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S T A T E O F N E W J E R S E Y

R E P O R T

of the

N. J. STATE BOARD OF EDUCATION

"

RELATING TO

A SONG CONTEST

Made to the

LEGISLATURE OF THE STATE OF NEW JERSEY

December 9, 1940

TO THE MEMBERS OF THE LEGISLATURE:

Pursuant to the provisions of Chapter 323, P.L. 1939, the State Board of Education was authorized to conduct a contest for the selection of a State Song. Such contest, under the terms of the Act, was open to all residents of New Jersey. Widespread interest in the contest was evinced by various organizations, colleges, schools, and the teachers colleges of the State. The State Board of Education was empowered to formulate rules and regulations governing the submission of manuscripts and was directed to embody its findings and recommendations in a report to be submitted to the 1940 Legislature.

In accordance with the instructions contained in the Act, the State Board of Education opened the contest to all residents of New Jersey. The contest and the rules under which it was operated were widely publicized by the press and as a result ninety-three songs were submitted.

REGULATIONS GOVERNING THE CONTEST

Each contestant was required to submit five copies of his song. Contestants were permitted to submit them either in printed or manuscript form and it was permissible for one or more persons to contribute to the work. The requirement was made that the song must be complete and include both music and text and that both must be original compositions. It was also stated to the contestants that the song should include reference to New Jersey. The regulations provided that the songs should be the property of the State Board of Education until such time as a State Song is officially adopted.

Although the form was not prescribed, the contestants were informed that it was desirable that the song be written in march rhythm (either 6/8 or 4/4 meter). All contestants were further instructed that the text

and music should be simple enough to be sung by children in school but should also be suitable for adults so that it may be used in all types of assemblies and commemorations; the voice compass should not be too extended, and the greater part of the song should lie in the middle register.

JUDGING THE SONGS

The Board, in order to secure a rating of the manuscripts submitted, decided to select a Board of Judges which so far as possible should represent knowledge of New Jersey and be capable of interpreting the spirit of the State and the many indefinable things which should be included in a song to be used widely in the State. Fortunately, the State is the residence of many eminent musicians. It was also the purpose of the State Board of Education to select for this Board of Judges persons who would represent a range of musical interests, various institutions and the creative field.

The list of judges selected follows:

FERDE GROFE

Mr. Grofe is widely known in America as a pianist and orchestra conductor and composer. He received his early musical training from his mother and grandfather. Later he was taught by his uncle and other private teachers. He studied harmony and counterpoint. He studied piano under Homer Grunn in Los Angeles and Herman Wasserman in New York City. He also studied orchestra scores with Maestro Pietro Florida of New York City.

Mr. Grofe joined Paul Whiteman's orchestra soon after its formation and served for twelve years as pianist, arranger, and as assistant conductor. He scored the King of Jazz and has scored numerous shorts for Paramount and has appeared in a number of them.

Mr. Grofe conducted the Novachord Ensemble at the Ford Exhibit of the New York World's Fair in 1939-1940. He has also served as guest conductor of the major symphony orchestras of the United States, among which are the New York Philharmonic, Philadelphia Symphony, National Symphony (Washington, D. C.), Los Angeles Philharmonic, and the N.B.C. Symphony Orchestra. He has appeared as a pianist on many programs and has served as a radio conductor for ten years. Among his published works are the following: Mississippi Suite, Grand Canyon Suite, Knute Rockne, Three Shades of Blue, Christmas Eve,

Ode to the Star Spangled Banner, Ode to Freedom, My Old Kentucky Home, Tabloid Suite, Symphony in Steel, Killarney, Wheels, Hollywood Suite, Musette, Miss Mischief, Free Air, Ruby from "Jewel Tones," and Metropolis.

OSBOURNE McCONATHY

Dr. Osbourne McConathy has served as supervisor of music in the public schools of Louisville, Kentucky and Chelsea, Massachusetts. He then became director of the department of public school and community music of Northwestern University where he served for twelve years. He is the co-author of The Progressive Music Series which was first issued in 1914. This has been followed by a large number of publications, among which are Music in Secondary Schools, A Book of Choruses, The Symphony Series, The Oxford Piano Course, An Approach to Harmony, Gregorian Chant Manual, Music in the Junior High School, The Junior Band Series, Music of Many Lands and Peoples, and Music in Rural Education.

Dr. McConathy served as a music director for the Louisville music festivals and as associate conductor of the North Shore music festivals. He has been a guest conductor on numerous occasions. He has served as director of the Eastern Session of the American Institute of Normal Methods at Boston since 1909. Dr. McConathy has served as president of the Illinois State Music Teachers' Association, president of the Music Section N.E.A. (three terms), and as president of the Music Teachers' National Association.

DR. FRIEDER WEISSMANN

Dr. Frieder Weissmann made his American debut as guest conductor of the Cincinnati Symphony Orchestra during the 1937-1938 season, at which time he won high praise from both the press and the public. Dr. Weissmann conducted the symphony orchestra in the Lewisohn Stadium in New York City in the summer of 1939. In the fall of that year he was engaged to conduct the reorganized New Jersey Symphony Orchestra. He conducted a series of six concerts. This year he will conduct eight concerts. Following his concerts in the Lewisohn Stadium, Dr. Weissmann, in addition to conducting the New Jersey Symphony Orchestra, directed the New York City Symphony Orchestra in the Wagner Series of three concerts.

Dr. Weissmann received his Ph.D. from Munich University, having studied both music and law. From 1920 to 1925 he was conductor of the State Operas and guest conductor of numerous orchestras in Europe. In 1934 he went to Amsterdam to conduct the Concertgebouw Orchestra for the first time, and opera for Holland's radio company AVRO. Until 1939 he returned to Holland every season as conductor.

In January, 1934, Dr. Weissmann was called to Buenos Aires to conduct operas at the Teatro Colon. During his stay in Buenos Aires he conducted a number of symphony concerts. He was reengaged for South American appearances every season thereafter through 1937.

J. EARL NEWTON

Mr. J. Earle Newton is professor of music and head of the department of music of the New Jersey College for Women. Professor Newton received his training at the Toronto Conservatory of Music and also attended Toronto University. In addition, he has received extended training from private teachers. He has been a pupil of Leonid Kreutzer, Alberto Honas, and Walther Sischer. He was also a student of Ernest Bloch under whom he studied composition. When a student in the Chicago Musical College he was a pupil of Percy Grainger and Clarence Eddy.

Professor Newton taught piano and theory at the Toronto Conservatory of Music for ten years prior to coming to the New Jersey College for Women as an instructor in music. He became successively assistant professor and associate professor. He was made full professor in 1927. He taught theory of music and conducted the Summer Symphony Orchestra in the Rutgers University Summer Sessions of 1925 and 1926. He has served for thirteen years as the organist of the Elizabeth Rodman Voorhees Chapel. Professor Newton is the author of numerous arrangements and has written for the organ and for choruses.

PAUL S. NICKERSON

Paul S. Nickerson is professor of English in the State Teachers College at Montclair. He is known as a creative artist in his own field. He has published a widely used volume of his own poems under the title "Surf" and the manuscript for another volume is now ready. He also published the first two nation-wide anthologies of poems written by high school students. They were known respectively as "Down" and "Glimpses." He also organized and edited the first nation-wide magazine of poetry by high school students. This publication is known as the "Glean." Last year Professor Nickerson conducted a weekly period over the radio entitled "Vagabonding with Poetry." Professor Nickerson received his college education in Bates College. He has completed the requirements for the doctorate at New York University.

Professor Nickerson served as a high school teacher of English and in administrative positions in various New England high schools prior to 1928. In that year he became the director of English in the High Schools of South Orange and Maplewood. One year later he became Professor of English at the Montclair State Teachers College. In addition to his creative work in English he has studied voice with private teachers and received private instruction in instrumental music.

THE METHOD OF RATING

The Committee of Judges met at the State Teachers College in Newark. An accomplished professional accompanist, Mrs. Emma Strohl, agreed to give her services. Mr. Arthur E. Ward, Supervisor of Music in Montclair, and Mr. Edward Lee of Princeton, agreed to be present and sing the songs for the judges.

Prior to the judging of these songs, names of authors of text and music or both had been deleted from the manuscripts and each song was given a number. A list of the songs with accurate key numbers was prepared. Guarded by these procedures no judge had any knowledge whatsoever of the identity of any contestant. Each judge was instructed to record independently his judgment on text and a series of musical items. After all songs had been rated once, those which the judges desired to hear a second time and the ten which had received the highest rating were assembled for a second rating. All of the songs which the judges had indicated as being of sufficient merit to be heard again were included in the list rated as the highest ten. For the second rating, all of the songs were sung by one or the other of the singers. After this was done, the judges were asked to rank the first five.

The song entitled "The New Jersey Loyalty Song" was consistently rated first.

RECOMMENDATIONS

The State Board of Education under the terms of the statute is not authorized to select a State Song. The Board under the Statute providing for this contest is required to make a report to the Legislature. To meet this responsibility, the plan outlined above was followed. This utilized the judgment of competent musicians and that of a creative writer to insure

adequate appraisal and rating of the lyrics.

The persons who participated in this contest followed faithfully the requirements. The songs were judged by a Committee on which music and creative writing were represented. The ratings of this committee were submitted to the State Board of Education.

The State Board recommends that due recognition be given to what has been accomplished and recommends that the Legislature authorize the Department of Public Instruction to reproduce this song with such minor revisions and author's changes as may be necessary and distribute it throughout the State as the best song produced in the contest.

A copy of the song will be mailed to each member of the Legislature.

jersey Loyalty Song.

"Rich the heritage, New Jersey"

Words and music by

Samuel Frederic Howse

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Jersey Loyalty Song

Land of lakes and sky and ocean, Palisades and sandy pine.

This system contains three staves of handwritten musical notation. The top staff is the vocal line, starting with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The lyrics are written below the notes. The middle and bottom staves are piano accompaniment, with the bottom staff using a bass clef. The music is written in a cursive, handwritten style.

cresc. Playground of a mighty nation, Rich in wealth of toil and vine;

This system contains three staves of handwritten musical notation. The top staff is the vocal line, with a dynamic marking of *cresc.* above the first measure. The lyrics are written below the notes. The middle and bottom staves are piano accompaniment. The music continues in the same handwritten style as the first system.

Land of Washington and Wilson, Proud the long historic line;

This system contains three staves of handwritten musical notation. The top staff is the vocal line, with a dynamic marking of *cresc.* above the first measure. The lyrics are written below the notes. The middle and bottom staves are piano accompaniment. The music concludes this system with a final chord in the bottom staff.

mod.

alate thee, Oh, New Jersey, such heritage is thine! From

rit. **Chorus**

allegretto

Point to Cape May, Farm and city every where; Hit-ta

y to the sea coast - One common weal we share; from the

Handwritten musical score for the first system. The top staff is a vocal line with lyrics: "Hudson, Queen of Waters, To the lovely Delaware, - Here's our". The bottom two staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. There are some markings like "8va" and "7 7" below the piano part.

Handwritten musical score for the second system. The top staff continues the vocal line with lyrics: "loyalty, New Jersey, Our Garden States, so". The bottom two staves are piano accompaniment. There are tempo markings: "rit." above the vocal line and "a tempo" above the piano part. There are also markings like "rit." and "stampa" below the piano part, and "cl. 8va." and "cl. 7va." at the end.

Handwritten musical score for the third system. The top staff has a vocal line with the word "fair" and a long note. The bottom two staves are piano accompaniment. There are tempo markings: "a tempo" above the vocal line and "a tempo" above the piano part. There are also markings like "8va" and "H. loco." below the piano part.