

Copyright 2019 Daniel Paul Neuenschwander

RAYMOND FRANCIS DVORAK: HIS LIFE AND CAREER IN MUSIC

BY

DANIEL PAUL NEUENSCHWANDER

DISSERTATION

Submitted in partial fulfillment of the requirements
for the degree of Doctor of Education in Music Education
in the Graduate College of the
University of Illinois at Urbana-Champaign, 2019

Urbana, Illinois

Doctoral Committee:

Associate Professor Jeananne Nichols, Chair & Director of Research
Assistant Professor Joyce McCall
Professor Linda Moorhouse
Professor Stephen Peterson

ABSTRACT

Raymond Francis Dvorak (1900–1982) was a distinguished Director of Bands at the University of Wisconsin-Madison from 1934–1968. His career spans transformative years at the University of Illinois and the University of Wisconsin-Madison. Dvorak's life and career are presented and examined through his contributions to the wind band, music, music education professions and civic organizations as an entertainer, innovator, and leader.

This historical study, is drawn from artifacts and correspondence housed within the Sousa Archives and Center for American Music on the campus of the University of Illinois, the American Bandmaster Association Research Center, the College Band Directors National Association Archives, and the Midwest Clinic Archives all of which are housed in the Special Collections in Performing Arts at the Michelle Smith Performing Arts Library on the campus of the University of Maryland. The University of Wisconsin Archives and Records Management located in Steenbock Library on the UW-Madison campus provided valuable resources as well. Interviews were conducted with Dvorak's living children, former students from the University of Wisconsin-Madison, and his colleagues from the UW-Madison and the board of the Midwest Clinic. Recorded interviews and personal conversations with Dvorak were also utilized in the gathering of information.

Dvorak's significant innovations and contributions to the development of the concert and marching band include establishing collegiate traditions such as the Arm Wave during the singing of the Alma Mater at the UW-Madison, the invention of the Chief Illiniwek mascot for the University of Illinois, the utilization of group singing by the

band from the field during football games, and the introduction of moving formations and the use of a colorguard in the marching band. Additionally, Dvorak was crucial in organizing the transportation of the estate of John Philip Sousa to the University of Illinois and consequently the establishment of the Sousa Archives and Center for American Music, the founding of the Illinois All-State Orchestra, helping A. A. Harding develop the Illinois Band Clinics, the establishment and development of the Midwest Clinic, the College Band Directors National Association, and the Wisconsin Bandmasters Association.

Off the field and outside of the rehearsal hall, Dvorak promoted the accomplishments of person with disabilities through his leadership roles with the Wisconsin Rehabilitation Association, the Wisconsin Easter Seals, the Governor's Committee on Employing the Handicapped, and the President's Committee on Employing the Handicapped. Finally, Dvorak was a champion of John Philip Sousa, his music, and his approach to entertaining crowds. Dvorak worked to make Sousa a household name in America and was the primary person responsible for Sousa being elected into the Hall of Fame for Great Americans as well as having his march "The Stars and Stripes Forever," being declared the National March of the United States of America.

To my wife Mary, our children David and Andrew, my parents Virgil and Clareda, and my sisters and brother (Rosemary, David, Jane, & Diana). My grasp of the English language does not allow me to convey adequately, my thanks and love for all of you! My life has forever been enriched because of you.

ACKNOWLEDGEMENTS

Nothing exists on its own, and such is the case with this document. So many people contributed to the completion of this degree on one level or another and I am truly worried I may leave someone off. Please know it is not intentional.

First, and foremost, God always provides. That has never been so clear to me as it has been during my entire time since I started this adventure of completing a doctorate degree at the University of Illinois. Next, I want to express my sincerest thanks to my doctoral committee members: Dr. Jeananne Nichols, Chair and Director of Research, Dr. Linda Moorhouse, Dr. Joyce McCall, and Dr. Stephen Peterson. Your time and insight are greatly appreciated. Also, Dr. Janet Barrett—you called me one day in August many years ago with a simple question and a simple offer—"Would you like to finish your dissertation? We are prepared to help you achieve that goal." Furthermore, the people who assisted me in my research of Raymond F. Dvorak at archives and libraries around the United States: Scott Schwartz, Director of the Sousa Archives and Center for American Music; Vincent J. Novara, Curator for Special Collections in Performing Arts at the Michelle Smith Performing Arts Library at the University of Maryland; David Null, Director of University Archives at the University of Wisconsin-Madison; Jeff Jollesch, Director of the Algonquin (IL) Historical Society. To each of you and your staff, thanks for allowing me the pleasure of utilizing your facilities and time.

Additionally, there are the former students, former colleagues, and family members of Ray Dvorak who so graciously volunteered their time to be interviewed for this study. The students (alphabetical by last name): Lyle Anderson, Bob & Louise Boller, James Christensen, Richard Fellenz, Mike George, Anita Gurda, Paul Haack,

Tom Hornig, Glen Klotz, Pierre La Plante, David Lawver, Robert Loomer, Dennis McKinley, Rose Messina, Warren Porter, William Richardson, David Seiler, Ron Smith, Jan Swenson, Gil Voss, Richard Wolf, and Dan Woolpert; Colleagues James Latimer and Marvin Rabin; and family members Anton and Lavern Dvorak and Theresa Dvorak.

Finally, there are all the people along the way who helped to make me the musician, music educator, and person I am today. They include but are not limited to, my editors Samantha Paine and Arielle Faust. Former professors, teachers, and professional colleagues: Robert D. Jorgensen, James F. Keene, James Smith, Gary and Bev Smith, Stephen Gage, Elliot Chasanov, Dr. Joseph Manfredo, George Boulden, Willis and Joan Rapp, Jeremy Justeson, Peter Isaacson, Soo Goh, David Becker, Matt Bufis, Ken Steinsultz, Pete Griffin, Thomas Schilt, and Randy Schneeberger. And finally those who I call my family and friends: Dave and Joan Krantz, Dianna Liggitt, Tim Anderson, Charles Weldon, Jacinto and Rachel Nunez, Dan Sheridan, Mike and Angela Carden, Tony and Roseanne Peluso, Gerry and Dorie Weldon, Dave Johnson, and Ken Strmiska.

TABLE OF CONTENTS

Chapter 1 – Introduction and Review of Literature	1
Introduction.....	1
Purpose of Study	3
Need for Study.....	4
Guiding Questions	5
Delimitations	6
Related Research.....	6
State of The American Wind Band of the Early Twentieth Century	7
Biographies of Early Professional Wind Band Directors	10
John Philip Sousa.....	10
Herbert L. Clarke	12
Arthur Pryor.....	13
Edwin Franko Goldman.....	14
Karl L. King.....	16
The College Band Movement	18
The University of Illinois.....	19
The University of Wisconsin-Madison.....	20
Public-school Bands of the Early Twentieth Century.....	21

Biographical Studies of Collegiate Directors.....	23
Illinois Band Directors.....	24
Other Collegiate Directors and Pedagogues.....	29
Organizational Histories.....	41
The American Bandmasters Association.....	41
The College Band Directors National Association.....	42
The Midwest Clinic.....	45
Summary & Need for Study.....	47
Chapter 2 – Methodology.....	49
Introduction.....	49
Collection of Data.....	49
Primary Sources.....	49
Secondary Sources.....	53
Analysis of Data.....	57
Presentation of the Data.....	58
Chapter 3 – Biographical Sketch of Raymond Francis Dvorak.....	60
Introduction.....	60
Early Experiences with Music Through High School.....	60
Student Life and Music at Illinois.....	63
Experiences as a Teacher in the Urbana Public-Schools.....	64

Back to the University of Illinois	68
Full-Time Faculty at Illinois	69
On to Wisconsin	72
Early Times in Madison	73
The War and Adaptations on Campus.....	76
Off Campus During the War	77
Near Death Experience	78
The Road to Recovery.....	80
Back in Action.....	81
Retired but Staying Active	84
Chapter 4 – Dvorak as Showman and Entertainer	88
Introduction.....	88
High School Student.....	88
Student Showman at the University of Illinois.....	93
Teacher and Showman	95
Illini Singing Band.....	98
The Marching Illini.	100
On to Wisconsin	100
Early on at the UW-Madison.....	100
The Years 1941-1945.....	102

Taking the Concert Band on Tour.....	104
Summary	107
Chapter 5 – Dvorak as Innovator	109
Introduction.....	109
Innovation as program creation in the Urbana Schools.....	109
Innovator Outside the Music Classroom.....	115
Back to the University of Illinois	115
Chief Illiniwek.....	118
Innovation at Wisconsin.....	121
Chapter 6 – Dvorak as Leader	124
Leadership in Bands and Instrumental Music Education	124
Creation of the Illinois All-State Orchestra.....	124
Illinois Band Clinics.....	125
Instrumental Methods Class at Illinois.	127
Instrumental Music at Interlochen and the Juilliard School.....	128
John Philip Sousa Estate.....	130
Professional Affiliations and Societies	132
American Bandmasters Association.....	132
Wisconsin Bandmasters Association.....	138
College Band Directors National Association.	139

The Band Clinic and Evolution of the Midwest Band and Orchestra Clinic.....	141
Student & Community Involvement	145
High School and College.....	145
Teaching at Urbana High School.....	145
Faculty at Illinois and Wisconsin.....	146
Advocate for People with Disabilities.....	147
Summary	150
Study Summary & Suggestions for Further Research.....	151
Summary	151
Instrumental Music Educator in the Public-schools	151
Creativity in Entertainment and Music Education at the University of Illinois	152
Mr. Wisconsin, Showman, Music Leader, and Civic Leader	153
Implications for Music Education and Recommendations for Further Research.....	155
Implications.....	155
Suggestions for Future Research.....	157
References.....	160
Appendix A: Sample Consent Letter	179
Appendix B: Sample Questions - Former Colleague.....	181
Appendix C: Sample Questions - Former Student & Colleague.....	182
Appendix D: Sample Questions - Former Student	184

Appendix E: Sample Questions - Former Colleague, Midwest Board of Directors 187

Appendix F: Select Listing of Pieces for Band Composed or Edited by Raymond Francis
Dvorak..... 189

Chapter 1 – Introduction and Review of Literature

Introduction

Raymond Francis Dvorak served as the Director of Bands at the University of Wisconsin-Madison from the fall of 1934 through the spring of 1968. In his first years at the helm of the program, Dvorak was able to grow both the marching and concert bands to more than 200 students collectively. Dvorak instituted new approaches for expanding the reach and influence of the band program. His actions with all the bands at the University of Wisconsin-Madison brought national attention to the program as a whole.

Prior to Dvorak's appointment at the University of Wisconsin-Madison, he served as the Assistant Director of Bands and Director of the Marching Illini at the University of Illinois under the leadership of Albert Austin Harding. Dvorak served as an assistant to Harding while earning an undergraduate degree in Economics from 1918 to 1922 at the University of Illinois. In 1926, Dvorak both started a second undergraduate degree, this time in Music, and served as an assistant to Harding. He earned his Bachelor of Music degree in 1927 and from 1927 to 1934, Dvorak took over responsibility for drilling the marching band and directing the First Regimental Band. His additional duties within the School of Music at Illinois included directing both the Men's and Women's Glee Clubs as well as teaching one of the first instrumental methods classes for music education students.

Prior to returning to the University of Illinois in the fall of 1926, Dvorak had served as the instrumental music teacher at Urbana High School in Urbana, Illinois. In this capacity, Dvorak was in charge of teaching both the orchestra and band programs at Urbana High School (U.H.S.). While at U.H.S., Dvorak was one of the first instrumental

music teachers in the state of Illinois and would be one of the first educators to participate in the National Band Contest in Illinois. Not only was he a pioneer in the area of public-school instrumental music, initiating an elementary band program in the school in Urbana and starting the first Urbana High School Marching Band, but he also developed the high school swim team and started the high school cheer squad as well.

Dvorak entertained from an early age. He learned piano starting at the age of seven and by the time he attended high school, he had performed public recitals in Chicago and the surrounding suburbs, accompanied his sister Helen, an accomplished violinist, and earned money playing piano at local movie theatres. During his time living in Urbana-Champaign, Dvorak performed frequently at the university and with music group in the immediate area. Twice in his time at Illinois he led student-based groups on tours across the United States and Canada, with the second tour culminating with a performance at the World's Fair in Chicago.

During his entire career in music and music education, Dvorak was an innovator and creator. While on faculty at the University of Illinois, he developed the moving pictures on the marching field, is credited with having the marching band sing from the field, integrated animated formations without the use of a signal, and created the former symbol of the University of Illinois, Chief Illiniwek. Additionally, he created and developed the Illinois All-State Orchestra. While teaching at the University of Wisconsin-Madison, Dvorak introduced flag waving, which included spinning, throwing and twirling a flag, to the marching band and published two books, "The Band on Parade" and "The Art of Flag Swinging."

Dvorak held leadership positions throughout his entire adult life. While a student at Illinois, he led several student organizations on campus. When he was teaching at the university, Dvorak assisted A. A. Harding with the development and implementation of the Illinois Band Clinics. At the collegiate level and on the national scene, Dvorak would go on to play pivotal roles in the development and growth of The Midwest Clinic International Band, Orchestra and Music Conference, serve as a charter member of the College Band Directors National Association, become an early inductee into the American Bandmasters Association, and serve in key capacities to state and regional organizations, such as the Wisconsin Bandmasters Association, Wisconsin Rehabilitation Association, and The President's Committee on Hiring the Handicapped. These are but a few of the groups he would assist during his life, both in and out of the music profession.

In light of Dvorak's accomplishments, he was well respected by his peers. There have been several dissertations on the lives and careers of many of Dvorak's contemporaries. These contributions help tell the story of music and music education in the United States during the 20th century. Dvorak's education and career occurred during a unique period on the professional timeline for music and music education in America. Sharing Dvorak's contributions to music education and music in general would fill in gaps that currently exist within the historical record of the profession.

Purpose of Study

The purpose of this study is to document the career of Raymond F. Dvorak as a band conductor, entertainer, music educator, and innovator of band pageantry. The importance of Dvorak's career is manifested through his influence on the world of

marching pageantry, his work in the development and growth of music education organizations, and his service to organizations outside of the music profession.

Need for Study

As the music education profession evolves, there is a need to document the actions and accomplishments of those who contributed in the early years of the profession. Mark (1985) states: “The importance of educational history is usually identified as the knowledge that helps us move into the future, forearmed with knowledge of the past” (p. 32). A study of Raymond F. Dvorak’s contributions to the development of the collegiate wind band provides insight into the procedures used to build nationally recognized band programs. Historical biographies offer the opportunity to tell the unique story of a person or people who have had an impact on those around them and their profession. It is the individual’s actions that provide the materials necessary to help the writer share their story, good or bad. Charles Leonhard (1984) states, “Biographical studies should present a picture of the persona as he really was—as a flesh and blood individual with foibles, prejudices, weaknesses, antagonisms, and faults, and failures as well as virtues and achievements.” (p. 59). Furthermore, Hansen (2005) concurs, writing “leaders of vision, whose lives and contributions to the profession must not only be recognized, but studied as historical lessons for future leaders” (p. 316).

Previous historical biographies have documented the contributions of early professional band directors, such as John Philip Sousa (Warfield, 2003), Edwin Franko Goldman (Jolly, 1971), Karl L. King (Gerardi, 1973) and James Reese Europe (Badger, 1995). Pioneering instrumental music educators such as A. A. Harding (Weber 1963),

William D. Revelli (Cavanaugh, 1971; Talford, 1985), and Leonard Falcone (Welch, 1973) have also been documented. All of these musicians were contemporaries of Dvorak, and his contributions to the music education profession are worthy of the same preservation.

Guiding Questions

The following questions were used to guide the research in this study:

1. Prior to his entrance into the University of Illinois, what were the life experiences of Raymond F. Dvorak?
2. As a student at the University of Illinois, what were Raymond F. Dvorak's experiences with music and outside of music?
3. What were the teaching duties of Raymond F. Dvorak while serving as a teacher in the Urbana, Illinois public-schools from 1921 to 1926?
4. What were Raymond F. Dvorak's teaching responsibilities and experiences at the University of Illinois during the period between 1926 and 1934, the years he was both a student assistant (1926) and the assistant director to A. A. Harding?
5. How did the University of Wisconsin-Madison bands and music program develop from 1934 to 1968, the years Raymond F. Dvorak was the Director of Bands?
6. What were Raymond F. Dvorak's experiences with developing new ideas in the field of football pageantry?
7. What was the nature of Raymond F. Dvorak's work as a member and officer of the board of the Midwest International Band and Orchestra Clinic?

8. As a member of professional organizations, how did Raymond F. Dvorak contribute to the organizations?
9. How did Dvorak contribute to John Philip Sousa's legacy?

Delimitations

This study is concerned with the life and career of Raymond F. Dvorak as a college band director, music educator, entertainer, innovator, and leader, both within and outside of the realm of music. All aspects of his life are studied to present a better comprehension of his contributions to music as a college band director. Biographical information is presented, as well as information in regard to all aspects of his work with band pageantry (as used in this study, it is defined as the presentation of marching and concert bands in the entertainment of an audience), the Midwest International Band and Orchestra Clinic, his work as a public-school music educator and college band director, and in various professional organizations.

Related Research

Historians have described the first half of the twentieth century as the golden age for wind bands in America. Their topics, investigated in this literature review, include the rise and fall of the professional touring bands, the founding and cultivation of American college band programs, and the implementation and evolution of the school band. They characterize the period between 1905 and 1932 as a time of great change in the American wind band: John Philip Sousa's touring band was performing around the globe, Albert Austin Harding was hired as the first Director of Bands at the University of Illinois (Griffin, 2006), and numerous communities established instrumental band ensembles in schools across America.

During this era of phenomenal transformation, Raymond F. Dvorak was active as a student, educator, entertainer, and innovator. As a student at the University of Illinois, Dvorak was an unsuspecting pioneer in early collegiate band history. As a music educator, he established the band program at Urbana High School in Urbana, Illinois. Afterward, he returned to the University of Illinois, first as a student, then as a faculty member, where he applied his beliefs of programming and entertaining to raise the college band standards of entertainment. The following review of literature provides a foundation for the historical context of this study and gives an overview of this era in the development of bands within a limited scope, as well as Dvorak's relationship to that development.

State of The American Wind Band of the Early Twentieth Century

Professional touring bands and community bands served as entertainment for the public across the United States during the first 35 years of the Twentieth Century (Weber, 1963; McCarrell, 1971; Battisti, 2002; Hansen, 2005). Bands like those of John Philip Sousa, Arthur Pryor, and Herbert L. Clarke traveled across America and around the world, earning widespread acclaim for their performances. Through Dvorak's affiliation with the American Bandmasters Association, he was a personal and professional acquaintance of Herbert Clarke, Arthur Pryor, Karl King, and Edwin Franko Goldman. The following studies chronicle the contributions of these professional band directors—some of the earliest and best known—describing their influence on the American wind band and citing those individuals whom Dvorak mentions as having a significant influence on his career.

The history of the band movement in America has been documented in numerous studies (Weber, 1963; Cavanaugh, 1971; Talford, 1985; Conrad, 1994; Battisti, 2002; & Hansen, 2005). The first bands in America were primarily for popular entertainment, providing both parade and concert music performances for community celebrations, such as holiday and local observances. Between 1850 and 1925, bands under the direction of Harvey Dodworth, Patrick S. Gilmore, Frederick Innes, and John Philip Sousa, among many others, toured America, entertaining countless audiences. As the professional bands crossed the country, their performances helped influence demand to establish and improve community and school bands. Where local bands already existed, development of a better-quality band became the goal (Hansen, 2005).

As the use of touring concert bands for popular entertainment declined from 1928 to 1940, musicians in professional ensembles looked for alternative performance venues. In the 1930s, the growth in popularity of jazz and dance music, as well as the development of the talking motion picture, the automobile, and phonograph, occasioned the demise of the touring concert band (Holz, 1962; Talford, 1985). As fewer theaters required live musicians to accompany silent films, more professional musicians were forced to find supplemental income or alternative careers (Borich, 1984). These pressures compelled professional musicians to look for alternative sources of income, such as teaching private lessons, in the public-schools, or at colleges (Cavanaugh, 1971; Tipps, 1974; Borich, 1984; Frizane, 1984; Talford, 1985).

Early band directors trained privately or through apprenticeships in professional, semi-professional, amateur community, and college bands (Cavanaugh, 1971; Conrad, 1994; Gerardi, 1973; Weber, 1963; & Welch, 1973). These ensembles provided

opportunities for many musicians to learn the craft of rehearsing (Conrad, 1994). Even without formal teaching degrees, many early college band members and professional musicians were offered positions as school band directors (Hash, 2006). Professional development was often conducted on an informal basis. Several famed professional bandleaders served as mentors through adjudicating popular local, state, and national school band tournaments in the 1920s and '30s. These bandleaders influenced the development of both school bands and college programs. Many early school band directors developed friendships with these icons and worked alongside them (Holz, 1960; Weber, 1963; Cavanaugh, 1971; & Jolly, 1971). The apparent link between professional bands and early band directors may explain why Goldman (1938) viewed the school band's primary role as one of providing entertainment.

Despite the fact many college music programs lacked the educational infrastructure, such as degree programs, method classes, and professional certification, to provide training for band directors, school and college band programs proliferated in the early twentieth century. From 1857 to 1915, school bands developed with instruction provided by teachers and musicians with eclectic backgrounds and education. (Holz, 1960). In 1928, the VanderCook School of Music in Chicago became the first institution in Illinois to offer a state-certified degree in music education (Wilson, 1970).

The University of Illinois bands, under A. A. Harding, have been cited as a model for college band programs in the United States (Weber, 1963; Mark & Gary, 1999). The Illinois program influenced the development of public-school programs, with Mark and Gary (1999) describing Illinois bands as “the most important force in the development of high school marching bands” (p. 269). Harding's advancement of the Bandmasters

Conference at the University of Illinois (later known as the National Band Clinic) influenced hundreds of early school directors. Harding invited noted bandsmen and personal friends like Karl King and Henry Fillmore to present clinics on music, teaching, and performing. The event culminated with Harding's Symphonic Band playing through new contest pieces and Harding's own band transcriptions of orchestral music (Weber, 1963).

Several of Harding's assistants became successful college directors in their own right and continued to influence music education practices. These assistants include Glenn Cliffe Bainum, the first Director of Bands at Northwestern University, Mark Hindsley, who succeeded Harding as Director of Bands at Illinois, Clarence Sawhill, who was a Director of Bands at the University of California, Los Angeles, as well as Dvorak, who served as director of the marching band at Illinois, then became Director of Bands at the University of Wisconsin-Madison (Haynie, 1971). Dvorak became a recognized director for his accomplishments in the band profession during his teaching at both Illinois and the University of Wisconsin-Madison.

Biographies of Early Professional Wind Band Directors

John Philip Sousa.

John Philip Sousa both inspired Dvorak and garnered his life-long dedication. As a student and faculty member at Illinois, Dvorak knew Sousa through Sousa's friendship with A. A. Harding, the Director of Bands at Illinois. While serving on the staff at the National Music Camp in Interlochen, Michigan, Dvorak served as Sousa's personal aid (Dvorak, 1972). As a college director at Wisconsin, Dvorak adopted Sousa's approach to performance programming. Dvorak often remarked to his students in Wisconsin that

he both admired Sousa's approach to entertaining audiences, as well as Sousa himself (W. Richardson, personal communication, June 1, 2012). A major accomplishment for Dvorak was his work in having Sousa enshrined into the Hall of Fame for Great Americans in New York City.

John Philip Sousa enjoyed a varied career as a performer, composer, and professional band conductor on his journey to fame as an entertainer. According to Warfield (2003), Sousa's professional conducting success was influenced by his education, performing career in theater orchestras, career as leader of the United States Marine Band, and the establishment of his professional touring band. Sousa's extensive work as a young string player in the theater orchestras of Philadelphia molded his custom of featuring 'popular' music, which was more in line with his audiences' musical tastes. Sousa understood the power of programming and utilized it as both a military and a professional director.

Warfield documents Sousa in the context of both his predecessors and contemporaries, such as Patrick Sarsfield Gilmore, Theodore Thomas, Milton Nobles, Matt Morgan, and his own tour manager, David Blakely. Warfield argues for the effect of Sousa's musical influence in both the theater orchestras of Philadelphia and the Marine Band by comparing the ensembles' music performances prior to Sousa's membership, and then after his contributions. Warfield highlights the inspiration for Sousa's compositions during episodes of his career and incorporates descriptions and analyses of Sousa's popular compositions.

Warfield's investigations utilize several sources, including the Sousa Archives and Center for American Music at the University of Illinois, the Library of Congress, the

Marine Corps Band Library, and the American Bandmasters Association Archives, as well as private collections. Additional sources include the assistance of noted Sousa scholar, Paul Bierley.

Warfield mentions Dvorak's connection to and acquaintance with John Philip Sousa. Dvorak published editions of several Sousa marches, endeavoring to capture the performance practices of the Sousa Band. Performance practice suggestions were included in the scores to these editions, which Dvorak gleaned through his interviews with several former Sousa Band musicians.

Herbert L. Clarke.

An admirer of professional bands and their directors, Dvorak was interested in more than just Sousa. Herbert L. Clarke, who served as a soloist with the Sousa band, exchanged letters with Dvorak. Both were early members of the American Bandmasters Association and were influenced by Sousa. Through the study of Clarke, a clearer picture of Dvorak's career can take shape.

Madeja's (1988) study examines Clarke's early life, musical education, professional cornet career, professional band directing, and cornet pedagogy. Clarke developed his virtuosity as a cornetist during his time performing as soloist with professional bands in Toronto, as well as his time in both the Gilmore and Sousa bands. Several of Clarke's cornet compositions are still standards in the solo repertoire. Eventually, Clarke became a noted band conductor in his own right with the Long Beach California Municipal Band in the United States.

Madeja gathered data from the Herbert L. Clarke collection, located in the Sousa Archives at the University of Illinois. Sources for his investigation included articles

authored by Clarke, personal scrapbooks, newspapers, journal articles, unpublished papers by Clarke, transcripts of speeches given by Clarke, correspondence, and interviews with former students of Clarke, as well as professional associates.

Arthur Pryor.

Arthur Pryor's connection to Dvorak is found in the similarities of their musical careers. Both men shared an early bond to music through the influence of their fathers' musicianship. As a member of the Sousa band, Pryor was part of the band heritage Dvorak grew up listening to and worked to emulate. Indeed, Pryor's own band welcomed the opportunity to utilize both radio broadcasts and recordings to entertain countless music lovers, as did Dvorak with his bands at the University of Wisconsin-Madison. Both conductors were known to hold their musicians to high standards.

Frizane (1984) showcases Pryor's life as a professional bandsman and trombonist. The study is presented in two sections: historical biography and Pryor's published works. A brief description of each piece, as well as a description of the compositional techniques employed, is a key element of the latter section. Frizane collected his data from books, interviews, articles written by Pryor, Pryor's music, and newspaper articles.

Frizane opens with the background on Pryor's family and early childhood. Pryor's father, who acted as a teacher to him during the early years of his life, exposed him to his first musical influences and helped him study and learn to play several instruments. Pryor taught himself the slide trombone, often relying on alternate and false positions. His early experiences in his father's band, and that of Alessandro Liberati's, allowed him to gain notoriety as a virtuoso performer. He was offered a position with the famous

Gilmore band, only to turn it down. Instead, he took on a role as the leader of an opera orchestra in Colorado (Frizane, 1984).

Pryor was a performer of exceptional note, performing as trombone soloist with the Sousa band from 1892 to 1903. He and Sousa differed at times musically, but Pryor stayed with the group until 1903, when he launched his own successful professional band (Frizane, 1984). Pryor and his band played in Pennsylvania and New Jersey, quickly adopting both the radio and recording mediums to showcase their musical talents. He was a musical perfectionist with high standards and, at times, a hot temper. He was also one to apologize and forget transgressions by his musicians. His band performed for more than three decades, longer than any other touring band, with the exception of Sousa's.

After retiring from conducting his band full time in 1933, Pryor and his wife moved to their farm near Long Branch, New Jersey. Even though he had retired from touring, Pryor remained musically active. Pryor kept busy with teaching, guest conducting, writing articles on band betterment, serving in public office, visiting with friends in New York City, and gardening with his wife (Frizane, 1984). He often talked of writing a method book for trombone, but never did. Arthur Pryor died of a stroke on June 18, 1942. He was honored in a July 4 concert conducted by his son Arthur Pryor, Jr. (Frizane, 1984). After Pryor, others would carry on the traditions of the professional band—most notably, Edwin Franko Goldman.

Edwin Franko Goldman.

Edwin Franko Goldman's actions as a conductor, musician, and organizer intersected those of Raymond Dvorak. Early in the group's history, Dvorak was elected

to the American Bandmasters Association, an organization Goldman founded. Dvorak served as president and would function as host for two of the association's conventions. Goldman's push for better band literature was adopted by the American Bandmasters Association. Dvorak worked to encourage the performance of new music. He accomplished this with his concert programming, often including contemporary music along with more traditional selections (Richardson, 2012). Goldman and Dvorak also knew each other through their associations with A. A. Harding and their work as adjudicators at both national and regional band contests. Dvorak also attended Goldman Band concerts during his appointment at the Juilliard School in the summer of 1932 (Dvorak, 1972).

Jolly (1971) chronicled Goldman's career. Goldman was a professional cornetist in New York City, who would eventually carry on the tradition of professional bands with the development of the Goldman Band. Using Goldman's writings and autobiography, programs of the Goldman Band, the Goldman Band press book, and interviews with Goldman's son, Richard Franko Goldman, Jolly documents Edwin's musical life and contributions.

Jolly delineates Goldman's life through historical background on his family and upbringing, Goldman's musical education and early career as a professional cornet player, his teachings, and his life as both a composer and conductor. The author also presents a brief section on Goldman's role in the founding of the American Bandmasters Association. Similar to previous studies, Jolly recounts the general history of bands in the United States before sharing the history of the Goldman Band. Further chapters cover the repertoire and instrumentation of his band.

Goldman advocated for the musical growth of the concert band and commissioned numerous contemporary works of serious artistic merit for the medium. The many quotes and correspondences from other known band directors and music personnel cited by Jolly attest to Goldman's standing in the profession.

Karl L. King.

Karl L. King's relationship with Dvorak began during the latter's tenure at the University of Illinois. King composed the concert march "Pride of the Illini" during that time and, in 1937, Dvorak commissioned him to write the march "Wisconsin's Pride." King served as a guest composer and conductor at the University of Wisconsin-Madison during Dvorak's tenure there as the Director of Bands (Leckrone, 1985; Christensen, 2012). Both gentlemen exchanged correspondence on various professional and personal topics.

Similar to Frizane's study of Pryor, Gerardi's (1973) study detailed the life and accomplishments of Karl L. King. Gerardi also analyzed and catalogued King's known compositions according to category, publisher, and difficulty. An interesting aspect of Gerardi's study was his use of interviews and King's personal correspondences to develop a philosophy of King's attitudes toward life, as portrayed through his music. Gerardi's data was collected from professional journals, archives of the Fort Dodge Messenger, C. L. Barnhouse Publishing Company, the Circus World Museum Archives, King's publications, both music and professional, interviews, programs, and personal correspondence of King's.

From an early age, King was intrigued by band music. He grew up outside of Canton, Ohio, and worked selling papers to buy a cornet and take lessons. Before age

14, he was playing baritone in the Thayer Band of Canton. By the time he turned 17, his first pieces for band had been published. Less than year later, he was performing on baritone in a circus band. By age 21, he was a member of the Barnum and Bailey's Circus Band, moving on to be leader of the Sells-Floto Circus Band shortly after his twenty-second birthday. King quickly earned a reputation as a well-respected conductor, assuming leadership of the famed Barnum and Bailey Band in 1917 (Gerardi, 1973).

Upon his departure from the itinerant life of a circus musician, King returned to Canton and founded the K. L. King Music House. After the birth of his son John, King relocated his family and business to Fort Dodge, Iowa, where King found employment as band director of the municipal band. While in Iowa, King realized the growing importance of school instrumental music programs and began composing music with the primary intent to be utilized by beginning musicians. King's influence grew, and he became a key member in assisting the passage of the Iowa Band Law. This law allowed communities to levy a tax for the employment of musicians by municipal bands in Iowa.

King was recognized throughout the United States, and was in demand as an adjudicator, conductor, and composer. King wrote marches for several colleges and universities; in addition to his Illinois and Wisconsin marches, King also wrote "Hawkeye Glory" for the University of Iowa and "Indiana, Our Indiana" for Indiana University. King was a charter member of the American Bandmasters Association, and the many honors and awards bestowed on him during his life attest to his stature within the profession. King received many of the same honors as other band luminaries, such as Sousa, Clarke, Goldman, and Revelli.

The College Band Movement

As the professional touring bands became less economically viable, college band programs across America began to evolve into a new source of band entertainment. In general, college band programs were in their formative stages during the early part of the twentieth century, with few exceptions. Many programs were closely linked and dependent upon campus ROTC programs (Haynie, 1971; McCarrell, 1971). McCarrell (1971) explains that college bands grew in popularity due to the role they served in providing entertainment during athletic events, such as football and basketball games. As professional bands began to fade and the growth of college band programs began to accelerate, the line between professional band conductor and collegiate director became less clear.

Dvorak experienced first-hand, as both a student of and later as an assistant to A. A. Harding, the innovations for which the University of Illinois bands are recognized. Dvorak would extend his work as a pioneering college director, especially in marching pageantry, as Director of Bands at the University of Wisconsin-Madison from 1934 to 1968. Dvorak's career provides a snapshot of the evolution of college band directing during the early half of the twentieth century.

Studies documenting the growth and transformation of college band programs include Haynie's (1971) study on the changing role of band departments in American colleges, as well as studies by McCarrell (1971) and Lasko (1971), both looking at events involving the college and university bands during a significant portion of the twentieth century—in particular, 1900 to 1968. The status of college bands evolved greatly during the years spanning Dvorak's career.

The University of Illinois.

As mentioned previously, Dvorak's work as both student and faculty member with the University of Illinois bands provides a glimpse of the experiences available to musicians associated with A. A. Harding and his bands. During Dvorak's time as an assistant to Harding, the University of Illinois bands set a precedent as an early leader in developing an all-encompassing band program. While most college bands were in their infancy, the University of Illinois bands were the notable exception, as documented by both McCarrell (1971) and Haynie (1971).

Many of Harding's early assistants and students—namely, Glenn Cliffe Bainum of Northwestern University, Clarence Sawhill of UCLA, and Graham T. Overgard of Wayne State University—graduated from the University of Illinois and were responsible for the development of band programs at other colleges and universities across the country. Programs founded earlier than the University of Illinois', such as the University of Notre Dame's, were not as complete or well developed, and focused on providing educational training for future band directors. The University of Illinois and A.A. Harding, in particular, were cited as the model for future programs to emulate (Fennell, 1954; Weber, 1963; Haynie, 1971; Mark & Gary, 1999).

Burford (1952) goes into great depth in his recounting of the University of Illinois bands under A. A. Harding. Burford's personal interviews, especially with Harding, serve as the basis for a majority of the book's content. In addition, Burford invited Dvorak to write a complete chapter on his experiences at Illinois. Dvorak claims that the success of Harding and the Illinois bands is due, in part, to Harding's positive reinforcement of his assistants' work and Harding's motto for the bands: "Always something new."

Dvorak is generally credited with having members of the Illinois Marching Band sing from the field during performances, and he is responsible for the development and implementation of Chief Illiniwek, a symbol formerly used to represent the University of Illinois, primarily at athletic events. Dvorak was also credited with having the marching band perform drill while playing their instruments, a first for marching bands. Dvorak's innovations are part of why the University of Illinois bands were considered leaders in the field of marching and band pageantry.

The University of Wisconsin-Madison.

The majority of Dvorak's professional career was as the Director of Bands at the University of Wisconsin-Madison (UW) in Madison, Wisconsin, from 1934 until 1968. In his book celebrating 100 years of the UW bands, *Songs to thee Wisconsin: 100 years, the University of Wisconsin Bands*, Leckrone (1985) devotes an entire chapter to the bands under Dvorak's direction. It is generally accepted that during his time at Wisconsin, the bands at the UW, especially the marching band, garnered national attention. Dvorak's emphasis on providing entertainment while educating students was a hallmark.

Examples of Dvorak's legacy as an innovator in marching pageantry are thoroughly discussed in the chapter by Leckrone. Dvorak instituted the now famous hand wave at the end of the alma mater. The band performed precision animated drill, such as spelling out the score of the game, as well as moving picture formations, like a moving clock. Additionally, Dvorak expanded the spectacle during football games by integrating the use of flags during performances. Entertaining the crowd was a strong aspect of the Wisconsin Band under Dvorak.

Dvorak expanded both the expectations of the UW Concert Band, as well as its performance obligations. Under Dvorak, the UW bands developed a weekly radio broadcast in conjunction with the university radio station, WHA. Dvorak instituted annual UW Concert Band tours that provided concerts throughout the state of Wisconsin, during the week of break between the fall and spring semesters. He initiated concerts such as the Palm Sunday performance that became a yearly tradition on campus. Dvorak was responsible for many aspects of growth in the UW bands during his tenure.

Public-school Bands of the Early Twentieth Century.

In the context of his professional career, Dvorak spent a relatively short span of time teaching music in the public-schools (1921–1926). He began his teaching career at Urbana High School in Urbana, Illinois, during the 1921-22 school year, serving as both a business teacher and the choral director, and served as a music teacher until the spring of 1926. He founded the school band program in the fall of 1922.

In a study documenting the collective efforts of early public music teachers in a specific region, Hash (2006) looks at the accomplishments of early school directors in Illinois. The author makes use of several resources in his research, including previous dissertations on individuals and the instrumental education movement as a whole, as well as surviving concert programs, newspaper articles, school yearbooks, personal communications, articles from professional journals, and materials from trade publications. Hash divides the state into regions and spotlights selected directors from each region to give an idea of the overall state of affairs. Dvorak is discussed in the study.

According to Hash, Dvorak joined the faculty at Urbana High School as both a business and music teacher, directing the choir. Dvorak founded the band program at Urbana High School, as well as in the elementary schools a few years later. Dvorak quickly developed respected instrumental and vocal programs, leading his students in award-winning performances at local and state contests. In Hash's opinion, a study on Dvorak is warranted. (p. 434)

Dvorak's career experiences as a band director afforded him the opportunity to work with many early school band directors. In a study investigating the practices of band directors in the 1920s and '30s, Jachens (1984) used the work of eight well-known Midwest high school and college band directors to document the practices used in public-school programs. The author selected high school programs, recognized as successful due to their performance achievements, under the leadership of Ernest Caneva (Lockport High School, Illinois), Dale Harris (Pontiac High School, Michigan), Mark Hindsley (Cleveland Heights High School, Ohio), Nilo Hovey (Hammond High School, Indiana), Gerald Prescott (Mason City High School, Iowa), and William Revelli (Hobart High School, Indiana). He also included the work of two prominent and influential college band directors from the same era: H. E. Nutt (VanderCook College) and Dvorak (The University of Illinois and The University of Wisconsin-Madison). Jachens includes Nutt and Dvorak because of their extensive experience working with the best concert bands throughout the United States and their positions as members of the Midwest Clinic Board of Directors.

Jachens researched three main topics: 1) teaching methods and concepts on tone production, intonation, technique development, and interpretation, 2) pedagogical

materials, and 3) philosophies and objectives for ensemble rehearsal. It was discovered that many, if not all, of the directors used the same basic practices with variations suited to individual tastes and needs. Some of the common strategies included having the students sing and read numerous pieces of music in various styles, as well as the use of director-created exercises to work on apparent weaknesses in their students' playing. The inclusion of this study gives a reference point for beginning to look at Dvorak's practices as a music educator. He used the same basic concepts as other teachers, but adapted them to fit his particular educational environment. Jachens' primary mode of investigation was interviews with each director. Additionally, he included personal correspondence, published magazine and journal articles, newspapers, concert programs, books, curriculum guides, sheet music, and method books all produced and used by the directors. The purpose of the written materials was to verify the individual's use of the stated pedagogical practices.

Jachens highlights Dvorak's use of singing during rehearsal warm-ups. Dvorak worked to provide his students opportunities to refine their musicianship throughout their time in his bands. He believed in sight reading a wide variety of styles of music in one seating and having the musicians transpose a piece of music by sight in a rehearsal or performance.

Biographical Studies of Collegiate Directors

Numerous collegiate band directors were contemporaries of Dvorak. Directors such as A. A. Harding, Mark Hindsley, Harry Began, Harold Bachman, Leonard Falcone, William Revelli, William P. Foster, and John Paynter were colleagues and friends of Dvorak's. In reviewing the lives of Dvorak's contemporaries, a better sense of

the historical context in which he worked and lived emerges and affords the opportunity to compare Dvorak's accomplishments in the realm of his recognized peers.

Illinois Band Directors.

Albert Austin Harding.

Dvorak served as Harding's student assistant from 1925 to 1927 and as Assistant to the Director of Bands and head of the glee clubs for seven years (1927–1934). While serving in these capacities, Dvorak observed and experienced Harding's ideas on developing the complete band program. Dvorak adopted Harding's ideas of the importance of an entertaining marching band, tours with the concert band, concert broadcast over the radio, and arranging orchestral literature for performance by a band. It was at Harding's recommendation that Dvorak accepted the offer to become the Director of Bands at University of Wisconsin-Madison. Like Harding, Dvorak mentored many young band students and assistants who would assume positions as band directors at high schools and college programs across America.

There are historical biographies that specifically document the careers of band directors who worked at the University of Illinois. Weber (1963) examines the efforts of A. A. Harding to develop the American college and school bands during his tenure as the University of Illinois Director of Bands, a position he held from 1905 to 1948. It addresses Harding's musical influences as a child, the general role of bands near the turn of the twentieth century, the history of the University of Illinois bands prior to Harding's start in 1905, and Harding's many professional friendships with other influential musicians and band leaders, especially John Philip Sousa. Weber's sources of data included the personal papers, diaries, and scrapbooks of Harding, as well as

official university documents, interviews with former colleagues and students, and newspaper articles.

As previously mentioned, Harding's motto for the Illinois bands was "Always something new." He placed priority on tours for his concert band and showmanship in his marching bands. Harding's practices of orchestration and arranging for band to include unique instrumentation allowed him to work on developing new tonal colors for bands in general. His desire for new sounds in the band resulted in suggesting instruments to manufacturers. Harding's impact on both high school and college band programs came in the form of the many students and assistants of Harding's who would become band directors at high schools and colleges across America.

Mark H. Hindsley.

Similar to Weber, Gregory (1982) researched the life and work of Harding's successor as Director of Bands at the University of Illinois, Mark H. Hindsley. Hindsley was the primary assistant to A. A. Harding when Dvorak left Illinois for the University of Wisconsin-Madison in the fall of 1934. Hindsley served in an assistant role for several years before being appointed as Acting Director of Bands in 1948, and then Director of Bands from 1950 to 1970.

Gregory investigated four aspects of Hindsley's life and career: (a) his life and work as both a high school band director and college band director, (b) his work involving the construction of band instruments, (c) his contributions to band literature through transcriptions, and (d) his work with the planning, financing, and construction of the University of Illinois Band Building. Gregory collected data through interviews with

Hindsley, documents and artifacts from the University of Illinois bands, and correspondence with Hindsley as well as the instrument manufacturers he worked with.

Gregory details Hindsley's involvement in the successful development of band programs at both Cleveland Heights High School and Indiana University, prior to his appointment at the University of Illinois. He notes that Hindsley's training as an engineer aided him in his work developing improvements for instrument design and manufacturing, as well as his work in assisting with the design of the current A. A. Harding Band Building on the campus of the University of Illinois. Like both Harding and Dvorak, Hindsley spent time expanding the available transcriptions of orchestral music for the wind band. His transcriptions were well received and are still sold today. Hindsley and Dvorak enjoyed successful public-school careers, developing recognized collegiate marching programs and comprehensive band programs as Director of Bands at Big Ten institutions.

Similar to Hindsley, Dvorak worked at writing transcriptions of famous orchestral pieces for band. This seemed a common trait of early band directors and was part of the process for admission into the American Bandmasters Association (Lasko, 1972). Teaching arranging was part of Dvorak's instructional load at Wisconsin. Hindsley and Dvorak shared similar careers paths in their life, from public-school to professional organization memberships.

Harry Begian.

The University of Illinois' third Director of Bands was Harry Begian. Hile (1991) documented Begian's career and notes that, similar to both Dvorak and Hindsley, Begian spent time as a public-school director, serving as the band director at Cass

Technical High School in Detroit, from 1947 to 1964. Later, Begian served as the Director of Bands at Wayne State University, Michigan State University, the University of Illinois, and, finally, Purdue University. Hile conducted in-depth interviews with Begian, focusing on his philosophies on conducting and the emotional qualities in music, teacher training, teaching techniques, and his preference for symphonic bands over wind ensembles.

To detail Begian's classroom teaching and ensemble conducting, Hile transcribed and analyzed audiotapes of Begian leading a two-day seminar presented at Purdue University and teaching a summer class at the University of Illinois. This helped Hile gain insight into Begian's approach to score study, rehearsal techniques, and the physical act of conducting. Hile analyzed video-recordings of Begian conducting a high school band for one week during the Illinois Summer Youth Music camp at the University of Illinois and detailed Begian's rehearsals, giving descriptions of instructions, comments, and physical gestures. One interesting aspect of this work is Hile's focus on Begian's philosophy of conducting and music education, detailed through an analysis of his teachings.

Like Dvorak, Begian developed a successful high school band program before teaching at the collegiate level. Begian and Dvorak were well acquainted with each other's work, as they were both directors of band programs within the Big Ten conference. They were colleagues in the American Bandmasters Association and the College Band Directors National Association, and both served on the board of directors for the Midwest Clinic from 1980 to 1982.

Wallace (1994) provides further insight into the life and work of Harry Begian. Wallace focused his study on the background life of Begian, his collegiate teaching, and his continued musical work after retirement. A former student of Begian, Wallace conducted interviews with fellow former students, colleagues, and family, as well as Begian himself. Additionally, Wallace reviewed personal correspondence with Begian, professional articles, recordings, concert programs, newspaper articles, and other media as data for his study.

Wallace documents Begian's Armenian ancestry and childhood growing up in Dearborn, Michigan. Begian became fascinated with music after attending a concert by the Detroit Symphony and started learning the cornet shortly after. He gained early experience as a student leader of the Boys Club Band in Dearborn. Following high school, he attended Wayne State University in Detroit, pursuing a music degree and, upon graduation, immediately began a master's degree program in music education. Before enlisting as a musician in the United States Army during World War II, Begian was the band director at Mackenzie High School in Detroit. After the war, Begian returned to Dearborn, and resumed his graduate work at Wayne State. He was accepted for summer study at the Tanglewood Institute in Massachusetts, and upon his return to Dearborn, was appointed band director at Cass Technical High School in Detroit. He worked on a doctorate in music education at the University of Michigan. During his 17-year tenure at Cass Technical High School, Begian continued the excellence of the school's music program, performing at the Midwest Clinic in 1961.

After teaching public-school, Begian moved to the college level. He began at his alma mater, Wayne State (1964–1967), then taught at Michigan State University (1967–

1970) before moving on to the University of Illinois (1970–1984). During his time as a college director, Begian, like Dvorak, became known for his musicality, passion for teaching, and his rehearsal standards, quickly becoming in high demand as a guest conductor and educator around the world. Begian continued with adjudicating, attending music clinics, conducting, writing, and teaching during his retirement, much like Dvorak. Wallace includes a discography of Begian's recordings as a college band director. Dvorak's story is conspicuously absent from this account of University of Illinois directors.

Other Collegiate Directors and Pedagogues.

Hale Ascher VanderCook.

Though not a band director, Hale Ascher VanderCook, early trumpet pedagogue, founded the VanderCook School of Music in Chicago. The school's numerous alumni have served in the band profession since its founding. In a study examining the life and career of VanderCook, Wilson (1970) provides a detailed look into his early years as a performer and educator, his founding of the VanderCook School of Music, and his philosophies on educating future musicians and music teachers. Wilson made abundant use of interviews of former students of VanderCook to get a very personal perspective on his teaching. Like Wilson's study, this proposed study will use interviews with former students of Dvorak, who are available for interviewing and have consented to participate in the study, providing a student's perspective on their teacher's efforts.

VanderCook's importance in the history of music education began during the early part of the twentieth century, when he developed a correspondence course in music education for teachers. VanderCook's own correspondence education during his

trumpet studies with A. F. Weldon was a strong influence on his desire to constantly improve as both a musician and educator. The growth in the demand for trained public music teachers gave VanderCook the incentive to found the VanderCook School of Music in 1909. Beginning in 1928, the VanderCook School of Music was the first institution in the state of Illinois to offer an accredited degree in music education. Furthermore, many of the most recognizable names in music education during the early to mid-part of the twentieth century—including William Revelli (Director of Bands at the University of Michigan), Forrest Buchtel (early composer of school band music), Paul Yoder (early composer of early school band music and method books), Merle Isaac (early arranger of school orchestra music), and Hubert Estel Nutt (president of, and band director at, VanderCook School of Music)—were graduates of VanderCook's program. In addition to being VanderCook's student, H.E. Nutt played an important role in the accreditation of the VanderCook School of Music. Nutt was later a founder of the Midwest Clinic and collaborated with Dvorak to help the clinic expand. Dvorak would also guest lecture for summer courses at VanderCook.

Leonard Falcone.

Another of Dvorak's Big Ten colleagues was Leonard Falcone, Director of Bands at Michigan State University from 1927 to 1967 and the subject of Welch's (1973) study. Welch, a former student of Falcone's, took a more personal approach, employing extensive use of personal interviews with Falcone, his brother Nicholas, and former students, as well as a review of Falcone's correspondence, university documents, newspapers, and journal articles.

Welch recounts the development and accomplishments of the young Falcone in his homeland of Italy and his transition to a young professional musician in Ann Arbor, Michigan. Falcone and his brother Nicholas, like many early band directors, came to the profession as jobs playing in theaters became obsolete.

Structured interviews with Falcone and extensive use of official university documents allowed Welch insight into many aspects of Falcone's career: 1) early rehearsal style and student attitudes, 2) his pedagogical approach to ensemble rehearsals, 3) his pedagogical guidance for private studio instruction and soloing, and 4) the development of the bands and their significant performances at Michigan State University. Many aspects of these early college directors paralleled each other. Falcone and Dvorak used similar methods of instruction to attain their goals with their student ensembles.

Welch's study will serve as a model for this work on Dvorak. Several students of Dvorak are available and willing to be interviewed for this study. They include professional musicians, college professors, public music teachers, and other professionals. Additionally, there are recorded interviews, both professional and personal, with Dvorak available for investigation.

William D. Revelli.

Like Dvorak, William Revelli gained his first experiences as a band director in the public-schools. Cavanaugh (1971) gives a detailed account of Revelli's time as the director of the Hobart High School band program in Indiana. While Dvorak only spent four years as a public-school teacher, and Cavanaugh's dissertation only covers Revelli's years in Hobart, not his time as Director of Bands at the University of Michigan,

the work is relevant to guide this study as it contributes to understanding the similar experiences Dvorak and Revelli shared in building band programs during the early part of the public-school band movement. Revelli was a contemporary of Dvorak, with both serving as a Director of Bands at a Big Ten institution for roughly the same number of years.

Cavanaugh begins with a biographical account of Revelli's family life and early years as a practicing violinist in rural southern Illinois. Revelli found music work in the greater Chicago area, allowing him to eventually acquire jobs teaching students in several local schools. Revelli earned a degree at the VanderCook School of Music and eventually became the band director at Hobart High School in 1925. Using interviews with Revelli, former Hobart students, local citizens acquainted with the band, newspaper articles, old Hobart band programs, and interviews with colleagues of Revelli, Cavanaugh describes Revelli's efforts and accomplishments in Hobart from 1925 to 1935.

At Hobart, Revelli built a program that would compete and win the National Band Contest, as well as competitions within the state of Indiana. Through his job at Hobart, Revelli became good friends with Harold Bachman of the Educational Music Bureau in Chicago. Cavanaugh also relates how, despite tough economic times in Hobart, under Revelli, the program was able to purchase new uniforms, instruments, and travel to contests, due in large part to the Hobart Band Mothers, a group of mothers with children in the band program who volunteered their time and resources to help the band program. Revelli credits the band mothers for their financial support of the program, which allowed it to flourish. Several aspects of both Revelli's and Dvorak's career

parallel each other. Similar to Revelli's work in Hobart, Dvorak established the instrumental program in the Urbana, Illinois, public-schools and led them to successful performances at the state and national levels.

Talford (1985) gives further insight into the life and work of William D. Revelli. Through the use of detailed interviews, correspondence, band programs, and professional writings, Talford looks at Revelli's early life through his time as Director of Bands at the University of Michigan.

Revelli left Hobart to become Director of Bands at the University of Michigan in 1935. When Revelli arrived at Michigan, the music program was a small department with both poor facilities and uniforms, but Revelli realized the potential of teaching at a school of the caliber of Michigan. Revelli worked hard and grew the program into one of the most respected college band programs in the United States. He recounts many of the Michigan bands' accomplishments, including touring the Soviet Union as official ambassadors of the U.S. State Department.

William Revelli is considered by many to be one of the most influential band directors ever in the profession. His actions were the result of personal discipline and strong philosophies on music and music education. He pushed to make the marching band an equal to the University of Michigan Symphonic Band by recruiting the best student musicians into the program. During his many opportunities to serve as a guest conductor, Revelli tirelessly recruited the best student musicians from across the world. Dvorak had similar life experiences, building the University of Wisconsin-Madison bands from a relatively small program, touring with the bands at both the state and national

levels, and through his influence as a member of the board of directors for the Midwest Clinic.

Colonel Harold Bachman.

Colonel Harold Bachman, former Director of Bands at both the University of Chicago and the University of Florida, was an influential model for many early band directors. Using correspondence of Bachman's, newspaper articles, American Bandmasters Association correspondence, his autobiography, official U.S. Army records, programs, business records, and itineraries from his Million Dollar Band, Tipps (1974) explains Bachman's influence. Tipps provides background on Bachman's early life and continues by detailing his professional life in three phases: military career, professional career, and his work as a music educator.

Bachman began his studies as a child in North Dakota. While earning an agricultural degree in college, Bachman traveled with professional bands during the summers. He joined the military during World War I and became a bandleader. He would later use this experience to help form his own professional touring band, the Million Dollar Band. After the decline of the touring band, Bachman and many musicians from his band settled in the Chicago area. While in Chicago, Bachman became involved with the Educational Music Bureau (EMB) and hosted clinics on a variety of music topics, becoming a recognized leader in new music for school bands. Bachman furthered the cause of music education through his work with the American Bandmasters Association, the College Band Directors National Association, the National Band Association, and his many professional writings on music education. Several of Dvorak's life experiences parallel Bachman's, including working with many

school band directors, serving in the same professional organizations, working as a traveling entertainer, and being an advocate for the development of new band music.

William Patrick Foster.

William Patrick Foster was Director of Bands at Florida Agricultural and Mechanical College (later changed to Florida Agricultural and Mechanical University), a public, historical black college in Tallahassee, Florida, from 1946 – 1998. Foster and Dvorak had similar professional careers in that both taught in public-school positions for less than five years and then worked at the collegiate level until their respective retirements. Both men made a point of developing and implementing aspects of pageantry with marching bands in entertaining the audience. Each authored a book on the subject of band pageantry as well.

Walker (1998) and Walker (2014) both tell narratives of Foster's life and professional accomplishments. Both accounts tell Foster's life story in very similar fashion. Walker (1998) utilized interviews with Foster, Foster's faculty colleagues at Florida Agricultural and Mechanical University, current and former students of Foster's, Foster's personal letters, newspaper articles, alumni news bulletins, personnel records of Florida Agricultural and Mechanical University's music department, concert and football programs, and articles and photos from the Florida Agricultural and Mechanical University Archives to tell his narrative of Foster's life as a bandmaster.

Born and raised in Kansas City, Missouri in 1919, Foster learned a musical instrument at the age of 12. He bought his own saxophone and enrolled at the Horner Institute of Musical Arts in his home town. There, he learned the saxophone he purchased was no good, so he switched to learning the Bb Soprano Clarinet. He

demonstrated quick musical growth in his lessons. In high school, he excelled in band, math, science, physics, and business class. Foster's abilities in high school music were so strong, he was appointed student leader of both the school band and orchestra, leading rehearsals in each. During his senior year in high school, Foster was appointed Interim Director of the Kansas City All-City Summer Band and Orchestra.

Growing up in Kansas City, Foster experienced racism during his childhood. He continued experiencing racial discrimination while earning a degree in music education at the University of Kansas at Lawrence. Foster was not allowed to join the marching band even though Foster demonstrated better playing skills than other, white students in the ensemble. During his senior year advising session with the dean of the music school, he was told there are no conducting jobs for colored men. Undaunted, Foster graduated, secured employment, and became the band director at Lincoln High School in Springfield, Missouri in the fall of 1941.

Between the fall of 1941 and the spring of 1946, Foster taught music at three educational institutions: Lincoln High School in Springfield, Missouri, Fort Valley State College in Middle Georgia, and the Tuskegee Institute in Alabama. At all three positions, Foster was responsible for aspects of instrumental and choral music. Instrumentally, he founded and developed the first band program at Lincoln High School, restarted the band at Fort Valley State, and grew both the band and orchestra programs at Tuskegee. The choral programs at all three schools flourished under Foster and the choir at Lincoln High School performed at the Missouri State Association of Negro Teachers. Foster left each position due to a lack of financial and administrative support at each.

Foster accepted the position of Director of Bands at Florida Agricultural and Mechanical College in the Summer of 1946. He was personally recruited by the president of the college, Dr. William Gray, after Gray attended a football game between the Tuskegee Institute and Florida Agricultural and Mechanical College. Gray called on Foster at Foster's home after the game at Tuskegee and offered Foster the job that night. Foster agreed to an interview with Gray in Tallahassee, but had a list of essentials that needed to be in place before he would officially accept the position. Gray agreed and Foster became the Director of Bands at Florida Agricultural and Mechanical College.

During his tenure in Tallahassee, Foster was credited with many innovations in band pageantry. The most notable of all of them was his use of dance moves by band members in field performances, horn movement while marching, the integration of then modern-day popular music in a show, and the implementation of extreme marching tempos, both slow and fast, during the pregame portion of the marching band's performances. These characteristics earned Foster and the band high praise, national attention, and lots of requests for televised performances on the major television carriers in the 1960s and 1970s. Foster impacted many lives of future black music educators and band directors through his work at Florida Agricultural and Mechanical University, the American Bandmasters Association, the College Band Directors National Association, the National Band Association, and numerous other musical and educational entities in which he wielded influence.

Walker's (2014) qualitative study relied on interviews with seven people who each had at least 25 years of experience working with Foster. These seven people

included former students, music education alumni, and former colleagues of his at Florida Agricultural and Mechanical University. Walker (2014) used data collected during the interviews to compare Foster's leadership style as a bandmaster through the seven pillars at the basis of the servant-leadership model as explained in Sipe and Frick (2009). The seven pillars are: (a) person of character, (b) puts people first, (c) skilled communicator, (d) Compassionate collaborator, (e) has foresight, (f) systems thinker, and (g) leads with moral authority (p. 6). Analysis of the data supported the emergence of five themes about Foster's leadership as perceived by the seven participants: highest quality of character, excellence in leadership, great communicator, respect and outstanding musicianship (p. ix).

John Paynter.

Piagentini's (1999) study provides insight into the life and career of John Paynter, Director of Bands at Northwestern University from 1954 to 1996. As with most biographical studies, Piagentini starts by documenting Paynter's years growing up in Wisconsin, but focuses primarily on his time at Northwestern University. Additional aspects of Paynter's career, such as his band arrangements, his involvement with the Midwest Clinic, conducting the well-known Northshore Community Band, and his appearances as a guest conductor are covered, in limited detail. Dvorak and Paynter were close friends, having worked with each other's groups and served in professional capacities in professional organizations, such as the American Bandmasters Association and College Band Director National Association, and on the board of the Midwest Clinic.

Piagentini's interviews with Paynter give insight into Paynter's feelings and beliefs about the topics. My critique of the study is Piagentini published his work without triangulation of his data. The assumption to be made is that Paynter has a complete and accurate memory of his early childhood and entire career at Northwestern.

David E. Whitwell.

In his dissertation on David E. Whitwell, Gonzalez (2007) provides the most recent example of a biographical study of a college director examined for this review of literature. David Whitwell was Director of Bands at California State University, Northridge, and a wind band historian. Gonzalez's study focuses on the period of Whitwell's career spanning from his childhood experiences through the year 1977, when he became president of the College Band Directors National Association. For data, Gonzalez utilizes interviews with Whitwell and his former students, and a review of both Whitwell's autobiography and his correspondence.

Gonzalez's study begins with Whitwell's family history. Though he attended high school in Oklahoma, Whitwell's undergraduate education took place at the University of Michigan, where he was a student of Elizabeth Green and William D. Revelli, as well as a classmate of H. Robert Reynolds. Following his graduation, Whitwell played in the U.S. Air Force Band in Washington, D.C., and earned two graduate degrees from the Catholic University of America. His conducting career began at Montana State University in Missoula (now the University of Montana). Gonzalez describes Whitwell's work with both the marching band and the wind ensemble; it was with the latter that Whitwell earned acclaim, programming only original works for band. Whitwell's Montana State wind ensemble performed at the 1967 CBDNA convention in Ann Arbor, Michigan.

Feeling unacknowledged by certain members of the profession, Whitwell left college teaching.

Whitwell left the band field to pursue a career in orchestral conducting, studying with Eugene Ormandy and traveling Europe in pursuit of conducting opportunities. He returned to the United States, and to conducting college bands, with a position at San Fernando Valley State College, later named California State University, Northridge. While at Northridge, Whitwell's mission was to play wind music of the highest quality, and he impressed colleagues and students with his ability to always conduct without a score. Whitwell wrote extensively concerning the history of wind music, exposing readers to the tradition of the Viennese *Harmoniemusik* and the bands of the French Revolution. As a leader in the profession, he hosted a National Wind Ensemble Conference, and served as president of CBDNA. At the time, he was the youngest president in the association's history, and took steps to improve it through actively recruiting new members, creating task forces, and balancing the budget.

A unique element of Gonzalez's study is its scope; there is very little in Whitwell's life that is not discussed. This includes Whitwell's dissatisfaction with the way he was introduced at Northridge, his opinion on the nature of California school bands when he arrived, his feelings regarding not being hired as Director of Bands at UCLA, and not being admitted to the American Bandmasters Association earlier. The candor exhibited by Whitwell is unusual for an academic study and presents a fuller picture of Whitwell's personality than the typical biography. Whitwell's standing in the profession can be gauged by the correspondence Gonzalez cites. Among those quoted are Frederick Fennell, Vaclav Nelhybel, Karel Husa, William D. Revelli, and Donald Hunsberger.

Though both Whitwell and Dvorak are respected college band directors who each built programs, Dvorak did it through his use of more standard literature, transcriptions, and entertainment, while Whitwell accomplished it through his demands for original wind compositions of the highest artistic and aesthetic standards.

Organizational Histories

The American Bandmasters Association.

One aspect of Dvorak's service to music education and bands was his membership in, and efforts on behalf of, professional associations dedicated to furthering bands in general. Davis (1987) details the 1929 founding and subsequent development of the American Bandmasters Association through 1985. The American Bandmasters Association is the first professional organization dedicated to the development of bands and was the idea of Edwin Franko Goldman. The first official meeting of the original members took place in New York City in 1929 and laid the foundation for further development of the association. The first convention took place in Middletown, Ohio, in 1930 and was well received by all who attended. With the exception of the war years from 1942 to 1946, the American Bandmasters Association convention has taken place every year since 1930.

The American Bandmasters Association took on professional concerns, such as standardized instrumentation, commissioning works of artistic merit, and professional ethics between directors. Membership in the group has been primarily achieved through invitation only. Dvorak was one of the first college directors elected into the general membership (1932), hosted conventions in Madison in both 1941 and 1960, and served as president during the 1959-60 year. During his efforts to guarantee John Philip

Sousa's election into the Hall of Great Americans, Dvorak served as the chairman of the American Bandmasters Association committee charged with this effort.

The College Band Directors National Association.

McCarrell's (1971) examination of the history of the college band movement from 1875 to 1969 details the impact of the College Band Directors National Association (CBDNA) and, in particular, provides insight into the general trends of American college bands. McCarrell collected data by researching the archival holdings of libraries at several colleges (Indiana University, The University of North Carolina, The University of Minnesota, and The University of Michigan, to name a few), the American Bandmasters Association Archives at the University of Maryland, band concert programs, professional books, personal interviews with prominent retired college directors (including Dvorak), and dissertations and theses, as well as the use of published articles in alumni, professional, trade, and peer reviewed journals. McCarrell divides the American college band movement into seven epochs: 1) the beginnings of college bands prior to 1905, 2) foundations of the modern college band, from 1905 to World War I, 3) the influence of college athletics on bands, World War I through World War II, 4) the social and economic impact of bands, World War I through World War II, 5) the impact of World War II on college bands, 6) the role of the College Band Directors National Association in the college band movement, from 1941 to 1969, and 7) the diversification of the college band program, from 1950 to 1969.

Based on his findings, McCarrell describes the early part of the twentieth century as a time when professional touring bands, as well as community and dance bands, satisfied most of the public demand for entertainment. Most college band programs

were in their infancy, with one notable exception being the program at the University of Illinois under the leadership of A.A. Harding and his assistants. College athletics, especially football and basketball games, provided performance outlets for marching bands and pep bands and generated support for college band programs in general. As music programs in the public-schools expanded, demand for professionally trained band directors increased and college bands provided a part of the necessary education. As military personnel returned to the classroom after having served in the First and Second World Wars, college and university enrollment expanded and collegiate band programs grew in size accordingly. After World War II, organizations such as the CBDNA began to influence the discussion on what the role of college band programs should be. Topics such as instrumentation, developing the complete band program, and encouraging the growth in original, serious compositions for concert band began to dominate the profession.

McCarrell cites Dvorak as an important influence in the development of the American collegiate band programs. The impact of outside influences, specifically the CBDNA, is investigated in McCarrell's study. Many directors who were influenced by A.A. Harding and the University of Illinois bands were members of CBDNA during the formative years of the organization. Dvorak in particular is mentioned as a pioneer member, who would later serve as the president of CBDNA early in the group's existence. Early on, the organization was concerned with standardizing instrumentation for bands, encouraging composers and publishers to offer music of a higher artistic standard, and promoting the overall professional acceptance of bands. In his presidential address to the CBDNA in 1948, Dvorak mentions how a lower salary scale,

as compared to the compensation of other college professors and public music teachers, undermines the college music profession. These topics are still relevant to the development of the profession today and are the subject of many discussions.

Lasko's (1971) investigation of the history of the CBDNA also reveals Dvorak's work with professional groups. While McCarrell (1971) examined the influence of the CBDNA on the American college band as a whole, Lasko focuses specifically on the events leading up to the founding and subsequent growth of the organization. Lasko divides the study into six chapters that address specific aspects of the CBDNA: 1) historical background on college bands in the U.S., 2) the organizational structure of CBDNA, 3) the services the CBDNA provides to its members, institutions, and music as a whole, 4) the concerns of band literature in terms of quality, availability, and commissioning new works, 5) work on developing a standardized instrumentation for American bands at all levels, and 6) research issues directly related to improving aspect of band performance practice and pedagogy.

Much of the data presented in Lasko's study was taken from the official speeches and proceedings of CBDNA national and divisional meetings. In each chapter, there are also excerpts from official publications and papers. Additionally, Lasko interviewed CBDNA members who had served as either a division or national officer for the organization. Lasko reports that William Revelli, then Director of Bands at the University of Michigan, organized the meeting of college band directors to discuss the similar scenarios each was experiencing in the development of their respective band programs. Dvorak was present at the founding meeting and consequently became involved in leading the discussions. The recommendations suggested at the conclusion of the study

address CBDNA specific items and are not intended as suggestions for further research.

The Midwest Clinic.

In his documentation of the first 50 years of what is now known as The Midwest Clinic: An International Band and Orchestra Conference, Zajec (1996) reveals just how influential the event and its organizers were to instrumental music education in the United States. The Midwest Clinic is one of the largest instrumental music education conferences in the world; in 2010, over 10,000 people were in attendance (Anderson, 2010). The roots of the Midwest Clinic can be found in the clinics offered by A.A. Harding at the University of Illinois. Zajec notes how Dvorak's experiences as a member of Harding's Illinois staff provided an insight into the organization and development of the Midwest Clinic.

Zajec discusses how each of the members of the Midwest Clinic's Board of Directors provided both managerial and musical guidance. Zajec was able to gather much of his information from the official Midwest Archives, housed at the Special Collections in the Music Education Library at the University of Maryland-College Park. By combing through the materials present, Zajec is able to provide a solid historical background to the founding, development, and growth of the convention, and identify key personnel responsible involved.

Zajec's study provides information on Dvorak's role in the development of the Midwest Clinic. This included the development of performance guidelines, the selection of literature to be highlighted, choosing performers, deciding who would serve as the official master of ceremonies, and who would be the original principal conductor

of the reading band. Dvorak also helped secure professional performing ensembles for the clinic, such as the premier military bands stationed in and around Washington, D.C.

Closely related to Zajec's book on the history of the Midwest Clinic is Borich's (1984) study of the two co-founders of the Midwest Clinic, Howard Raymond Lyons and H. E.– Hubert Estel Nutt in full. An interesting aspect to Borich's study is his inclusion of a profile of Nutt and Lyon's personalities, as it related to the changes in American society during their lifetimes. As Borich states, "The major purpose of this study seeks to establish biographical insights into the philosophies, traditions, and values of these two important figures so that deeper meanings and interpretations can be developed" (p. 2). Borich made use of personal interviews with Lyons and Nutt, as well as numerous key individuals who knew both Lyons and Nutt well, including Dvorak. Because Dvorak was a board member for the Midwest Clinic from 1947 to his death in 1982, he was able to provide insight into its workings.

In addition to his use of interviews, Borich also included written documents in the form of the Lyons Band News from the then editor of the Lyons Teacher-News. Because Howard Lyons was in the business of selling musical instruments, equipment, and materials, he published an editorial in each issue of the Lyons Band News. Borich also made use of a questionnaire sent to both Lyons and Nutt, a complete set of Midwest Clinic programs for the years 1947 through 1978, provided by Nutt, a complete correspondence file regarding the clinic, provided by Dvorak, as well as materials located in the American Bandmasters Association's Archives Center at the University of Maryland at College Park. The Midwest Clinic has been influential in the development and growth of almost every aspect of instrumental music education in America, and

much of this is due to Lyons, Nutt, and other original members of the Midwest Executive Board. Dvorak is specifically named in Borich's recommendations for further studies, where he mentions the need for studies on the lives of early pioneering band directors.

Summary & Need for Study

The collection of biographical studies examining collegiate directors covered in this literature review include the Weber (1963) study of Dvorak's teacher, mentor, and close friend, A. A. Harding, at the University of Illinois and his effect on the development of bands at the high school and collegiate level. Additionally, there is the Cavanaugh (1971) study of William D. Revelli as the high school director at Hobart High School in Indiana, and the Talford (1985) dissertation on Revelli's childhood, pedagogical approach, and subsequent work as the Director of Bands at the University of Michigan at Ann Arbor. Finally, there is the 2007 study by Gonzalez on David E. Whitwell, longtime Director of Bands at California State University, Northridge.

There have been several historical investigations that document and preserve the evolution of the college band program as told through the lives of band directors, both collegiate and professional. In addition to providing historical background relevant to this study, several serve as templates for guiding this research. While there are documents that provide insight into Dvorak's life and support the case for a more formal investigation of his contributions, no known historical study on the life of Raymond F. Dvorak exists.

The principle tenant of the current research is that Raymond F. Dvorak aided in the development of music education through his use of marching band pageantry, his development of public-school instrumental programs, his mentoring of future music

teachers, and his work with concert bands. Dvorak's contributions are equivalent to the work of those who have previously been acknowledged as leaders in the same field—the field of college-level and professional band directors. By documenting Dvorak's life in comparison to the contributions of previously recognized leaders, I will convey the significance of his career to music and music education.

Chapter 2 – Methodology

Introduction

According to Fraenkel & Wallen (2000), historical research is the systematic collection and evaluation of data to describe, explain, and thereby understand actions or events that occurred sometime in the past (p. 573). According to Gall, Gall, and Borg (2003), the historical researcher should: “1) define the problem or questions to be investigated, 2) search for sources of historical data, 3) summarize and evaluate the historical sources, and 4) report the pertinent data within an interpretive framework” (p. 518). This process served as a model to guide the methodology for this research project.

Adequate numbers of reliable data resources are available and were utilized for conducting this study. Raymond F. Dvorak was associated with several well-known, established, and documented organizations and institutions, the histories of which are part of Dvorak's story. There are numerous archival sources containing documents and artifacts relevant to Dvorak's life and work. Furthermore, individuals from differing stages of Dvorak's life were interviewed and include family members, former colleagues, and students.

Collection of Data

Primary Sources.

A primary source is a document or artifact prepared by an individual who was a participant in, or a direct witness to, the event being described (Fraenkel & Wallen, 2000). Primary sources give the researcher a chance to ascertain direct evidence of a particular situation, rather than rely on the interpretations of another, as is the case when working with secondary sources. For this study, significant primary sources

documenting Dvorak's work included correspondence, concert programs, news clippings, photographs, professional documents, awards, articles written by Dvorak, and books authored by Dvorak.

One crucial primary source was the Raymond F. Dvorak Papers, found in the American Bandmasters Association Research Center, housed in the Special Collections in Performing Arts section of the Michelle Smith Performing Arts Library at the University of Maryland, College Park. The Dvorak Papers consist of personal and professional materials relating to the life of Dvorak (1900-1982). A significant portion of the papers span the years 1960 through 1980, a time when Dvorak worked to have John Philip Sousa elected to the Hall of Fame for Great Americans. Pertinent to this study were the photographs, articles, concert programs, and correspondence in the collection.

Further documentation was found in the Special Collections in Performing Arts of the Michelle Smith Performing Arts Library at the University of Maryland, College Park, including the archives of the Midwest International Band and Orchestra Clinic, the American Bandmasters Association, the College Band Directors National Association, and the National Association for Music Education. These collections consist of the minutes of the organizations' meetings, memos, press releases, financial records, contracts, projects, committees, and correspondence between board members. Each archive is unique in material available, and, after making arrangements with the librarian, all archives were open for viewing.

The University Archives and Records Management Services located in the Steenbock Library on the campus of the University of Wisconsin-Madison (University of

Wisconsin-Madison) is home to 10 cubic feet of boxes containing artifacts pertaining specifically to Dvorak's career while he served as Director of Bands there. The collection, germane to Dvorak's work while at the University of Wisconsin-Madison, is part of the Manuscripts Collection of the College of Letters and Science located in Accession 7/24/19/1 and 2. These archives provide copies of concert programs, concert recordings, speeches written by Dvorak, miscellaneous papers, a large collection of news clippings, several photographs, collections of professional correspondence, audio interviews with both Dvorak and his wife, and contracts for UW Band events during Dvorak's tenure. As a faculty member at the University of Wisconsin-Madison during the mid-part of the twentieth century, Dvorak had access to both a news clipping service and a photography service. Many aspects of his career were documented in local newspapers, by UW photographers, and collected by the UW for professional reasons, such as speaking engagements and guest conducting.

Dvorak's work is also found in the books, articles, and speeches he wrote during his career. Dvorak authored two books, both of which focus on working with marching bands. His first book, *The Band on Parade*, addresses issues dealing with all aspects of parade marching and field maneuvering. His second title, *The Art of Flag Swinging*, looks at instructing students in the Swiss art of flag-waving, as it relates to pageantry. Dvorak also wrote articles for various publications, focusing on subjects such as marching band and the life and contributions of John Philip Sousa.

Other primary sources included documents housed at the Sousa Archives and Center for American Music housed on the second floor of the Harding Band Building on the campus of the University of Illinois at Urbana-Champaign. As both a student and

faculty assistant of A. A. Harding for more than 10 years, Dvorak's work at the University of Illinois is contained in both the Raymond F. Dvorak papers and the A. A. Harding Papers. These collections include photographs of Dvorak serving as conductor of various instrumental honor ensembles and leading the University of Illinois Marching Band, concert programs documenting Dvorak's performing accomplishments with the University of Illinois bands, and artifacts from Harding's and Dvorak's implementation of the first University of Illinois Band Clinics.

Two more primary sources accessed are both the Oral History Program's collection at the University of Wisconsin-Madison Archives, and a collection of recorded conversations between Dvorak and his friend and colleague of many years at the University of Wisconsin-Madison, James Latimer. The Oral History Program is a collection of interviews documenting the history of the University of Wisconsin-Madison and houses three hours of interviews with Dvorak, covering topics ranging from Dvorak's move to Madison up to his work toward having John Philip Sousa enshrined in the Hall of Fame for Great Americans. The conversations between University of Wisconsin-Madison Professor of Percussion James Latimer and Dvorak evolved out of Latimer's respect for Dvorak's book, *The Band on Parade*. The conversations cover a wide range of topics over a span of fifteen years, and offer insights into the more personal side of Dvorak just prior to his death in November of 1982.

The Illinois Digital Newspaper Collection is a digital repository for more than 120 newspapers from across the state of Illinois, with approximately 10 out of state newspapers included in the collection. This collection served as a vital resource for newspaper articles chronicling the accomplishments of Dvorak while he was a student

at the University of Illinois, a music teacher in the Urbana Public-schools, and on faculty at the University of Illinois. Numerous articles were accessed over a wide range of dates during the collection of data for this study.

Other primary sources included the Urbana High School yearbooks, located in the Urbana Free Library, the school diary of Raymond F. Dvorak, in the possession of one of Dvorak's sons, and published articles Dvorak wrote for *The Instrumentalist*, mostly *School Musician Director and Teacher*, and *The Music Journal*,

Secondary Sources.

Secondary sources are accounts of a historical event by a person not actually present during the event. Secondary sources that are well documented provide another data supply when primary sources are unavailable or are questionable (Gall, Gall, & Borg, 2003; Phelps, Ferrara, & Goolsby, 1993). Several secondary sources utilized in this study include: 1) Zajec's (1996) history of the Midwest Clinic, which provides insight into Dvorak's role as a board member, clinician, and master of ceremonies for the clinic, 2) Leckrone's (1985) history of the University of Wisconsin bands, that documents the many aspects of the UW bands during the first 100 years of its existence, including all 34 years Dvorak served as the Director of Bands, 3) Jachens' (1984) study on the practices of successful Midwest band directors, which includes interviews with Dvorak where he shares rehearsal methods he utilized as Director of Bands at the University of Wisconsin-Madison, and 4) Hash's (2006) study on the early school band programs of Illinois, which documents Dvorak's accomplishments as a music teacher in the Urbana, Illinois school district from 1922 to 1927.

Interviews with people who knew Raymond Francis Dvorak provided an oral history for this research study. The following individuals were invited and participated in an interview or focus group session for this project:

1. Richard Wolf, a former student, assistant to, and colleague of Raymond F. Dvorak, who has insight on Dvorak as a teacher and friend at the University of Wisconsin-Madison.
2. Marvin Rabin, a recognized leader in string pedagogy, who served on the board of directors for the Midwest Clinic toward the end of Dvorak's career. Additionally, he was a colleague of Dvorak's at the University of Wisconsin-Madison.
3. Mike George, a former student of Dvorak's at the University of Wisconsin-Madison. He was a successful music educator in the public-schools of Wisconsin, served as president of the Wisconsin School Music Association, and served as executive director of the Wisconsin Foundation for School Music.
4. Paul Haack, a student of Dvorak's and a successful school music teacher. His career in music culminated in retiring from head of music education at the University of Minnesota. He had first-hand experience with Dvorak's teaching and impact on music education.
5. James Latimer, who served as Professor of Percussion at the University of Wisconsin-Madison towards the last part of Dvorak's career. Dvorak and Latimer were close friends and colleagues who both conducted ensembles in Madison and frequently met to share stories with each other. Mr. Latimer

audiotaped his meetings with Dvorak and has agreed to share those recordings with me.

6. Pierre LaPlante, a retired school music teacher, nationally recognized composer of school band music, and a former student of Dvorak's. He had first-hand experience with Dvorak's rehearsal techniques and influences on music education.
7. Anton and Lavern Dvorak, the son and daughter-in-law, respectively, of Raymond F. Dvorak. Anton is a professional musician in the greater Madison and Southern Wisconsin area. Both are in possession of several personal articles of Dvorak's. Additionally, Anton was often responsible for transporting his father to Midwest Clinic meetings in Chicago in the later years of his father's life.
8. Theresa Dvorak, the daughter of Raymond F. Dvorak. She provided insight to Dvorak's family life.
9. James Christensen, a student of Dvorak's at the University of Wisconsin-Madison, who served as Dvorak's assistant during the 1960s, directing the marching band and one of the concert bands. Christensen left the University of Wisconsin-Madison when he was hired as the director of music at Disneyland in Anaheim, California. He had first-hand experience with Dvorak's work in the field of band pageantry and general accomplishments.
10. William Richardson, a student at the University of Wisconsin-Madison during Dvorak's tenure. Richardson earned both an undergraduate degree in music, as well as a master of music in performance while Dvorak was at the UW.

Richardson went on to play in the United States Marine Band in Washington, D.C., and also served as the director of the Wisconsin National Guard Band for several years.

11. David Seiler, a former student of Dvorak's at Wisconsin, who went on to become Director of Bands and Professor of Jazz Studies at both the University of Idaho and the University of New Hampshire. He had first-hand experience with Dvorak's teaching and mentoring.
12. Ron Smith, a UW student who marched in the band during Dvorak's time as Director of Bands at Wisconsin. In particular, Smith served as drum major of the band during their 1963 trip to the Rose Bowl. Smith had first-hand experience with Dvorak's disposition with the students and the students' attitudes towards Dvorak, in general.
13. Additionally, there were many former students of Dvorak's who shared their recollections of rehearsals and concerts with Dvorak.

Interviews were semi-structured, conducted either in person or over the phone, and followed the general pattern of starting with casual conversation to become familiar with each other, asking a variety of both general and specific questions, asking the more difficult questions, then concluding with a natural wrap-up question (Ritchie, 2003). A typed list of questions was sent to the participants prior to the scheduled interview. Questions related to Dvorak's life and career as it pertained to each individual's interaction with him. All individual interviews were audio recorded. Small sessions, similar to focus groups, were both audio-taped and video-taped to assist in

accuracy of records. Materials relevant to this study were transcribed. The resulting data provided a better understanding of Dvorak's methods in all aspects of his work.

Analysis of Data

Historical research requires data to be evaluated by two processes: internal and external criticism. External criticism refers to the genuineness of any documents or artifacts used in the study, while internal criticism determines whether the contents are accurate (Fraenkel & Wallen, 2000; Gall et al., 2003). The data collected for this study was acquired mostly through sources that can be deemed genuine with a high degree of reliability, as much of the material has been written on official stationery and letterhead generated by large institutions, such as the University of Illinois, the University of Wisconsin-Madison, the Midwest Clinic, the American Bandmasters Association, and the College Band Directors National Association. Personal scrapbooks containing photographs and news clippings required internal criticism to verify accuracy.

Newspaper articles also required strong internal criticism. Headlines in papers can be sensationalized to urge customers to purchase editions. Many times, reporters are not knowledgeable professionals in the area of music or music education and may make statements that require verification through other documentation, such as official university releases and institution communications. Where possible, this was completed through triangulation, the listing of multiple sources. Triangulation is using other sources and data collection methods to verify data found in a separate source (Fraenkel & Wallen, 2000). When data was presented, but not necessarily able to be triangulated, it was noted that discrepancies in the data existed.

Triangulation of oral evidence may be accomplished when the same data is corroborated through multiple sources. Aspects of this study required individuals to recall events that occurred more than 50 years ago, in some instances. Few people have completely accurate memories and, without intending to, may distort the facts when discussing them. A historian must verify that the events shared by the subject are true to history. Triangulation of oral evidence is an acceptable research tool. When data is verified to be reliable, it may then be included in the research.

Presentation of the Data

My study of Raymond F. Dvorak is organized into themed sections-representing significant periods in his life. Part I details his life, musical experiences, and time as an entertainer or the entertainment business. Part II looks at Dvorak's time while he was an innovator as it related to teaching and his work with marching bands. Part III documents his contributions to leadership both in music organizations and his work with professional and civic organizations. Examples of these groups include the Midwest Band and Orchestra Clinic, the American Bandmasters Association, the College Band Directors National Association, the Wisconsin Rehabilitation Association, and the Wisconsin Easter Seals Campaign. This section also focuses on his efforts to have John Philip Sousa inducted into the Hall of Fame for Great Americans, as well as his efforts to have Sousa's march, "The Stars and Stripes Forever," become the official march of the United States of America. The study concludes with a summary and discussion of Dvorak's career and suggestions for further research.

This study chronicles the life and work of Raymond F. Dvorak, documenting the contributions of a pioneer in the field of music education, his contributions as an

entertainer, his contributions to band pageantry, his role as a collegiate band director, and his work in organizations both inside and outside of music. This study will help complete the historical record of the American band movement.

Chapter 3 – Biographical Sketch of Raymond Francis Dvorak

Introduction

Raymond Francis Dvorak was the son of Frank and Katharin Dvorak. Frank was one of two sons of Anton Dvorak. Anton, not to be confused with the well-known composer of the same name, had emigrated from Bohemia to America and settled in northern Illinois, near the current village of Algonquin. Frank Dvorak and Katharin Pryble married and lived in Algonquin, Illinois. Frank was an early business leader in downtown Algonquin, where he owned and operated a local general store. In addition to being a businessman, Frank also served as the local postmaster and held a seat on the city council (Millar, H. P., & Zange, C., 1935). Frank and Katharin Dvorak had two children, Raymond and Helen.

Early Experiences with Music Through High School

Raymond Dvorak's first introductions to music occurred in his youth, while living with his family above his father's general store. The store was located on the main street of Algonquin and, consequently, during the warmer months, parade bands would pass during local festivals, exposing Dvorak to band music. Dvorak as a young boy of about five years of age, was afraid of bands. Hearing the band caused him such anxiety that Dvorak would run to the closet to hide (Dvorak, 1972). It is unusual he would develop such a love for music later in his life. Dvorak's younger sister Helen took piano lessons and Dvorak requested the same. Dvorak began musical studies at the age of nine, studying piano with Mrs. Cornelia Smith. Under the tutelage of Smith, Dvorak grasped the need for regular practice, and devoted one hour a day and two hours on Saturdays to mastering the piano (Dvorak, 1972).

In addition to his piano studies, Dvorak expanded his instrumental palette by learning several instruments, including clarinet, bassoon, and percussion. His father's involvement in the community band led Dvorak to learn clarinet. Dvorak's father played bass drum in the local Algonquin Community Band. In the seventh grade, Dvorak wanted to join the band, so he taught himself the fingerings for playing the clarinet and quickly applied his limited knowledge of playing to performing clarinet in the same community band (McGrath, H., (n.d.)

When Dvorak was a senior in high school, he was assigned to maintain a personal journal for English class. In the diary, Dvorak recorded his activities such as teaching piano lessons, athletic endeavors, working as a pianist in local movie theatres, attending Catholic religious services, and highlighting other daily adventures while at Dundee High School (Dvorak, 1918). On his 18th birthday, Dvorak made a special note; the entire U.S. was observing the first daylight savings. The journal provides unique insight into a young man with numerous interests at the end of his high school career.

Dvorak played clarinet in the high school band, but learned to play bassoon so the ensemble would have one (T. Dvorak, personal communication, May 31, 2012). The high school band and orchestra both met independently as a club after school, so Dvorak also played in the Dundee High School Orchestra (Dvorak, 1918). In April of 1918, the school music teacher, Mr. Wagner, threatened to cancel music classes for the rest of the year, as students were failing to regularly attend rehearsals.

Dvorak's talents on the keyboard were in demand by those around him. High school teachers and family friends of Dvorak asked him to play their private pianos (Dvorak, 1918). He often accompanied local singers during their voice lessons,

accompanied the Dundee High School Girls Glee Club, and played for the violin students of his sister, Helen, during their studio recitals. He also managed to practice enough to give a recital at the local Baptist church. Dvorak also acquired several piano students during his senior year in high school. In May of his senior year, Dvorak began a new phase in his keyboard lessons; he took up organ lessons.

According to the entries in his journal, Dvorak took pleasure in participating in numerous athletic endeavors, including basketball, track, football, and skiing. He filled the center position on the junior varsity basketball squad. Often, Dvorak's basketball games were on Friday evenings or Saturday afternoons. He would travel to his games at high schools within the greater Chicago region. Dvorak was a thrill-seeker as a skier, looking for ways to display his prowess through jumping. In the journal, he states how he "caught" air skiing, kicking up his legs and soaring approximately 16 feet. Dvorak was engaged in athletics and would have the bumps and bruises to document his zeal for the game (Dvorak, 1918).

Dvorak supported his sister Helen at her public performances, in and around the greater Chicago area. The Dvorak brother and sister duet often played performances in public together. In March of 1918, the two of them performed at a prohibition meeting in Huntley, Illinois (Dvorak, 1918). Their collaborative venture would continue into his years as an undergraduate at the University of Illinois and while teaching at Urbana High School.

Dvorak relied on public transportation in the form of trains and tram cars due to his varied demands of travel, for school, athletics, and performing. He often boarded with family, friends, and relatives of his friends during these hectic travel days. It was

common for Dvorak to mention how he missed a train home and would need to rent a hotel room, or be late to school in the morning because of the train schedules.

In his journal, Dvorak recounts earning a position on the Dundee High School Honor Roll, despite the fact that on several occasions, he would miss school for various reasons, or be tardy due to transportation problems. On one occasion, Dvorak and his father went to Chicago to shop for a graduation suit. Dvorak was fitted for a custom suit and his father gifted him with a brand-new pocket watch. Dvorak's father called the school to ensure his son received credit for work he turned in after his absence (Dvorak, 1918). Greater detail about Dvorak's high school life is documented in the later chapters of this study.

Student Life and Music at Illinois

After graduating high school, Dvorak attended the University of Illinois and pursued a degree in commerce. During his four years of study at Illinois, Dvorak maintained a busy schedule, immersing himself in a great number of student pursuits and an active musical life. As a freshman, he earned membership in Harding's symphonic band, playing second clarinet. As a sophomore, Dvorak performed on bassoon in the symphonic band, contributing as a member of that section until his graduation from Illinois in 1922. Dvorak was also a member of the University of Illinois Orchestra likewise directed by Harding. He continued piano study throughout the entirety of his undergraduate days at Illinois, taking lessons and performing in the studio. Additionally, as a senior, he was a featured performer on the University of Illinois Campus Carillon, as highlighted in numerous announcements in local newspapers

(Committee to Nominate Officers for Orchestra, 1921; Band's Advisory Board Elected At Rehearsal, 1921; Program For Sunday Chimes, 1922).

Dvorak was a four-year member of the glee club at Illinois, singing in the Bass section (Glee Club Announces Selection of Basses, 1920) and served as an officer for the choral society at Illinois (Messiah Concert Tickets Sell Tuesday, 55 Cents, 1921). Outside of school, he sang in his Catholic church choir and performed in local variety acts, jubilees, stunt nights, and vaudeville-like shows (Dvorak, 1972). Dvorak's passion for singing shaped his life as a music educator and performer (Jachens, 1984).

Off the musical stage, Dvorak was a member of the swimming and diving team. His specialty was known as 'fancy diving,' or the high dive. Dvorak lettered in the sport during his junior and senior years and garnered some attention in the local newspaper's sport sections (Walter Basketball Men Dennett, Get Major I's, 1921; Varsity Tankmen Revive 'Dolphins,' Honor Society, 1921). In his final year at Illinois, Dvorak was elected to the office of president of the Dolphins, the swim team support club.

Experiences as a Teacher in the Urbana Public-Schools

Dvorak was approached by Mrs. Frailie, a member of the Urbana Board of Education, in the spring of his senior year at Illinois¹. She informed him that Urbana High School needed an orchestra director and asked him to apply. Following an interview with the Superintendent of Schools, Dvorak was hired to finish the spring

¹ Dvorak mentions Mrs. Frailie in his 1972 interview with Donna Taylor. Unfortunately, the historical record does not provide for her given name.

semester of the 1921-22 school year, earning \$60 per month (Taylor, 1972). The orchestra quickly made noticeable progress under Dvorak's baton. In April of 1922, the orchestra made their first public performance with Dvorak as conductor.

The Superintendent of Urbana offered Dvorak a full-time teaching position to begin in the fall semester of 1922. Dvorak considered the proposition sincerely; he was offered at least three positions of employment in the private sector during this same time period. Dvorak decided the Urbana option was the most promising in terms of pay, as well as providing the best opportunity to save money, so he signed the teaching contract (Four Special Courses Given, 1922; Taylor, 1972). Superintendent Harris assigned Dvorak to teach business law, chorus, and orchestra (Dvorak, 1972). He chose to live in Urbana, Illinois, and started his professional career as a music educator.

Dvorak wasted no time getting involved with more than the music program. He mentored the students of Urbana High School and volunteered for many activities of student life at U.H.S. He was elected advisor to the senior class (Senior Class Voting Today, 1922) as well as establishing the first ever U.H.S. boys swim team (High School Notes, 1922). He assisted with play performances (Announce Faculty Cast for Benefit at High School, 1923), the school musical production (U.H.S. Chorus Scores Hit, 1923), and the U.H.S. Carnival (U.H.S. Carnival Is Huge Success, 1923). His devotion to the students of Urbana High School earned him endearment from the students, which is captured in the 1923 U.H.S. yearbook,

DEDICATION: in our two years of cooperation with him, we have come to feel that Raymond Francis Dvorak is a tried and true friend. We respect him for his enthusiasm and feel that he has had an inestimable influence in shaping the ideals,

reputation, and interests in our School. So, in part appreciation of his services to us as the Senior Class, and as the representatives of the spirit of Urbana High School, we dedicate to him The Nineteen hundred and Twenty-three Rosemary.

In his second year, the senior class, again, voted Dvorak their class advisor in December of 1923 (Urbana High School, 1923). He continued as coach of the boys' swim team in his second full teaching year, and also served as a track coach in the spring (U.H.S. Tankmen to St. Louis, 1924). Dvorak worked to increase sales of the Urbana High School ECHO, the school newspaper, by performing in school-wide skits designed to encourage students to subscribe. He presented talks and performances to local civic clubs as well (Society, 1923; Woodmen Turn Out 400 Strong, 1923).

Musically, Dvorak proved himself a leader both through his school endeavors and his work beyond the classroom. The U.H.S. Glee Clubs, boys and girls, were asked to perform at the Illinois State Teachers Conference held on the University of Illinois campus in October (Thursday's Assembly, 1924). Dvorak was a supporter of school spirit for Urbana High, leading students in singing "Urbana Loyalty," the school Alma Mater, at student assemblies. His spirit may have had some influence in developing a school cheer squad (Urbana High School Notes, 1924). Dvorak also ran rehearsals and directed the E.L.K.S. music production in March of 1924 (To Direct Elk's Musical Show, 1924). Dvorak was also talented at organizing music performances for special events (Untitled Ad, 1924). In addition to organizing performers for a demonstration of a portable station by the Zenith Radio Corporation, Dvorak was also a featured performer during the broadcast (Urbana Radio Concert Was Big Success, 1924). Additionally, Dvorak was able to elicit volunteer help and donations from Urbana civic organizations

and community volunteers to purchase new band uniforms and instruments (U.H.S. Notes, 1925).

Dvorak remained busy in civic and music roles outside of teaching at Urbana. Dvorak was inducted into two University of Illinois chapters of honorary organizations—Phi Delta Gamma, the honorary forensic fraternity, and Pierrot, the honorary dramatic and musical group (Phi Delta Gamma Will Initiate This Afternoon, 1926; Pierrot To Initiate 13 In Meeting Tonight, 1926). Dvorak stayed active as a performing musician, as well. He served as conductor of the 20-person community pit orchestra in performances of the opera “Robinhood” in December of 1925 (University of Illinois Notes, 1925) and as director of the Champaign County Glee for their performance at the Hey Day, a large agricultural celebration that attracted 700 attendants (700 Attend Hey Day, 1925).

Music festivals and competitions were coming of age and Dvorak and the other music teachers in the Urbana schools hosted a music festival in the schools (U.H.S. Notes, 1925). Additionally, the 75-piece Urbana High School band, under Dvorak’s direction, competed at the State Music Contest in Springfield, Illinois in the fall of 1925 (U.H.S. Notes, 1925). Dvorak led bands from both Thornburn Elementary and Urbana High School as they competed in the Illinois School Bands Association contest on the campus of the University of Illinois (Judges for Band Contest Named, 1926). The Urbana High School boys’ glee, girls’ glee, mixed chorus and orchestra all earned first place at the Illinois State Music Contest in Normal, Illinois in May of 1926 (Urbana Places First in H.S. Contest, 1926).

During his tenure as a teacher in the Urbana School District, Dvorak’s leadership of the choral and instrumental ensembles in the Urbana public-schools earned

recognition for their numerous quality performances. From the fall of 1922 through the spring of 1926, glee clubs, choirs, bands, and orchestras under Dvorak performed in a wide variety of settings, including competitions at the state level in Chicago, Champaign, and Springfield and Normal, Illinois. His groups earned winning scores during these performances, with the Thornburn Elementary band earning first place in 1926 (Dvorak Appointed Band Assistant for The Coming Year, 1926).

Back to the University of Illinois

Dvorak continued to work with the University of Illinois band program as the director of the Second Regimental Band while a music teacher with the Urbana Schools (see U of I documents). Dvorak had, at this point, worked under or alongside A. A. Harding since his freshman year at Illinois in 1918 and the influence Harding had upon Dvorak's own leadership style would start to blossom going into the fall of 1926.

Dvorak relinquished his position in the Urbana Schools, effective at the end of the summer of 1926 to return to the University of Illinois to pursue course work in music and serve as Assistant Director of Bands to A. A. Harding. In this capacity, Dvorak was both a student and responsible for rehearsing the marching band and conducting the First Regimental Band.

Despite his status as an instructor, Dvorak rotated between playing bassoon and heckelphone as needed for the University of Illinois Concert Band. Dvorak's willingness to assist and flexibility was noted by A. A. Harding as being one of the reasons he enjoyed working with Dvorak (Harding, A. A., 1935). Dvorak completed the requirements for his Master of Music degree in the spring of 1926 and Dvorak turned all of his attention to tasks as a faculty member.

Full-Time Faculty at Illinois

Dvorak was assigned a full music teaching load beginning in 1927. He was responsible for rehearsing the Marching Illini, the First Regimental Band, the Summer Concert Band, and the Men's Glee Choir. Additionally, he assisted with any travel for the bands. During the years 1927 to 1934, the Marching Illini traveled to several away performances including trips to Cleveland, Chicago, Philadelphia, and New York City. During a trip to Philadelphia for a performance during the Illinois versus University of Pennsylvania game, the Illinois marching band stopped in New Jersey to record for the RCA Victor Corporation. When the marching band visited New York City, the student performers marched down the famed 5th Avenue. Leading the marching band was only one aspect of Dvorak's duties at the University of Illinois.

Dvorak was appointed director of the University of Illinois Men's Glee Club in 1927. Dvorak sang in the glee choir as an undergraduate so he was familiar with the program. In November of his first year directing the glee choir, Dvorak and his men served as the entertainment for the opening ceremony of the Annual Illinois State High School Teachers Conference, held on the campus of the University of Illinois (High School Instructors are Coming, 1927). The Men's Glee Club would repeat this performance again in 1928 (Conference for Teachers Will Open Tonight, 1928). He would have the Men's Glee Club broadcast regularly on the campus radio station WILL (Will Broadcast Especially For "Shut-in" Friends, 1929). His work as a band director is better known, but during his time as director of the Men's Glee Club, he started a number of traditions that continue today.

Dvorak liked to develop programs that were built on traditions. In his first year at the helm of the Men's Glee Club, he initiated a Dad's Day performance by the Men's Glee Club. This annual concert was in recognition of all the fathers of students at the University of Illinois and emphasized Dvorak's approach of programming for the audience (Men's Glee Club Sings for Paters, 1928). Under Dvorak, the club announced a yearly tour of Illinois during the Christmas holiday (Glee Club Gets Ready for Trip, 1927). The men would travel different regions of the state performing at local schools and landmarks such as the governor's mansion in Springfield, Illinois (Glee Club Opens Its Annual Tour, 1931). The Men's Glee Club would tour occasionally during the spring semester some years (Board of Control Votes "I's" For Major Athletics, 1928). Dvorak continued adding to the Illinois glee club traditions.

In September of 1930, Dvorak's role and influence with the Illinois glee clubs grew with the resignation of the Illinois Women's Glee Club director. Dvorak was appointed director of all glee clubs at the University of Illinois. Dvorak immediately raised the number of women in the Women's Glee Club to 80 and instituted an informal fall concert for them as well; another first for the Illinois glee clubs (Women's Glee Club Will Present Ninth Concert on April 1, 1931; Woman's Glee Club to Give Program, 1931).

By his fourth year directing the Men's Glee Club, it had the largest number of people to ever audition for the group and had earned a reputation of reportedly being "the largest organization of its kind in the world (University Men's Glee Club Large, 1930). Dvorak expanded membership from 40 to 150 students and allowed both

undergraduate and graduate students (Men's Glee Club, 60 Years Old, Shows Progress in Size, Rank., 1930).

In addition to directing the glee clubs, drilling the marching band, and directing the First Regimental Band, Dvorak taught a class on instrumental classroom instruction (Britton, 1993). He utilized his teaching experiences in the Urbana schools to develop and implement this class. It was his responsibility to train a new era of instrumental music educators, who learned how to build music programs through the study of both music and the teaching of music.

Through his work at the University of Illinois and the Urbana schools, Dvorak earned a reputation of musical merit and achieved a high level of accomplishment. He often served as a host, clinician, adjudicator, or conductor at local and national music events. Examples of these commitments include serving as a judge for fraternity and sorority singing competitions at the University of Illinois, judging music talent shows in the Urbana-Champaign region, hosting as well as judging for the Illinois State Band Association, serving as both a host and presenter at the Illinois Band Clinics (State Band Contest is Under Way, 1930; Official Roster at Music Contest, 1931; Bandsmen Are Told Changes Are Necessary, 1932; Chairman Appoints Judges to Award Sagem Sing Cup, 1932; High School Band Contest Opens Apr. 28, 1932; American Bandmasters Association, 1933; Shi-Ai Sing To Be Held Tonight For Mothers, 1933).

Dvorak's work as director of the Urbana school's instrumental and choral music program, his work with the University of Illinois bands, and his work adjudicating and guest conducting helped to earn him a spot in the 1933 class of inductees for the prestigious American Bandmasters Association (American Bandmasters Association

1933). Further details in regards to Dvorak's activities as a faculty member at Illinois are found in subsequent chapters of this dissertation.

On to Wisconsin

In May of 1934, the Director of Bands at the University of Wisconsin-Madison, Edwin W. Morphy, passed away. Harding encouraged Dvorak to apply and interview for the position. With his experience in teaching, entertaining, innovating, and leading, Dvorak was the natural choice for the University of Wisconsin-Madison. His wife, Florence remembered,

Ray's appointment as band Director first appeared in the Sports Page of a Madison Newspaper...His ability as a marching band director was emphasized. There was concern among some of the musicians in Madison that he would be too much of a showman. (Leckrone, 1987; p. 35).

Despite the concerns, Dvorak was offered the position in August of 1934. He accepted and moved to Madison, after finishing his final performance with the Summer Concert Band on the quad at the University of Illinois.

His arrival in Madison was greeted with some fanfare, as Illinois's loss was Wisconsin's gain (On the Sports Trail, 1934). Dvorak though originally thought the men in the Wisconsin band didn't like him. Florence tells the story,

It was with some trepidation that he (Dvorak) entered Music Hall Auditorium for his first rehearsal with the Concert Band. The first sound he heard was a long 'hiss' (his heart sank), but he soon recovered when he heard the following 'boom-aah-RAY!' The traditional skyrocket of approval. (Leckrone, 1987, p. 35)

The men were actually welcoming their new leader with the Wisconsin Band traditional salute.

Early Times in Madison

Dvorak started in his new position and soon realized the state of the band program at Wisconsin was not the same as at the University of Illinois. In letters to A. A. Harding, Director of Bands at the University of Illinois, Dvorak commented on the lack of equipment and infrastructure within the bands and the university as a whole. He critiqued the poor state of percussion instruments, the lack of on-campus printing for band programs, and overall musicianship of the students. He borrowed music from the Illinois bands, as the Wisconsin's band library lacked the materials he needed (Dvorak, 1900-1982). Despite the less than ideal state of affairs with the bands in Madison, Dvorak assumed leadership and began to build the program at Wisconsin.

Dvorak's first years at Wisconsin were ones of growth in both student numbers and number of band performances. The University of Wisconsin Bands in the mid 1930's were comprised of the marching band, Concert Band, the First Regimental Band, and the Second Regimental Band. There were approximately 170 men involved with the program, as women were not allowed to participate (University of Wisconsin, 1935). Dvorak's national attention for pageantry on the marching field was noted. He introduced new visual aspects to the University of Wisconsin bands. This included arm movement in the Alma Mater and Swiss Flag Waving. Dvorak utilized his own reputation to garner national attention for the marching band at Wisconsin.

In the summer of 1934, Dvorak was involved in the University of Wisconsin Summer Music Clinic, a collaboration he would continue for many years while on faculty

at the University of Wisconsin-Madison School of Music. The UW Summer Music Clinic was an annual camp started in 1928 and hosted on the campus in the School of Music for high school-aged students from across Wisconsin as well as students from outside the state. Students worked with University of Wisconsin-Madison School of Music faculty, as well as notable musicians and music educators from across North America. Dvorak assisted with conducting the All-State Band, as it was known at the clinic. Examples of well-known musicians and educators who served with Dvorak at the summer music clinic included William D. Revelli, Director of Bands at the University of Michigan, composer and conductor, Karl King, and Captain Charles O'Neill, president of the American Bandmasters Association in 1933 and 1934, who was the conductor of the Band of the Royal 22nd Regiment in Canada (University of Wisconsin-Madison, n.d.).

Off campus, Dvorak assumed musical positions in the Madison community. He led the choir at St. Paul's Catholic Church on State Street for a radio broadcast over WIBA. The mass broadcast was being presided by the Archbishop of Milwaukee, the Most Reverent Samuel Stralich (Chapel Jubilee to Start at 10 Next Sunday, 1935). Dvorak committed himself as a member of the Rotary Club of Madison, where he regularly led the organization in group-singing during the meetings (Roundy Says, 1935).

On a personal level, Dvorak's life was about to make a major change in 1935. St. Raphael's Catholic Church in Madison needed a new music and choir director. Florence Hunt, a graduate of the University of Wisconsin-Madison School of Music

served as organist and choir accompanist at the church. She was asked to speak with Dvorak about becoming the new music director and choir director at St. Raphael's.

Hunt asked Professor E.D. Garden to introduce her to Dvorak. Dvorak and Hunt first met in the parking lot behind the music school on campus. She told Dvorak about the opening. He interviewed and consequently accepted the position as music and choir director at St. Raphael's Catholic Church. After working together for several months, Dvorak and Hunt developed a personal relationship, and by February of 1935, Dvorak proposed marriage to Hunt. They announced their engagement and married a year later, in February of 1936. The ceremony took place at St. Raphael's, with only immediate family of both Dvorak and Hunt in attendance. Eventually, a total of four children would be born to the Dvoraks: Robert (b. 1938), Katherine (b. 1942), Theresa (b. 1943) and Antonin (b. 1952).

Dvorak started immediately building his relationship with the Wisconsin Alumni Association and alumni of the Wisconsin bands. Dvorak welcomed members of the 1915 First Regimental Band back to campus for a 20th anniversary gathering. The 1915 group of band alumni were the first real group of alumni to support Dvorak. He was given honorary status among the 1915 alumni.

Members of the 1915 ensemble had earned notoriety at the University of Wisconsin-Madison when they organized a trip to perform at the Panama Pacific National Exposition in San Francisco, California. The band traveled through 14 states and covered more than 7,000 miles in their musical journey, which yielded numerous performances, including one following the famed band of John Philip Sousa. Dvorak kept this group close to his heart, staying in communication with members for many

years. Dvorak's work with the UW bands and his influence in the music scene throughout Wisconsin—and the rest of the nation—continued to expand during the mid-to late-1930s.

The War and Adaptations on Campus

Dvorak's push to increase the performance opportunities for all the bands at Wisconsin allowed the bands' continued expansion in size and quality. This had been the case since his arrival in 1934 until 1941 and the outbreak of war in Europe and Japan. When America entered the fray of World War II in December of 1941, Wisconsin's male college population declined as did many colleges across the United States. In order to have complete instrumentation in the Concert Band and First and Second Regimental Bands, Dvorak allowed female musicians to perform in the concert bands, but not the marching band. The Wisconsin marching band tradition was rooted in the military and ROTC responsibilities it provided to the campus. The band had traditionally provided music for marching maneuvers and also allowed band members to receive military credit for marching. Dvorak believed women did not belong in the military unless their duties were medical or clerical and consequently women were not permitted to march in the band (Taylor, 1972).

Dvorak worked hard to maintain the musical standard expected of the University of Wisconsin-Madison Concert Band, but by 1943, with the war into its second full year, the Concert Band's shortcomings began to be noticed in performances on campus. A reviewer from the Wisconsin State Journal mentioned how the young musicians in the Concert Band were not up to the usual level that Dvorak and the band provided at previous public performances (Notes for You, 1943).

Dvorak's own contributions to the war effort on campus included taking charge of the musical training of students at the University of Wisconsin-Madison who were enrolled in the V-12 Navy College Training Program. The program started in 1943 and was an effort to increase the number of commissioned officers in the Navy and Marines during World War II. Participants in the program attended classes at qualifying colleges and earned completion degrees (Wikipedia, 2019). At Madison, Dvorak directed a 41-piece Navy V-12 band and a 45-voice Navy Bluejackets Chorus (Dvorak, R. F., 1900-1982, Dvorak to L. Sams, February 15, 1945). Dvorak prepared the chorus for the naval graduation ceremonies at the University of Wisconsin-Madison in 1944 with great success (Navy Graduates to Hear Captain, 1944).

Off Campus During the War

Dvorak was also an active leader during the war years off campus, utilizing his charisma and charm in service to people throughout Madison and the state. One such example of his service occurred in 1943. Dvorak served as toastmaster for the Wolff, Kubly, and Hirsig retail store anniversary party. Part of the celebration recognized the efforts of store employees engaged in the war effort. For each employee enlisted in the armed forces, Hirsig committed \$25 per month to a fund earmarked for each respective employee when they returned from service (Wolff, Kubly, Hirsig Start Trust Fund for Men in Service, 1943). Another example is Dvorak's work on behalf of the state of Wisconsin's war efforts. He worked on committees like the one organized to recognize the achievements of people from southern Wisconsin serving in a variety of war work (Madison Plans to Celebrate War Work, 1943).

Dvorak's reputation grew and he was presented with a variety of musical opportunities. He received numerous invitations to conduct at music festivals and all-state bands throughout the United States. Several of these invitations are housed in the Dvorak Collection of the University of Wisconsin-Madison Archives. From 1940 to 1948, Dvorak and the University of Wisconsin-Madison Concert Band performed as invited guests and hosted multiple music events throughout the state of Wisconsin. Dvorak's capabilities as an organizer and speaker opened opportunities for him with Wisconsin alumni.

The Wisconsin Alumni Association repeatedly called on Dvorak to promote the accomplishments of UW students and faculty. He traveled throughout the United States, addressing gathered alumni. These speaking engagements were often times coupled with his guest conducting or adjudicating commitments. His status as a national figure and his fame with the Wisconsin Marching Band and Concert Band at Madison made him popular with many alumni. In his speeches, Dvorak would share the accomplishments of both faculty and students with those in attendance. At times, Dvorak met with professional and personal acquaintances while working with the UW Alumni Association. He was personable, well known, and good at leading a group in singing traditional Wisconsin songs, like the Alma Mater.

Near Death Experience

In April of 1948, Dvorak was invited to serve as a judge and conductor for the Tri-State Band Festival, at Philips University in Enid, Oklahoma, his tenth consecutive invitation. Dvorak was set to adjudicate alongside long-time friend, Joseph Maddy, and

his greatest mentor and colleague, A. A. Harding. Dvorak and Maddy traveled together by train and were scheduled to meet Harding in Oklahoma.

Dvorak and Maddy traveled aboard the Rock Island streamliner, the "Texas Rocket," on Wednesday, April 14, 1948. As the train steamed along at 72 miles per hour coming into Kremlin, Oklahoma, a truck filled with sand broadsided the train, sending the last three passenger cars flying off the track. The passenger car Dvorak and Maddy were riding in came to rest against an oil car. The oil residue on the tanker cars caught fire, due to sparks from the collision. The passenger cars soon burst into flames, as well. Maddy was relatively unharmed and able to escape on his own foot power, Dvorak was not so fortunate.

Dvorak's injuries from the accident were extensive, and he struggled to make his way to safety. According to Dvorak, he was initially pinned down, his right arm and left leg useless. Using his remaining muscles and adrenaline, Dvorak was able to crawl to an opening in the passenger car, pull himself out from under the car and writhe across the ground. A couple of workers who were searching for survivors found Dvorak and dragged him to safety. Dvorak was taken by ambulance to Enid General Hospital, his life to be permanently changed.

According to newspaper accounts, Dvorak did not go into shock from the accident and made jokes before going into surgery, supposedly telling the surgeon to "save all you can" according to the Wisconsin State Journal. The injuries he suffered as a result of the train wreck forced the doctors in Enid to amputate his right arm from just below the elbow. Additionally, his left leg was crushed in multiple places, and he sustained various cuts, scrapes, and bruises. The doctors decided to cast his entire left

leg to see if they could avoid amputating it. Always the eternal optimist, Dvorak, in the Wisconsin State Journal is quoted as telling his friends after the operation, "I was always a natural southpaw" (Dvorak Full of Plans Year After Injuries, 1949).

The Road to Recovery

Dvorak's recovery was long, but filled with good news and well wishes. Newspaper articles chronicle his recovery time in the hospital. He received a blood transfusion following the surgery, as doctors worked to save his left leg. His spirits were classified as being high, according to his doctors and wife. Dvorak received mail and communications of good will from people all over Wisconsin and the United States. Members of the UW Concert Band met the day after the accident and recorded several of Dvorak's favorite marches to send him as a get-well gift while he recovered. According to an article in the April 16 edition of the Wisconsin State Journal, a doctor from Madison General Hospital was on call and prepared to travel to Enid, should the need arise (Dvorak Shows 'Lots of Fight', 1948).

Dvorak returned to Madison in May, 1948. On May 16th, his first official day in Madison, Dvorak was delivered directly to Madison General Hospital where he had surgery on his left leg to further prepare it for a bone graft surgery later in the year. By the time that year had passed, Dvorak had endured four surgeries and eight casts on his left leg. He later recalled in a newspaper interview how he thought he would be back at work at the University of Wisconsin-Madison by September of 1948, but it would be two more years before he could return.

With Dvorak recovering at home, the UW bands needed to move forward. Emmett Sarig, a successful and respected high school band director from Illinois, was

given the call to fill in for Dvorak. Sarig worked diligently during Dvorak's absence from the helm of the UW bands, but Dvorak kept in touch with the campus music scene. He composed short fanfares for the marching band and added to his works for choir. Though confined to his home, Dvorak stayed active writing articles for music magazines, composing music for concert band, and serving in leadership roles for professional music organizations. Additionally, Dvorak was awarded the degree of Honorary Doctorate of Music from Illinois Wesleyan University in May of 1950.

Back in Action

Dvorak returned to his duties as the Director of Bands at the University of Wisconsin-Madison in the fall of 1950. His convalescence had afforded him the opportunity to reimagine the band program at Wisconsin and he instituted a number of changes. One of the first things Dvorak did in 1951 was start touring the state during the break between semesters with the UW Concert Band. Dvorak assigned students the management responsibilities during tours. Seniors were assigned the job of contacting potential high school directors and working out performance contracts. Other students would take care of sending out contracts, assigning bus seats, and working out tour logistics within the guidelines Dvorak provided, while being responsible to make sure all student performers and equipment were in their proper places by the time the downbeat was given.

One time while the band was on tour in the 1950s, Dvorak asked student cornetist Robert Loomer to serve as a personnel manager on the road. Loomer was responsible for making sure each student musician was packed and on the bus after each concert and overseeing the other students who were taking care of logistical

responsibilities such as moving equipment, luggage, and ensuring the equipment truck was fueled prior to departure. After the band returned to the UW campus following a tour one year, classes proceeded as normal. Loomer recalls being summoned into Dvorak's office a few days later to discuss some aspects of the tour. Loomer was hesitant, since he believed he had overlooked some responsibility and would likely be reprimanded. Dvorak asked Loomer about all aspects of his work in preparation for the tour and what he did for its duration. Finally, Dvorak told Loomer that he had never been a part of a UW Concert Band tour where the student logistics were so well managed and the buses were on time for every departure and arrival. Dvorak handed Loomer an envelope with a thank-you note. Included with Dvorak's written gratitude, was a fresh \$100 bill. Loomer said he never forgot Dvorak's fatherly relationship with all the students in the band (R. Loomer, personal communication, June 23, 2012).

Dvorak and the UW bands used the tours as a way to fulfill the university's mission of providing educational experiences to all the people of Wisconsin. Dvorak often cited how the UW bands, through the concert band tours, had performed in more than 60 of Wisconsin's 72 counties (University of Wisconsin Bands, 1968). The obvious benefit to the university and to the Wisconsin bands was the recruiting impact of performing for so many potential UW students and band members in the crowds at each school performance. To encourage alumni participation at the performances, Dvorak would program "On Wisconsin," "Wisconsin Forward Forever," and the Alma Mater to be played at the end of each concert. Dvorak would invite alumni to the front of the stage and lead the group, in singing the Alma Mater, including the memorable arm wave he first introduced to Wisconsin students and fans at UW football games back in 1934

(Taylor, 1972). Dvorak and the Concert Band continued the semester tours through his retirement in 1968.

Dvorak continued his active guest conductor and clinician schedule after the accident. In 1956 he was asked to serve as the conductor for the Music Educators National Conference National High School Honor Band. Dvorak worked with some of the best young musicians in the United States for several days in St Louis, Missouri.

Thanks in part to Dvorak's work, influence, and recognition, the university saw tremendous growth in both the band program and the UW School of Music as a whole. He was influential in convincing famed string pedagogue Marvin Rabin to accept a position in the School of Music. The two had often worked together as guest conductors for honor and all-state ensembles and Dvorak used this professional connection to speak to Rabin about joining the faculty at Wisconsin (M. Rabin, personal communication, December 12, 2011).

Dvorak was able to offer graduate assistantships to numerous students during the 1950s and '60s. Graduate assistants gained valuable teaching experience that included assisting with marching band and regimental band rehearsals. Several of these assistants went on to lead distinguished music careers and recognized band programs throughout the United States. Examples of these assistants are Michael George, Executive Director of the Wisconsin School Music Association; Don Marcoulier, Director of Bands at Drake University; David Seiler, Director of Jazz Studies at the University of New Hampshire; and Paul Haack, Chairman of Music Education at the University of Minnesota,

In 1963, the university finally approved hiring a full-time Assistant Director of Bands to help Dvorak. He chose former University of Wisconsin-Madison graduate, James Christensen for this position that began in the fall of 1963. Christensen was a trombonist and had experience arranging music for bands.

Dvorak retained oversight of the marching band and conducted it at home football games, but Christensen assumed rehearsal responsibilities for the band. Additionally, Christensen arranged music for the marching band, wrote the drill, and carried out the day-to-day operations. When Christensen was ready to move on from Wisconsin, Dvorak used his professional connections and influence to assist Christensen in finding employment arranging and rehearsing musicians for Disneyland in Anaheim, California (J. Christensen, personal communication, April 18, 2012).

Retired but Staying Active

After 34 years as the Director of Bands at the University of Wisconsin-Madison, Dvorak decided to retire. He declared his “Grand Finale” would be the annual UW Concert Band Palm Sunday concert on April 7, 1968 (Dvorak Prepares to Lay Down Baton, 1968). In an article printed in the Wisconsin State Journal, Dvorak explained that he was finishing officially in June of 1968 and beginning a period of two years as part-time for the university, conducting research on the performance practices of the famed band of John Philip Sousa. Dvorak invited dear friends to be part of the music celebration.

As a part of the final Palm Sunday concert, Dvorak invited seven professional friends to join him on stage as guest conductors of the Wisconsin Concert Band. Those friends included: Glenn Cliffe Bainum, Director of Bands Emeritus from Northwestern

University, a friend from his time at the University of Illinois; James Christensen, Director of the University of Wisconsin-Madison Marching Band and Dvorak's first official Assistant Director of Bands at Wisconsin; Donald Cuthbert, former student of Dvorak's at Wisconsin and director of the Beloit (WI) Memorial High School bands; Don Marcoulier, former student of Dvorak at Wisconsin and Director of Bands at Drake University in Des Moines, Iowa; Emmett Sarig, director of the UW Music Extension Department and Acting Director of Bands during Dvorak's convalescence from 1948 through 1950, Lt. Colonel William Schempf, Commander of the U.S. Military Academy Band at West Point, New York, and Robert Woolen, an instrumental music teacher at Madison (WI) East High School.

Dvorak's final concert embodied his belief that a concert should have "something for everyone." The program consisted of fanfares, transcriptions of orchestra spectaculars, as well as a smattering of traditional American marches by John Philip Sousa (Dvorak is Honored at 3 Events Sunday, April 8, 1968).

In June of 1968, Dvorak officially retired from the University of Wisconsin-Madison. Though officially retired, he earned the title of emeritus faculty from his colleagues. As emeritus faculty, Dvorak had use of an office. He regularly engaged in research that included guest conducting, researching performance aspects of the historic John Philip Sousa Band, and continuing his efforts as a board member for the Midwest Band and Orchestra Clinic.

Dvorak maintained an active conducting schedule in retirement. He received invitations from former students, professional acquaintances, and potential Midwest performing ensembles. All of these allowed him to guest conduct ensembles throughout

the United States, being most active in the states of Wisconsin and Illinois. Dvorak was asked to work with students at both the high school and collegiate levels.

Dvorak also researched the music and performance practices of John Philip Sousa. He achieved this milestone by “compiling every bit of information from all living ex-Sousa bandsmen on how much the bands departed from the written score when they played the music.” (Dvorak, 1968). He interviewed the surviving members of the famed Sousa Band by phone or by mail. Dvorak asked how Sousa rehearsed the group, programmed featured selections and encore pieces, and paid particular attention to the tempi and performance practices of Sousa’s marches.

Drawing on this research, Dvorak prepared his own editions of Sousa marches for publication and used his guest conducting engagements to feature these editions. He also drew on his friendship and relationships with collegiate and high school directors at the time to acquaint younger audiences at concerts and clinics with the music and practices of Sousa marches (Midwest Clinic, 1976).

Dvorak continued participating in professional organizations such as the College Band Directors National Association (CBDNA), the American Bandmasters Association, the Wisconsin Bandmasters Association, and the Midwest Band and Orchestra Clinic (Midwest) after retirement. Dvorak presented a speech, titled “The Past Speaks to the Future,” as a part of the CBDNA Bicentennial Convention in 1973 at the University of Illinois at Urbana-Champaign and highlighted how the work of college band directors such as A. A. Harding had paved the way and influenced so many future school and collegiate band directors (Dvorak, 1973).

In retirement, Dvorak stayed close to a few of his former colleagues from the School of Music. He spoke frequently with James Latimer, percussion professor at the University of Wisconsin-Madison and conductor of the Madison Community Band. The two recalled many of the wonderful events, both musical and non-musical, they experienced together and individually. Dvorak and Latimer would remain close friends up until Dvorak's passing in 1982. Latimer and Dvorak would often meet to discuss a wide array of topics spanning both their personal and professional lives. They recorded many of these conversations and these recordings provide valuable insight into Dvorak's life.

Dvorak was diagnosed with cancer late in his life. He remained committed to music up until his passing on November 15, 1982. His passing was noted by music organizations as well as in newspapers across Wisconsin, with the Wisconsin State Journal publishing a short synopsis of his career. Dvorak truly deserved the endearment "Mr. Wisconsin." (Dvorak Full of Plans Year After Injuries, 1949).

Chapter 4 – Dvorak as Showman and Entertainer

Introduction

In researching the life of Raymond F. Dvorak, it became apparent entertaining people and seeking thrills were notable aspects of his personality in performance. From his time in high school, where he would play piano at local silent movie theatres, to his conducting concerts in the style of John Philip Sousa in his retirement, Dvorak honed his ability to provide an entertaining outlet for all audiences. Knowing how to entertain people can be valuable in the position of Director of Bands at a college or university.

High School Student.

As a high school senior, Dvorak was assigned to keep a journal for his English class and it now survives as a record of his early experiences as a budding showman. He logged his time teaching piano lessons, working towards athletic achievements, performing as a pianist in local movie theatres, attending Catholic Mass, and Dvorak's interest in performing, not confined to music while at Dundee High School (Dvorak, 1918).

His high school diary records that he was average to above average ability in diving, swimming, basketball track, and football, but he embraced athletics as a means of performing for the public. An entry from his journal is one example of his organized sports experiences, "March 1, Friday. Yes today was the tournament at Elgin. Well Dundee walloped Plano 55 to 11 in the first game. I played and made a basket from the center of the floor." (p. 9)

His physical prowess emboldened his thrill-seeking personality. Skiing appealed to Dvorak's showman nature and he rarely passed up an opportunity to display his prowess through jumping. He writes of how he caught air, kicking up his legs, and

soaring approximately 16 feet (Dvorak, 1918). In his diary, Dvorak bragged about the bumps and bruises he earned as he documented his zeal for adventure (Dvorak, 1918). On another occasion, in the interest of impressing a girl he was attracted to, Dvorak accepted a dare to swim beneath the flaming surface of the Fox River. Though the historical record does not indicate the reason why the river was ablaze, Dvorak dove in, swam under water until he cleared the fire, and won the bet (Dvorak, 1972). (The historical record does not divulge if he earned the affections of the girl.)

Outside of athletics, Dvorak explored his love of reading, writing, and acting by joining the Philomathean Club where he served as president his senior year. The purpose of the club was to celebrate a desire to learn and share an affinity for mastering literary works and dramas (Dvorak, 1918). Dvorak garnered a role in the club production of *The Elopement of Ellen*. He noted in a journal entry dated March 18, 1918 “Oh yes, someone told me that someone told them (Mrs. R.) that that kiss made on the stage in the *Elopement of Ellen* was the best that they saw for amateurs.” (Dvorak, 1918, p. 14).

In a second play production, *The Secret Service*, by William Gillette, Dvorak earned a leading role. For this senior drama, he played the part of Captain Thorne. Both productions were performed back-to-back during the spring semester at his high school (Dvorak, 1918). It is interesting to note how Dvorak's recounting of his acting emphasized the masculine aspect of his character, in particular how his on-stage kiss was perceived by the audience.

Dvorak's earliest paid entertainment work as a musician was playing piano in a couple of local theatres between movie showings. A typical diary entry states, "February 9, 1918, Saturday. Well I got up this morning and took the first train home and did a few

things around home besides practice. I played at the show tonight also was payed (sic) for the same" (Dvorak, 1918, p. 4). In another entry he notes that work as a movie house entertainer was out of his control at times: "February 11, Monday. There was no show tonight because there was an abundance of wetness coming from higher altitudes. (Rain). and the movie machine operator (C. Mebrin) did not show up" (Dvorak, 1918, p. 4). Dvorak had quite a bit of independence in terms of traveling to and from home for educational, athletic, or work situations and it was not uncommon for him to spend the night in the house of a relative, family friend, or school friend, regardless of the day.

In his senior year, Dvorak was invited to perform a piano recital at the Adam Schaaf Showroom in Chicago. Schaaf was a well-known and highly regarded manufacturer of upright pianos in Chicago and one of the first piano factories away from the East Coast that had a reputation for quality instruments that produced good tone. It was common for musicians who were strong performers to give recitals in the main showroom at the factory. Dvorak chose a showy repertoire that included two rhapsodies by Franz Liszt, No. 2 and No. 12. In the interview Dvorak gave to Donna Taylor in 1972, as a part of the University of Wisconsin-Madison's archive process, he recalled a review of that recital performance:

. . . then came Agnes Peterson and I studied with her. While I was a student of hers I gave a recital in Chicago when I was sixteen years old, at the Adams-Schaff (sic) Recital Hall. Now this will give you some idea of my thinking at that time. I enjoyed playing the piano because it was my favorite instrument. It was my first instrument; I learned the other

instruments after piano—the wind instruments. At the Adams-Schaff (sic) Recital Hall, and I received a review in what was then the *Chicago Music News* edited by Charles Watt, who was quite a critic in that area. I even memorized the write-up. He started out: "Young Mr. Dvorak is fifteen, I think. He has the strength of a fully-grown pianist. (p. 35)

The review to which Dvorak I referring states in full:

Young Mr. Dvorak is 15, I think, but he has all the strength of a fully-grown pianist, and a musical gift which many of them might well envy. He was nervous at times, and an occasional slip was the result of a too rapid tempo, or some other cause which he will learn to control later, but on the whole his work was full of intelligence, and at times it glowed with musical feeling.

Technically he has accomplished a very great deal, and his work in the Second Rhapsody of Liszt was such as to proclaim him capable of very brilliant performances a little later.

He began with a movement from the von Weber Concert in E flat, which he played well and followed this with a Fugue (C major) by Bach which, in the mind of this writer, was the very best thing he accomplished during the evening.

Further, he played a Polish Dance (Scharwenka), Nachstück, Opus 23, No. 4 (Schumann) and the A major Polonaise of Chopin. Altogether the success of the program was such as to reflect great credit on Miss Peterson, as well as to prove conclusively that in Helen Krieger and

Raymond Dvorak she has talented and industrious pupils. (Watt, C. E. p. 8)

To Taylor (1972) Dvorak added further to his recollection:

At the end of the recital the head of the Adams-Schaff Piano Company came up to my father and said, 'We would like to have your son endorse our piano.' And my father came up to me and he said, 'Raymond, they would like to have you endorse their piano.' I said, 'Dad, I don't want to be a sissy musician' (pp. 35-36).

Again, much like the theater role, Dvorak is conscious of the public perception of his masculinity and surprisingly, he instructs his father to refuse the endorsement offer. This seems an unusual fear, considering his work in the local theatres back home. Projecting a masculine image appears to have been an important facet of cultivating a public persona for Dvorak during his high school days.

Dvorak's recollection was that Watt's review was for the performance at the Adam Schaaf Recital Hall, but the reviewer himself states it was for a "piano program at California Avenue Congressional Church last Thursday evening and won the enthusiastic approval of the large audience present" (Watt, C. E. p. 8).

It is not uncommon to perform the same program at more than one venue. It could very well be that Dvorak, at the age of 72, may have combined memories of two separate performances of the same recital music, as he had in fact performed at the Schaaf Recital Hall later. The fact Dvorak memorized the first couple of lines of the Watt review and recalled it correctly lends credibility to his story, as does the fact he could still remember some of the music from the program: "at that time to me the greatest

thing a person could play on the piano would be a Liszt rhapsody, so I played two of them on this particular recital, No. 2 and No. 12, and I received a nice write-up” (Taylor, 1972,pp. 35-36).

Student Showman at the University of Illinois

After graduating from Dundee High School in 1918, Dvorak attended the University of Illinois at Urbana-Champaign. His energy and habit of pursuing a broad range of activities in high school influenced his choice of activities at the University of Illinois while pursuing a business degree in general commerce. Dvorak maintained a busy, diverse schedule, immersing himself in a great number of student pursuits; many connected with the musical life in Urbana-Champaign.

Dvorak earned a coveted spot in A. A. Harding’s symphonic band his freshman year and performed on the clarinet. He was a capable musician and learned other instruments as they were needed. During his sophomore year, and throughout the remainder of his undergraduate career, Dvorak was utilized on bassoon in the Concert Band. During his final semester, Dvorak was featured as a piano soloist with the Concert Band. On tour and at university concerts, Harding granted Dvorak stage time to entertain the audience with his piano virtuosity and musical humor (U of I Band Scores Again, 1922). Many of these performances took place in the form of skits or impromptu stage productions. He was such a hit with the audience, Harding featured Dvorak on the piano for the band’s tour of Illinois and Missouri which in turn garnered him invitations from Illinois alumni groups for solo guest appearances (Dvorak Attends St. Louis Intercollegiate Smoker, 1922) Additional solo opportunities came to Dvorak as a featured performer on the University of Illinois Campus Carillon, as highlighted in

numerous announcements in local newspapers (Program for Sunday Chimes, 1922). He would continue to chime after graduation (New Chimers Given Chance to Try Out, 1922).

Dvorak also expressed a true passion for singing and engaged in vocal activities in a variety of settings. Off campus, Dvorak sang in his Catholic church choir and sang for a number of local variety acts, jubilees, stunt nights, and vaudeville-like shows (Dvorak, 1972). One source of fundraising for student organizations at Illinois was sponsoring “stunt” nights, variety shows in which participants performed a stunt or act in front of large audiences, often in a competitive setting with judges. The routines were diverse and many were musical in nature, either singing, playing an instrument, or a combination of the two. Dvorak took to the stage in several of these shows as a comedy act and often included him playing the piano and or singing. Dvorak did not disappoint and earned top honors and prizes in several shows.

The most well-known and best attended of the variety shows at Illinois was the Post Exam Jubilee held in early February each year. Dvorak earned a second-place showing with a collage of music and comedy entitled “Mostly Music.” This act consisted of a show of virtuosity on the piano, classical tunes played on the accordion, and his utilization of the bassoon as both an instrument of formal music and humor (Post Exam Jubilee Drives Away Gloom of Post Exam Probation, 1921). Dvorak returned to the competition the following year, and captured a first-place finish with “The Versatile Piano Wizard” (Sigma Phi Epsilon, Dvorak, Firsts in Jubilee Competition, 1922). This was perhaps his best-known stunt as a student and involved singing while playing the piano upside down. Dvorak’s notoriety and talents with stunts and vaudeville-type

entertainment gave him opportunity to develop his comedic skills and timing and would serve him on into his professional career as a speaker at numerous engagements (Women Give Clever Stunt in Shan-Kive, 1922; Dvorak Given Leading Role in Musical Revue, 1922).

Dvorak carried his interest in athletics, particularly in swimming and diving, to college as well. Throughout his undergraduate studies at Illinois, Dvorak was a member of the swimming and diving team. His specialty was “fancy diving,” or the high dive. He garnered attention in the local newspaper’s sport section and lettered in both swimming and diving.

Teacher and Showman

Following his final year at Illinois, Dvorak accepted a job in school music education directing the orchestra at Urbana High School, located near the university campus (Dvorak, 1972). Almost immediately, Dvorak drew on his showmanship talents to increase interest in the orchestra at concerts. In April of 1922, the high school orchestra gave their first public performance. The concert was an entertaining success, in part because it highlighted Dvorak’s entertaining talents on solo piano, as well as with a guest artist appearance by his sister Helen, an accomplished concert violinist (Musical Program Is Given at High School, 1922). Under Dvorak’s leadership, the orchestra quickly made noticeable progress.

By 1927, Dvorak was a full-time faculty member at Illinois, serving as assistant to A. A. Harding by rehearsing the Marching Illini and the 2nd Regimental Band. Dvorak and members of the Illinois bands provided entertainment at many school functions: spirit rallies, athletic games, opening of new campus facilities, and civic events

(Freshies Are Introduced to College Life, 1927; Dvorak, Band to Entertain at Carnival, 1929). One example of his combining showmanship with some innovation was in his effort to build excitement for a campus carnival. Dvorak arranged for an oversized American flag to be pulled from a chest located in the center of the band in the Armory while the band performed (Dvorak, Band to Entertain at Carnival, 1929). Dvorak's showmanship and knack for pageantry attracted and entertained an audience. It was not uncommon for Dvorak to lead a pep band on parade through town when the football team was preparing to leave town for a game (Team Given Big Send-off at Depot, 1927).

Dvorak took over directing the Men's Glee Club at Illinois in the fall of 1927, when he became full time faculty. During his time at the helm of the glee clubs, Dvorak applied his entertaining value to the clubs' performances, especially in the case of the Men's Glee Club summer journey in 1934.

Dvorak took the Illinois Men's Glee Club on a six-week performing tour that covered 6,000 miles in May and June of 1934. The ultimate destination was a performance as part of the Chicago's World Fair. Dvorak invited select student instrumentalists to join the jaunt, and they served as a dance band that accompanied the glee club. The tour departed the University of Illinois in May, made up of two buses, one for the glee club and dance band, and a second bus filled with teachers who paid to travel with the musicians (Britton, 1995). Traveling through Kentucky, Georgia, Florida, South Carolina, Washington, D.C., Massachusetts, New York, Quebec, Canada, Michigan, and Illinois, the accommodations, for the students at least, consisted mainly

of “tourists’ camps at night, sleeping on cots in tents set up on wooden floors,” and all meals were arranged. (Britton, 1995, p. 15).

Under Dvorak, the Illinois Men’s Glee Club was a musically mesmerizing group. Britton (1995) remembers, “I was thrilled by the Glee Club’s singing, not only by the strength and quality of the voices but also by the technical precision of the performance, especially the stunning attacks and releases. I was entranced by the beauty of the songs we sang” (p.15).

Dvorak also offered students the opportunity to take in a variety of entertainment at larger cities along the route. In New York City, the students attended shows and movies at the newly opened Radio City Music Hall and two performances by the Goldman Band. “We played a downtown theatre there also a part of the vaudeville presentations,” Britton recalled, “I remember a ‘drunk act’ that featured a man who ate carrots out of a fish bowl, wiggling them in the process so they appeared to be goldfish” (p. 15).

At times, towards the end of the expedition, money was tight for Dvorak and students. He financed part of the operation not already covered, by securing outside paid gigs for the glee club dance band and he performed as the frontman to generate extra money. (Britton, 1995). Alan Britton (1995) wrote of a moment when the band did not get paid: “Ray himself fronted the band, and once we didn’t get paid after playing for a dance in Atlanta because Ray, a national celebrity, failed to show. He was so tired that night that he stayed in camp in bed” (p.15).

Ultimately the group ran out of money. “By the time we came to Detroit, [sic] Ray had run out of expense money and we were put up in a YMCA. The Detroit papers ran

an article about the 'stranded' glee club. We missed no meals" (p. 17). Britton never knew how Dvorak financed the entire affair, but speculated that maybe Dvorak personally funded the trip in part through monies he earned while traveling with the Illini Singing Band (discussed below) earlier in his days at Illinois. "I didn't make inquiries then, taking all things for granted, and have never inquired since. But it was a glorious accomplishment on Ray's part" (p. 17).

One of Dvorak's lasting contributions to the Illinois glee clubs was initiating the Dad's Day performance by the Men's Glee Club. This annual concert, still continuing today, was in recognition of all the dads with children at the University of Illinois and emphasizes entertaining programming for the audience (Men's Glee Club Sings for Paters, 1928). On the heels that success, he followed with the annual Mother's Day performance by both glee clubs.

Illini Singing Band.

During the fall of 1928, Dvorak communicated with a group of band students who wanted to earn money to pay for college. A group of 18 students approached Dvorak about developing a traveling show or group. From these 18 interested students, Dvorak formed an ensemble known as the Illini Singing Band. Working together they developed a show concept that Dvorak then wrote, choreographed, arranged, rehearsed, directed, and produced. The ensemble rehearsed from January through June in 1928.

In June of 1928, the Illini Singing Band, with their vaudeville-like show, traveled to Chicago and auditioned for talent scouts from both the Balaban-Katz Theatre and Orpheum Theatre circuits. The group received contract offers from both companies. The Illini Singing Band signed the Orpheum contract because it paid more at \$1,800 per

week and then toured the Orpheum Circuit through Canada and the Western United States (Band Reunion to Recall Vaudeville, *n.d.*).

During that summer the Orpheum Theatre consolidated with the Keith-Albee Circuit to become known as the K.A.O. Circuit. The entertainment business shifted quickly, and the K.A.O. entered into an agreement with both Joseph Kennedy's Film Booking Offices of America (FBO) and the Radio Corporation of America (RCA). These three newly merged companies purchased a studio in Hollywood and reincorporated itself as the RKO Radio Pictures, Inc., becoming one of the major five Hollywood studios and a provider of entertainment throughout the United States. The Illini Singing Band now worked with a Hollywood movie studio.

Dvorak worked hard to make the Illini Singing Band a popular part of the circuit. He had the students utilize their Illinois band uniforms and added spats and glow-in-the-dark materials to the uniform accessories to provide cohesiveness and eye appeal. One novelty act involved spelling out "Illini" with flashlights on a darkened stage. As an added attraction, to give the group a more local feel at each venue, Dvorak asked the college-aged performers memorize all of the Big 10 fight songs and perform them when appropriate, a gesture guaranteed to garner the affection of local audiences.

The group of young performers under Dvorak's direction worked alongside several rising stars who would later become famous household names. When the R.K.O. sponsored a six-month competition to recognize the most popular performers on tour, the Illini Singing Band placed third behind Sophie Tucker and Fred Waring and the Pennsylvanians, respectively.

The Marching Illini.

Dvorak developed ways to galvanize audiences, particularly at sporting events, with showmanship and sportsmanship through singing. He demonstrated this by leading people in group singing and building school spirit. Many times, students contacted Dvorak for assistance with organized functions to build school loyalty at both Urbana and the University of Illinois (U.H.S. Notes, 1924). He led the University of Illinois freshmen in singing school songs (Program is Complete for the Frosh Frolic, 1927), called upon members of the Illinois bands to sing for pep rallies for both athletic and civic gatherings (Team Given Big Send-off at Depot, 1927), and led parades of people through the streets of Champaign and Urbana to sing and cheer for the Illini for occasions such as homecoming and team send offs or returns. Dvorak led massed singing at University of Illinois athletic events across the campus.

On to Wisconsin

Early on at the UW-Madison.

Dvorak's development and implementation of marching innovations—the singing band, mass singing at football games, field formations without the use of signals, animated formations, marching the score of the game immediately after the game, the use of flank and oblique marching, the singing of competitors songs, and the introduction of Swiss-flag waving—were well covered by the University of Wisconsin News Service (University of Wisconsin Bands, 2014).

Dvorak encouraged students at school community gatherings and sporting events to demonstrate pride for the university through group singing. In his first Freshman convocation at the University of Wisconsin-Madison in the Fall of 1934, he

introduced an arm wave to accompany the singing of the closing verse of the Alma Mater. It was so well accepted that it is performed to the present day (Dvorak, 1972). In February of his first year at Wisconsin, Dvorak convinced the students attending a basketball game to sing out loud during the breaks, a first at the UW (Roundy Says, 1935).

When the state of Wisconsin was preparing to celebrate the state's centennial in 1936, the coordinators asked Dvorak and the bands of the University of Wisconsin-Madison to provide part of the entertainment. In return, when the University of Wisconsin-Madison celebrated its 90th Anniversary, Dvorak convinced the sitting governor of Wisconsin, Governor Heil, to conduct the band in a performance of "On Wisconsin!" In typical Dvorak fashion, the band recognized Governor Heil's musical contributions by singing "For He's A Jolly Good Fellow" to Heil ('On Wisconsin!' With Director Heil, 1939).

Drawing on his knowledge of entertaining crowds developed in his work with marching bands, Dvorak believed a good band concert had "something for everyone" (W. Richardson, personal communication, June 1, 2012). Dvorak set about developing UW's concert band into a collegiate program of national distinction that served music educators through its robust programming. Dvorak believed the band library at the University of Wisconsin-Madison was insufficient for his musical aspirations with the band due in part to a lack of quality literature. Despite this, he still produced four campus concerts in his first year, performing at least 140 different pieces with the bands (Badger Yearbook, 1935). Dvorak pushed the students to perform at a high level on music with wide audience appeal. On one occasion, Dvorak premiered the wind band

transcription of Ferdinand Grofe's "On the Trail," from his *Grand Canyon Suite*. Dvorak knew Grofe professionally through the American Bandmasters Association and Grofe loaned Dvorak a personal score for use at the premiere performance ('On the Trail' Gets First Band Presentation Here, 1935).

By January of 1935, the 70-piece UW Concert Band was providing music for two radio broadcasts, sponsored by the university, on the National Broadcasting Corporation (NBC). The university's radio programs were designed to highlight the work and accomplishments of both faculty and students (U.W. Programs to Be Broadcast on National Net, 1935). Dvorak then oversaw the development of a weekly 30-minute broadcast of the Concert Band, for a total of 24 broadcasts on WHA Radio (Badger Yearbook, 1935). In 1936, Dvorak and the marching band figured prominently in a national broadcast that may have been sponsored in part by the Wisconsin Alumni Association. A. John Berge, executive secretary of the Wisconsin Alumni Association, wrote Dvorak an enthusiastic letter of congratulations with quotes from UW Alumni all over the world raving about Dvorak and the band's on-air performance (Berge, 1936).

The Years 1941-1945.

During the early part of the 1940s, Dvorak's work with entertaining crowds seemed to become more wide spread. While teaching in Wisconsin, he collaborated with people in Hollywood and people from Peru, Illinois, providing entertainment to a wide range of crowds. From Hollywood, he worked with UW alumnus Maxson Judell to convince famed American composer and violinist Fritz Kreisler to write a piece of music for the UW Madison (New U.W. Song, 1941). Kreisler eventually composed two pieces for the university, "Pioneers of Wisconsin" and "Valiants of Wisconsin." The song

“Pioneers of Wisconsin” featured lyrics by University of Wisconsin-Madison president and good friend of Kreisler, Clarence A. Dykstra. Dvorak arranged the tune for marching band. It received its world premiere by the UW Marching Band, played proudly during the half-time performance in the Homecoming game against Northwestern University, November, 1943 (15,000 To See Badgers Try to Stop Graham, 1943; Blogger, 2016). Less glamorous, but no less entertaining, Dvorak wrote and produced a new pageant for high school marching bands performing as a part of the Fourth Annual Stadium Spectacle at LaSalle-Peru High School. The work, titled “Worth Fighting For,” explained, in words and music, why America was at war in Japan and Europe.

In August of 1943, 1944, and 1945, Dvorak served as director of the All-Star Collegiate Marching Band, an ensemble open to college bandsmen from across the U.S. The band performed as a part of the entertainment half-time for the yearly All-Star Football game in Chicago, Illinois. The band earned great recognition for their marching and entertaining, especially for their 1945 performance (Patrolling the Sports Highway, 1945). In this show, Dvorak recognized the efforts of returning servicemen by featuring bandsmen in uniforms with individual electric lights, spelling out “USA,” playing patriotic pieces like “When Johnny Comes Marching Home,” and singing “God Bless America.”

As the war in Europe began to come to a welcome close, the U.S. Army contacted Dvorak and offered him a position overseeing the training of musicians in the occupying forces of Europe (Dvorak Offered Job with Occupation Army, 1945). After much deliberation and consultation, Dvorak and the president of the University of Wisconsin-Madison decided Dvorak could best serve his country through his educational efforts on campus in Madison. Dvorak declined the opportunity to work for

the U.S. Army (Dvorak Won't Take Job Overseas, 1945). With the conclusion of World War II, Dvorak was once again able to focus his efforts on developing the bands at the University of Wisconsin-Madison.

Dvorak's professional reputation grew locally, regionally, and nationally through the 1940s. The Dvorak Collection of the University of Wisconsin-Madison Archives contains a large number of letters inviting to Dvorak serve as a guest conductor, clinician, and adjudicator music festivals across the United States. From 1940 to 1948, Dvorak and the University of Wisconsin-Madison Concert Band performed as invited guests or served as hosts of numerous music events throughout the state of Wisconsin and Dvorak's capabilities as an organizer and speaker were called on numerous times by the Wisconsin Alumni Association.

Taking the Concert Band on Tour.

When Dvorak returned to teaching at the UW-Madison in January of 1950, he brought a renewed sense of importance to the job. To demonstrate his musical capabilities, Dvorak gave a piano recital during his first semester back and the UW Concert Band rehearsed with the same attention to detail and vigor it had been known for under Dvorak prior to the train crash (R. Wolf, personal communication, March 15, 2012). His first concert with the UW Concert Band after returning to work took place in March 1950. Some local newspapers reported that "Mr. Wisconsin," was back and the band program at Wisconsin would be busier than ever ('Mr. Wisconsin' is Back to Lead U. Band, 1950).

In the 1950s, Dvorak, the UW bands, and college bands in general continued to grow and change. The UW bands' performance commitments increased to more than

50 performance obligations per year (Dvorak, 1954) and Dvorak was instrumental in helping the UW School of Music to embrace what was known as the Wisconsin Idea. At its essence, the Wisconsin Idea is a philosophy that education should impact or influence people's lives throughout the state, beyond the classroom. One way Dvorak realized this was through the development and implementation of the Concert Band tour during the weeklong break between the fall and spring semester. He conceived of the tour idea while in convalescence, and then implemented it between the fall and spring semesters of 1950 and 1951. The purpose of the tour was to take musical entertainment and education to the people of Wisconsin and the states that bordered Wisconsin.

Dvorak ensured the annual concert band tour was well organized. He carefully planned routes to make sure travel distances and times between venues were feasible for the buses used for transportation. The tour typically required the Concert Band to perform three full concerts a day, one in the morning, afternoon, and evening. Performance venues were often high school auditoriums and gymnasiums. The tours were organized to concentrate on different regions of Wisconsin. Because the trips were planned at the breaks between semesters, in Wisconsin, that often meant dealing with heavy snow falls and taking lesser-traveled highways, so the timing did not always work out as planned. The tours provided an opportunity for Dvorak to recruit throughout the state, as well as offered students experiences of a different side of college life.

Dvorak programmed the concerts after the style of a Sousa concert, with a wide variety of music to appeal to everyone in the audience, as well as performing encore marches after more substantial works. Dvorak assigned students to different roles to

entertain the audience. And a couple of students were assigned to care for the director himself. Dvorak's prosthetic arm consisted of a system of cables and pulleys that would often become inoperable causing the prosthetic fall limp at his side. Smoothly, Dvorak would have a senior band member or graduate student take over conducting the band, while another student would assist him in repairing his arm. Both Dvorak and the students never seemed to be troubled by the recurring situation. Dvorak was featured in a newspaper article for being the recipient of an advanced prosthetic arm (Crippled Musician Tries Baton Again, 1955) and he refused to let his physical injuries prevent him from making music and entertaining people.

Drawing on his early experiences as a professional musician, Dvorak integrated comedy into the tour concerts. Examples included featuring student or faculty soloists of the highest musical caliber performing novelty tunes with the band that incorporated some aspect of vaudeville-like humor. Several former students of the Concert Band spoke of humorous happenings like planned "failed" solos. Mike George, former executive director of the Wisconsin School Music Association and former cornet soloist with the UW Concert Band, recalled of performing a piece at an ever-increasing tempo until he waved a white flag, conveniently available to him, in surrender (Leckrone, 1987). Similarly, Dvorak direct a student to play a wrong note loudly, or play during a moment of rest in the music. According to former students of Dvorak, this was planned in great detail and came from Dvorak's experiences entertaining audiences during his touring days on the Orpheum Circuit with the Illini Singing Band (W. Richardson, personal communication, June 1, 2012).

Dvorak and the UW bands used the tours to fulfill the university's mission of providing educational experiences to all the people of Wisconsin and he often cited how the University of Wisconsin-Madison bands had performed in more than 63 of Wisconsin's 72 counties (Dvorak, 1954). The obvious benefit was the opportunity to recruit potential UW students and band members at each school performance. To encourage alumni participation at the performances, Dvorak would program "On Wisconsin," "Wisconsin Forward Forever," and the Alma Mater and play them at the end of each concert. He would invite alumni to the front of the stage and lead the group singing the Alma Mater, including the memorable arm wave he first introduced to Wisconsin students (Dvorak, 1972). Dvorak and the Concert Band continued the semester tours until his retirement in 1968.

Summary

For Dvorak, being successful in music as a Director of Bands meant being a good entertainer. From his time playing piano for silent movies in the local theatres of his hometown, through his time touring with both the Illinois glee clubs and the Illini Singing Band, Dvorak employed his talents for engaging audiences of all sizes and compositions. He utilized his understanding of audience appeal while as a master of ceremonies in a variety of settings, in both educational and civic settings. At the University of Wisconsin-Madison, he added to his entertaining ways. He introduced the use of flag twirlers with Swiss Flag Waving. He utilized herald trumpets to provide flair to performances on and off the field. He advanced the Wisconsin Ideal, entertained large numbers of people throughout Wisconsin, and recruited for the school of music as well as the university as a whole by taking the Concert Band on tour between the semesters.

Dvorak established himself as “Mr. Wisconsin” in the eyes and minds of alumni and the general populous of the state alike through his integration of entertainment in all the facets of his position as Director of Bands at the University of Wisconsin-Madison.

Chapter 5 – Dvorak as Innovator

Introduction

As Dvorak progressed through his years as a band director at both the public-school and collegiate levels, his entertainment focus repeatedly manifested itself in a multitude of manners. Like A. A. Harding and his motto “Always something new,” Dvorak pressed further to be more innovative and creative in his entertaining and teaching. Dvorak’s drive to find “something for everyone” could have been an inspiration for this as well.

Innovation as program creation in the Urbana Schools.

In the early years of the 20th Century, public instrumental music education was in its infancy, but showed promising growth. Battisti (2002) explains that, “Orchestras started to be organized in high schools about 1900. The instrumentation of these groups generally resembled that associated with a “pit orchestra.” A few years later some bands were organized in Rockford, Illinois (1907), Comersville, Indiana (1908) and Richland Center, Wisconsin (1909).” Battisti goes on to explain

In 1924 contests were held in five states with fifty bands competing. By 1932 there were 1,150 bands competing in forty-five states. Eventually state band contest activity led to the organization of the first national band contest, which was held in Chicago in 1923, attracting thirty bands, fifteen of which were from the immediate Chicago area. (p.11-13).

As an instrumental music educator in the Urbana Schools, Dvorak was one of just a few music teachers who were in the vanguard of music education, especially in Illinois, establishing and shaping instrumental programs to follow.

Dvorak taught in the Urbana Public-schools from the spring of 1922–1927. He was hired initially in the spring semester of 1922 to create and direct the Urbana High School Orchestra. The Urbana Daily Courier covered his first concert.

The following program was given this morning at the Urbana high school by the orchestra, Raymond Dvorak, directing. [sic] Mr. Dvorak is a pianist of ability and plays several other instruments. His sister, Helen, who is visiting him for a few days, has a wide reputation as a violinist, is doing concert work this year. There are 20 pupils in the orchestra and Mr. Dvorak has accomplished wonders with them this year. (Musical Program is Given at High School, 1922, p. 4).

His success with the orchestra in the spring of 1922 led Urbana Schools to hire him full time starting in the fall of 1922 (Teachers for U.H.S. Named, Urbana Daily Courier, 1922; Four Special Courses Given, Urbana Daily Courier, 1922).

Not content to just direct the Urbana High School Orchestra and teach few classes, Dvorak's first goal as a full-time music educator for Urbana was to make sure the orchestra program at Urbana High School became a permanent part of the school's music offerings. The Urbana High School year book documented the program growth Dvorak achieved in his first year.

The Urbana High School orchestra for 1922–23 started its career in the fall of 1922 with a registration of thirty-eight members, including only three violinists. Immediately a violin class was started for prospective musicians, under the supervision of R. F. Dvorak, instructor of music. (U.H.S., 1923).

Also, in his first semester at Urbana High School, Dvorak started a band to play for home football games. (Hash, 2006, 317). He began with 20 members and the

number increased to 36 by the end of the school year (ibid). Only boys were allowed to participate. (Urbana High Band Plays at Decatur Game Today, 1922). The group rehearsed two days a week after school and made their debut performance when the Urbana Tigers took on Decatur High School. Interestingly, the football band is not mentioned in the 1922-1923 yearbook so it may not have been considered an official organization at Urbana High School but rather a pilot effort to gauge the interest of the students and administration.

It would seem Dvorak was successful in making his case for a full-time band program at Urbana High School beginning in the fall of 1923. Current Urbana High School music teacher and band director Darren Hicks compiled a chronicle of music teachers at Urbana High School beginning with the 1901-02 school year through the 2009-10 academic year. In this listing, Dvorak is listed as the choir and orchestra director for the 1922-23 academic year and then adds the position of band director during the 1923-24 academic year. There is a discrepancy within the Hicks 2010 document as it lists several names as the orchestra director at Urbana High School for the years 1901 through 1922, in conflict with the data presented by the U.H.S. Yearbook for 1922-23.

The instrumental program in Urbana continued to flourish and progress under Dvorak's guidance with the addition of girls. Dvorak seems to have allowed females to participate in the Concert Band at Urbana High School as is evidenced by Hash (2006) where he states, "Originally structured as a boy's band, the U.H.S. band began accepting girls during the 1924-1925 school year, as two females were pictured in the 1925 edition of the U.H.S. annual." (371-372). This is a bold, innovative move on

Dvorak's part at a time when most girls are not allowed to participate in music classes outside of choir and orchestra.

According to newspaper accounts, Dvorak actually organized a band of grade school students in July of 1924,

Ray Dvorak, Instructor of music at the Urbana high school, several weeks ago organized a band composed of the boys of Urbana. The boys are all beginners, and have been rehearsing at the Urbana high school on Tuesday and Thursday afternoons, from 1 to 3 o'clock.... The following 41 boys have made up the band this summer: (Dvorak's Boys' Band is Making Rapid Progress, 1924, p. 6).

Then in the fall of 1924, Dvorak instituted the first known elementary instrumental music program in the Urbana Schools at both Thornburn Grade School and Leal Grade School respectively. This was an innovative move on his part to develop a feeder program "to replace members of the high school ensemble that were graduating or discontinuing their education" for his program at U.H.S. (Hash, 2006, p. 372). According to some locals, it was one of the first-grade school instrumental programs in Illinois to offer a band program. Dvorak's innovative actions to develop a feeder program at this time was at the forefront of instrumental programs in Illinois (Hash, 2006).

Dvorak took an active role in early Illinois state instrumental music contests. The Thornburn program was an early favorite to place well at the state music competition held in Champaign later in the school year (Thornburn Band Plays Tonight, 1925). Hash (2006) supports this claim. In 1925, the Thornburn band participated in the ISBA State

Contest, ranking second in the class D division, while the U.H.S. B placed ninth among 17 other groups in the high school class.

The Thornburn departmental school band, making their first public appearance . . . Thornburn school is one of the few grade schools in the state to boast a band, and is looked to by local musicians to win the group in the state high and grade school band contest in Champaign in the near future. (Thornburn Band Plays Tonight, 1925, p. 4; Twenty Bands are Entered for Apr. 24-5, 1925, p. 2).

The following year in April 1926, Dvorak and bands from both Thornburn Elementary and Urbana High School competed in the Illinois School Bands Association contest on the campus of the University of Illinois (Judges for Band Contest Named, 1926). This time the Thornburn Elementary band earned a first-place finish and the U.H.S. ensemble finished third (Picknel, 1926, as stated in Hash, 2006). As stated earlier by Battisti (2002), the concept of a national contest or competition for instrumental music programs in the United States really took hold in the 1920s. Illinois was not immune to that phenomenon nor was Dvorak and the students of the Urbana Public-schools.

In his second year with the Urbana Schools, Dvorak organized a basketball pep band and took an active role in pep rallies at U.H.S. (High School Notes, 1923; May Use Chapman in Graham's Place Against Lane Tech, 1924). In the Spring of 1923, Dvorak initiated the formation of first boy's Glee Club known to exist at Urbana High School as well,

Raymond F. Dvorak, director of music at the high school, has formed a boys' glee club. This is the first attempt to form a glee club in the Urbana high school, but Mr. Dvorak believes that he has an organization which will delight the students of the high school and the people of Urbana. ("Boys' Glee Club is Organized at Urbana High School," (Boys Glee Club Is Organized at Urbana High. 1923, February 8. Urbana Daily Courier. p. 4).

The Girls' and Boys' Glee Club each traveled to the state competition in Chicago (Urbana High is Entered in State Musical Contest, 1923).

During the 1924–25 academic year, Dvorak and both the instrumental and choral ensembles at U.H.S. continued to earn accolades for their efforts. Dvorak's glee clubs, boys and girls, were asked to perform at the annual Illinois State Teachers Conference held on the University of Illinois campus each October (Thursday's Assembly, 1924). Dvorak was a supporter of school spirit for Urbana High, leading students in singing "Urbana Loyalty," the school Alma Mater, at student assemblies. His spirit may have had some influence in developing a school cheer squad (Urbana High School Notes, 1924). Professionally, Dvorak was developing into a respected music educator.

From the Fall of 1922 through the Spring of 1926, glee clubs, choirs, bands, and orchestras under Dvorak's leadership performed in several competitions, including state-level competitions in Chicago, Champaign, Springfield (IL), and Normal (IL). His groups earned winning scores during these performances, with the Thornburn Elementary band earning First place in 1926 (Dvorak Appointed Band Assistant for The Coming Year, 1926). Dvorak was able to develop a quality music program in a relatively

short span of time. These experiences would eventually assist him in returning to the University of Illinois and begin a new life path.

Dvorak and the other music teachers in the Urbana schools hosted a music festival in the schools as well (U.H.S. Notes, 1925). Additionally, the 75-piece Urbana High School band, under Dvorak, competed at the State Music Contest in Springfield, IL in the fall of 1925 (U.H.S. Notes, 1925). The Urbana High School Boys Glee, Girls Glee, Mixed Chorus and Orchestra all earned first place at the Illinois State Music Contest in Normal, IL in May of 1926 (Urbana Places First in H.S. Contest, 1926).

Innovator Outside the Music Classroom.

The 1923 edition of the Urbana High School yearbook, *The Rosemary*, documents Dvorak creating a boys swim team from scratch at U.H.S. (High School Notes, 1922; Urbana High School Boys to Form Swimming Class, 1922). Drawing on his experiences as a Varsity letter winner during his undergraduate days on the University of Illinois Swim Team. Dvorak served as the president of the Dolphins, a support organization for the swim team at the university. This undoubtedly influenced him with his coaching of the newly formed group at U.H.S.

Back to the University of Illinois

Dvorak left Urbana so he could return to the University of Illinois. Prior to returning to the university in the summer of 1926, Dvorak taught a six-week course on organizing, managing, and directing a public-school music program for the Chicago Musical College (Ray Dvorak '22 Signs Five Year Contract, 1924). He had developed and taught the same course a year earlier in Chicago. Dvorak, as one of the early music educators in Illinois was asked to share his skills with new, future music educators.

Dvorak the student, would work to earn a Bachelor of Science in Music degree with an emphasis on piano, while Dvorak the instructor, accepted the position as part-time Assistant to the Director of Bands, A.A. Harding (University of Illinois, 1926). Dvorak had been a part-time instructor with the Illinois Bands since 1922 (University of Illinois, 1922) In this capacity, Dvorak took over the musical leadership of the First Regimental Band, directing the Marching Illini, and developing courses in teaching instrumental music education.

In the role as one of Harding's assistants, Dvorak understood Harding's motto of "Always something new." Dvorak immediately immersed himself into being an innovator with the University of Illinois students. Dvorak introduced the concept of mass singing to the Marching Illini in 1926. Dvorak was a lover of singing and personally had been involved in group singing since he days at a student at Dundee High School, singing in his Catholic church choir. As was revealed in biographical information on Dvorak, he was also an avid singer while an undergraduate student at the University of Illinois. Dvorak also believed singing to be important to being a musician (Jachens, 1984).

Dvorak developed ways to introduce singing through the Illinois Marching Band during their field performances. One way he did this was to have the marching band sing songs to the fans of visiting football teams from the field while both moving and standing still. Dvorak had the Illinois marching band learn the words to "Carmen Ohio" and sing it to the visiting fans at the Illinois versus Ohio State game, demonstrating notable sportsmanship. Furthermore, in the sense of camaraderie, the band performed Ohio State University pep music during the entire halftime show (Ray, Illini!, 1926). Dvorak's innovation with marching bands may come from his interest in entertaining the

crowds at football games and led him to be creative with multiple aspects of the marching experience at football games.

Additionally, Dvorak wrote words to the trio section of Karl King's march "Pride of the Illini." Dvorak would have the band members sing as part of their half-time performances at home games. The marching band would sing Dvorak's lyrics as they marched down the field (Football Band Has New Marches for The Illini-Coe Game, 1928). This tradition is continued today as a part of the marching band's performance of "Three-in-One." Dvorak worked to make the Illinois marching band one of renown.

Not content to just have the band sing, Dvorak is credited with bringing the concept of moving pictures on the field to the Marching Illini. Traditionally, the band at Illinois football games before Dvorak had sat in chairs on one end of the field and played music for the fans. His utilization of moving pictures was considered by some to be the first time the concept was used by a marching band (Dvorak, R.F., 1900-1982, Mitchell to Dvorak, *n. d.*). One of his most notable pictures was to march a "flying airplane" down the field while playing music that would be contextually appropriate.

Dvorak was also known for having the band march after games as well. So, in addition to the airplane, he would have members of the band spell out the final score of the game at its conclusion. Sometimes he would also have the band members show the moving "seconds" hand of a clock on the field at the end of games as well (Burford, 1952). In 1928, Dvorak apparently developed and introduced a system for telling individual marchers where to move to on the football field without the aid of an auditory or visual signal. According to sources at the University of Illinois, the Illinois Marching Band under Dvorak was the only collegiate marching band to utilize moving pictures

without the aid of a starter's pistol (Ray, Illini!, 1926; U. Of I. Band Enjoys Novel Distinction, 1928). This would require the students to learn drill on the field and execute the movement from memory. Traditionally, leaders of marching bands used a loud whistle or starter's pistol to execute moves on the field.

Chief Illiniwek.

Chief Illiniwek, one of the most notable, influential, and controversial former symbols of the University of Illinois, was the product of Dvorak's creativity while at the helm of the Marching Illini in 1926. Many versions of the origins and the development of "The Chief" have been presented in modern day press as the University of Illinois wrestles with its difficult past of utilizing inappropriate, stereotypical Native American imagery. In the following paragraphs, the history of the origins of Chief Illiniwek, are presented and traced through Dvorak's time as the leader of the Marching Illini for the sake of presenting a historically accurate account as provided by both primary sources and secondary sources. Debating the overall "value" of Chief Illiniwek is beyond the scope of this paper.

Dvorak planned the unveiling of Chief Illiniwek to take place on Saturday, October 30, 1926, homecoming at the University of Illinois. Illinois was playing the Quakers from the University of Pennsylvania. The band from the University of Pennsylvania offered to bring the William Penn costume if the Illinois band would supply a student to wear it (Spindel, 2002). Both the Illinois team and band had traveled to Philadelphia in 1925 for the first matchup between these two teams. Historically at this time, the Eastern schools were believed to have better football programs than schools in the Midwest. Illinois arrived complete with Red Grange, "The Galloping Ghost," and

handed Pennsylvania a mighty loss! The stage was set to provide a large audience. Interestingly enough, Dvorak secured arrangements to have WGN broadcast the band live from Memorial Stadium for the Homecoming game against the University of Pennsylvania (Special Train Will Bring Penn Squad, 1926).

During the halftime performance by the Marching Illini, Chief Illiniwek ran out on to the field and danced in front of the band as they formed the word "PENN" on the field. A current Illinois student, son of an Illinois Engineering professor and former student at Urbana High School, Lester Leutwiler acted the part of Chief Illiniwek. Dvorak had known Leutwiler from their time together at Urbana High School and knew of Leutwiler's intense interest in Native American culture.

I had been teaching at Urbana High School and knew that Lester Leutwiler had done Indian dancing when he was a student there. We hid him around the corner of the stadium, and brought him out as our band played Harry Alford's 'March of the Illini,' a beautiful song then in its first year. (Chief Celebrates his Birthday. October 1976. Unknown Newspaper).

Alternate drum major George Adams played the part of William Penn.

Adams, dressed as William Penn, came out on to the field and met with Chief Illiniwek. The two representative symbols of each institution shook hands, clasped arms, and then smoked a ceremonious peace pipe while the Illinois band sang words Dvorak had written to go along with the song "Hail Pennsylvania" (Chief Celebrates his Birthday, October 1976, Unknown Newspaper). The crowd absolutely fell in love with Chief Illiniwek and the entire performance.

Dvorak's idea for the chief was a culmination of his own interest in Native American folklore and interest in Native American lore from then Illinois football head coach, Robert Zupke. Zupke perceived the term Illiniwek to be the embodiment or personification of all things American popular culture at the time portrayed as Native American male. Illiniwek was a leader, a warrior, a figure of great-spirit—the ultimate Native American man. Dvorak stated “I got the idea from coach Bob Zupke, [sic] Zup often talked to his players about Illiniwek, explaining that the term referred to ‘the full Indian man—physical, intellectual, spiritual.’” (Dvorak as cited in Chief Celebrates his Birthday, October 1976, Unknown Newspaper).

The actual final depiction of Chief Illiniwek truly came from Dvorak's collaborative work with Lester Leutwiler. Leutwiler had crafted what he believed to be Native American regalia while at a camp in Colorado. American popular perceptions of Native Americans at that time that may have influenced Dvorak and Leutwiler are too numerous to cover in this document. Typical influences, though, could have come from sources such as Zane Grey novels, Hollywood depictions in movies, the Boy Scouts of America, and large traveling shows depicting life in the Western part of the United States during the 19th Century (Spindel, 2002).

Leutwiler, an Eagle Scout within the Boy Scouts of America, had spent two months at a ranch owned by an enthusiast of Native American culture and Boy Scouts instructor, Ralph Hubbard. While at this camp in Colorado, Leutwiler, along with roughly 15 to 16 other young boys, learned about supposed Native American culture. According to Spindel (2002), “He [Leutwiler, sic] spent two months with fifteen or sixteen boys, ‘living like Indians,’ sleeping in tepees, traveling the mountains by horseback, and

climbing cliffs to eagles nests to get feathers.” It was while Leutwiler attended this camp that he learned the dancing he used while portraying Chief Illiniwek with the Marching Illini (Spindel, 2002).

The Homecoming entertainment of 1926 was a hit with Illinois fans and laid the groundwork for what has become arguably one of the most controversial aspects of the University of Illinois’ history with lasting consequences. Revenue generated through the depiction of “The Chief” was earned with no apparent compensation for the persons in whose name it was supposedly representing. With what true Native Americans would address as seemingly thoughtless, inaccurate, stereotypical portrayals, it is understandable why the National Collegiate Athletic Association would pursue the University of Illinois for its use of Chief Illiniwek.

Innovation at Wisconsin

In the summer of 1934, Dvorak moved to Madison, Wisconsin to begin in his position as Director of Bands at the University of Wisconsin-Madison. Dvorak was looking to expand the band's role in field pageantry. During his third year at Wisconsin, Dvorak introduced the concept of what was known as Swiss-Flag waving during halftime performances at Wisconsin football games. This introduction of a color guard was a collaborative venture with Swiss born flag waver Franz Hug (Hug, F. & Dvorak, R.F., 1939).

During the summer of 1936, Hug was the lead flag waiver at the Olympic Games in Berlin, Germany (University of Chicago, 1937). Hug’s pageantry and showmanship made famous during his 1936 Olympic performance had been showcased in New York City at Rockefeller Music Hall earlier in the year. Hug was auditing courses at the

University of Wisconsin-Madison in the fall of 1937 when Dvorak first met him. Dvorak had driven to Monroe, Wisconsin to watch a performance by Hug demonstrate his skills. Dvorak understood the crowd appeal of this and was so taken with Hug's abilities that Dvorak took him on the road with the band (University of Chicago, 1937).

In a game against the University of Chicago, in Chicago, Dvorak showcased Hug in a halftime performance with the Wisconsin Marching Band. Hug had the same effect on the crowd in Chicago as he did at Rockefeller Music Hall. For the home crowd in Madison, he had Hug train a section of 10 men from the Wisconsin Marching Band and featured these men of the "color guard" as a part of the Wisconsin homecoming half-time show the following week. As he had done previously with the Singing Illini Band, Dvorak was utilizing new visual ideas to entertain the crowd (University of Chicago, 1937). Dvorak, as innovator and showman, increased the role of pageantry and showmanship in marching.

Dvorak collaborated with Hug on a book specifically dealing with the visual aspect of athletic band pageantry. This new book, "The Art of Flag Waving", was published in 1939 and introduced the concept and fundamentals of Swiss-Flag waving. Their collaborative work focused on adapting techniques used by Hug to be used in marching band performances all across the United States.

In his capacity as a public-school music teacher at Urbana High School and as the Director of Bands at both the University of Illinois and the University of Wisconsin-Madison, Dvorak was an influential innovator who had an impact on thousands of students, professional music educators, and the development of marching bands. His influence on the development of organized instrumental classroom teaching, the

creation of moving formations, massed band singing, the introduction of flag waving/twirling on the marching field, and the creation and portrayal of Chief Illiniwek still have an impact on the hundreds-of-thousands, if not millions of people who enjoy marching bands and drum corps across the United States.

Chapter 6 – Dvorak as Leader Leadership in Bands and Instrumental Music Education

Creation of the Illinois All-State Orchestra.

As a part of the annual Illinois State Teachers Conference, hosted on the campus of the University of Illinois in 1928, Dvorak organized and instituted the first Illinois All-State Orchestra (Orchestra Of 80 Pieces Plays for Visiting Teachers, 1928). Dvorak had presented both clinics and provided concerts with the University of Illinois Glee Club at previous iterations of this conference, and in 1928 he extended his work to showcase the talents of high school students from across the state.

Dvorak mailed announcements and invitations to high school orchestra musicians throughout Illinois via their respective music teachers. He then auditioned and placed each of the 80 musicians in the ensemble. Dvorak arranged to have Joseph Maddy, A. A. Harding, and himself serve conductors of the ensemble. Maddy was professor of music at the University of Michigan and founder and director of the National High School Orchestra and Band Camp in Interlochen, Michigan, while A. A. Harding was Director of Bands and Director of the Orchestra at the University of Illinois.

The All-State Orchestra performed two concerts on Friday, November 23, 1928; each concert featured a slightly different program. The program for the 4:30 p.m. performance included the allegro movement from Schubert's "Unfinished Symphony," "Overture Rosamonde," "March Militaire," "Movement Musical," and Schubert's "The Erlking." The evening performance included just the "Overture Rosamonde," the "Unfinished Symphony," and saw the Illinois Men's Glee Club substitute for the soloist on "The Erlking" (First All-State High Orchestra Will Play Today, 1928, p. 2). Dvorak

continued to facilitate the Illinois All-State Orchestra until 1934, when he took the position in Wisconsin.

During the summer of 1932, Dvorak capitalized on the annual 4-H tour of the campus, an event in which the university welcomed 2,000 high school students for a multi-day campus visit. In tandem with the event, Dvorak started the Illinois 4-H All-State Orchestra. He invited 29 of those 4-H students, who were musicians, to prepare a concert for the other 4-H representatives in attendance. Dvorak maintained this tradition while he was involved with 4-H during his tenure with the University of Illinois Bands.

Illinois Band Clinics.

As Harding's assistant, from 1927 to 1934, Dvorak was active in the seminal work of the now-famed Illinois Band Clinics of the 1930s and 1940s. In January of 1930, Harding and his staff offered a professional development clinic aimed at school band programs throughout North America (Maddy, 1933). The University of Illinois Annual Band Masters' Conference, a multi-day event, was designed to encourage directors from throughout the United States and Canada to continue to grow as educators.

Directors from across the United States were invited to attend and learn from Harding, Dvorak, University of Illinois faculty, and the well-known guest clinicians (Conference Attracts 100 Band Directors from Five States, January 9, 1931) who provided clinics as part of the event. Additionally, professional organizations, such as the Illinois School Band Association, held meetings in conjunction with the clinics. Dvorak, in his position as Harding's assistant, took a leading role in securing the clinic's success by serving as host to the special guests and attendees of the clinic. Dvorak was responsible for entertaining through coordinated social events, keeping people

comfortable, and finding housing on behalf of the University of Illinois Bands for the participants.

Dvorak gave clinics on teaching instrumental classroom instruction. The Daily Illini reported, "At 8 a. m. today Ray Dvorak will give a class instruction demonstration." According to the same newspaper article, other clinics were offered to conference attendees, "Revisiting printed arrangements to meet special conditions will be discussed by V. L. Grable, Chicago, and Prof. Harding will talk on the library, rehearsal and administrative methods." Dvorak also gave a presentation on marching bands: "Concluding the morning program, Dvorak will explain the drilling of bands in special maneuvers" (Conference Attracts 100 Band Directors from Five States, 1931, p. 1). A final aspect of the clinics included performances by all the bands at Illinois.

Directors at the high school and collegiate levels, as well as from established state and national professional organizations in the field of music education, either attended or endorsed the clinic (Maddy, 1933). Noted leaders, such as A. R. McAllister, director of the award-winning Joliet Township High School Band and president of the National School Band Association, and Joseph Maddy, director of the National High School Orchestra and Band Camp at Interlochen, Michigan, were some of the directors in attendance and in support of the clinic.

Dvorak continued his role in these clinics during his entire time at the University of Illinois, adding presentations on a variety of topics, including developing drum majors. In an interview with George Borich in 1976, Dvorak stated how he used to use students in his instrumental methods class at the University of Illinois as demonstration assistants for his clinic presentations. The Illinois Band Clinics continued after Dvorak

departed, and would grow in size and influence, laying the ground work for future professional clinics, including the later and much larger Midwest Band Clinic that would start in Chicago in 1946.

Instrumental Methods Class at Illinois.

In the summers of 1922 through 1926, Dvorak developed classes and taught a six-week course on organizing, managing, and directing a public-school music program for the Chicago Musical College. Dvorak utilized his experiences teaching a similar course to students pursuing a degree in Music Education at the University of Illinois. He taught college students the concepts and methods for teaching instrumental music in a large ensemble setting that he developed and honed while serving as an instrumental teacher in the Urbana Public-schools.

Allen P. Britton, the well-known first editor of the *Journal of Research in Music Education*, was a student in one of these classes and studied trumpet with Dvorak beginning in 1933. According to Britton (1995), Dvorak “taught all the wind instruments at Illinois.” And stated, “He organized and taught the class as though we were a group of sixth-grade beginners” (p. 14). Britton commented how effective Dvorak was and how it impacted his own teaching in both the public-school and collegiate professor environs:

It was the only secondary instruments I ever took, and I based everything I did later with my own beginning classes at Griffith, Indiana, and methods classes at Eastern Illinois and the University of Michigan on what I had learned as a freshman from Dvorak.

Britton described how Dvorak would conduct class:

He positioned us in chairs scattered about the room so that he could wander about freely, checking embouchures, positions, and the like. Our instrument cases were placed neatly on the floor under our chairs. He taught us how to avoid destroying our instruments in the process of putting them together, to tap our feet softly up and down, and to produce tones exactly on the up or down beat. We learned many other things (pp. 14-15).

Instrumental Music at Interlochen and the Juilliard School.

Joe Maddy hired Dvorak to be on the teaching faculty of the National High School Orchestra and Band Camp at Interlochen, Michigan, in the summers of 1929 and 1930 (Harding And Dvorak Will Attend Camp, 1928). Photos from the camp, found in the Sousa Archives and Center for American Music, revealed that Dvorak taught the fundamentals of being a drum major. Additionally, he ran percussion sectionals and worked with campers on developing and presenting dramatic skits on a variety of subjects, including one involving Native Americans themes. Working at Interlochen afforded Dvorak the opportunity to establish and develop professional and personal relationships with some of the biggest names in music and music education, including John Philip Sousa.

During his time at Interlochen in 1930, Dvorak was assigned as a personal assistant to Sousa. By this time in his life, Sousa had mostly lost the use of his left hand from to a fall while horseback riding (Notes for You, 1941). In the morning, Dvorak helped Sousa prepare for the day and in the evening, he would assist Sousa in preparing for rest. Dvorak walked Sousa to rehearsals and different events at the camp (T. Dvorak, personal communication, May 31, 2012). Later, in his own professional

career, Dvorak referred to the impact Sousa's professional actions had on his own teaching and approach to programming for concert bands. (W. Richardson, personal communication, June 1, 2012).

In the 1931-1932 academic year, Dvorak was invited to serve as an instructor at the prestigious Juilliard School in New York City for their first ever Summer Classes for Instrumental Music Instructors. Dvorak earned \$600 to teach these courses for 20 hours a week between the dates of July 5 and August 12, 1932 (Juilliard, 1932).

In a letter to Dvorak, dated February 4, 1932, George A. Wedge, director of the Summer School stated,

This is a new branch of the Juilliard School of Music in which we are giving instruction in all departments. [sic] We are particularly interested in new phases of musical education. In Public-school Music we wish to present the type of course which will give students the material which they can put into immediate use...

Dvorak was engaged in developing curriculum for four courses: Woodwinds and Brasses, Elementary; Woodwinds and Brasses, Advanced; Stringed Instruments; Orchestra and Band Organization and Management; and Elementary Conducting (Wedge, 1932). The Two pages of handwritten notes by Dvorak, located in the Sousa Archives and Center for American Music, records what he expected from the participants on two of the exams. The first from the Stringed Instruments class:

1. Give the advantages & disadvantages of Class Violin Instruction?

[Give the advantages & disadvantages of] "Private" [Instruction]

2. Describe the class procedure in teaching stringed instruments. Why is it important to work every minute?
3. Mention at least two methods Books for use in class teaching. What does the teacher do to teach the pupil to read accurately?
4. Write out the tones of the open strings of the violin, viola, cello, & bass viol in the proper clefs. Also give the range of each instrument when played in the first position.

The second is from the Orchestra and Band Organization and Management, and Elementary Conducting:

1. Give the instrumentation of a high school orchestra of 50 players stating pitch of each instrument and clef it reads. Diagram seating plan.
2. (a) What instruments would you include in an orchestra of 16 players
(b) Of what importance is the arrangement of music for school instrumental organizations?
3. Explain the following: - Allarg, Rit, Pesante, Arco, Pizz, Tutti, Meno Mosso, Fz, Fp, ad lib, V.S.
4. What is the value of the use of printed blanks? Name at least four blank forms which can be used?
5. Qualifications and training necessary to direct instrumental music – 100 words.

John Philip Sousa Estate.

John Philip Sousa died in Reading, Pennsylvania, on March 6, 1932. He had been in Reading to conduct the Stars and Stripes Forever March with the Ringgold

Band, a well-known community band located in the Reading area. On the evening of March 5, Sousa rehearsed the band, dined with local dignitaries, and then retired to his room in the Abraham Lincoln Hotel, where he shared a drink with Albertus Myers. Myers was the director of the Allentown Band and prior cornet soloist with the Sousa Band. Sometime in the night, Sousa died in his sleep of heart failure.

A. A. Harding, through his professional relationship and personal friendship with Sousa, had convinced Sousa to bequeath his personal library belongings to the University of Illinois Bands. After all, Sousa had composed “The University of Illinois March” in 1929 and, according to literature located in the Harding Band Building at the University of Illinois, is credited with proclaiming the University of Illinois Concert Band, under Harding’s direction, was the “Best college band in the world.” The *News-Gazette*, dated December 7, 1975, reported that Harding was dismayed to discover Sousa never mentioned the library arrangements in his final will. This prompted Harding to draft a three-page letter to the Sousa family, to explain his understanding of the situation and the library was donated to the Illinois Bands.

Since Dvorak was in New York City teaching at Juilliard for the summer and was such a huge devotee of Sousa, Harding to naturally enlisted his assistance with the Sousa estate in New York. Dvorak was a huge admirer of all things Sousa. Dvorak took lead and was responsible for inventorying and shipping all the items in the Sousa collection to the University of Illinois Bands in Urbana-Champaign.

According to a telegram from Harding to Dvorak, dated June 27, 1932, Dvorak established contact with the Sousa family and planned for the care of the former bandmaster’s collection (Western Union, 1932). Over several days, starting in June of

1932, Dvorak organized the artifacts and prepared them for shipment to the University of Illinois Bands. According to Anton, Dvorak's youngest son, Dvorak utilized a pair of Sousa's personal band uniform pants as a pair of coveralls of sorts to keep his own clothing free of dust and dirt.

Finally, when all the packing was complete in July of 1932, Dvorak arranged for shipping to collection to Harding. According to Guy Duker, Dvorak devoted a lot of energy and time to finding a company that could ship the valuables on the limited finances provided by the University (Sousa's Friendship: Precious Heritage, 1975, Unknown Paper). More than 40 shipping crates of material topped the scales at more than 9,000 pounds.

When Dvorak returned to the University of Illinois later that summer, he began organizing the artifacts from the Sousa estate. Dvorak and other assistants set about unpacking, cataloging, and looking through the recently acquired materials. Originally, the artifacts found a resting place within a specially designated room of the Illinois Library. As library space became more precious over the years, a new location was needed. In 1958, under Mark Hindsley, Director of Bands at Illinois at the time, the Harding Band Building established a storage area specifically designated for the Sousa collection. Today, the Sousa Archives and Center for American Music are housed in a specially modified section on the second floor of the Harding Band Building.

Professional Affiliations and Societies

American Bandmasters Association.

Edwin Franko Goldman believed that the concert band was crucial to the continued growth of classical music in American culture. Goldman, along with Victor

Grabel (Chicago Concert Band), and Captain William Stannard (U.S. Army Band), met in Columbus, Ohio, in August of 1928 to create an organization what would eventually become the American Bandmasters Association. A. A. Harding joined the three at their next meeting in Chicago on October 25, 1928. The following summer their vision became reality when on July 5, 1929, the first ever meeting of the American Bandmasters Association convened in New York City. Thirty-three individuals were present for that historic inaugural meeting, representing some of the most respected and influential bands of the day. The first annual meeting of the American Bandmasters Association then took place from March 13 to 16, 1930 in Middletown, Ohio, hosted by Frank Simon, director of the famed American Rolling Mill Corporation (ARMCO) Band (Davis, 1987).

Dvorak was invited to join the American Bandmasters Association in 1932. Before he could officially accept the membership, he was required to 'prove' his merits by passing an extensive exam representing four content areas: music history, musical form and analysis, instrumentation and scoring, and harmony. Each section had a three-hour time limit to complete, except music history, which had three and one-half hours.

Dvorak supported the work of the American Bandmasters Association through appearances at the national conventions and by serving on committees. He focused on ensemble instrumentation as it related to world-wide publication as part of American Bandmasters Association's initiative to alleviate standardization issues in publishing music for both European and American markets (American Bandmasters Association, 1937; American Bandmasters Association, 1939). In the spring of 1937, Dvorak and the

UW Concert Band performed at the American Bandmasters Association conference held in Milwaukee, Wisconsin. Dvorak's UW Concert Band served as both a clinic band and the opening performance for the conference on Friday, March 5, 1937 (American Bandmasters Association, 1937).

During his career at the UW-Madison, Dvorak and the UW-Madison Bands would serve as hosts for the annual American Bandmasters Association convention twice. Dvorak was elected to the organization's board of directors in 1940 and he subsequently presented an offer from the UW Bands and the city of Madison to serve as hosts for the 1941 event (American Bandmasters Association, 1940). This marked the second time in less than five years (1937 & 1941) that the UW Concert Band and Dvorak would perform as a feature group for this prestigious music conference.

Dvorak and the UW Bands hosted the American Bandmasters Association again in 1960 in a special joint convention with the Wisconsin Bandmasters Association. The meeting was tragically marked by the unexpected passing of Arthur J. Babich, conductor of the Los Angeles Concert Band, who suffered a heart attack while in a meeting and died. He had been scheduled to conduct the UW Concert Band that evening. In honor of his life, one of his arrangements for band was performed in tribute by the UW Concert Band.

John Philip Sousa and the Hall of Fame for Great Americans.

Also, at the 1960 American Bandmasters Association convention in Madison, Dvorak was appointed chair of a committee to propose Sousa be elected into the Hall of Fame for Great Americans, a sculpture garden located on the grounds of New York

University-University Heights Campus, now the Bronx Community College in New York City.

Dvorak was the ideal person to lead this endeavor. He had a professional relationship with Sousa, was an active member in several of the largest professional music associations of his day, was a huge enthusiast of Sousa, and had the resources in the form of people to assist him in his actions. Dvorak started the monumental task of petitioning electors to vote for Sousa to be included in this honorary shrine.

To have someone elected and enshrined into the Hall of Fame for Great Americans, a voting body of well-known Americans, known as electors, are petitioned to cast their vote in favor of nominees. Examples of electors include scientist and inventor of the Polio vaccine Jonas Salk, famed musician and composer Howard Hanson, writer and reporter Walter Lippmann, and countless members of Congress, the U.S. Supreme Court, and university presidents from across America. The committee handwrote letters and sent them to each individual elector. In an article for the *Wisconsin State Journal*, Dvorak recounts his work over the 13 years it took to get Sousa elected beginning from when he took over chairing the process in 1960:

That year, there were 171 prominent Americans nominated and Sousa was not elected....[sic] In 1965 we got 40 votes. Dvorak retired from his UW position in 1968 and really went to work, writing prominent men and women, asking help in influencing the 134 distinguished citizens who serve as a board of electors. We missed by only two votes in 1970....[sic] so from January through June in 1973, I wrote five to seven letters every day-for six months...[sic] I spent over \$1,300 on stamps alone, and that

was when first class went for eight cents. On Nov. 1, 1973, after 13 years, Sousa was elected with 78 votes-10 more than required. (p. 51)

Dvorak initiated the second phase of the project—raising the \$28,000 required to commission a bronze bust of Sousa, producing the bronze plaque placed on it, covering the cost of the enshrinement ceremonies, and petitioning the board of directors for the Hall of Fame to allow the ceremonies to take place in the Kennedy Center for the Performing Arts in Washington, D.C. It took Dvorak three years to raise the necessary funds by soliciting thousands of people from all over the world to contribute monetary donations. According to Dvorak, the first donors to the cause were members of the Sousa family, who gave \$2,000 (Sousa's tribute has Madison ties, 1976). The paper reports:

The American Bandmasters Assn. assessed members \$10. Middleton's High School band was the first high school band to send money—\$110 from members. South Dakota led all states with six bands contributing; Wisconsin had five. 'One band sent \$8.12. That's what we wanted—we made an effort to have young people involved in this.' Dvorak conducted a concert in Beaver Dam; it raised \$450.

More than \$4,600 came from France, England, Australia, New Zealand, Norway, Sweden, Germany. A Sousa Fraternal Society sent \$200.

A bowling alley owner in New York, with band music as a hobby underwrote recordings of some of Sousa's marches, gave them to friends,

suggesting that maybe they would like to contribute to the enshrinement fund. (p.51)

Dvorak's role in securing Sousa's election to the Hall of Fame was duly noted at the official enshrinement ceremonies on August 23, 1976, at the Kennedy Center in Washington, D.C. The U. S. Marine Band performed a special "All-Sousa" concert as a part of the ceremonies. The executive director of the Hall of Fame spoke to the crowd and then introduced the keynote speaker for the event, William Schuman, the well-known American composer. Additionally, John Paynter, Director of Bands at Northwestern University, president of the American Bandmasters Association, and dear friend of Dvorak, spoke as well and presented Dvorak with an engraved plaque from members of the American Bandmasters Association in recognition for his efforts. Forrest L. McAllister, editor of *The School Musician* recorded Dvorak's reactions at the occasion:

He stood straight and tall. His shoulders were back. He wore a smile on his face. He was singing. This was his night. It was what he had worked for during six tedious but rewarding years. It was the enshrinement of his beloved hero, John Philip Sousa, in the Hall of Fame for Great Americans. Who was he? He was Dr. Raymond Dvorak, Chairman of the American Bandmasters Association Committee to Enshrine Mr. Sousa in to this, the most prestigious of all Halls of Fame. What was he singing? He was singing the words to the trio of the Stars and Stripes Forever. There were many a wet eye in the John F. Kennedy Center for the Performing Arts at

that moment as they saw Ray Dvorak's "Dream of a Lifetime" come true.

(p. 15)

"The Stars and Stripes Forever."

With Sousa now enshrined in the Hall of Fame, Dvorak turned his energies towards ensuring Sousa's "The Stars and Stripes Forever" was afforded a place of reverence in American culture as well. As soon as the ceremonies for Sousa's enshrinement in 1976 were completed, Dvorak began the conversations necessary to make Sousa's most famous march the official march of the United States of America. This endeavor took Dvorak and his allies to the halls of Congress, petitioning lawmakers to make it official through a proclamation or law. Several bills were put forward to Congress, sponsored at differing times by various U.S. Senators and members of the U.S. House of Representatives. Eventually, the letter writing, phone calling, and personal politicking would pay off, but not before Dvorak's death. On December 11, 1987, Senate Bill 860 became Public Law 100-186, as Congress approved Sousa's "Stars and Stripes Forever" as the national march of the United States of America (US Congress, 1987).

Wisconsin Bandmasters Association.

Dvorak was one of the 18 founding members of the Wisconsin Bandmasters Association (WBA). Started during the 1936-1937 academic year, the WBA was organized as a "strictly professional organization" for directors throughout the state of Wisconsin, who were engaged in actually conducting a band (Wisconsin Bandmasters Association, 1987, p. 1). As Dvorak pointed out at times, it was the only state band director association to be modeled after the American Bandmasters Association.

According to the WBA bulletin from 1949, Dvorak was elected and accepted to serve as vice president of the organization during the 1949-1950 organizational year. He would then proceed to serve as president of the Wisconsin Bandmasters Association after being elected to do so for the 1950–1951 term.

Dvorak organized and ran the 1951 Wisconsin Bandmasters Association conference held at the Pfister Hotel in Milwaukee, Wisconsin. He arranged for Lt. Commander Wilbur Holmes of the U.S. Navy School of Music to serve as the guest conductor. The American Legion Band from Blatz Post No. 373 served as the band of honor, with “The loudest, heartiest cheers...saved for Raymond Dvorak of the state university, who was directing here for the first time since his disastrous accident of three years back” (Milwaukee Journal, April 23, 1951). The WBA sponsored an annual state conference with different directors from across the state, who were members serving as hosts. The UW-Madison Concert Band, under Dvorak, performed at several of these, based on the concert programs housed in the UW-Madison Archives. Dvorak even hosted the state conference at least twice during his tenure as Director of Bands at Madison.

College Band Directors National Association.

Dvorak was also a charter member of the College Band Directors National Association (CBDNA). Prior to 1941, the Music Educators National Conference (MENC) provided space and time for college band directors who were members of MENC to meet and discuss topics more germane to collegiate directors. William Revelli, Director of Bands at the University of Michigan, proposed in as early as 1938 that the college directors meet outside the MENC national conference. Finally, in December of 1941, at

Revelli's written invitation, a collection of college directors from across the United States met at the Congress Hotel in Chicago, Illinois. It was there that the new association, first known as the University and College Band Conductors Conference, came into existence (Lasko, 1971).

Dvorak, from the start, was active in this fledgling organization. Early documents indicated that Dvorak focused his presentations to the CBDNA membership on topics related to organizing, developing, and administrating a college marching band. According to Lasko (1971), Dvorak gave a presentation on the situations and problems faced by college marching bands for the first meeting. Those in attendance elected officers and formed committees charged with making recommendations and changes to the organization. Revelli appointed Dvorak to serve as chairman for the first organization committee. This group was responsible for creating the governing structure for the organization. Revelli also appointed Dvorak to serve as chair of the nominations committee, who would propose a slate of band directors to serve as the executive committee (Lasko, 1971). Finally, 11 committees were formed to research and address problematic or unique aspects of college bands in the 1940s. Dvorak served as chair of the budget committee, tasked with studying common problems with budgets and budgeting experienced by the membership of CBDNA. Dvorak was subsequently elected the fourth president of the University and College Band Conductors Conference in 1947 and at that same meeting, the members voted to change the name to the College Band Directors National Association (CBDNA) (Lasko, 1971). Dvorak served for the 1948-1949 school year.

When Dvorak was severely injured in the April 1949 train crash, he fulfilled his service as president of the College Band Directors National Association from hospital beds in Oklahoma and Wisconsin, and from his home in Madison, Wisconsin. For the December 1948 national conference, held in Chicago again, Dvorak made use of recording technology and gave his president's speech via a reel-to-reel tape recording (CBDNA, 1948). The membership of the College Band Directors National Association was so moved by Dvorak's determination in the face of such odds, they collected money to present Christmas gifts to Dvorak and his wife, Florence, that year (CBDNA, 1948).

The Band Clinic and Evolution of the Midwest Band and Orchestra Clinic.

It seemed only natural that when Howard Lyons, H. E. Nutt, and Neil Kjos, Sr. wanted to put together a band clinic in 1946, they would approach Raymond Dvorak for his assistance. By the end of World War II, Dvorak had gained a lot of experience in organizing and hosting professional development in the form of clinics and conferences for band directors. He was highly regarded at both the public-school and college levels as evidenced by the many solicitations to guest conduct and guest teach. He had been successful with the implementation of the Illinois Band Clinics with Harding, starting in 1930, but also experienced the same success with similar clinics he hosted at the University of Wisconsin-Madison.

Hosted at the West Side Chicago YMCA gymnasium in Chicago, Illinois, the Band Clinic took place in December of 1946. More than 100 band directors attended this six-hour event, dedicated to performing new band publications and presenting new educational ideas in a clinic setting. The Band Clinic was considered a success and

Dvorak was asked to be a member of the board of directors. Dvorak accepted the position and played a role in shaping and developing the clinic into a conference of international reputation. Initially, Dvorak's responsibilities during that first year were to serve as guest conductor for the reading band, function as master of ceremonies, and in general promote the clinic (Zajec, 1996).

Because the initial band clinic was a success, the organizers decided to expand. In 1947 they renamed the event the Mid-West Band Clinic, relocated to the Hotel Sherman, and expanded to two full days of presentations. The printed program revealed that the clinic was officially sponsored by three entities tied to the founders: Lyons Band Instrument Company, the VanderCook School of Music, and the Neil A. Kjos Music Company. Dvorak continued as guest conductor, clinician, and master of ceremonies.

As the clinic grew in size, both in attendance and businesses with exhibits, the role and scope of the clinic began to shift. According to Zajec (1996) and the few board of director minutes from the early years of the clinic, the Midwest Clinic was initially intended to serve as a place for current school band directors to meet, hear new music for bands, and network. Its purpose soon evolved into professional development for band directors and eventually shifted to include orchestra directors and string teachers, as well. The Midwest Clinic soon became a professional development opportunity for instrumental educators at all levels of education, providing clinics by recognized leaders in the fields of music and music education.

The clinic also started highlighting public-school bands and orchestras from programs that were deemed exceptional. Invitations were based on recommendations from members of the board of directors, as well as other respected national figures

involved with bands and orchestras at all levels across the United States. Dvorak, as a board member of the Midwest Clinic, was often asked to provide recommendations for high school and other public groups to perform at the Midwest Clinic each year. This resulted in Dvorak being asked to guest conduct and clinic groups from across the country as groups vied for his recommendation.

Starting in the 1960s, the Midwest Clinic became a hub for professional music organizations, such as the College Band Directors National Association, the Big 10 Band Directors, and the American Bandmasters Association to hold annual meetings. As the clinic continued to develop, an emphasis was placed on incorporating pre-professional and college students. Dvorak, at one point in the 1970s, was responsible for making sure volunteer college students were assisting with the concert performances at the Midwest Clinic.

Dvorak's role in the clinic remained fairly consistent during his entire tenure with the organization. He became the point person for acquiring music for the reading sessions. Music publishers regularly sent him new compositions in an effort to make sure their music was part of the reading sessions each year. The constant communication with publishers, composers, and arrangers may be one reason why Dvorak considered so many people in the music business to be good friends. As the clinic developed in size and scope, the reading band would eventually be phased out.

Dvorak, as did all the board members, constantly looked at ways to keep the yearly event relevant and meaningful. Many of the discussions centered on how repertoire performed by featured ensembles should be selected. It wasn't until the mid-to-late 1970s that rental pieces were allowed to be performed by school groups. Both

Neil Kjos Sr. and Neil Kjos Jr. were strong advocates of having more of the repertoire be from industry publishing houses. During Dvorak's time on the board, 50% of the music performed by groups at the Midwest Clinic needed to be newer published pieces from publishing houses and he was often critical by the lack of classic band repertoire performed at Midwest each year.

Dvorak served as the master of ceremonies for many of the performances and the annual recognition dinner, held at the conclusion of the Midwest Clinic (Zajec, 1996). The Midwest Clinic honored individuals who advocated for music, music education, and the clinic itself. He was comfortable in front of large groups of people and used his well-honed humor to entertain the crowds as they waited for performances and presentations.

He used his connections to music leaders in a variety of capacities for the Midwest Clinic. Dvorak knew many of the directors of the military bands based in D.C., and would secure performances from military ensembles most years. He used his business acumen to ensure the clinic was financially secure from year to year.

Because he used his position to assist in his efforts to have John Philip Sousa elected to the Hall of Fame for Great Americans, he encouraged groups to program marches from Sousa. At the 1970 clinic, he organized and guest conducted an all-Sousa concert to spread the word about Sousa's induction into the Hall of Fame. Dvorak had the longest tenure of the original founders of the Midwest Clinic, serving on the Midwest Board of Directors until his passing in November of 1982.

Student & Community Involvement

High School and College.

Throughout his life, Dvorak was deeply committed to civic engagement. During his senior year at Dundee High School, Dvorak organized a game of basketball between the left-handed athletes and the sophomore class (interclass champions of the school). Attendees were charged an admission fee of \$10 per person, with the \$7 in proceeds per ticket all going to the American Red Cross (Dvorak, 1918). His high school theater troupe also helped raise funds for charity. His senior class production of *The Elopement of Ellen*, earned \$42, with all proceeds going to the Red Cross (Dvorak, 1918).

In college, Dvorak was elected to student leadership positions in both ensembles he performed in under Harding (Committee to Nominate Officers for Orchestra, 1921; Band's Advisory Board Elected at Rehearsal, 1921). He served as an officer for the Choral Society at Illinois (Messiah Concert Tickets Sell Tuesday, 55 Cents, 1921). Dvorak was a founding member of the swim team support society known as the Dolphins and during his senior year, Dvorak was elected to the office of president of the Dolphins (Walter Basketball Men Dennett, Get Major I's, 1921; Varsity Tankmen Revive 'Dolphins,' Honor Society, 1921).

Teaching at Urbana High School.

Outside of his teaching duties at Urbana High School, Dvorak served as a founding board member for the Urbana Community Band (Band Organizers Further Their Plans, 1922). He was busy in several civic and music roles outside of teaching at Urbana. He was initiated by two University of Illinois chapters of honorary

organizations—Phi Delta Gamma, the honorary forensic fraternity, and Pierrot, the honorary dramatic and musical group (Phi Delta Gamma Will Initiate This Afternoon, 1926; Pierrot to Initiate 13 in Meeting Tonight, 1926). Dvorak served as a member of the entertainment committee for the Urbana Association of Commerce (Committee Will Meet Tonight, 1925). Additionally, he was named editor of the *Illinois Union Song Book* in October of 1926. This was only the second Illinois songbook to be published thus far; the first was published in 1920 (Dvorak Named Editor of Illinois Union's Song Book, 1926).

Faculty at Illinois and Wisconsin.

When he became a full-time faculty member in the fall of 1927, Dvorak began to contribute to campus life at Illinois in a more noticeable manner. He became involved in Greek and non-Greek organizations on campus. Altogether, during his days as both a student and then as a faculty member at Illinois, Dvorak was either a member of or involved in the following student organizations: swim club, glee club, Theta Kappa Phi, Kappa Phi Sigma, the Philomathean Society, Pierrots, Tribe of Illini, the Scabbard and Blade, Phi Mu Alpha Sinfonia, and Phi Delta Gamma, as well as was actively engaged in the social scene at Illinois and athletic related functions (Illio, 1929).

At Wisconsin, Dvorak wasted no time integrating himself into both campus and community life in Madison. He was busy as a faculty advisor to the campus YMCA (University of Wisconsin, 1935) and quickly went to work serving on athletic events committees, serving as the entertainment chair for the 1934 UW Football Banquet (Prompt Start, Ditto Finish Promised for Grid Banquet, 1934).

Advocate for People with Disabilities.

Raymond Dvorak was an active, early advocate for people with disabilities.² During his early years at Wisconsin, he worked with student musician Gordon Haldeman, a trombonist who was legally blind. Dvorak taught Haldeman trombone lessons, helped him march on the field in the marching band, and appointed him as a soloist with the UW Concert Band during his four years as a student at Wisconsin. Dvorak was committed to assisting people with disabilities during his entire time at the University of Wisconsin-Madison. When he returned to active teaching in 1950 after surviving the train accident that took most of his right arm and crushed his left leg, Dvorak accepted larger leadership obligations within several state and national agencies tasked with furthering the cause of people with disabilities.

Dvorak was the driving force behind “The Madison Story: One Community’s Efforts on Behalf of the Physically Handicapped,” a capstone television production broadcast on a Madison television station at the conclusion of a day-long celebration on March 29, 1954. Dvorak enlisted the help of people of reputation and stature throughout the state, national advocates from Washington, D.C., and government leaders in Madison—notably, Madison Mayor George E. Forster (The Madison Story, 1954)—to advocate for the hiring of peoples with disabilities throughout Wisconsin,

²When describing Dvorak’s actions on behalf of people with disabilities, current language describing people with disabilities will be utilized. However, when referring to Dvorak’s recognitions, the language cited in the historical documentation will be quoted as it appears, though it does not comport with contemporary person-first language.

focusing on Madison in particular. Dvorak connected media outlets throughout Madison and the state to publicize and broadcast the community events. According to the number of letters Dvorak received, the final project was considered by all to be a major success.

Dvorak's dedication to assisting disabled individuals garnered him further service duties. He served on the Governor's Committee on Employing the Handicapped and as chairman of Madison's Hire the Handicapped Day in 1954. Dvorak engaged his energies in organizations such as the Mayor's Committee on Employing the Handicapped and the President's Committee on Employing the Handicapped. He often found himself traveling around the state of Wisconsin, as well as to Washington, D.C. His dedication to these civic causes helped to secure his recognition as Wisconsin's Handicapped Man of the Year in 1955 (Leckrone, 1987).

Also, in 1955, Dvorak was asked to serve on a committee that would later be known as the Wisconsin Rehabilitation Association, or WRA. This committee was a group dedicated to promoting the causes of handicapped people and their rehabilitation. The WRA was not a professional organization, rather an organization of professionals who met to discuss ideas for improving the employability and daily lives of handicapped citizens of Wisconsin. With Dvorak's impetus, the group became incorporated as a non-profit entity in Wisconsin in order to gain tax advantages for securing donations (Wisconsin Rehabilitation Association, 1957). During the incorporation process, Dvorak was listed as the organization's first president in 1957 (Wisconsin Rehabilitation Association, 1957), though he had served in this capacity since 1956 (Leckrone, 1987).

The Wisconsin Rehabilitation Association was modeled on the National Rehabilitation Association, based in Washington, D.C. and as such, became one of several state chapters. Because of this connection to the national organization, Dvorak traveled to Washington, D.C., and held meetings with national figures about policies promoting the well-being and plight of peoples with disabilities. Dvorak utilized his organizational and interpersonal skills to develop opportunities for citizens with disabilities throughout Wisconsin and garnered influence on the national stage.

The first state WRA meeting and exhibition, which highlighted the employment of people with disabilities, took place in Green Bay, Wisconsin, in February of 1958 (Dvorak, R.F. (1900-1982) University of Wisconsin-Madison Archives). As a part of the Green Bay exposition, the WRA worked to showcase industries that hired individuals with disabilities. Tables featuring individuals with disabilities demonstrating their capabilities on the job were a prominent part of the event. Several employers and agencies who employed workers with disabilities displayed at the Green Bay exposition, as well.

Dvorak and the WRA highlighted agencies dedicated to rehabilitating people with disabilities. These exhibitors included many organizations and trades, as well as both public and private groups: Wisconsin Orthopedic Appliance Co., Wisconsin Anti Tuberculosis Assoc., Program for the Blind of the State Department of Public Welfare, The Homecraft program, The Heart Association, Visiting Nurses Assoc., Cerebral Palsy Association, Easter Seal Society, Polio Foundation, Veterans Administration, and Mental Health Association (WRA News, January, 1958 Dvorak, R.F. (1900-1982) University of Wisconsin-Madison Archives). It was decided to include the labor unions in

this exposition, as “unions offer[ed] resistance in many areas of rehabilitation” since many sheltered labor shops employed handicapped workers at reduced wages (p. 4).

Demonstrations of improvements in working conditions and machinery operated by individuals with disabilities were part of the exhibit, as well. Even the entertainment during the convention highlighted the accomplishments of people with disabilities. Dvorak’s success with the first exposition in Green Bay led to the second exposition, planned for Madison. The WRA, under Dvorak’s leadership, promoted the accomplishments of both people with disabilities and employers who were supportive of hiring people with disabilities.

Dvorak accepted positions within the Wisconsin Easter Seals, raising funds to help fund treatments and research. From 1962 to 1966, Dvorak was involved in the Easter Seals and Christmas Seals campaigns. Through his talents as a composer, entertainer, and organizer, he was placed in charge of the campaign for the 1965-1966 year. Dvorak combined jingles composed in cooperation with James Christensen and Don Voegeli, along with entertaining advertisements to highlight the efforts of the Easter Seal Campaign and set new records in fundraising for the association (Ray of Sunshine for TB Campaign, 1965).

Summary

Raymond F. Dvorak came into many positions of leadership throughout his personal life and professional career. His experiences in leadership encompassed a wide range of settings and organizations, from his work with the Midwest Band and Orchestra Clinic in Chicago, Illinois, to his work with the many organizations focusing on improving the lives of people with disabilities. In each of his leadership roles, Dvorak

came to influence the direction of entire generations of educators and people with disabilities. His impact had an immediate and long-lasting effect on a range of professions, from music performance and music education to manufacturing. Dvorak truly led through example and integrity.

Study Summary & Suggestions for Further Research

Summary

The life and career of Raymond F. Dvorak centered around music and were comprised of a multitude of experiences and stories that give a unique view of an individual in the 20th century. From his time as a child, growing up in northern Illinois, to his retirement from the University of Wisconsin-Madison in 1968, and until his passing in 1982, Dvorak lived a full life by many accounts. The musical aspects of Dvorak's life provide a clearer understanding of his pursuits as a showman and entertainer, an innovator, and a civic leader.

Instrumental Music Educator in the Public-schools

Dvorak implemented many new ideas at a time when instrumental music education in the public-schools was a relatively fledgling profession. He introduced the concept of a high school football band to the Urbana Public-schools in the early part of the 1920s. Dvorak initiated and developed the idea of a feeder band program for the Urbana Schools with the implementation of the instrumental music program at Thornburn Elementary and Leal Elementary in 1925. He also was a pioneer in the state of Illinois for participation in the national band competitions held in the early to mid-1920s.

Creativity in Entertainment and Music Education at the University of Illinois

While at the University of Illinois as both a graduate student and then later as a faculty member, Dvorak was instrumental in the creation and development of programs still recognized today. Dvorak was the creative force behind the highly successful Chief Illiniwek, the now controversial former symbol of the University of Illinois. His melding of Native American folklore and unifying force of a mascot-like symbol at a football game on Homecoming in 1926 was the start of something before not seen at Illinois. He was also the main person responsible for the preparation, transportation, and cataloging of the estate of the late March King, John Philip Sousa. This is the core basis for the Sousa Archives and Center for American Music housed in the Harding Band Building on the University of Illinois at Urbana-Champaign campus.

Dvorak is credited with energetic solutions to entertaining the crowds of loyal students, alumni, and fans at Illinois athletic and music events across the campus. He initiated moving formations by the marching band without the aid of a starter's pistol or whistle on the field at football games. He galvanized gatherings of people at sporting and civic events across campus and around the region through group singing. Dvorak introduced thousands of parents to the sounds of both the Men's and Women's Glee Clubs at Illinois with his Mother's Day and Dad's Day concerts. He coached his students in the art of entertaining so they could earn a living as touring musicians during the late 1920s and early 1930s.

Dvorak was crucial to the development of several music education concepts that helped to establish the University of Illinois as a leader in the education of music educators. Dvorak was instrumental in developing methods classes for music educators

and initiated the format of teaching instrumental music in a large ensemble setting in his instrumental techniques class. He assisted A. A. Harding in the development and implementation of the Illinois Band Clinics that have a direct lineage to the current Midwest Band and Orchestra Clinic held in Chicago, Illinois each December. He also created and instituted the first ever Illinois All-State Orchestra. Dvorak's pioneering work in music education provided him with guest teaching positions, teaching summer courses at VanderCook College, the Juilliard School and the summer music institute at Interlochen, Michigan. It was during these extra activities that he met established music figures like H.E. Nutt, Joseph Maddy, Edwin Franko Goldman and John Philip Sousa, to name a few.

Mr. Wisconsin, Showman, Music Leader, and Civic Leader

At Wisconsin, Dvorak demonstrated his understanding of showmanship as entertainment to build a world-class band program. Dvorak moved to the University of Wisconsin-Madison as Director of Bands in 1934. He introduced the concept of a colorguard on the marching field when he had men in the Wisconsin marching band utilize Swiss Flag Waving techniques with flags representing the schools of the Big Ten. He promoted the Wisconsin Idea and recruited for the entire university with the state-wide tours he initiated between 1951 through 1968. He was well-known throughout the state.

Dvorak participated in leadership roles and memberships within multiple professional organizations. Dvorak became a member of the American Bandmasters Association, hosted national conventions twice at the University of Wisconsin-Madison and served as president in 1959. Dvorak was a founding member of the Wisconsin

Bandmasters Association (WBA) in 1937, hosted state WBA conventions at the UW-Madison, and performed with the UW Concert Band at several conferences as well. In 1941, Dvorak attended the organizational meeting for the College Band Directors National Association in Chicago and was a founding member, serving as president in 1948. Dvorak regularly performed as a guest conductor for national, state and regional honor ensembles, and adjudicated in more than 30 states in the United States. Dvorak earned lifetime honorary memberships in both the American Bandmasters Association and the National Band Association, being elected posthumously into the National Band Directors Hall of Fame, housed at Troy University, in 1985.

Civically, Dvorak was active on several levels. While at the University of Wisconsin-Madison, Dvorak worked with student with disabilities. After his own near-death experience where he lost most of his right arm, he took a more active role in civic leadership and became a recognized leader for people with disabilities. Examples of his work with civic organizations include his membership in the Rotary Club of Madison, serving as a founding member and president of the Wisconsin Rehabilitation Association, and working on the Governor's Committee on Employing the Handicapped. He also chaired the City of Madison's Hire the Handicapped Day, the Mayor's Committee on Employing the Handicapped, the Governor's Committee on Employing the Handicapped and the President's Committee on Employing the Handicapped. His dedication to civic causes such as these helped to secure his recognition as Wisconsin's Handicapped Man of the Year in 1955 (Dvorak, R.F., n.d.) and chair the Wisconsin Easter Seals campaign in 1965, setting a record for the largest amount raised on behalf of the organization to that date.

Dvorak was an avid fan of John Philip Sousa and made acquaintance with him on several occasions during his lifetime. He served as Sousa's personal assistant in the summer of 1930 at the Interlochen Music Camp in Michigan. In retirement, Dvorak made a point of interviewing former Sousa Band members to ascertain the most common performance practices of Sousa and used this information to create published editions of Sousa marches. He served as the driving force behind having the world-famous composer elected into the Hall of Fame for Great Americans in 1973. He initiated the formal process of petitioning members of the U.S. Congress to declare Sousa's "Stars and Stripes Forever March" the official march of the United States. This became a reality in 1987, five years after Dvorak's death.

Implications for Music Education and Recommendations for Further Research

Implications.

The life and achievements of Raymond Francis Dvorak have been presented in my research presented above. It can be argued that Dvorak and his contributions to music, to music education as a profession, and to the field of marching bands are some of the most innovative and longest lasting. His association and interaction with the most recognizable names in those three areas allowed him to play a part in the conception of, the founding of, and implementation of seminal and influential professional associations. This includes the Illinois Band Clinics with A. A. Harding, the International Band and Orchestra Camp at Interlochen, the College Band Directors National Association, the Midwest Band and Orchestra Clinic, and the Wisconsin Rehabilitation Association, to name a few. Even with all of that, Dvorak still had time to be a devoted husband and

father. Raymond F. Dvorak truly was a person of considerable merit who needs to have his legacy shared to inspire future generations of musicians and music educators.

Based in part on the information revealed in my research of Raymond F. Dvorak, one can claim that instrumental music education is still in a process of evolution with influences from both its distant and recent past. Like Dvorak, in his quest to provide “something for everyone,” marching ensembles in public and private-schools, colleges, and marching arts organizations, today are working in a similar vein. One can look to the integration of electronic instruments such as electric bass, electric guitar, and electronic keyboards as one such example of evolving musical presentation to provide the audience with a greater variety of music and entertaining sounds. Additionally, the increased use of amplified front ensembles (traditional keyboard percussion such as marimba, xylophone, vibraphone, and bells with microphones connected to amplifiers with large mobile speaker displays to project sound—all which can be controlled via a digital interface such as a tablet or mobile phone over Wi-Fi) allow marching bands of all sizes to present more traditional instruments in what some people may consider a more appealing and modern manner.

Incorporating digital sampling within the present-day marching band also provides for opportunities to expand the medium. Combining modern digital sounds with more traditional battery percussion, front ensemble instruments, and updated dance moves opens opportunities for newer pageantry. Winds and brass can be provided time to focus on more advanced visual marching maneuvers, dance moves, or a combination of both without the ensemble having to sacrifice musicianship. Marching ensembles at all levels are also integrating visual extras (acting and stunts) and non-marching

musicians (vocalists) to entertain in more of a Las Vegas-like presentation. One could make an argument that this was similar to what Dvorak encouraged his students to do when they toured North America as the Illini Singing Band.

Concert bands have also recently assimilated visual performance techniques into their performances. I have watched videos, via the internet, on social media outlets that present concert bands executing visual maneuvers or pageantry while performing artistically serious wind band works. Will this be a short-lived musical experiment, or will it become a viable, new form of entertainment for educational and professional music ensembles alike to mix into their performance repertoire? A question that may provide more avenues for education and research.

Suggestions for Future Research.

During my investigation covering the life and accomplishments of Raymond F. Dvorak, the name Glenn Cliff Bainum often appeared in context with other well-known collegiate band directors such as A. A. Harding, William Revelli, and Raymond F. Dvorak. Glenn Cliffe Bainum was an early music educator with strong ties to the band programs at the University of Illinois, Southern Illinois Normal School (now Southern Illinois University), Northwestern University, and served as an early public-school instrumental music educator. Additionally, Bainum held several positions of prominence within some of the most well-regarded professional music organizations, including the American Bandmasters Association, College Band Directors National Association, National Band Association, and other regional groups. Though it would seem research in regards to individuals from this era in music education would be thoroughly covered, one person who figured prominently in early instrumental music programs, but who has

not been formally researched, is Bainum. His work and association with some of the most influential music educators during the formative years of the band profession warrants his contributions to be formally added to the historical record.

Another name that appeared similarly, was that of Victor J. Grabel. Grabel was instrumental in the formative time of the American Bandmasters Association, before the official establishment of the organization. Grabel was a charter member of the group, was a major contributor to the drafting of the organization's constitution, and served as the secretary of the American Bandmasters Association in the early years. He was key in maintaining the dialogue between the founding members. Professionally, he served as the conductor of the Chicago Concert Band in the 1930s. Again, Grabel was an individual involved with professional band organizations during the formative years of instrumental music education in the United States and his story and contributions to the profession deserve to be told.

Names that didn't appear often or at all in my research also deserve to have their contributions to the profession investigated and published. The fact that relatively few African American band directors, woman, and people of non-Caucasian descent have had their life work examined is an oversight by both ethnomusicologists and historical researchers within the music education profession. There are gaps in the historical record that need to be filled in through researching these overlooked musicians and music educators. People such as Julian White, Marcellus Brown, and Rodney Dorsey are three examples of African-American band directors who have contributed to the music and music education professions Also, women directors such as Paula Crider,

Mallory Thompson, and Cheryl Floyd have each influenced countless number of musicians and music educators through their professional efforts.

Another area within the expertise of music education with great prospect for growth through formal investigation is that of marching bands and the marching arts. Subjects within the field include the history of high school and collegiate marching bands, the nature of the relationship between the growth of drum corps and the selection of music and use of visual aids in public-school marching programs, and drum corps influence on instruction as it relates to the physical act of marching within public-school marching band programs. All of these would assist in providing valuable insight into a significant cross section of America instrumental music programs. Tens of thousands, if not hundreds of thousands of musicians, from amateur to professional, are involved in marching bands and other marching affiliations. Additionally, I would speculate that millions, if not hundreds of millions of dollars are spent each year in the development and presentation of marching performances throughout the United States each year.

Investigations into the establishment and subsequent growth of organizations that promote the marching arts, such as Bands of America (BOA), Youth Education in the Arts (YEA), U. S. Bands, Cavalcade of Bands, Tournament of Bands (TOB), and both Drum Corps International (DCI) and Drum Corps Associates (DCA), to name a few, and their influence on music education are warranted and deserve to have their contributions chronicled and disseminated. I would hypothesize that organizations such as these have been an influence on music education, music appreciation, and the fusion of classical and commercial music genres in the present day.

References

- 15,000 to see badgers try to stop graham. (1943, November 5). Wisconsin State Journal. Retrieved from www.newspapers.com/
- American Bandmasters Association official records, Special Collections, University of Maryland Libraries
- Announce faculty cast for benefit at high school. (1923, January 12). Urbana Daily Courier. Retrieved from <https://idnc.library.illinois.edu/>
- Archives of The Midwest Clinic, An International Band and Orchestra Conference, Special Collections, University of Maryland Libraries.
- Badger, R. (1995). *Alife in ragtime: A biography of James Reese Europe*. Oxford: Oxford University Press
- Bandmasters will gather at university. (1933, January 4). Urbana Daily Courier. Retrieved from <https://idnc.library.illinois.edu/>
- Band's advisory board elected at rehearsal. (1921, December 9). Daily Illini. Retrieved from <https://idnc.library.illinois.edu/>
- Band organizers further their plans. (1922, November 4). Urbana Daily Courier. Retrieved from <https://idnc.library.illinois.edu/>
- Band reunion to recall vaudeville. (*n.d.*) Copy in possession of author.
- Battisti, F. (2002). *The winds of change: The evolution of the contemporary American wind band/ensemble and its conductor*. Galesville, MD: Meredith Music Publications

- Blogger, G. (n.d.). Lost & Found: Fritz Kreisler's University of Wisconsin Football Songs. Retrieved from <http://blog.sharmusic.com/blog/bid/95995/Lost-Found-Frit-Kreisler-s-University-of-Wisconsin-Football-Songs>
- Board of control votes "i's" for major athletics. (1928, February 22). Urbana Daily Courier. Retrieved from <https://idnc.library.illinois.edu/>
- Borich, G.R. (1984). The lives of Howard Raymond Lyons and Hubert Estel Nutt, co-founders of the Mid-West National Band and Orchestra Clinic. Unpublished doctoral dissertation, Northwestern University
- Boys glee club is organized at urbana high. (1923, February 8). Urbana Daily Courier. Retrieved from <https://idnc.library.illinois.edu/>
- Britton, A. P. (1995). Reminiscences: Musical and other delights at Illinois, 1933 1938. *Bulletin of the Council for Research in Musical Education*, (125), 9-19. Retrieved from <http://www.jstor.org/stable/40318722>
- Brooks memorial Union, Marquette University, Milwaukee, WI. Copy in possession of author
- Brozak, G.A. (2004). *A history of the bands at Ohio University, Athens*. Unpublished doctoral dissertation, University of Illinois at Urbana-Champaign.
- Burford, C. C. (1952). We're loyal to you, Illinois. Danville, IL: The Interstate.
- Candidate chimers will play sunday. (1922, November 11). Urbana Daily Courier. Retrieved from <https://idnc.library.illinois.edu/>
- Cavanagh, G.A. (1971). *William D. Revelli: The Hobart years*. Unpublished doctoral dissertation, University of Michigan.

Chairman appoints judges to award sachem sing cup. (1932, May 13). Urbana Daily Courier. Retrieved from <https://idnc.library.illinois.edu/>

Chapel jubilee to start at 10 next sunday. (1935, January 20). Wisconsin State Journal. Copy in possession of author.

Chief celebrates his birthday. (October 1976). Unknown Newspaper. Copy in possession of author.

College Band Directors National Association Archives, Special Collections, University of Maryland Libraries

Committee to nominate officers for orchestra. (1921, November 24). Daily Illini. Retrieved from <https://idnc.library.illinois.edu/>

Conference attracts 100 band directors from five states. (1931, January 9). Daily Illini. Retrieved from <https://idnc.library.illinois.edu/>

Conference of teachers will open tonight. (1928, November 22). Urbana Daily Courier. Retrieved from <https://idnc.library.illinois.edu/>

Conrad, C. P. (1994). Fred Jewell (1875-1936): His life as a composer of circus and band music, bandmaster, and publisher. Unpublished doctoral dissertation, Ball State University.

Crippled musician tries baton again. (1955, August 19). The Oklahoman, retrieved from <http://oliveweb>

02.newsok.com/Default/Skins/Oklahoma/Client.asp?skin=Oklahoma

[n&_ga=2.97505370.479489907.15703391751473717098.1570339175&AW=](http://02.newsok.com/Default/Skins/Oklahoma/Client.asp?skin=Oklahoma)

[57033 9102383AppName=2](http://02.newsok.com/Default/Skins/Oklahoma/Client.asp?skin=Oklahoma)

Davis, A. L. (1987). *A history of the American Bandmasters Association*. Unpublished doctoral dissertation, Arizona State University.

Daylong 'grand finale' honors Dvorak today. (1968, April 7). *Wisconsin State Journal*.
Copy in possession of author.

Dvorak, R.F. (n.d.). Typed biography. Completed after 1968 but prior to 1973. Copy in possession of Author.

Dvorak, R.F. (1900-1982). Correspondence. Raymond Francis Dvorak Collection. University of Wisconsin-Madison Archive, Madison, WI.

Dvorak appointed band assistant for the coming year. (1926, June 5). *Daily Illini*.
Retrieved from <https://idnc.library.illinois.edu/>

Dvorak attends St. Louis intercollegiate smoker. (1922, January 31). *Daily Illini*.
Retrieved from <https://idnc.library.illinois.edu/>

Dvorak, band to entertain at carnival. (1929, March 14). *Urbana Daily Courier*
Retrieved from <https://idnc.library.illinois.edu/>

Dvorak, Florence Marie, 1911-. [Oral History Program interview with Florence Marie Dvorak, 1994].

Dvorak hands over baton in 'grand finale'. (1968, April 8). *Wisconsin State Journal*.
Copy in possession of author.

Dvorak full of plans year after injuries. (1949, April 14). *Wisconsin State Journal*.
Retrieved from www.Newspapers.com/

Dvorak given leading role in musical revue. (1922, January 31). *Daily Illini*. Retrieved from <https://idnc.library.illinois.edu/>

Dvorak, injured one year ago today, is living up to 'fighting badger' tradition. (1949, April 14). Wisconsin State Journal. Copy in possession of author.

Dvorak is honored at 3 events Sunday. (April 8, 1968). The Capital Times. Retrieved from <https://www.newspapers.com/>

Dvorak named editor of Illinois union's song book. (1926, October 6). Daily Illini. Retrieved from <https://idnc.library.illinois.edu/>

Dvorak offered job with occupation army. (1945, June 12). Wisconsin State Journal. University of Wisconsin-Madison Archives.

Dvorak prepares to lay down baton. (1968, March 24). Wisconsin State Journal. Retrieved from www.newspapers.com

Dvorak, R.F. (1918). [Personal diary of Raymond Francis Dvorak]. Copy in possession of author.

Dvorak, R. F. (1955). [Handwritten biography]. Copy in possession of author.

Dvorak, R. F. (1969). Sousa's march performances. *The School Musician, Teacher, and Director.*, December.

Dvorak, R. F. (1972, September 21). Interview by D.S. Taylor [Personal Interview]. Raymond F. Dvorak. University of Wisconsin-Madison Archives, Madison, WI.

Dvorak, R.F., (1973, January). *The past speaks to the future*. Paper presented at the meeting of the College Band Directors National Association, Champaign Urbana, IL.

Dvorak, Raymond F. (Raymond Francis), 1900-1982. [Oral History Program interview]: Raymond F. Dvorak, 1972].

Dvorak's Boys' Band is Making Rapid Progress. (1924, July 14). Urbana Daily Courier. Retrieved from <https://idnc.library.illinois.edu/>

Dvorak shows 'lots of fight'. (1948, April 16). Wisconsin State Journal. Retrieved from www.newspapers.com/

Dvorak won't take job overseas. (1945, June 18). Wisconsin State Journal. University of Wisconsin-Madison Archives.

Fennell, F. (1954). *Time and the winds*. Kenosha, WI.: G. Leblanc Corporation.

First all-state high orchestra will play today. (1928, November 23). Daily Illini. Retrieved from <https://idnc.library.illinois.edu/>

Football band has new marches for the illini-coe game. (1928, October 13). Urbana Daily Courier. Retrieved from <https://idnc.library.illinois.edu/>

Foster, G.M. (2005). Fred L. Grambs and his influence on instrumental music in late 19th century Birmingham, Alabama. Unpublished doctoral dissertation, The University of Alabama.

Four special courses given. (1922, August 26). Urbana Daily Courier. Retrieved from <https://idnc.library.illinois.edu/>

Fraenkel, J., & Wallen, N. E. (2000). *How to design and evaluate research in education*. (4th ed.). Boston, MA: McGraw-Hill.

Freshies are introduced to college life. (1927, September 17). Urbana Daily Courier. Retrieved from <https://idnc.library.illinois.edu/>

Frizane, D. E. (1984). *Arthur Pryor (1870-1942) American trombonist, bandmaster, composer*. Unpublished doctoral dissertation, University of Kansas.

- Gall, M. D., Gall, J. P., & Borg, W. R. (2003). *Educational research: An introduction* (7th ed.). New York: Allyn and Bacon.
- Gerardi, Jr., J. L. (1973). *Karl L. King: his life and Music*. Unpublished doctoral dissertation, University of Colorado.
- Glee club announces selection of basses. (1920, October 29). *Daily Illini*. Retrieved from <https://idnc.library.illinois.edu/>
- Glee club gets ready for trip. (1927, December 22). *Urbana Daily Courier*. Retrieved from <https://idnc.library.illinois.edu/>
- Glee club opens its annual tour. (1931, December 30). *Urbana Daily Courier*. Retrieved from <https://idnc.library.illinois.edu/>
- Goldman, R. F. (1938). *The band's music*. New York, Pitman Publishing Corporation.
- Gonzalez, G. (2007). *David Elbert Whitwell (b. 1937): His life and career in the band world through 1977*. Unpublished doctoral dissertation, Arizona State University.
- Gregory, E.S. (1982). *Mark H. Hindsley: The Illinois years*. Unpublished doctoral dissertation, University of Illinois, Urbana-Champaign.
- Griffin, P. J. (2004). *A history of the Illinois industrial University/University of Illinois band, 1867--1908*. University of Illinois at Urbana-Champaign.
- Hansen, R.K. (2005). *The American wind band: A cultural history*. Chicago: GIA.
- Harding and dvorak will attend camp. (1928, December 18). *Urbana Daily Courier*. Retrieved from <https://idnc.library.illinois.edu/>
- Hash, P.M. (2006). *Development of school bands in Illinois: 1863 – 1930*. Unpublished doctoral dissertation, University of Illinois, Urbana-Champaign.

- Haynie, J. T. (1971). *The changing role of the band in American colleges and universities, 1900 to 1968*. Unpublished doctoral dissertation, George Peabody College for Teachers.
- High school band contest opens Apr. 28. (1932, April 22). *Urbana Daily Courier*. Retrieved from <https://idnc.library.illinois.edu/>
- High school instructors are coming. (1927, November 15). *Urbana Daily Courier*. Retrieved from <https://idnc.library.illinois.edu/>
- High school notes. (1922, December 14). *Urbana Daily Courier*. Retrieved from <https://idnc.library.illinois.edu/>
- High school notes. (1923, November 28). *Urbana Daily Courier*. Retrieved from <https://idnc.library.illinois.edu/>
- Hile, J.W. (1991). *Harry Begian: On bands and conducting*. Unpublished doctoral dissertation, University of Illinois, Urbana-Champaign.
- Holz, E.A. (1960). *The national school band tournaments of 1923 and its bands*. Unpublished doctoral dissertation, University of Michigan.
- Hug, F. & Dvorak, R.F. (1939). *The art of flag waving*. Madison, WI: Ward-Brodt Music Company.
- Jachens, D. L. (1984). *An account of the pedagogical approaches taken by eight Midwestern high school band conductors during the late 1920's and 1930's*. Unpublished doctoral dissertation, Northwestern University.
- Johnson, M.D. (2004). *Wade Hammond (1879 – 1957): Early twentieth century African American military bandmaster*. Unpublished doctoral dissertation, Texas Tech University.

- Jolly, K.R. (1971). *Edwin Franko Goldman and the Goldman Band*. Unpublished doctoral dissertation, New York University.
- Judges for band contest named. (1926, April 15). *The Daily Illini*. Retrieved from <https://idnc.library.illinois.edu/>
- Lasko, R. (1971). *A history of the college band directors national association*. Unpublished doctoral dissertation, University of Cincinnati.
- Leckrone, M. (1985). *Songs to thee Wisconsin: 100 years, the university of Wisconsin bands*. Madison, WI: University of Wisconsin Bands.
- Leonard, C. (1984). Where's the beef? *The Bulletin of Historical Research in Music Education*, 5 (2), 58-60.
- Lester, N.K. (1984). *Richard Franko Goldman: His life and works*. Unpublished doctoral dissertation, Peabody Conservatory of Music.
- Madeja, J.T. (1988). *The life and works of Herbert L. Clarke (1867 – 1945)*. Unpublished doctoral dissertation, University of Illinois, Urbana-Champaign.
- Madison plans to celebrate war work. (1943, February 7) *Wisconsin State Journal*. University of Wisconsin-Madison Archives.
- Mark, M. L. (1985). Unique Aspects of Historical Research in Music Education. *The Bulletin of Historical Research in Music Education*, 6 (1), 29-33.
- Mark, M.L. & Gary, C.L. (1999). *A history of American music education* (2nd ed.). Reston, VA: MENC.
- May use Chapman in Graham's place against Lane Tech. (1924, February 21). *Urbana Daily Courier*. Retrieved from <https://idnc.library.illinois.edu/>

McCarrek, L. K (1971). *A historical review of the college band movement from 1875 to 1969*. Unpublished doctoral dissertation, The Florida State University.

Men's glee club, 60 years old, shows progress in size, rank. (1930, November 1). Daily Illini. Retrieved from <https://idnc.library.illinois.edu/>

Men's glee club sings for paters. (1928, October 20). Urbana Daily Courier. Retrieved from <https://idnc.library.illinois.edu/>

Messiah concert tickets sell tuesday, 55 cents. (1921, December 2). Daily Illini. Retrieved from <https://idnc.library.illinois.edu/>

Midwest Clinic, (1976). [Concert program]. Copy in possession of Author.

Millar, H. P., & Zange, C. (1935). *Algonquin the Beautiful: A History of Its Pioneers and Settlement In Commemoration of Its 100th Birthday* ALOGNQUIN MCHENRY COUNTY ILLINOIS 1935. Retrieved June 14, 2012, from <http://www.idaillinois.org/cdm/ref/collection/algonqui001/id/221>

Milwaukee Journal. (1951, April 23). Untitled article. Copy in possession of Author

'Mr. Wisconsin' is back to lead u. band. (1950, September 29). Capital Times. Copy in possession of author.

Musical program is given at high school. (1922, April 28). Urbana Daily Courier. Retrieved from <https://idnc.library.illinois.edu/>

Navy graduates to hear captain. (1944, May 28). Wisconsin State Journal. Copy in possession of author.

On the sports trail. (1934, August 19). Wisconsin State Journal. Retrieved from <https://www.newspapers.com/>

Notes for you. (1941, February 19). Wisconsin State Journal. Retrieved from <https://www.newspapers.com/>

Notes for you. (1943, December 6). Wisconsin State Journal. Copy in possession of author.

'On the Trail' gets first band presentation here. (1935, March 17). Wisconsin State Journal. Retrieved from <https://www.newspapers.com/>

'On Wisconsin!' with director hail. (1939, February 7). Wisconsin State Journal. Retrieved from <https://www.newspapers.com/>

Orchestra of 80 pieces plays for visiting teachers. (1928, November 24). Urbana Daily Courier. Retrieved from <https://idnc.library.illinois.edu/>

Phelps, R., Ferrara, L., & Goolsby, T. (1993). *A guide to research in music education..* (4th ed.). Metuchen, NJ: Scarecrow Press.

Phi delta gamma will initiate this afternoon. (1926, January 23). Urbana Daily Courier. Retrieved from <https://idnc.library.illinois.edu/>

Piagentini, R.F. (1999). John P. Paynter: A biography of Northwestern University's second director of bands (1928 – 1996). Unpublished doctoral dissertation, Arizona State University.

Pierrot to initiate 13 in meeting tonight. (1926, January 15). Urbana Daily Courier. Retrieved from <https://idnc.library.illinois.edu/>

Post exam jubilee drives away gloom of post exam probation. (1921, February 9). Daily Illini. Retrieved from <https://idnc.library.illinois.edu/>

Prof. Dvorak's condition is still serious. (1948, April 16). Wisconsin State Journal. Copy in possession of author.

Program for sunday chimes. (1922, March 31). Urbana Daily Courier. Retrieved from <https://idnc.library.illinois.edu/>

Prompt start, ditto finish promised for grid banquet. (1934, December 8) Wisconsin State Journal. Copy in possession of Author

Program is complete for the frosh frolic. (1927, September 15). Urbana Daily Courier. Retrieved from <https://idnc.library.illinois.edu/>

Ray dvorak '22 signs five year contract. (1924, November 6). Daily Illini. Retrieved from <https://idnc.library.illinois.edu/>

Ray Dvorak prepares to lay down baton. (1968, March 24). Wisconsin State Journal. Copy in possession of author.

Raymond F. Dvorak Papers, Special Collections, University of Maryland Libraries

Ray, Illini!. (1926, December 8). Daily Illini. Retrieved from <https://idnc.library.illinois.edu/>

Ray of sunshine for tb campaign. (1965, November 3). Wisconsin State Journal. Retrieved from <https://www.newspapers.com/>

Roundy says. (1935, *n.d.*). Wisconsin State Journal. Copy in possession of author.

Senior class voting today. (1922, September 19). Urbana Daily Courier. Retrieved from <https://idnc.library.illinois.edu/>

Seven hundred attend hey day. (1925, September 16). Urbana Daily Courier. Retrieved from <https://idnc.library.illinois.edu/>

Shi-Ai sing to be held tonight for mothers. (1933, May 12). Urbana Daily Courier. Retrieved from <https://idnc.library.illinois.edu/>

Sigma phi epsilon, dvorak, firsts in jubilee competition. (1922, February 8). Daily illini.

Retrieved from <https://idnc.library.illinois.edu/>

Sipe, J.W., & Frick, D. M. (2009). *Seven Pillars of of servant leadership: Practising the wisdom of leading by serving*. Mahwah, NJ: Paulist Press.

Sousa's friendship: precious heritage. (1975). Unknown paper. Copy in the possession of author.

Sousa's tribute has Madison ties. (1976, July 4). Wisconsin State Journal. Retrieved from <https://www.newspapers.com/>

Special train will bring penn squad. (1926, October 29). Daily Illini. Retrieved from <https://idnc.library.illinois.edu/>

State band contest is under way. (1930, April 24). Urbana Daily Courier. Retrieved from <https://idnc.library.illinois.edu/>

Talford, G. L. (1985). *William D. Revelli: An introspective study*. Unpublished doctoral dissertation, Central Michigan University.

Teachers for u. h. s. named. (1922, August 11). Urbana Daily Courier. Retrieved from <https://idnc.library.illinois.edu/>

Team given big send-off at depot. (1927, November 4). Urbana Daily Courier.

Retrieved from <https://idnc.library.illinois.edu/>

Teweleit, R.D. (2006). Dr. Gary Garner, director of bands at West Texas A & M University: His career and teachings. Unpublished doctoral dissertation, University of Oklahoma.

The madison story. (1954). [Television script]. Copy in possession of Author.

Thornburn band plays tonight. (1925, April 17). Urbana Daily Courier. Retrieved from <https://idnc.library.illinois.edu/>

Thursday's assembly. (1924, October 14). Urbana Daily Courier. Retrieved from <https://idnc.library.illinois.edu/>

Tipps, A.W. (1974). *Harold B. Bachman, American bandmasters: His contributions and influences*. Unpublished doctoral dissertation, University of Michigan.

To direct elk's musical show. (1924, March 14). Urbana Daily Courier. Retrieved from <https://idnc.library.illinois.edu/>

Tune in advertisement. (1924, *n.d.*). Urbana Daily Courier. Retrieved from <https://idnc.library.illinois.edu/>

Twenty bands are entered for apr. 24-5. (1925, April 1). Urbana Daily Courier. Retrieved from <https://idnc.library.illinois.edu/>

U.H.S. carnival is huge success. (1923, April 21). Urbana Daily Courier. Retrieved from <https://idnc.library.illinois.edu/>

U.H.S. chorus scores hit. (1923, May 5). Urbana Daily Courier. Retrieved from <https://idnc.library.illinois.edu/>

U.H.S. notes. (1925, September 24). Urbana Daily Courier. Retrieved from <https://idnc.library.illinois.edu/>

U.H.S. notes. (1925, November 11). Urbana Daily Courier. Retrieved from <https://idnc.library.illinois.edu/>

U.H.S. tankmen to St. Louis. (1924, April 4). Urbana Daily Courier. Retrieved from <https://idnc.library.illinois.edu/>

University men's glee club large. (1930, September 21). *Daily Illini*. Retrieved from <https://idnc.library.illinois.edu/>

University of Chicago, (1937, October 11). *Tower Topics*.

U. of I. band enjoys novel distinction. (1928, October 12). *Urbana daily courier*. Retrieved from <https://idnc.library.illinois.edu/>

U of I band scores again. (1922, March 4). *Urbana Daily Courier*. Retrieved from <https://idnc.library.illinois.edu/>

University of Illinois. (1922, *n.d.*). [Dvorak's contract]. Copy in possession of author.

University of Illinois. (1926, *n.d.*). [Dvorak's contract]. Copy in possession of author.

University of Illinois. (1927, May 16). [Employment information sheet]. Copy in possession of author.

University of Illinois (1929). *Illio*, [University of Illinois Annual]. Urbana, IL: Author.

University of Illinois notes. (1925, December 11). *Urbana Daily Courier*. Retrieved from <https://idnc.library.illinois.edu/>

University of Wisconsin-Madison (1935). *The Badger*, 50 [University of Wisconsin Annual]. Madison, WI: Author. Retrieved from <http://digital.library.wisc.edu/1711.dl/UW.UWYearBk1935>

University of Wisconsin-Madison, (*n.d.*). [Summer music clinic program]. University of Wisconsin Archives, Madison, WI.

University of Wisconsin Bands. (1968, *n. d.*) [Concert program]. University of Wisconsin Madison Archives.

University of Wisconsin Bands, (2014, September 22). *The Dvorak Era*. Retrieved from <http://badgerband.com/the-dvorak-era/>

Urbana high band plays at decatur game today. (1922, October 21). Urbana Daily Courier. Retrieved from <https://idnc.library.illinois.edu/>

Urbana high is entered in state musical contest. (1923, December 7). Urbana Daily Courier. Retrieved from <https://idnc.library.illinois.edu/>

Urbana High School (1922). *The Rosemary*, 13 [Urbana High School annual].
Urbana, IL: Author.

Urbana High School (1923). *The Rosemary*, 14 [Urbana High School annual].
Urbana, IL: Author.

Urbana High School (1924). *The Rosemary*, 15 [Urbana High School annual].
Urbana, IL: Author.

Urbana High School (1925). *The Rosemary*, 16 [Urbana High School annual].
Urbana, IL: Author.

Urbana High School (1926). *The Rosemary*, 17 [Urbana High School annual].
Urbana, IL: Author.

Urbana high school. (1923, December 7). Urbana Daily Courier. Retrieved from <https://idnc.library.illinois.edu/>

Urbana high school boys to form swimming class. (1922, December 14). Daily Illini.
Retrieved from <https://idnc.library.illinois.edu/>

Urbana high school notes. (1924, *n.d.*). Urbana Daily Courier. Retrieved from <https://idnc.library.illinois.edu/>

Urbana places first in h.s. contest. (1926, May 30). Daily Illini. Retrieved from <https://idnc.library.illinois.edu/>

Urbana radio concert was big success. (1924, November 24). Urbana Daily Courier.

Retrieved from <https://idnc.library.illinois.edu/>

University of Wisconsin-Green Bay, (1970). Salute to John Philip Sousa. University of

Wisconsin-Green Bay Symphonic Band, Robert Bauer, Raymond Dvorak.

U.W. programs to be broadcast on national net. (1943, January 13). Wisconsin State

Journal. Retrieved from www.newspapers.com/

Varsity tankmen revive 'dolphins,' honor society. (1921, May 26). Urbana Daily

Courier. Retrieved from <https://idnc.library.illinois.edu/>

Walker, J. L. (1998). *William P. Foster, American bandmaster*. Unpublished doctoral dissertation, Troy State University.

Walker, R. L. (2014). *The life and leadership of William P. Foster: The maestro and the legend*. Unpublished doctoral dissertation, Indiana State University.

Wallace, C. L. (1994). *The life and work of Harry Begian*. Unpublished doctoral dissertation, The Southern Baptist Theological Seminary.

Warfield, P. (2003). "Salesman of Americanism, globetrotter, and musician." The Nineteenth century John Philip Sousa, 1854 – 1893. Unpublished doctoral dissertation, Indiana University.

Walter basketball men dennett, get major i's. (1921, March 29). Daily Illini. Retrieved from <https://idnc.library.illinois.edu/>

Weber, C.E. (1963). The contribution of Albert Austin Harding and his influence on the development of school and college bands. Unpublished doctoral dissertation, University of Illinois, Urbana-Champaign.

Welch, M.D. (1973). The life and work of Leonard Falcone with emphasis on his years as Director of Bands at Michigan State University. Unpublished doctoral dissertation, University of Illinois, Urbana-Champaign.

Wikipedia. (2019). https://en.wikipedia.org/wiki/V-12_Navy_College_Training_Program. Accessed March 26, 2019 at 11:10 PM.

Will broadcast especially for "shut-in" friends. (1929, September 24). Urbana Daily Courier. Retrieved from <https://idnc.library.illinois.edu/>

Wilson, G.E. (1970). *H.A. VanderCook, the teacher*. Unpublished doctoral dissertation, University of Missouri at Kansas City.

Wisconsin bandmasters association, (1987). [Organization pamphlet] Copy in possession of author.

Wisconsin rehabilitation association, (1957). [Minutes from March 11 meeting]. Copy in possession of author.

Wisconsin Rehabilitation Association, (1957). [Article of Incorporation]. Copy in possession of author

WRA Newsletter, January 1958 UW Archives Dvorak 1900-1982 papers Dvorak, R.F. (1900-1982) University of Wisconsin-Madison Archives

Wolff, Kubly, Hirsig start trust fund for men in service. (1943. February 26) Wisconsin State Journal. Copy in possession of author.

Woman's glee club to give program. (1931, November 30). Urbana Daily Courier. Retrieved from <https://idnc.library.illinois.edu/>

Women give clever stunt in shan-kive. (1922, January 15). Daily Illini. Retrieved from <https://idnc.library.illinois.edu/>

Women's glee club will present ninth concert on april 1. (1931, March 25). Daily Illini.

Retrieved from <https://idnc.library.illinois.edu/>

Woodmen turn out 400 strong. (1923, November 11). Urbana Daily Courier. Retrieved

from <https://idnc.library.illinois.edu/>

Zajec, V. (1996). The first fifty years: Mid-West International Band and Orchestra Clinic.

Chicago: Mid-West Clinic.

Appendix A: Sample Consent Letter

December 1, 2011

Dear < Individual >,

As a graduate student at the University of Illinois, I am currently engaged in a historical research project for my doctoral dissertation. The subject of this project is the late Raymond F. Dvorak. This study will collect historical data on Mr. Dvorak's career in music education, including general biographical information, his musical training, and his various professional endeavors. This research project will make extensive use of oral interviews, drawing upon the experiences of those who were familiar with Mr. Dvorak's life and work. Your valuable responses, as one who had professional interactions with Mr. Dvorak, are needed to provide relevant information.

Participation would include a personal interview with you scheduled at your convenience and conducted either in-person or over the telephone. The interviews will be recorded by audio means. Personal correspondence and/or email may also be exchanged. I would also be interested in reviewing personal artifacts such as photographs, scrapbooks, diaries, programs, newspaper articles, letters, recordings, and other items relevant to Raymond Dvorak. Unless you desire to donate original artifacts to this study's archives, all artifacts will be reproduced via photocopy, scanned digital imaging, photography and/or audio/video recording. All items will be returned to you unharmed and shipped at my expense.

The results of this research will be published in academic journals and in the form of a dissertation, including the names of those interviewed, direct quotes, and pictures. Additionally, when my research is complete, I will donate your interview transcript, artifacts, and other research related items to the Midwest International Band & Orchestra Clinic Archives housed on the University of Maryland Campus in College Park, Maryland if you have given them to me.

By signing below, you agree to participate in the study and understand that this is entirely voluntary. You may withdraw your consent at any time without penalty. Also, I would like to receive permission to use your name in the document. I will be happy to submit a list of questions prior to the interview if so desired. In addition, you can ask me to stop the interview at any time and that you do not have to answer any questions you don't wish to answer. Finally, you will be given the opportunity to read, review, and edit the transcription of the interview.

Two copies of this required consent form have been included, as well as a self-addressed, stamped envelope which can be used to return one of the consent forms. Please return the form by December 12. Please keep the second copy for your files. Upon receipt of this consent form, I will contact you to schedule an interview session. I anticipate that the interview will last approximately 60 minutes. I hope to interview you in the month of December, 2011. I will be contacting you during the next few days to arrange a meeting place & time, convenient for you.

If you have any questions regarding the research project, please contact me by email (dan.neuenschwander@gmail.com) or phone 217-778-2699. If you have any general questions about your rights as a participant in this research, please contact the University of Illinois Institutional Review Board at 217.333.2670 (you may call collect) or via email at irb@uiuc.edu. Risk/Benefit Clarification: There are expected to be no risks to participation beyond those that exist in everyday life. Thank you for your assistance and contributions to this project.

Sincerely,

Daniel P. Neuenschwander
Assistant Professor of Music
Kutztown University of Pennsylvania

_____ Yes, I consent to being identified in the study.

_____ Yes, I consent to being audio-taped during the interview session.

Printed name

signature

date

Appendix B: Sample Questions - Former Colleague

Raymond F. Dvorak: His Life and Career in Music (1900-1982)

A doctoral dissertation in fulfillment of the Doctor of Education in Music Education,
The University of Illinois, Urbana-Champaign

Daniel Paul Neuenschwander

Interview questions: Former Colleague

*These are very general topics I am interested in learning more about:

1. In what capacities did you know Raymond F. Dvorak?
2. Are you familiar with Ray Dvorak's experiences at the UW-Madison?
 - a. Classes taught?
 - b. Your perception of Dvorak as an educator?
 - i. How was Dvorak perceived/regarded by his colleagues?
 - ii. How was Dvorak perceived/regarded by his students?
 - iii. How was Dvorak perceived by public music educators?
 - c. Were you aware of any notable achievements/accomplishments by Dvorak while at the UW-Madison?
3. Are you familiar with Dvorak's work with the Mid-West International Band and Orchestra Clinic?
 - a. What was your association with the Midwest Clinic?
 - b. What were Ray's responsibilities at Midwest?
 - i. What was your impression of his effectiveness?
 - ii. What were the methods used by Dvorak in working with the board?
 - c. Are you familiar with who any of Dvorak's board colleagues were?
 - d. What was Ray's managerial/leadership?
 - e. In your opinion, what was Mr. Dvorak's influence/effect with the organization?
 - f. What do you believe are Ray's most important contributions to the Midwest Clinic?
4. Are you familiar with Dvorak's involvement with other organizations?
 - a. Are you aware of Dvorak's work with the Easter Seals?
 - b. Are you aware of Dvorak's work with the WMEA?
 - c. Are you aware of Dvorak's work with the WBA?
 - d. Are you aware of Dvorak's work with the physically handicapped?
 - e. Are you aware of Dvorak's work with any other organization?
5. Are you familiar with Dvorak's work with any other non-music organizations?
6. Are you familiar with Dvorak's activities as an adjudicator and guest-conductor?
7. What struck you the most about the work of Mr. Dvorak?
8. Are there any specific moments/incidents involving Mr. Dvorak that you particularly remember?
9. Did Mr. Dvorak ever mention what accomplishments he was most proud of?
10. Are you aware of any frustrations or goals Mr. Dvorak did not accomplish?
11. What do you consider to be the lasting legacy of Raymond F. Dvorak?
12. Is there anything I have not asked you that you believe is important or that you would like to add?

Appendix C: Sample Questions - Former Student & Colleague

Raymond F. Dvorak: His Life and Career in Music (1900-1982)

A doctoral dissertation in fulfillment of the Doctor of Education in Music Education,
The University of Illinois, Urbana-Champaign

Daniel Paul Neuenschwander

Interview questions: Former Student & Colleague

*These are very general topics I am interested in learning more about:

13. In what capacities did you know Raymond F. Dvorak?
14. Are you familiar with Ray Dvorak's experiences at the UW-Madison?
 - a. Classes taught?
 - b. Your perception of Dvorak as an educator?
 - i. How was Dvorak perceived/regarded by his colleagues?
 - ii. How was Dvorak perceived/regarded by his students?
 - iii. How was Dvorak perceived by public music educators?
 - c. Were you aware of any notable achievements/accomplishments by Dvorak while at the UW-Madison?
15. Are you familiar with Dvorak's work with the Mid-West International Band and Orchestra Clinic?
 - a. What was your association with the Midwest Clinic?
 - b. What were Ray's responsibilities at Midwest?
 - i. What was your impression of his effectiveness?
 - ii. What were the methods used by Dvorak in working with the board?
 - c. Are you familiar with who any of Dvorak's board colleagues were?
 - d. What was Ray's managerial/leadership?
 - e. In your opinion, what was Mr. Dvorak's influence/effect with the organization?
 - f. What do you believe are Ray's most important contributions to the Midwest Clinic?
16. Are you familiar with Dvorak's involvement with other organizations?
 - a. Are you aware of Dvorak's work with the Easter Seals?
 - b. Are you aware of Dvorak's work with the WMEA?
 - c. Are you aware of Dvorak's work with the WBA?
 - d. Are you aware of Dvorak's work with the physically handicapped?
 - e. Are you aware of Dvorak's work with any other organization I failed to mention?
17. Are you familiar with Dvorak's work with the UW-Madison Marching Band?
 - a. What were your experiences with the "Badger" Band?
 - b. What was the nature of Ray's relationship with the members of the band?
 - c. What was Ray's managerial & leadership style with all the UW Bands?
 - d. What was Ray's role in the operations of the UW Marching Band?
 - e. How did Ray develop his students' capacities as a band director?

- f. In your professional opinion, what was Ray's legacy in terms of the UW Bands? The Marching Band? Bands in general?
- g. What do you believe are Ray's most important contributions to bands in general?
- h. What do you believe are Ray's most important contributions to music education in general?
- i. What do you believe are Ray's most important contributions to the UW-Madison & University of Illinois in general? As it relates bands?

18. Are you familiar with Dvorak's activities as an adjudicator and guest-conductor?

19. What struck you the most about the work of Mr. Dvorak?

20. Are there any specific moments/incidents involving Mr. Dvorak that you particularly remember?

21. Did Mr. Dvorak ever mention what accomplishments he was most proud of?

22. Are you aware of any frustrations or goals Mr. Dvorak did not accomplish?

23. What do you consider to be the lasting legacy of Raymond F. Dvorak?

24. Is there anything I have not asked you that you believe is important or that you would like to add?

Appendix D: Sample Questions - Former Student

Raymond F. Dvorak: His Life and Career in Music (1900-1982)

A doctoral dissertation in fulfillment of the Doctor of Education in Music Education,
The University of Illinois, Urbana-Champaign

Daniel Paul Neuenschwander

Interview questions: Former Student

*These are very general topics I am interested in learning more about:

25. What is your professional occupation? If retired, what was your occupation?
26. In what capacities did you know Raymond F. Dvorak?
- When did you first meet Ray?
 - Did you play in any ensemble under Ray? If yes, which ones and when?
 - What was a "typical" rehearsal like with Ray Dvorak?
 - Did you ever disagree with what he did in rehearsal?
 - What kind of music did you typically play in concert band?
 - What was Ray's concept of entertaining the audience?
 - What was his musical programming like? Classics? Transcriptions? New music? Popular? Light or whimsical? Etc.
 - What was a typical concert performance like?
 - Did you ever sight read a piece on the concert?
 - Did Ray bring in guest conductors while you were at the UW? Who?
 - How did Ray express his frustration in rehearsal (with students or conducting)?
 - How did Ray express his musicianship in front of the band?
 - Did Ray motivate his students to play beyond themselves? How?
 - Did you take any classes taught by Ray? If yes, which ones and when?
27. Are you familiar with Ray Dvorak's other experiences at the UW-Madison?
- Classes taught?
 - Perceptions of Dvorak as an educator?
 - How was Dvorak perceived/regarded by his colleagues?
 - How was Dvorak perceived/regarded by his students?
 - How was Dvorak perceived by public music educators?
 - Were you aware of any notable achievements/accomplishments by Dvorak while at the UW-Madison?
 - In your professional opinion, what did Ray do as an educator and or entertainer that was notable, new, or innovative?
 - In your professional opinion, why do you believe Ray Dvorak should be remembered or his life work be studied for a historical dissertation?
28. Are you familiar with Dvorak's work with the Mid-West International Band and Orchestra Clinic?
- What has been your association with the Midwest Clinic?
 - What were Ray's responsibilities at Midwest?
 - In your opinion, what was Ray Dvorak's influence/effect with the organization?

- d. What do you believe are Ray's most important contributions to the Midwest Clinic?
29. Are you familiar with Dvorak's involvement with other organizations?
- a. Are you aware of Dvorak's work with the Easter Seals?
 - b. Are you aware of Dvorak's work with the WMEA? WSMA?
 - c. Are you aware of Dvorak's work with the WBA?
 - d. Are you aware of Dvorak's work with the physically handicapped?
 - e. Are you aware of Dvorak's work with any other organization I failed to mention?
30. Are you familiar with Dvorak's work with the UW-Madison Marching Band?
- a. What were your experiences with the "Badger" Band?
 - b. What was the nature of Ray's relationship with the members of the band?
 - c. What was Ray's management & leadership style with all the UW Bands?
 - d. What was Ray's role in the operations of the UW Marching Band?
 - e. How did Ray develop his students' capacities as a band director?
 - f. In your professional opinion, what was Ray's legacy in terms of the UW Bands? The Marching Band? Bands in general?
 - g. What do you believe are Ray's most important contributions to bands in general?
 - h. What do you believe are Ray's most important contributions to music education in general?
 - i. What do you believe are Ray's most important contributions to marching band and band pageantry?
 - j. What do you believe are Ray's most important contributions to the UW-Madison & University of Illinois in general? As it relates bands?
 - k. How do you believe Ray was innovative with marching bands or band pageantry?
31. Are you familiar with Ray's work as a public educator in Urbana Illinois?
- a. Did he ever tell you about his experiences in Urbana?
 - b. Did he ever share with you about his teaching experiences at the U of Illinois?
32. Are you familiar with Dvorak's activities as an adjudicator and guest-conductor?
33. The legacy of Raymond F. Dvorak?
- a. In your professional opinion, what is Ray's legacy at the UW?
 - b. With his former students?
 - c. How about outside the UW?
 - d. How about with the Midwest Clinic?
 - e. How did Ray influence you as a musician?
 - f. What do you believe were Ray's most endearing qualities as a conductor? Educator? Person?

- g. Did your opinion of Ray change while a student at the UW? After you graduated?
 - h. In your professional career, did you ever find yourself doing something that was “typically” Ray?
34. What struck you the most about the work of Ray Dvorak?
35. Are there any specific moments/incidents involving Ray Dvorak that you particularly remember?
36. Did Ray ever mention what accomplishments he was most proud of?
37. Are you aware of any frustrations or goals Ray did not accomplish?
38. Is there anything I have not asked you that you believe is important or that you would like to add?

Appendix E: Sample Questions - Former Colleague, Midwest Board of Directors

Raymond F. Dvorak: His Life and Career in Music (1900-1982)

A doctoral dissertation in fulfillment of the Doctor of Education in Music Education,
The University of Illinois, Urbana-Champaign
Daniel Paul Neuenschwander

Interview Questions for: Colleague, Midwest Board of Directors

*These are a “preview” of questions I am interested in learning more about.

Please do not feel confined to just these questions, but think of them more as a “starting point.”

1. What years did you know Raymond F. Dvorak?
2. When did you first meet Raymond F. Dvorak?
3. What were the duties of the student assistants at the Midwest International Band & Orchestra Clinic?
 - a. What were Dvorak’s interactions with the student assistants at the Midwest Clinic?
 - b. What was Dvorak like as a leader or manager of people? How would you categorize his leadership style?
 - c. What were Dvorak’s specific duties as a board member during the clinic?
 - i. (Dvorak’s duties/activities is what I am very interested in, since he was a member of the board of directors for so long)
4. Do you recall any clinics or concerts that you participated in with Dvorak?
5. What was your impression of Dvorak while serving as a student assistant?
 - a. What was most memorable?
 - b. Do you remember how other Midwest workers felt about Ray’s work?
6. What was your musical career after graduating and securing a job?
7. Did you have any encounters with Dvorak after your assistant days at the Midwest?
 - a. Did you ever hear any group conducted by Dvorak?
 - b. Did you encounter Dvorak in any other professional settings?
 - c. Were you involved with the MidWest Clinic at all after your time as a student assistant?
8. Did you ever know of Dvorak’s work as a marching band director or with his band pageantry?
 - a. If yes, what do you remember of his work?
 - b. Do you remember Ray as being innovative as a person in band pageantry?
 - c. Did you ever recall other professionals mentioning Ray in this capacity (as an innovator)?
9. What do you believe was Dvorak’s legacy as a music educator?
10. What do you believe was Dvorak’s legacy as a board member for the Midwest Clinic?
11. Are you familiar with Dvorak’s activities as an adjudicator and guest-conductor?
12. What struck you the most about the work of Ray Dvorak?

13. Are there any specific moments/incidents involving Ray Dvorak that you particularly remember?
14. What do you consider to be the lasting legacy of Raymond F. Dvorak?
15. Is there anything I have not asked you that you believe is important or that you would like to add?

Thank you for your time! If any question is unclear, please do not hesitate to contact me. I appreciate your willingness to be a part of this study!

Daniel P. Neuenschwander
Graduate Student in Music Education
University of Illinois at Urbana-Champaign

dan.neuenschwander@gmail.com
217-778-2699

Appendix F: Select Listing of Pieces for Band Composed or Edited by Raymond Francis Dvorak

Title	Composer	Publisher (if known)
Daughters of Texas March	John Philip Sousa	Alliance Publications, Inc.
El Capitan March	John Philip Sousa	Alliance Publications, Inc.
The Gladiator March	John Philip Sousa	Alliance Publications, Inc.
The High School cadets March	John Philip Sousa	Alliance Publications, Inc.
Harmonica Wizard March	John Philip Sousa	T.B. Harms Company
Humoresque on the Theme Look for the Silver Lining from Sally	Jerome Kern and John Philip Sousa	T.B. Harms Company
The Pathfinder of Panama March	John Philip Sousa	The John Church Company
U.S. Field Artillery March	John Philip Sousa	
A Toast to Wisconsin	Unknown	
Wisconsin Centennial March	Raymond Francis Dvorak	
Yorktown's Centennial March	John Philip Sousa	Alliance Publications