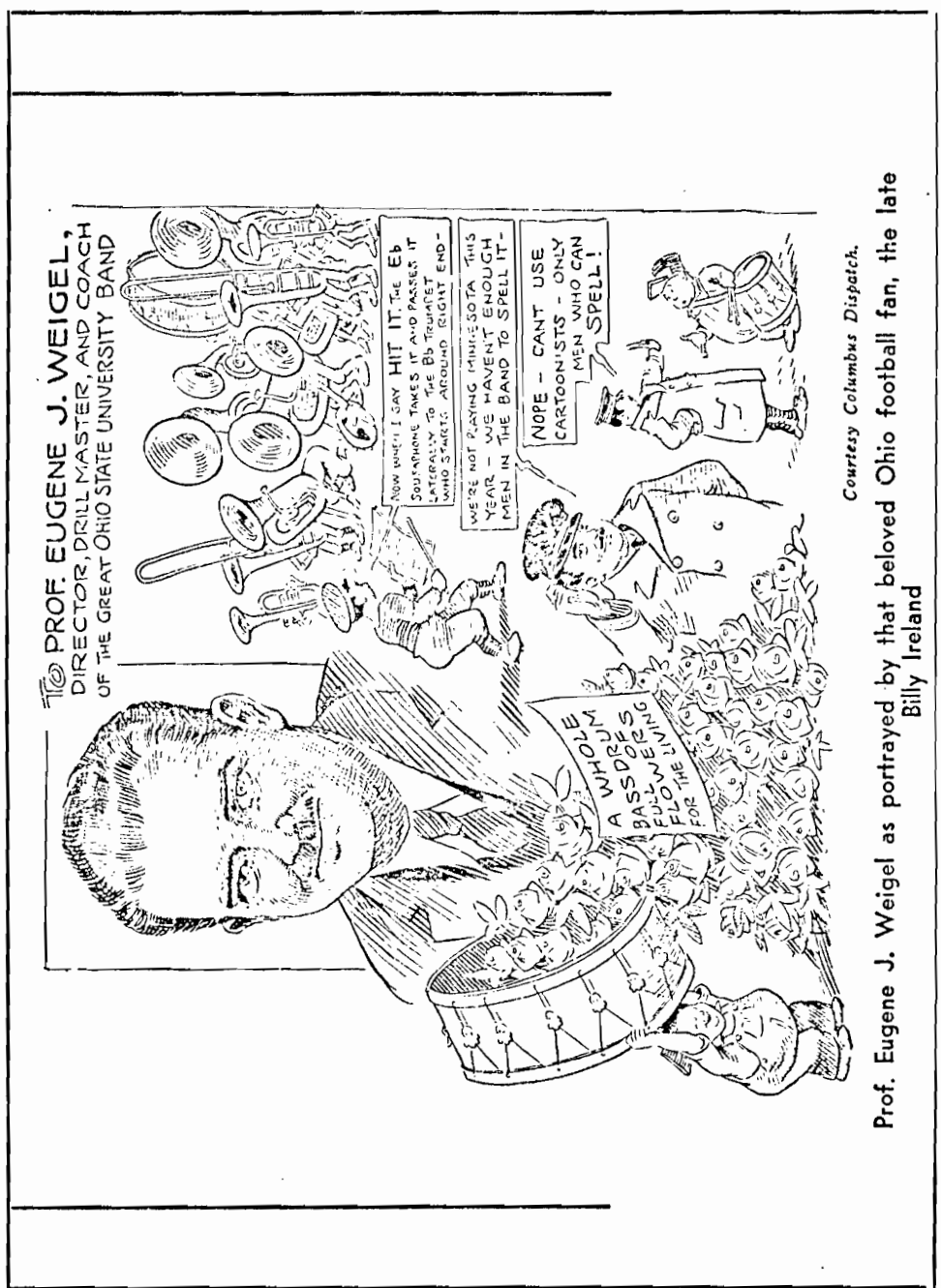
In these days when there is a great searching for values in the field of higher education and much bitter reporting that none that amounts to much of anything can be found, it is comforting to find one product of our university system that is perfect. The reference, of course, is to The Ohio State University Band. . . .²⁷

Weigel would be rewarded for his work with the Ohio State Marching Band by receiving the Distinguished Service Medal from Kappa Kappa Psi National Band Fraternity in 1965 as the most outstanding contributor to the Marching Band field. He would be called the "Father of the Modern Marching Band" by Jack Lee, Grand President of Kappa Kappa Psi.

²⁷James M. Chalfant, Ohio State University Monthly, January 1932, as quoted from the Baltimore Sun editorial after The Ohio State University-Navy football game, 1930.

Figure 8

Cartoonist Billy Ireland's Depiction of Eugene J. Weigel
which Appeared in the Columbus Dispatch on November 18,
1934



Courtesy Columbus Dispatch.

Prof. Eugene J. Weigel as portrayed by that beloved Ohio football fan, the late Billy Ireland

CHAPTER IV

THE SYMPHONIC (CONCERT) BAND, 1929-1939, AND THE SYMPHONY ORCHESTRA, 1929-1946

When Weigel came to The Ohio State University from Cleveland, he inherited only a 100 marching piece band and a 16 piece orchestra. He immediately sought to expand the instrumental program by establishing more performing groups and getting more university students involved in the performance of music as well as the listening to quality music.

The Symphonic (Concert) Band, 1929-1939

In 1929, after forming the marching band and regimental band program, Weigel decided that he wanted a band that would perform the very best in music literature. This band would include the best musicians that the university could offer. Weigel picked his best players from the marching band and formed The Ohio State University Symphonic Band. As Lev Flournoy wrote:

This is a picked band of a picked band of
a picked band and is his great pride.²⁸

Weigel preferred the term, "Symphonic Band" for the organization because it connoted the performance of "symphonic"

²⁸Lev Flournoy, Columbus Citizen, November 15, 1935.

or serious music literature whereas the term "Concert Band" connoted the performance of "concert" or popular music. However the two terms were used interchangeably with this group.

The symphonic band averaged approximately 80-100 players during its first eleven years under Weigel. In the March 12, 1939 concert, Weigel's last annual home concert with the band, held in the Ohio State Men's Gymnasium, the band's instrumentation included: four flutes, one piccolo, six solo clarinets (one of them played by Clare Grundman who would later become a successful composer) four first clarinets, eight second clarinets, nine third clarinets, two oboes, one English horn, four bassoons, one contra bassoon, four alto clarinets, four bass clarinets, two alto saxophones, two tenor saxophones, one baritone saxophone, one bass saxophone, eight horns, four cornets, four trumpets, four baritones, six trombones, one E^b bass, four BB^b basses, four contra-basses, one set of tympani plus four percussion.

The band performed annual concerts at Ohio State each year. At first, they wore the same blue uniforms worn by the marching band. However, some years later they switched to formal attire. During 1937-1939, the symphonic band was selected to perform nationally over the Columbia Broadcasting System radio network in a concert series. This is

significant because Ohio State was one of only three colleges selected. The purpose of the series was to present serious music at the national level in an American youth program for the public schools. An example of one such program performed by the band was the one hour broadcast of May 8, 1939 which included "Gralsritter-March: March of the Holy Grail," from "Parsifal" by Wagner, "First Suite in E Flat for Military Band" by Holst and "1812 Overture" by Tschaikowsky.

Another major function of the symphonic band was the presentation of concerts throughout the State of Ohio through concert tours taken each spring. The first such tour occurred in the spring of 1930 when the band visited Dayton, East Liverpool, Salem, and Cleveland. From 1930-1939, the symphonic band performed in forty-one Ohio cities. The purposes of the tours were: (1) to present serious music throughout Ohio, (2) to publicize the Ohio State symphonic band, (3) to publicize The Ohio State University, (4) to seek to recruit more student musicians for the Ohio State music program, (5) to give the band members concert experience. On the tour, the band would give afternoon and evening performances, staying overnight in the homes of Ohio State Alumni or other residents. The band would wear their blue military uniforms while presenting an informal concert and instrument demonstration for the school in the

afternoon. In the evening, the band would be dressed in formal attire and would present a formal concert for the local community. The performances were given on a non-profit basis with any proceeds going to the local organization. The only charge for the band was a \$125 transportation charge to pay for the band's transportation to the city. Probably the most significant performance given by the band during any of their concert tours was the performance at the Toledo Museum of Art on April 29, 1936. In the four year history of the museum, several major symphony orchestras had performed there including the Philadelphia Symphony Orchestra under Stokowski, the Minneapolis Symphony Orchestra under Ormandy, the Boston Symphony Orchestra under Koussevitsky and the Detroit Symphony Orchestra under Gabrilowitsch. The Ohio State Symphonic Band became the first band ever to play there. The band consisted of 90 pieces and performed "1812 Overture" by Tschaikowsky, "Flight of the Bumblebee" by Rimsky-Korsakoff, "Colonel Bogey" by Alford, "Ruslan and Ludmilla" by Glinka, "Prelude and Berceuse" by Jarnefelt, "Three Bavarian Dances" by Elgar, "Rakoczy March" by Berlioz, "Huntingtower" by Respighi, "The Girl with the Flaxen Hair" by Debussy and "Original Suite for Band" by Jacob. One reviewer of the concert had this to say:

Here was band music of the most effective sort, all of it done with the finesse we have come to expect from professional organizations. Your reporter believes he is safe in saying that no more enjoyable program of this type has been presented here in several seasons. The campus band displayed thorough mastery of the work in hand, playing symphonic arrangements and compositions primarily intended for band presentation with equal facility.

Fine balance of tone, splendid cooperation of the various choirs, and almost flawless blending of tone marked each of the varied offerings on a completely enjoyable program. The museum it seems to this listener, would do well to give music lovers of Toledo another opportunity to hear this remarkably accomplished organization. It has the stuff we used to find in touring groups of much larger reputation. Briefly, it is astonishingly good.²⁹

Symphonic Band Programs

Weigel believed in his band performing only the best in music literature and his programs reflected this attitude. One representative program given on Sunday, April 15, 1934 included "Overture to 'Oberon'" by Weber, "Suite from 'The Miracle'" by Humperdinck, "Fifth Symphony" by Tschaikowsky, "L'Apprenti Sorcier" by Dukas, "Scenes Pittoresque" by Massenet and "Marche Slave" by Tchaikowsky. Weigel's last home concert on March 12, 1939 consisted of "Overture to 'Beatrice and Benedict'" by Berlioz, "Pantomine from the opera 'Il Cid'" by Sacchini, "Gralsritter-Marsch (March of the Holy Grail), from 'Parsifal'" by Wagner and "First Suite in E Flat for

²⁹V. K. Richards, Toledo Blade, April, 30, 1936.

Military Band" by Holst. These were followed after intermission by "March of the Polovtsi, from Opera 'Prince Igor'" by Borodine, "Prelude from 'The Miracle'" by Humperdinck, "Prelude in E Flat Minor by Shostakowicz-Heine, "Prelude" by Grundman and "Overture '1812'" by Tschaikowsky.

One journalist gave his praise of the symphonic band in a way that encouraged others to discover the group by reporting:

If there are any music lovers who still harbor the old prejudice that a band concert is sort of an over-noisy, slam-bang, hack affair, they should hear a modern concert band like Ohio State University's.³⁰

Twilight Concerts

During his student days at Columbia University, Weigel frequently went to hear the Goldman band concerts in Central Park. After coming to Ohio State, Weigel decided similar successful concerts could be given on the campus. He picked the area around Mirror Lake as the most logical and beautiful location to give outdoor, open-air concerts. For publicity purposes, the area around Mirror Lake had to be given a name so Weigel popularized the term "hollow." The first twilight concert given in "Mirror Lake Hollow" was sponsored by Student Senate and was given on Wednesday,

³⁰Harold G. Davidson, Ohio State Journal, April 16, 1934.

May 21, 1930 by the Symphonic Band. The performance consisted of "Carmen Ohio" by Cornell, "Coronation March from 'The Prophet'" by Meyerbeer, "Don Quixote Suite" by Safranck, "French National Define March" by Furlet, "Polish Dance No. 1" by Scharwenka, "Procession of Sardar from 'Caucasian Sketches'" by Iwanow, "Selections from 'The Prince of Pilsen'" by Luders, and "Overture, 'Light Calvary'" by Von Suppe. Included on the first twilight concert program was this statement written by Student Senate:

Professor E. J. Weigel, while new on campus, has already touched the hearts of many. His ceaseless efforts and endeavors have not been in vain. His heart is in music and the University. The willingness and readiness that are his virtues are those of an artist.

It is, therefore, an honor for us to begin on the Ohio State campus in cooperation with Professor E. J. Weigel and the University Concert Band a weekly Spring event which we hope is the beginning of a new tradition.³¹

A new tradition was indeed started by Weigel and has continued to the present time. In addition to the Symphonic Band, the Men's Glee Club, the Symphony Orchestra, and the Women's Glee Club would soon present twilight concerts. The average attendance at the concerts was between 1000 and 3000 people and at one time the performances were broadcast by remote control over WEAO, the campus radio station.

³¹Written by the Student Senate of The Ohio State University for the program of the first Mirror Lake Hollow Twilight Concert on May 21, 1930.

The Symphony Orchestra 1929-1940

Weigel, initially found he had inherited an orchestra of only sixteen pieces. Through the same recruiting drive in 1929 that he initiated to gain musicians in his other bands, Weigel was able to build an orchestra that within five years would have 90 pieces and would average, except for the war years, between 90 and 100 pieces until 1946 when Weigel relinquished his directorship of the group. In 1939, the Orchestra's instrumentation included nineteen first violins, eighteen second violins, ten violas, ten celli, eight contra-basses, four flutes, one piccolo, two oboes, one English horn, three clarinets, one bass clarinet, two bassoons, six French horns, four trumpets, three trombones, one tuba, one tympani, three percussion, and two harps.

The orchestra performed at annual home concerts each year and wore civilian dress with the girls wearing gowns. Just like the Symphonic Band, the Symphony Orchestra performed in the Columbia Broadcasting System's radio concert series. One such program on February 3, 1940 included "Overture to 'Euryanthe'" by Weber, "Concerto Grosso for String Orchestra with Piano Obligato" by Bloch, "Suite for Orchestra" by Charpentier, "Concerto No. 2 in C Minor for Piano and Orchestra Op. 18" by Rachmaninov, and "Le Coq d'Or" by Rimsky-Korsakov.

In addition to concerts given on the Ohio State campus, the Orchestra traveled to downtown Columbus to present free concerts in Memorial Hall. Weigel felt that by going to the downtown area, more people than before would be able to attend. One such program occurred on Sunday, March 2, 1941 when the Orchestra performed "Ballet Suite-'The Gods Go A Begging'" by Handel-Beecham, "Symphony No. 1, Op. 10" by Shostakovitch, "Petite Suite" by Debussy and "Overture to a Drama" by Shepherd.

In an effort to support the work of the Symphony Club of Central Ohio in promoting music among young people and in cooperation with the Columbus Public Schools, the Symphony Orchestra presented concerts at Columbus Central High School for all Franklin County Schools. To prepare the pupils for the music they would hear, each pupil received program notes and listened to recordings of the works to be performed one week before the concert. One youth concert given Saturday, December 7, 1940 included "Overture, 'Merry Wives of Windsor'" by Nicolai, "First Movement, Symphony No. 1" by Beethoven, "Molly on the Shore" by Grainger, "Gavotte from the E Major Sonata" by Bach, "In the Mill" by Gillet, "Trepak" by Tschaikowsky and the old Welsh air "Deck the Halls."

The orchestra toured Ohio for the same reasons as the symphonic band although the orchestra's tours were not as extensive. They were held just before the spring quarter

on campus usually the latter part of March. Two performances were given in each city with the first consisting of an appreciation-of-music lesson and demonstrations of the various orchestral instruments in the afternoon. The second was an evening program with the orchestra in formal evening dress. In an information brochure sent to prospective sponsors Weigel stated:

The orchestra will play symphonic music together with music in a lighter vein but all of high musical value. Good music need not be uninteresting, and with this in mind the director chooses the numbers.³²

One hundred and twenty-five dollars was guaranteed the orchestra by the sponsors for transportation costs. The sponsors received all other proceeds. Ohio State furnished each sponsor with up to two thousand programs with program notes, fifty printed window posters for advertising, and publicity for newspapers. The orchestra members were housed and fed by local residents.

Although Weigel loved all of his performing organizations and even though the Marching Band brought him probably his greatest praise, Weigel's chief love was his University Symphony Orchestra. This may not be surprising when we remember that his first musical instrument was the violin.

³²Information Brochure given to prospective sponsors of The Ohio State University Symphony Orchestra, 1942. Ohio State University Archives.

Symphony Orchestra Programs

Weigel's belief in the performance of only the best in music was again reflected in his Symphony Orchestra concerts at Ohio State. One representative program, given on Sunday, February 10, 1935 in the Men's Gymnasium sponsored by the music group of the University Women's Club, included "Concerto Grosso for String Orchestra and Two Cembals, Op. 6, No. 10" by Handel, "Symphony No. 2 in D Major, Op. 36" by Beethoven, "Petite Suite" by Debussy and "Overture 'La Grande Paque Russe'" by Rimsky-Korsakov. One of Weigel's final home concerts on Sunday, March 10, 1946 in the Men's Gymnasium consisted of "March from the Symphonic Poem-'Blanik'" by Smetana, "Symphony No. 97 in C Major" by Haydn, "Concerto in D Minor for Piano and Orchestra, First Movement," by Rubinstein, "Sarabande" by Barlow, "Village Festival" by Sodero, and "Overture 'Sakuutala' Op. 13" by Goldmark. One critic commenting on a concert given February 26, 1939 which included works by Charpentier, Moussorgsky, Chabrier, and Rimsky-Korsakoff stated:

Mr. Weigel's interpretations were sympathetic and marked by a solidness of purpose, depth of understanding, sincerity, and sensitivity.³³

This evidently was typical of Weigel's orchestra concerts

³³Clyde D. Long, Columbus Dispatch, February 27, 1939.

because the average attendance over several years was approximately 3000 people per performance.

Rehearsal Techniques

The first thing Weigel did in preparing a musical work with a performing group was to explain the background of the music. He would relate the circumstances of the work's composition and try to explain what the music was saying. He believed in having the performers play the music and not the notes. Emotion in music was very important to him.

In preparation of the piece, Weigel emphasized expression, accent marks, loud and soft contrast, the interplay of the instruments and exact rhythm. He would not regard tardiness or absence from rehearsals lightly and would occasionally drop players from his organizations for those reasons.

Weigel relied on his good conducting technique. He would say that "every little movement has a meaning all its own." In other words, each movement of his baton had its own purpose and meaning. He most emulated the conducting style of Toscanini, but considered himself a little more flexible. Above all, he was not just a time-beater.

Probably the most significant element of his rehearsal technique was his fervent belief that one must lead by example. Weigel's vitality and enthusiasm for music as well

as his preparation of the scores served as an example to his students of complete and total dedication to music and musical excellence. His serious, disciplinarian style tempered by his sense of humor produced excellent results for his performing groups. The most important element in the Weigel organizations was probably Weigel.

CHAPTER V

THE DEPARTMENT OF MUSIC 1938-1944 AND THE SCHOOL OF MUSIC 1945-1959

The Department of Music, 1938-1944

The first Department of Music was officially established in 1925 with Dr. Royal Hughes appointed as chairman. Dr. Hughes served in the College of Education until his sudden death on November 7, 1938 at which time an executive committee including Weigel was appointed to run the department. The executive committee proved to be unsatisfactory and it was determined that one man should be the department's administrator. On May 8, 1939, Weigel was officially appointed acting chairman of the Department of Music by the Board of Trustees.³⁴

The following month, Weigel was awarded the Master of Arts degree from The Ohio State University. He submitted two theses as part of his degree requirement. One was entitled, "A History of Scoring from Richard Wagner to Richard Strauss," and the other was "Solo Woodwind and Solo Brass with Orchestral and/or Band Accompaniment. A Survey

³⁴Board of Trustees, Proceedings of The Ohio State University, May 8, 1939.

of Solo Music for Elementary Schools, Junior High Schools, Senior High Schools, Colleges." Weigel performed his administrative duties so well that he was recommended by Arthur J. Klein, Dean of the College of Education, for promotion to Chairman of the Department of Music. In his letter to Acting President McPherson, Klein wrote:

During this period of eight months, Professor Weigel has proved his administrative ability and demonstrated unusual ability in dealing with a situation as complex as that which our Department presents. I would like to illustrate. A number of the members of the Department have told me, voluntarily and without solicitation, that the working conditions in the Department have improved more under Professor Weigel's administration than during the entire period of Professor Hughes' leadership. He has created in the Department a better morale than ever existed before. He has distributed supplies and equipment on an equitable basis and re-allocated duties in such fashion as to give practically every member of the Department some cause for pride in his responsibility for a particular phase of the work. I have been amazed at the way in which he has made relatively small sums of money which were available for equipment cover a tremendous area. He has developed music relationships with the local community --for instance, the Child's Concert--such as we have never had before. His program for orchestral and choral clinics in the summer of 1940 will go far toward realizing the hope that has existed in the Department of Music for years, and this will be accomplished without noticeably increasing expenditures. He has kept the financial picture clear, and has never in the slightest degree failed in the exactness of his knowledge or accounting, . . .

. . . In view of the period of trial we have given Mr. Weigel, and in view of the way he has met his opportunities, I think it would be a serious error to continue him longer as Acting Head of the Department. I wish, therefore, to recommend strongly that he be now made Chairman of the Department of Music. . . .

. . . I am sure this recommendation is in complete harmony with the judgment of the large majority of the staff of the Department of Music.³⁵

On July 1, 1940, Weigel was officially appointed Chairman of the Department of Music by the Board of Trustees.³⁶ In the five years that he was chairman, Weigel reorganized the whole plan and program of the department. Among many new procedures that were created, he: (1) developed four music curricula, (2) established entrance examinations for all freshmen, (3) initiated an advisory system for music students, (4) initiated a new grading system, (5) increased the credit value for liberal arts college offerings, (6) introduced general examinations by a faculty jury in all areas of applied music, (7) established an examination program for admission of transfer students, (8) expanded and developed summer school program, and (9) changed the fee system. As Weigel stated in a report to Dean Arthur J. Klein:

My basic philosophy of administration and educational leadership was, and is, that:

- (A) At no time shall the program of the Department of Music become static.
- (B) All changes in policy shall be considered and approved by the faculty.

³⁵Letter from Arthur J. Klein, Dean of the College of Education to William McPherson, Acting President of The Ohio State University, December 22, 1939, Ohio State University Archives.

³⁶Board of Trustees, Proceedings of The Ohio State University, July 1, 1940.

- (C) For purposes of (a) recognition of the special interests and areas inherent in a music department, (b) expediting the program, and (c) follow-up, a head was designated for each major area, namely:
 - 1) General music education
 - 2) Instrumental Music Education
 - 3) Theory
 - 4) History and Appreciation
 - 5) Voice Instruction
 - 6) Piano Instruction
- (D) The six area heads thus designated together with the Department Chairman became a standing committee of the Department.
- (E) Special business is investigated and recommendations made by appointed committees.
- (F) Official business is conducted under Roberts' Rules of Order and minutes are kept of all Department action.³⁶

Good public relations was an important part of Weigel's department. During the World War II years, Weigel sent his performance groups to Memorial Hall in downtown Columbus to perform for the Red Cross War Chest as well as other various national agencies. The Symphonic Band, Symphony Orchestra, Mixed Chorus, Symphonic Choir, Men's Glee Club and Women's Glee Club all participated. The Columbus Dispatch lauded Weigel's efforts by saying:

It will therefore be a source of pride and satisfaction to learn that Ohio State University . . . department of music is, so far as is known, the first in the country to go all out in placing its resources at the disposal of national agencies working for defense and welfare.³⁷

³⁶Report to Arthur J. Klein, Dean, College of Education by Eugene J. Weigel, February 19, 1944, The Ohio State University Archives.

³⁷The Columbus Dispatch, January 13, 1942.

In addition to the various new procedures and new programs started by Weigel, he most wanted the Department of Music to be recognized as an outstanding music department by the rest of the nation. He determined that membership in the National Association of Schools of Music was the next major goal of the music program at Ohio State. To accomplish this goal, the quality of the faculty and the course offerings would have to meet certain high standards. Weigel, realizing how important this membership would be in the growth of the music program, fought hard to raise the quality of the course offerings and faculty. In December, 1941, The Ohio State University Department of Music was awarded an associate membership in the National Association of Schools of Music. Through visits of N.A.S.M. officials, additional testing, and additional department improvements, the Department of Music was awarded full membership in N.A.S.M. in 1943. This is the most significant accomplishment of Weigel during his chairmanship of the Department because for the first time in the seventy-three year history of The Ohio State University the music program was recognized as one of the finest in the nation.

The Department becomes a School

With full membership in the National Association of Schools of Music, Weigel realized it was time for a change in the status of the music program at Ohio State. The time

had come for the Department of Music to become a School of Music. Weigel appealed to his superordinate administrators, especially Dean Arthur J. Klein, to consider this change in the status of the music program. He reasoned that Ohio State had developed one of the finest music programs in the nation as evidenced by its membership in N.A.S.M. It would now be necessary to elevate the position of the music program within its own University. Dean Klein agreed with Weigel and was able to convince President Bevis who then recommended the change in status to the Trustees. On May 7, 1945, the Department of Music officially became the School of Music with Weigel appointed as its first Director by action of the Board of Trustees.³⁸ The university historian notes that:

In terms of organization, an important development, in the university, was the creation of a School of Music with Professor Eugene J. Weigel as Director.³⁹

Evidently this new organizational change caused ramifications in the entire university structure as noted by the university historian.

Earlier action of the Faculty Council at its May 3, 1945 meeting, approved four days later by

³⁸Board of Trustees Proceedings of The Ohio State University, May 7, 1945.

³⁹James E. Pollard, History of The Ohio State University, Columbus, The Ohio State University Press, 1952, p. 378.

the Trustees, in establishing a school of music in place of the former department had two side effects. It brought into the open sharp differences in the council and led to a sweeping study of the entire problem of University organization.⁴⁰

Thus the new School of Music opened with 238 music majors and with 26 faculty members. The School also had two significant changes in the music program. First, the enrollment in the program began to be limited because of a provision in the Revised General Code of Ohio, paragraph 3345-06. This is significant because state universities could limit enrollment according to quality of student in specialized areas. Second, a Bachelor of Music degree with a major in applied, church, or radio music was offered for the first time in addition to the already existing Bachelor of Arts, Bachelor of Science in Education and Master of Arts degrees. Later in Weigel's administration, the Master of Music degree would be offered and the major groundwork for the first offering of a Doctor of Philosophy degree would be completed.

Hughes Hall

Many goals of Weigel had already been accomplished but he now turned to a problem which had plagued him and

⁴⁰James E. Pollard, History of The Ohio State University, Vol. VIII, Part 2, The Bevis Administration, 1940-1956, Columbus, The Ohio State University, 1972, p. 28.

the music program at Ohio State since its beginning--lack of facilities. This problem would supremely test his aggressive administrative abilities and his competency in providing the necessary space to house the functions performed by his faculty and students. To persuade a university and state legislature to build a new expensive building is at least a major undertaking and at most, a miracle. Weigel, however, was a man who searched for seemingly impossible challenges for the pure satisfaction of conquering them. He was determined that the new School of Music would have a new music building.

When Weigel became Director of the School of Music, music activities were confined to the former home of University Presidents and a smaller building next door which had once been a faculty residence. There can be little question that music facilities were less than adequate at the time the School of Music began. The University Historian notes that:

The School of Music was one of the worst off, using such ancient structures as the former President's House, built around 1855, and the one time athletic house next door, originally a faculty residence.⁴¹

He also indicated that the quarters occupied by music for nearly a quarter of a century were so undesirable that they

⁴¹James E. Pollard, History of The Ohio State University, Vol. VIII, Part 1, The Bevis Administration 1940-1945, Columbus, The Ohio State University, 1967, pp. 194-195.

were considered to be a temporary expedient. He states that:

Progress was made during the year (1926-27) in staffing and equipping the Music Department which was now located in the former home of the Presidents. This was intended to be temporary but it lasted until the new music building was completed in 1949.⁴²

Weigel and Jacob Taylor, Vice President of The Ohio State University, waged an all-out campaign to make the state legislators aware of the space needs of the School of Music and willing to provide the necessary funds to build a new facility. Many legislators visited Ohio State and saw the cramped quarters that music students were forced to use. Many legislators were persuaded in favor of a new building, while some were not. The persuasion of Weigel and Taylor succeeded and Hughes Hall was the first major building to be undertaken by the university after the long drought of the depression and World War II. Although new buildings or additions were soon to be erected for Central Service, the Medical Center, Physics, the Main Library, and Electrical Engineering as part of a 24 million dollar building program, it was the music building which was first off the drawing board. As the University Historian documents it:

⁴²James E. Pollard, History of The Ohio State University: The Story of Its First Seventy-Five Years 1873-1948, Columbus, The Ohio State University Press, 1952, p. 290.

First of the fifteen major new buildings to materialize was the so-called Recitation Building mainly for the use of the School of Music.⁴³

Two interesting suppositions may be made from the preceding quotation. First, the new structure was not to be considered a "Music" building but a "Recitation" building which would have a more acceptable connotation to the legislature. Second, the new building was to be used "mainly" but not entirely by the School of Music. It is presumed that both of these semantic twists were inserted to underplay the use of state funds for one of the arts.

Groundbreaking for the new Hughes Hall, named after Dr. Royal Hughes, occurred in November, 1947. The building was completed in 1948, dedicated on June 4, 1949, and was first put into use the following fall quarter. Hughes Hall was a four story brick structure with Indiana limestone trim and a type of modified Georgian architectural design. There is little doubt that the completion of Hughes Hall solved a major problem of the School of Music. The old President's House contained only 7,199 square feet of space while Hughes Hall contained 61,564 square feet. The estimated cost of Hughes Hall was approximately one million dollars. Using only the changing value of the dollar between 1947 and 1972, the building would now cost in excess of one

⁴³Ibid., p. 397.

and one-half million dollars. However, since construction costs have risen at a rate even faster than the decline of the dollar value, the Director of University Planning estimates that the current cost to construct Hughes Hall would be slightly in excess of two and three-quarters millions of dollars.

At the dedication ceremonies, Warner Pomerene, a member of the university Board of Trustees commented:

This building marks the end of a drouth on buildings extending back to 1931 when the Natatorium was opened.⁴⁴

Also present at the ceremonies was Howard Bevis, President of The Ohio State University who said:

We have taught music here in every conceivable place, from the old Prexy's Home and the old Athletic House to Page Hall and Rehearsal Hall where we actually turned out the cattle! There is no need now to apologize for music as being a frill. Music has arrived at Ohio State.⁴⁵

Triad magazine, in honoring Weigel, summarized Weigel's struggle and ultimate victory:

Gene Weigel undertook the difficult assignment of convincing officials and legislators that the department of music needed adequate facilities and modern quarters. It took five years of concentrated effort to bring about the design for Hughes Hall and another two years during wartime scarcities to wait for the allotment of necessary steel. Hughes Hall stands today as a

⁴⁴The Ohio State University Monthly, June 20, 1949, p. 5.

⁴⁵Ibid., p. 5.

result of his persistent work along with the cooperating efforts of his colleagues.⁴⁶

Weigel had once again, through persuasion and perseverance, achieved a major goal for the music program of The Ohio State University. The School of Music had a building of its own.

Growth of the School of Music, 1945-1959

Now that the School of Music was established with its building, Weigel was not content to see his new school become static. During the next fifteen years his administration of the School of Music would grow and develop.

One of the areas of development was organizational goals and structure. Weigel believed there were essentially six main functions of the school. First, the school would prepare music teachers for the public schools. Second, it would prepare university students in general music or in music's cultural aspects leading to the Bachelor of Arts degree. Third, it would prepare professional musicians. Fourth, it would prepare college music teachers by offering the Master of Arts, Master of Music, and soon the Doctor of Philosophy. Fifth, the school would continue to expand its research program. Sixth, it would give special service to the university community, state, and nation by concerts of its performing groups. In order to achieve

⁴⁶Triad, April, 1958.

these, he divided the school into six divisions: music education; theory and composition; history and literature, voice (applied, choral organizations, church music), instrumental (applied instrumental organizations), and keyboard (piano, organ, harpsichord). Each division had a division head as leader. In 1954, the divisions became known as departments with the division heads becoming department chairman. Weigel established numerous committees during his administration. His major committees appeared to be his executive committee (composed of all department chairmen and the director), policy committee, coordinating, personnel, scholarship, and undergraduate program committees. Other committees included library, radio, entrance board, concert and recital, and faculty service. Weigel defined some of his own responsibilities as: (1) act in accordance with the rules and regulations of the university faculty, (2) appoint the members to the concert and recital committee, (3) appoint a chairman to the service committee, (4) be an ex-officio member of all music school committees, (5) be a faculty advisor for each class.

Faculty growth was evident in Weigel's administration. In 1945 there were twenty-six faculty members in the school and in 1958, Weigel's last full year, there were fifty for an increase of roughly 100 per cent. The last six years of his administration saw the graduate faculty double. In his

last year, the faculty included twelve professors, nine associate professors, nine assistant professors, and eleven instructors. Eleven faculty members had earned doctorates, four more would have them in less than a year, and six others were working on them. Ninety-six courses were offered his last year which was nearly three times as many as the thirty-five courses first offered under Hughes.

Student enrollment also grew under Weigel. Even though limitations were placed upon the entry into the music program, total student enrollment increased from 227 in 1945 to 331 in 1958 or approximately a 40 per cent increase. In the various areas, keyboard majors increased 230 per cent, brass increased 400 per cent and percussion which was started in 1950 rose to 13 in 1958. Freshmen enrollments increased 40 per cent. Enrollment during summer quarters increased 40 per cent with undergraduates increasing 50 per cent and graduate students increasing 20 per cent. Probably, one of the most significant increases was the School of Music budget. During Weigel's administration as the first director of the school of music, his budget increased 400 per cent from 1945 to 1958.

Another major area of growth was in the number of performances by the school's performing individuals and groups. In 1945-46, 33 concerts were given while in 1958-59, 150 concerts were given or an increase of 350 per cent. These figures do not include performance at athletic contests or

over WOSU radio. One particularly interesting concert during Weigel's administration was given Sunday, May 4, 1952 in the Men's Gymnasium. It is interesting because every School of Music performing group as well as student and staff soloists were included in the performance. This was one of the few such total efforts undertaken by the School of Music. One way the national reputation of The Ohio State University School of Music grew was the school became affiliated with various national organizations, including Music Educators National Conference, American Musicology Society, National Association of Music in State Universities, American Symphony Orchestra League Teachers, National Association of Teachers of Singing, Intercollegiate Music Council, National Opera Association, and Ohio Federation of Music Clubs. Weigel pushed for affiliation with various national organizations. He not only wanted to make the Ohio State music program one of the best but he also wanted the nation to know it was.

With most of his objectives accomplished, Weigel retired at the age of 65 on October 1, 1959. Only one other goal would Weigel have pursued if he had not retired and that is to turn the School of Music into the College of Music. With the success of his other goals, Weigel probably would have eventually succeeded. However, Weigel's contributions were more than any other administrator would hope to accomplish for his own program.

CHAPTER VI

WEIGEL'S CONTRIBUTIONS TO OTHER AREAS

University and City Communities

Weigel rendered many contributions to the university community. He joined Phi Mu Alpha Sinfonia (national music fraternity) and Kappa Kappa Psi (national band fraternity). During his music administration, he worked to create a Pi Kappa Lambda chapter (national music honor society) at Ohio State, which ultimately became established with Weigel as one of its members. Bland Stradley, Vice President of The Ohio State University, initiated the first series of musical performances on the campus by nationally known individuals and groups which was called the Guest Artist Series. During its first nine years of operation, Weigel was responsible for hiring the performers and operating the series. Donald H. Horton later assumed his duties and re-named it the Great Artist Series. Weigel, then, in cooperation with Stradley created what is now known as the Great Artist Series.

Weigel participated in several university organizations with students who were not in the music program. He became a faculty advisor of Beta Theta Pi social fraternity

having been a student member at Columbia University. He associated with Ohio Staters Incorporated, a university service organization, and joined Phi Delta Kappa, the honorary education fraternity. He worked with, and for students as a member of the Council on Student Affairs from 1931-1932. Through his work with various non-musical student organizations, he gained a broad perspective and understanding of the needs and wants of all students on the campus and learned how they viewed the music program. As a result of his efforts, Weigel was linked as an honorary faculty member of Sphinx, the senior men's all campus honorary.

Weigel participated in various other university functions. He was a member of the convocation committee from 1929-1938, as well as an honorary member of the Arts College faculty from 1935-1938. He served on the University Radio Committee from 1932-1934 and was a member of the Faculty Club. In athletics, two distinct honors came to Weigel. First, he was appointed by President Rightmire to serve on the Athletic Board, succeeding Colonel G. L. Townsend. This is significant because by Weigel's appointment, music had become an important enough element in the athletic program to rate a position on the athletic board, and it was Weigel who gained this achievement for music. Weigel served on the board from 1938-1946. Second, Weigel received a Varsity O by the Athletic Department. His Varsity O was one of six

ever issued at that time to non-athletic participants. Once again, not only Weigel but also music had triumphed.

In addition to his wide participation in the university community, Weigel contributed to various programs in the city of Columbus. Musically, Weigel became the director of the Columbus Civic Opera Company from 1933-1937. He also became a member of the Board of Directors and subsequently was elected President (1943-1945) of the Columbus Philharmonic Association. This organization would later become the Columbus Symphony Orchestra. In other activities, Weigel was a member of the elite University Club where he served on the entertainment committee from 1933-1937. For over thirty consecutive years, he has been a member of the American Legion, Post 310. He served as Commander of this organization from 1947-1948. Possibly one of the organizational memberships that he cherished the most was his membership in the Columbus Rotary Club. Weigel considered this group one of the finest organizations in Columbus because it consisted of leaders from the various occupational fields. He knew that by being named to this group, he was recognized as a leader of the community; as the best in his field. Weigel felt that his membership was just as much a victory for music as a victory for himself, because music was now represented in the elite leadership of the City of Columbus.

Ohio Music Education

Weigel actively participated in the Ohio Music Education Association. Through his earlier work in the Cleveland Public Schools, Weigel was named contest chairman of the state high school band, orchestra, and choral finals, which were held each year at The Ohio State University beginning in the early 1930's and continuing for many years. The best orchestras from the contest would represent Ohio in the National High School Orchestra Contest later in the year. The Ohio contests were held in the Men's Gymnasium and Rehearsal Hall with registration in Derby Hall. Each year, the contests drew an average of 4,500 visitors to the campus. This annual event was not only important to the Ohio Music Education Association but it was also important as a recruiting device for the Ohio State University music program. Weigel realized that some of the best musicians in the state would have the opportunity to see Ohio State and possibly enroll in the music program. Merrill C. McEwen, President of OMEA, wrote to Dr. George W. Rightmire, President of The Ohio State University, commending Weigel for his work and saying:

It is my pleasure to call to your attention that Professor Eugene J. Weigel did an outstanding piece of work for the Ohio Music Education Association in organizing and carrying through the orchestra and band contests of this association.

The smoothness with which the contests were run off is an indication of the careful planning of Mr. Weigel.⁴⁷

Through his work with state high school band and orchestra contests, Weigel became President of OMEA in the 1937-1938 school year and again in the 1938-1939 year. He was the first person in the history of the organization to serve more than one term as president. In the 1939-1940 year, he served as First Vice President of OMEA, an advisory position usually held by former presidents.

Beginning in 1941, OMEA held their state solo and ensemble contests at Ohio State with Weigel as contest chairman for several years. Once again this was important not only to OMEA but also to The Ohio State University music program as a recruiting device. The best high school soloists came to Ohio State to perform and while they were here, they had an opportunity to see the University, and meet the music faculty which, it was hoped, would lead to their later enrollment in the music program.

Weigel was also active in music functions for the State of Ohio. He served on the music curriculum committee of the State of Ohio Department of Education, and was a consultant at the state level on many music education matters. In 1928, Edith Keller of the State Department of

⁴⁷Letter from Merrill C. McEwen, President, Ohio Music Educators Association, to Dr. George W. Rightmire, President, The Ohio State University, April 29, 1935, The Ohio State University Archives.

Education asked Weigel to organize and conduct a high school orchestra consisting of high school players from throughout Ohio. This organization is now known as the Ohio All-State Orchestra. During Weigel's directorship it was known by several names such as All-State High School Orchestra, All State City and Exempted Village Orchestra, and All State Rural Orchestra. The first performances of the orchestra were held in Columbus Central High School and subsequently in Memorial Hall in downtown Columbus. In organizing the orchestra, Weigel sent out applications to all school systems for recommended players. He would determine the maximum possible number that could be accommodated in the orchestra and would then determine a reasonable balance of instruments. He next would study the applications to see who were the most qualified musicians according to works performed by their own high school groups, position in their high school groups, and other works they individually might have performed. He would make his selections and send them the music that would be played and instructions for practicing. These instructions would include bowings to be used, use of dynamics, accents, and style as well as comments on tempo, entrances, intonation and rhythm patterns. This organization, founded by Weigel, still exists and is another tradition that Weigel established.

In addition to his work with OMEA and the State Department, Weigel appeared as guest conductor at various high

school and college concerts and band festivals as well as adjudicator at instrumental contests throughout the state. One year, Weigel served as guest conductor of the All-Ohio Colleges Band which performed at the Ohio Intercollegiate Band Festival in Akron, Ohio. Sixteen Ohio colleges were represented in the group by their best performers.

A final example of Weigel's devotion to high school students and high school music teachers was the Ohio State University sponsored Summer Music Festival from 1954 until Weigel retired. The festival consisted of eight days of orchestra, band, chorus, and individual instruction given by Ohio State faculty members as well as many guest teachers from other universities. The high school students were housed in campus dorms and were given meals in Pomerene Refectory and the Ohio Union. Various recreational activities such as golf, swimming, tennis, baseball, movies, and square dancing were provided under the supervised care of the faculty.

National Music Education

Weigel contributed to music education on the national level as well. One of the principle organizations with which he was associated was the Music Supervisors National Conference which later became the Music Educators National Conference. He presented speeches before this national music organization at conventions in Kansas City in 1924;

Chicago, 1925; Detroit, 1927; Minneapolis, 1928; Chicago, 1934; and New York, 1936. Through his previous convention work and his successes with the OMEA projects, Ohio State was selected as the location and Weigel was selected as the chairman of the National High School Orchestra Contest of 1937. This was a great honor because high school orchestras from all over the nation, even as far as California, traveled to Ohio State University for the contest. It also was significant because the best high school orchestra musicians from the United States had the opportunity to view the University and the music program with the possibility of later enrolling. Six thousand musicians from 60 orchestras participated in the contest on May 13-15, 1937, providing a real test of Weigel's administrative ability. In the Ohio contests, the performers arrived and departed on the same day but for the national contest, the players and guests had to be housed and fed. However, the contest was successful and Weigel was given credit for its success. As one reporter stated:

The motivating force of the sixth annual national High school orchestra contest, held in Columbus last week, was Professor Eugene J. Weigel, Department of Music.⁴⁸

This was the last national orchestra contest because the next year the contest was held on regional levels. Weigel also served MENC as a member of their editorial board.

⁴⁸Elizabeth H. Ryburn, Ohio State Lantern, May 20, 1937.

Weigel participated in many other national organizations. He served on the National Committee on Music Appreciation and the National Music in Wartime Committee. He was a member of the North Central Committee on Music in Higher Education and the National Radio Education Board of the Columbia Broadcasting System. As a teacher and executive, he was a member of the Music Teachers National Association and was President of the National Association of Music Executives of State Universities.

Weigel became a member of Phi Beta Mu (National School Bandmasters Fraternity) and participated as guest conductor and adjudicator for high school groups in Pennsylvania, West Virginia, Kentucky, Tennessee, Iowa, Colorado, Utah, and Missouri. He also served as guest conductor for the District Three Intercollegiate Band which performed on April 29, 1950 for the district convention of Kappa Kappa Psi and Tau Beta Sigma organizations.

Weigel's Essential Music Education Philosophy

Weigel believed that music must balance out life for the student, put his life into perspective, and fulfill his spiritual and cultural needs. He believed teachers must reach the minds of students from the first grade on, to give them a sense of love, spiritual beauty, and emotion. While he considered all ages as important, he especially regarded the junior high school age as the most crucial age

for opening the doors of students' minds to the beauty of music.

Weigel felt that all students should experience and become involved in music through listening and performing. The community must provide a cultural opportunity for all people to listen to music. As he stated to one reporter:

Through the development of opportunities for modern youth to hear good music, they have a richer background and a better understanding of the field of music and our whole culture has been enriched by this experience.⁴⁹

He felt more concerts should be given in the community without charge so that more people could come and listen.

Weigel placed a great deal of emphasis on performance also. To be musically literate, he felt that everyone must be able to perform well on at least one instrument and, hopefully, many. He drew a distinction between a music scholar and a musician when he stated to me in one interview, "Music includes the art of performance. Those who can't perform aren't musicians. They may be scholars but they're not musicians." Weigel also distinguished between musicians and non-musicians when he stated, "You've got to have (music) appreciation to be an educated man. But a musician must be a performer of the literature." He believed in students getting involved in music through performance,

⁴⁹Judy McCluskey, Ohio State Lantern, September 30, 1959, p. 7.

however, he felt that many educators stifle this involvement. He has seen too many educators who were too busy "counting windows in the building" to pay attention to the real crux of educational philosophy. Weigel remembered his earlier days when his father was in a community band, one of the many in his area. Now, however, community bands have all but disappeared. Weigel would like to see more opportunities to perform for all members of the community. He would like to see music become a crucial part of everyone's life just as he has been in his own. Weigel has given his heart to music and music has given success to Weigel.

CHAPTER VII

AWARDS AND TRIBUTES TO EUGENE J. WEIGEL

"A Salute to Eugene J. Weigel"

Among the various awards and tributes given Weigel for his service to the music program at The Ohio State University was a special show presented by The Ohio State University Marching Band under the direction of Jack Evans. The show was performed at the Ohio State-Duke football game on September 26, 1959 and was entitled, "A Salute to Eugene J. Weigel." The show included the formations of W E I G E L, 30 (for thirty years of service to Ohio State), an anchor, a cartoon cat, and script Ohio. The public address announcements for that show said this about Weigel's contribution to The Ohio State University Marching Band:

- Special recognition is given today to Professor Eugene J. Weigel, Director of The Ohio State University School of Music who will retire on September 30th.

- Thirty years of service to The Ohio State University. During his first ten years, Professor Weigel organized the University Concert Band, the University Symphony and directed the famous Marching Band.

- In his work with the Marching Band, Professor Weigel was a pioneer. Many of his ideas and developments are still in use today. When he took over the directorship of the band in 1929 one of his first changes was to increase the size to 120 pieces. . . . Until that time most bands marched

at a military tempo. The band under Weigel soon speeded up the cadence and introduced a higher step.

- The band continued to gain national attention. One of the first triumphs under the direction of Professor Weigel was the appearance at the Navy game at Baltimore, Maryland. This anchor formation was featured.

- Probably the greatest change in the band was made in 1934 when Professor Weigel changed to the all-brass and percussion instrumentation. To achieve this, special instruments not usually used in the United States had to be manufactured for the band on special order. First, let us hear the small E^b soprano cornets. . . . Now we shall hear the tromboniums [sic] and tenor horns. . . . To demonstrate the increased power and tonal color of the all-brass band we shall now hear half the band representing the number of brass instruments found in the usual band of mixed woodwinds and brass, and then the full band.

- Another innovation of Professor Weigel was the animated cartoon such as this cartoon cat for Northwestern University.

- Yes, many formations which were originated by Professor Weigel are still in use. And the greatest of all was originated in 1935 [sic] - the favorite of all Ohio State fans - Script Ohio.

- The Marching Band pays tribute to Eugene J. Weigel and thanks him for the many traditions and high standards which he left with the band. We wish him the very best in the future.⁵⁰

The Kappa Kappa Psi Distinguished Service Medal

Kappa Kappa Psi, the national band fraternity presented one of their first distinguished service medals to Weigel in 1965. Eighty-five chapters of the organization submitted nominations for the various categories to the Grand Council of National Officers who made the selection.

⁵⁰Publicity Booklet of The Ohio State University Marching Band for the OSU-Duke football game, September 26, 1959.

The winners and their categories were: Eugene J. Weigel, marching band; William D. Revelli, concert band; Frank Simon, concert band; Earle Kent, industrial research and progress; Morton Gould, band composition; Herman B. Wells, fraternity alumni achievement; Sigurd Rascher, artist performance; Meredith Wilson, composition; A. Frank Martin and Mrs. A. Frank Martin, contributing laymen. This award was significant because Weigel was among the first ten people in the nation to receive it. Jack Lee, Grand President of Kappa Kappa Psi called Weigel the "Father of the Modern Marching Band."⁵¹ Since Weigel was the first person selected for this category, and considering his innovations with the Ohio State Marching Band, he is certainly deserving of this label.

The OMEA Distinguished Service Award

Weigel was awarded the Ohio Music Education Association's distinguished service award on December 7, 1957.

Triad the official magazine of OMEA gave many reasons why Weigel won the award when it said:

In looking over this record, we see a man who values making a continuous effort to improve the quality of instruction, the quality of performance. A man who wants Music to serve a vital function in community living. Here is a man of action--a builder, an organizer, an administrator, one who meets increasing responsibility with a wider circle of achievement. We see a man who values

⁵¹Letter from Jack Lee to Eugene Weigel, October 8, 1964.

the breadth of his experiences as a teacher and as a musician, knowing that all of these have enabled him to understand music education from many points of view. A man who believes in the ensemble approach to teaching and the teamwork approach to professional achievement. A man who believes in continuing his own growth through participation in professional affairs to which he may also contribute. A leader who believes in encouraging others to greater achievement.⁵²

Other Awards

The Ohio State University Board of Trustees presented two awards to Weigel. On May 7, 1959, he received a certificate of recognition and appreciation upon his retirement and on June 10, 1960, he received The Ohio State University Distinguished Service Award. Other recipients of the Distinguished Service Award at the same time were Leo S. Rummell, Dean Emeritus of the College of Agriculture and Home Economics, General Carlton Dargusch, University Trustee, and Charles G. Bond, who received a law degree in 1899.

The university concert band held a reunion in March, 1966 and dedicated its concert program to Weigel, the father of Ohio State's band program. The program of the concert on March 27 stated:

The Concert Band dedicates its portion of today's program to Eugene J. Weigel, its founder and inspiring leader. As Director of the School of Music, Professor Weigel was responsible for

⁵²Triad, April, 1958.

bringing to Ohio State every director or assistant director who has conducted this organization.⁵³

Weigel was also honored at a banquet held in conjunction with this program.

For his outstanding contributions to music, Weigel has been listed in Who's Who in America since 1948.

Pi Kappa Lambda's Award

Before Weigel officially retired on October 1, 1959, Pi Kappa Lambda at Ohio State presented him with a bound and inscribed book which contained collections of letters of affection and respect. Presented by President George Hardesty at their annual banquet on June 10, 1959, the book contained letters from administration, faculty, students, and friends who summarized their relationships with Weigel and wished him the best in his retirement years. At the presentation, George Hardesty said:

All ambitious men of talent consciously or unconsciously strive to leave monuments behind them. For one man it may be a fortune, for another a great play, painting or symphony. Mr. Weigel, on retiring, leaves a number of monuments. Witness the growth of the School of Music from a small department to a large and flourishing school, the development and installation of Bachelor of Music and Ph.D. in Music curricula, the planning of Hughes Hall to name only some.⁵⁴

⁵³Program of the Concert Band Alumni Concert, The Ohio State University, March 27, 1966.

⁵⁴Remarks by George Hardesty, President of Pi Kappa Lambda, June 10, 1959, upon a presentation to Eugene J. Weigel.

Over one hundred letters were included and as a whole, they produce a picture of the man as seen from the eyes of those who were in contact with him during his career.

Administrators of the University saw him as a man performing his duties so well that he would be extremely difficult to replace:

May I say that I do not view with fervor the task of selecting a successor for you. . . .
Novice G. Fawcett, President, The Ohio State University.⁵⁵

You will be hard to replace in the leadership of the School of Music which has made great progress during the years I have been in my present office. . . . Donald P. Cottrell, Dean, College of Education.

They saw Weigel as, in the words, of Frederick Stecker, Director of University Relations, "a gentleman in every sense of the word." Weigel's contributions were considered many and long lasting and his retirement was a surprise.

Your contributions to the University have been many and I am sure that they will endure for a long time to come. - Frederic Heimberger, Vice President, The Ohio State University.

Frankly, your enthusiasm and broad pattern of interests had me fooled. I didn't think you were anywhere near retirement age. - Gordon B. Carson, Vice President, The Ohio State University.

He was considered a man of persuasion and enthusiasm who created a right image of the university to the public.

⁵⁵This and all subsequent quotations in this chapter are taken from letters included in the book presented to Weigel by Pi Kappa Lambda, June 10, 1959.

I think of you as one of the noble gentlemen of this campus, charming, forceful, and persuasive with a knack for imparting to others your enthusiasm for whatever you are promoting. - William G. Wilcox, Manager, Publications and Printing, O.S.U.

And what is probably more important your work has resulted also in helping to create a proper image of this university in the minds of the public. - William F. Rounds, Editor, News and Information Service, O.S.U.

Weigel's School of Music was considered his living monument.

If as Emerson said, an institution is but the lengthened shadow of one man, the School of Music of today is largely your living monument. - James E. Pollard, Professor of Journalism.

The faculty members of the School of Music, Weigel's colleagues, add another dimension to a picture of the man. One of the most heart-warming recollections of Weigel came from a faculty member who remembered his long hours of work which often went beyond the call of duty.

I feel very deeply for the sorrow of leaving that must be yours. The very fact that you have been in your office during this general September vacation period is more than simply a question of smoothing the road for your successor. It reminds me of the many evenings that you spent in your office during trying times over the years, when only those of us who were 'home'less and alone, and who stayed around on the University grounds because there was nowhere else to go, knew the frequent after-hours service that you gave for the department. - Gertrude C. Kuehefuhs.

For one faculty member, the experience of meeting his future boss came early in life.

I also recall attending an Ohio State football game in 1930 when I was thrilled by the performance of the band and by a friendly conversation

with the director after the game. Little did I realize that some day I would become the director of that band. - Jack O. Evans.

Weigel's faculty thought of him as a warm human-being, interested in them and someone who appreciated their efforts.

As important and unerasable as the achievements of your career remain I am mindful of your personal interest in all people around you, the integrity of purpose evident in your every action and the inescapable warmth and humanity of your personality. - Norman Phelps

It has been a wonderfully satisfying working relationship to feel that any efforts in teaching, advising, and serving on committees have been appreciated. - Jeanette Sexton

He supported his faculty and did not overlook his staff members.

I have always marveled at your faithfulness in attending staff members recitals and programs and one time you came to Ninth Ave. School to see the kids. . . . Hilda Dierker

As an assistant instructor, I appreciate the fact that I have been made to feel and serve as a part of the faculty. - Loraine Edwards

Weigel often gave personal advice and was considered a friend and sometimes a father to his faculty.

The opportunities, advice, and the interest you have shown in me have meant a great deal to me both personally and professionally. - Wayne Ramsey

I will always be more than grateful for the many times you have been both my personal and my professional friend. - George Hardesty

I have always felt that you showed personal interest in my professional growth at times as close as any father in the development of his son. - John Muschick

He was given credit for the success of individual faculty members and for his philosophy in staff selection and teaching emphasis.

I shall never forget the encouragement you gave me in my early years in this position and I shall always feel that if I have had any measure of success as a conductor of this organization (concert band) you were the one person responsible. - Donald E. McGinnis

The thing that I respect most about the school is the type of staff that has grown up--one in which the emphasis is on good solid teaching and where the interest is in the student as well as in the subject matter. It is obvious that this philosophy was no accident. Your judgment in selecting staff and establishing policy has put the school on a firm foundation. - Burdette Green

Faculty members especially liked his fair-minded approach and their freedom to disagree with him.

When I came to O.S.U. three years ago your fairmindedness and personal concern for your faculty were at once apparent. - Marshall Barnes

I am convinced that a goodly share of what I have liked about the School and you has been the freedom with which I could come into your office and pound your desk when I disagreed with you violently over something in the school without fear or reprisal or grudge-holding. - Gertrude Kuehefuhs

Most faculty members regarded Weigel as enthusiastic and, perhaps most important, as a family man with moral integrity.

Whatever your activities are during the coming years I know you will approach them with the same enthusiasm critical thinking and high idealism which have characterized your administration at the School of Music. - Dale V. Gilliland

It's been heart-warming to work with you thirty years and witness your growth as a family man of highest moral integrity and loyalty. - Cloea Thomas

One person who may have known Weigel the best on a day-to-day basis wrote,

I am proud to be your secretary. . . . The performance of the duties of this position has been one of my most interesting and enjoyable experiences. I hold you in the highest esteem as a person and as an employer. - Mary E. Warner, Secretary to Eugene J. Weigel

Students under Weigel also help to paint a picture of the man. In a sense, they are the living evidence of his music philosophy. As one faculty member wrote,

Evidence of your philosophy of music will be seen for years to come through the practices of the graduates who have come in contact with you. - George H. Wilson

Weigel helped to develop an appreciation of good music in students.

. . . I am sure there has developed a deeper appreciation of good music as an important part of our cultural heritage. - Edith M. Keller, Music Supervisor, Department of Education, State of Ohio

Students felt that Weigel inspired and encouraged them.

The inspiration of your leadership has been in large part responsible for the success I have had in the teaching profession. - Samuel Bell

At one time, after a couple of quarters in school where I discovered what a meager bit of talent I had, it occurred to me that perhaps a music major was out of my reach. You changed my mind . . . I stayed in music and have been glad ever since. - Margaret Laymaster Davis

Weigel was seen as a guiding light and who was the most influential person in some of their lives.

So much of my achievements have been patterned after your ways. You have always stood out as a guiding light to me. - Robert G. "Red" Williams

Of all the persons who have contributed to my personal advancement in the field of music, you, alone, stand out above all the others in the area of inspiration. - Clifford L. Hite

His students felt that he had prepared them well for their professional careers.

Let me assure you that we all feel we were very very well prepared to make our way in our profession, after the years spent with you. - Jack Stierwalt

Weigel enlarged the scope of public school music.

Every High School musician, music instructor and the music industry generally owes you a debt of gratitude for enlarging the scope of Public School Music. - Fritz Saenger

He had a special knack for discipline and encouragement but didn't really want any thanks for his efforts.

. . . I had just finished executing a tedious passage and was flushed with triumph. You stopped the orchestra and complimented me. Though you have probably forgotten this incident, it shows again your special knack of disciplining, yet encouraging your players to realize the uppermost in them. - William Kearns

. . . If I know you like I think I know you, I don't think you want repayment (or for that matter even thanks,) but would rather I'd try and pass your favors along in one way or another to my own students. . . . - A. Jerd Bayless

Of course, each letter included in this Pi Kappa Lambda book reveals each person's personal tribute and debt of thanks to Weigel. Although some one hundred letters were included, the debt of thanks to Weigel could rightfully be extended by every graduate of the School of Music, every one who has heard his groups perform and every person whose life he has touched.

CHAPTER VIII

SUMMARY AND CONCLUSIONS

Summary

In his thirty years of service to The Ohio State University from 1929-1959, Eugene J. Weigel has distinguished himself as a musician, musical director, music educator and administrator. His accomplishments for the School of Music have now become traditions of the University.

Weigel was born in Cleveland, Ohio in 1894 and was educated in the Cleveland Public Schools. After serving in the United States Navy Band and pursuing a business education at Columbia University, Weigel decided to make music his lifetime profession. He became an instrumental music teacher and subsequently an instrumental music supervisor with the Cleveland Public Schools. After attending The Ohio State University for four summers, Weigel received the Bachelor of Science in Education degree in 1928. In 1929, he was hired by Ohio State as a full Professor in the Department of Music in charge of building an instrumental music program.

The music program at The Ohio State University began soon after its creation in 1870 with student vocal

organizations. In 1878, a student band was the first university recognized musical organization, and it continued as a student-lead organization until 1899 when Gustav Bruder, a professional musician, was hired by the university to direct the band under the auspices of the military department. In the 1920's, the band gained fame by performing floating letters on the field which were designed by Elvin Donaldson, a student director. This band was the only firmly established instrumental music organization at the University when Weigel was hired in 1929.

The formal classroom program at Ohio State began in 1908 with individual instructors teaching music in the summers. The program grew slowly with more instructors being added until 1925 when the music program became officially recognized as the Department of Music. Dr. Royal Hughes became the first chairman and one of the few music teachers budgeted for the entire year. In 1929, Weigel was hired as the third full professor in the department.

Weigel inherited a band of 100 players, not all of whom could play the instruments they carried. He immediately launched a recruiting drive and established two regimental or training bands. With the use of tryouts, Weigel raised the band to 120 players in 1930 and increased the tempo to 160 beats per minute. He also revised the ramp entrance of the band used before the football games

using flanking movements instead of column movements. This entrance has become a tradition of the Ohio State Marching Band. At the OSU-Navy football game, Weigel's band formed a floating anchor on the field which received national acclaim. That same trip, the band performed for President Herbert Hoover at the White House and paraded through Washington, D.C. In 1932, Weigel required his band to memorize their music and became one of the first college bands to do so. One of his two most significant accomplishments with the marching band occurred in 1934 when he switched from a mixed reed and brass band to an all-brass band. His band became the first collegiate all-brass band in the United States and the largest all-brass band in the world. In 1936, Weigel produced his second most significant accomplishment with the band which was his Script Ohio formation. This formation began in a revolving triple block "O" with the bandsmen marching single-file into the continuous writing of Ohio in script. This formation has become the trademark of The Ohio State University Marching Band. Weigel stepped down as the director after the 1939 season.

In 1929, Weigel picked his best players from the Marching Band and formed the University Symphonic or Concert Band. The organization grew rapidly and until 1940 when Weigel relinquished directorship, it averaged between 80 and

100 players each year. During 1937-1939 the symphonic band was picked to perform in the Columbia Broadcasting System's National American Youth Program for the public schools, heard over the CBS radio network. In addition to performing an annual home concert each year, the Symphonic Band went on tour throughout the State of Ohio beginning in 1930, presenting concerts in various cities. Also in 1930, Weigel's Symphonic Band gave the first Mirror Lake "Hollow" (a name popularized by Weigel) twilight concert. The twilight concerts have also become a tradition at The Ohio State University.

From 1929-1946, Weigel developed and directed the University Symphony Orchestra. Beginning with only sixteen members, the orchestra under Weigel grew to ninety pieces in just five years and from then on, except during war years, averaged between ninety and one hundred pieces. The orchestra performed an annual home concert each year and went on tours in Ohio. Like the Symphonic Band, the orchestra performed in the CBS national radio broadcasts. In addition to performing at Ohio State, the orchestra gave some free concerts in downtown Columbus to bring good music to more people. The orchestra also gave youth concerts for Columbus area schools to promote music for youth.

Dr. Hughes died in 1938 and an executive committee including Weigel was appointed to run the School of Music.

In 1939, Weigel was named acting chairman of the department and was appointed chairman in 1940. From 1940-1945, Weigel reorganized the whole plan and program of the department and instituted many procedures which are still in use. Probably his most significant accomplishment during this time period was his development of the department so that it was accepted as an associate member of the National Association of Schools of Music in 1941 and as a full member in 1943. In 1945, the Department of Music became a School of Music through the hard work of Weigel who was appointed director. From 1945-1959, the School of Music grew in quantity and quality of students. Two new degrees, the Bachelor of Music and the Master of Music, were offered and the entire groundwork for a Doctor of Philosophy degree was completed. Faculty growth was also evident under Weigel's administration. Possibly one of his most significant accomplishments during this period was the building of the new music building named Hughes Hall. Dedicated in 1949, Hughes Hall was the first new building built on the campus after World War II and was a significant improvement in facilities for the music program. Weigel retired after thirty years of service in 1959.

Weigel also made contributions to other areas. He was a member of numerous music honoraries and fraternities as well as civic and university organizations. He was very

active in Ohio Music Education, serving two terms as President of the Ohio Music Education Association and chairman of numerous state band, orchestra, solo and ensemble contests held at Ohio State. Weigel was the first organizer and director of the All-State High School Orchestra. He also served on many music committees and was a guest clinician, conductor and adjudicator throughout Ohio and the nation. Weigel gave numerous speeches and served on the editorial board of the Music Educators National Conference. In 1937, Weigel was chairman of the National High School Orchestra Contest held at Ohio State.

For his accomplishments, Weigel received many tributes and awards. He was saluted by the Ohio State Marching Band in 1959 as the subject of an entire marching band show in Ohio Stadium. He was the recipient of the Kappa Kappa Psi Distinguished Service Medal in 1965 which named Weigel as the Father of the Modern Marching Band. O.M.E.A. gave Weigel their distinguished service award in 1957, recognizing him for his distinguished service to Ohio Music Education. The Ohio State University Board of Trustees awarded him their distinguished service award in 1960. The most significant award to Weigel came from the Pi Kappa Lambda organization at Ohio State who presented him with a bound volume of letters written to Weigel on his retirement.

Conclusions

Eugene J. Weigel is a rare human being. Few people could accomplish the significant quality and quantity of deeds in teaching and administration that Weigel accomplished. Few people could have so many of their accomplishments remain as traditions. And, through all of this, few people could remain the warm, sensitive, enthusiastic human being that Weigel is.

Weigel's success is a product of many factors. First, Weigel's educational experiences prepared him for his successes. Weigel received a broad base of educational training in Europe and the United States having been trained in music and business. Second, Weigel's past experiences provided the stimulus for creative ideas used in new areas of endeavor. Many of his successes were the result of utilizing his past experiences. Third, his hard work paved the way for his successes. Weigel believed in spending a maximum amount of effort in making sure that he realized his goals. Fourth, Weigel's extreme enthusiasm and excellent personal relationships persuaded many people to aid him in the accomplishment of his goals. People were captivated by the magnetism of his enthusiasm and energy and became devoted to his causes. Fifth, his deep personal drive to do and be the best that he possibly could, enhanced his chances of success. Sixth, Weigel's ability to bring

out the best in his students and colleagues was an important factor in his success. Seventh, his constant willingness to work for improvement in himself and others was a factor which led to his success. Eighth, Weigel's selection and sincere concern for the people he worked with helped him in the accomplishment of his goals. Ninth, his innate ability to understand the needs of the music program he administrated and the public he served definitely lead to his success. And finally, Weigel's own personal charisma aided him in accomplishing his goals. His charisma emanated from his physical being as well as his personality.

Weigel's accomplishments were important elements in the growth of not only the music program but also the total university. His achievements will be long remembered and his tributes will not end. The Ohio State University is much indebted to the work and wisdom of Eugene J. Weigel.

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