

On the Banks of the Raritan

Music at Rutgers and New Brunswick

October 9, 2013 - January 31, 2014

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On the Banks of the Raritan: Music at Rutgers and New Brunswick

This exhibition was inspired by the desire to celebrate the life and work of the pioneering composer and beloved Rutgers faculty member, Robert Moevs (1920–2007). Dr. Moevs donated a large collection of correspondence, musical scores, recordings, photographs and ephemera to the Music and Performing Arts Library in 1998, and arrangement and description of the collection was completed in 2010. After several false starts, the “Moevs” exhibition developed into an overview of music at Rutgers and in the city of New Brunswick, from about 1850 to the 1980s. The overarching theme of the exhibition is music in town and gown and how the two are tied to together both physically and metaphorically by the Raritan River. Fittingly, one of the earliest pieces of sheet music in the exhibition is Otto F. Jacobsen’s *Souvenir de Raritan* (1846). And of course, in 1873, “On the Banks of the Old Raritan,” the song that would become the Rutgers University alma mater, was written by Howard N. Fuller.

This exhibition features Robert Moevs as well as many other Rutgers faculty members, student musicians, and musical groups. The Special Collections and University Archives Gallery focuses on how a thriving musical scene developed in the small river and railroad city of New Brunswick in the late nineteenth century. Gallery '50 on the first floor traces the early history of music at Rutgers University—notably the foundation of the Glee Club, one of the oldest and most prominent collegiate groups in the country—to the incorporation of music into Rutgers' educational mission in the early twentieth century, and the eventual shift from city venues and local performers to university spaces and student and faculty musicians. Both galleries will highlight the multitude of ways in which the people of New Brunswick and the faculty and students of Rutgers built a flourishing musical culture. The convergence of music in city and university can clearly be seen in a concert celebrating the eightieth birthday of local music teacher, performer, and music store owner Fred A. Hart, which was held at the Kirkpatrick Chapel on May 19, 1931. The concert was presided over by J. Earle Newton, the head of the music program at New Jersey College for Women, conducting the New Brunswick Symphony Orchestra, and also featured the New Brunswick String Quartette and the Kirkpatrick Chapel Choir, conducted by Howard D. McKinney, head of the music program at Rutgers College. Among the musicians were Fred Hart’s brothers William, Frank, and George. The program concluded with the singing of “On the Banks of the Old Raritan.”

Acknowledgements:

This exhibition was truly a joint effort and indeed has four curators: Thomas Izbicki, the driving force behind the project; Flora Boros, who was the chief curator of the New Brunswick section of the exhibition—now a fellow at the Getty Museum in California; Kathy Fleming, Douglass College Class 2008, who took responsibility for the Rutgers section and quietly and efficiently produced a stunning display; and Fernanda Perrone, Exhibitions Coordinator at Special Collections and University Archives (SC/UA), who pulled the whole thing together, more or less. Special thanks go to Jonathan Saucedo, who only began as Music and Performing Arts Librarian in August, but quickly became the exhibition's biggest promoter; Katie Carey of SC/UA, who designed the exhibition poster, flyers, and labels so beautifully; and Tim Corlis, Head of Preservation at Special Collections and his tireless staff, who prepared the many exhibition objects for display. The many other individuals and institutions who deserve thanks are acknowledged below.

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Fernanda Perrone and Kathy Fleming
New Brunswick, New Jersey
November 2013

Case 1: “No lack of musical talent” in New Brunswick

Like many railroad towns, New Brunswick’s early musical years were marked by a revolving door of traveling performers, community brass bands, notorious buskers like fiddler Jakey Wearts, amateur orchestras, church choirs and organists, and a few sheet music and instrument stores. The state of musical life was such that in March 1858, the *New York Musical Review and Gazette* lamented that “there is no lack of musical talent” in New Brunswick, “only a want of interest and application in the right direction.” No sooner had this critique appeared, however, than performers, performances, and music began to receive attention in the Hub City’s press and to be discussed in private diaries and letters. The literature of the period provides evidence of a growing consciousness of quality and style in public performance and of concern with community musical life. By the early twentieth century, New Brunswick had surpassed its contemporaries to boast its own conservatory of music, a beloved state-of-the-art opera house, the greatest number of theaters in the state, and the largest manufacturer of musical strings in the world.

In the next decades, however, the baton passed from town to gown when the locus of the music scene changed from active city residents and local venues, to Rutgers student and faculty musicians, university spaces, and sponsored events. Simultaneously, new technology like movies and the radio eroded the importance of the live music that had reigned in the 1870s when the Opera House was first built.

While the exhibition is organized chronologically, certain themes that run through the whole period are emphasized. Because the exhibition focuses on one city, establishing a sense of place is of paramount importance. The story of music in New Brunswick is built around the concept of venues—places for playing music, hearing music, learning about music, purchasing music, or in the case of the National Musical String Company, actually manufacturing musical instruments. These musical venues are set against a background of the society of the day—a society that was undergoing rapid social, economic, and technological changes. Most of all, however, the story of music in New Brunswick is a story of individual and families, whether larger-than-life figures like musician and impresario James Garland or average citizens like music student Mary Atkinson. We hope that this exhibition will help bring them and the vanished musical landscape in which they lived to life.

Sheet Music: Otto F. Jacobsen. *Souvenir de Raritan*. New York: Firth Hall: Pond, 1846

Photo: Raritan River, undated.

New Brunswick Collection of Sacred Music

The New Brunswick Collection of Sacred Music enjoyed a long period of prominence in New Jersey. Despite the fact that the *New Brunswick Collection* appeared in eight editions between 1817 and 1838–40, there is little evidence of its use outside of New Jersey. The collaboration was initially the result of a typical New Jersey configuration—amongst a Presbyterian, members of the Dutch Reformed Church, and an artist of no known religious affiliation.

Book: Cornelius Van Deventer. *The New Brunswick Collection of Sacred Music*. New Brunswick, NJ: J. Terhune, 1832

Book: Cornelius Van Deventer. *The New Brunswick Collection of Sacred Music*. New Brunswick, NJ: J. Terhune, 1838

Case 2: 1850s & 1860s

VENUE: Greer's Hall

Before 1853, New Brunswick's indoor entertainment venues were limited to City Hall or a large room in a tavern. But on November 9, 1853, George Greer, a local baker, opened an amusement hall on the second floor of 197 Burnet Street, which was then at the heart of the business district. Equipped with a stage, candle footlights, and a curtain that could be raised and lowered, audience members could pay twenty-five cents to stand in the modest space that, as one New Brunswicker recalled, was often filled "to the point of suffocation." (*New Brunswick Times*, 1903)

Despite seating only 448, Greer's Hall was a great improvement over anything the city had ever possessed. For the next twenty years, it became the sole public hall of any importance in the city. Although most of the performances could scarcely add much to the cultural standing of the town, between 1862 and 1864, the hall attracted some of the best minstrelsy on the road—including Christy's, Wood's, Sandford's, Campbell's, Morris Brothers', and Carncross and Dixey's—surely offering temporary respite from the strain and anxiety of the Civil War. Nevertheless, Greer's Hall enhanced the quality of entertainment available from the likes of local buskers Eddy Kelly and Jakey Wearts by hosting travelling acts such as the nostalgic colonial tunes of the Original Continental Old Folks, the famous Peake Family's art of popular bell-ringing, and the four-part socio-political harmonies of the Hutchinson Family Singers.

Program & Broadside: *Second Grand Concert of Fredrick Mollenhauer at Greer's Hall*. New Brunswick: Fredonian, ca. 1862

Broadside: *Carncross and Dixey's Minstrels*. Philadelphia, Pa.: U.S. Job Print, 1863 *Courtesy of The Library Company of Philadelphia*

Broadside: *Hutchinson Family Singers*. [Philadelphia, Pa.]: U.S. Steam Job Print, Ledger Buildings, ca. 1864 *Courtesy of The Library Company of Philadelphia*

Broadside: *The Original Continental Old Folks*. n.p., ca. 1859

Photograph [Reproduction]: Greer's Hall, ca. 1853

Photograph: Old Armory Hall [Greer's Hall] *Van Derveer Photos*, ca. 1926

VENUE: Garland's Music Store

Garland's Music Store—later, James and C. Hattersley Garland's Music Store—was owned by Dr. James Garland (1828–1875), a music teacher, organist for the Presbyterian and Dutch Reformed churches, and a prominent figure who accompanied visiting artists as well as giving solo concerts of his own works. Locals like Johnny Connors' eight-piece "orchestra" could rely on Garland, known as "the New Jersey King of Pianos and Organs," and his George Street shop for the latest sheet music hand-copied from arrangers in New York.

Newspaper Advertisement: Garland's General Music Store, ca. 1872

Sheet Music: Emma Belyea. *New Brunswick Waltz*. Boston: E.H. Wade, 1850 *Library of Congress, Music Division*

Sheet Music: James Garland. *The Son of a Gambolier*. New Brunswick: James G. Garland, 1870 *Library of Congress, Music Division*

Sheet Music: James Garland. *Glenwood Galop*. New York: J.I. Peters, 1873 *Library of Congress Music Division*

VENUE – MUSIC EDUCATION: Franz & Mary Schneeweiss

New Brunswick's high concentration of German immigrant teachers and musicians provided a wealth of opportunities to study music and attend concerts. Among the city's musical educators were Austrian-born Franz Schneeweiss and his wife Mary. Between inspiring residents every Sunday with his organ and choir compositions in St. James Methodist and the German Reformed Churches, Franz Schneeweiss taught private lessons with Mary's help in their George Street home.

Ticket: Reception of the Pupils of Mr. & Mrs. Schneeweiss, December 5, 1862

Photograph: Schneeweiss House, ca. 1886. Photograph by George K. Parsell

Manuscript: Papers on music, ca. 1870 *Franz Schneeweiss Papers*

MUSICAL ASSOCIATIONS

Early New Brunswick contained numerous musical organizations. Among the earliest were the New Brunswick Band (ca. 1813–1828); and the City Amateurs, later known as the New Brunswick Musical Society (1830–1832). The New Brunswick Band met every few weeks, primarily for members to practice. The band played at political events, weddings, funerals, and at Rutgers College. Musical organizations dating from the mid-nineteenth century include the Haydn Musical Society and the Philharmonic Society. Although several organizations devoted to the cultivation of sacred music succeeded the Haydn Musical Society (active 1860s), none managed to survive for more than a few years. The local philharmonic, in turn, was founded by a few young men in June 1853 with the explicit purpose of “expanding and refining” the city's musical knowledge, talent, and taste.

Members of the German community in New Brunswick formed amateur singing groups beginning in 1846 with Frederick Schneeweiss' Anglo-German *Gesang Verein Eintracht* (*Glee Club Eintracht*) and later, Franz Schneeweiss' *Septemvirs*. The groups would practice and perform for the benefit of the German-speaking population in Saenger Hall, a former gymnasium on Richmond Street.

Manuscript: New Brunswick Band. Records, 1813–1828.

Manuscript: New Brunswick Musical Society. Minute Book, 1830–1832

Program: *The Haydn Musical Society of New Brunswick*, May 13, 1868

Broadside: *New Brunswick Philharmonic Society Concert*, November 23, 1854

Constitution of the New Brunswick Philharmonic Society, ca. 1853

New Brunswick Public Rehearsal at Greer's Hall for the Benefit of the Humane & Dorcas Societies. New Brunswick, NJ: Fredonian, 1853

Diary: Mary J. Atkinson Notebook, ca. 1867 – Copied poem on music *Atkinson Family Papers*

Case 3: 1870s

VENUE – Music Education: The New Brunswick Conservatory of Music

In 1872, Dr. Chester D. Hartranft, pastor of the Second Reformed Church, founded the Conservatory of Music in a brick building at the northeast corner of Hiram and Neilson Streets, opposite the First Reformed Church and the town clock. At first glance, the conservatory seemed like a natural evolution in the thriving little city of over 15,000 and in the life of one of the few men in the country with a doctorate in music. After all, Hartranft was a community leader known for valuing the service of song and for training and conducting a church choir of fifty voices, choruses of Sunday School children, an oratorio society, the city's Choral Society, and an orchestra of local musical enthusiasts. But at the time, his concept of placing the study of music within reach of those of limited means was still a relatively new one. To this end, Hartranft's conservatory emulated the European system of intensive weekly small classes in vocal and instrumental music, combined with the study of German, French, and Italian. Admission rested on the ability to play an instrument. From its *Catalogue* for 1872–1873, we can ascertain that there were twelve professors who laid a “true musical foundation” for no less than 300 eager students.

Newspaper Advertisement: New Brunswick Conservatory opening announcement, *New Brunswick Daily Times*, September 16, 1872

The New Brunswick Conservatory of Music Catalog of Students and Officers, ca. 1872–1873

Program: *The New Brunswick Conservatory of Music First Concert by the Professors*, January 15, 1873

Program: *The New Brunswick Conservatory of Music Grand Concert by the Pupils*. New Brunswick, NJ: Times Steam Printing, undated

Broadside Program: *Louis C. Jacoby's First Piano Recital in the Conservatory of Music*, November 12, 1874. New Brunswick, NJ: Fredonian Press Print, 1874.

MUSICAL ASSOCIATIONS

Besides their role in music education, musical associations provided social gatherings for adults and youth alike. For instance, following the national community band tradition that had grown out of the Civil War, local instrumentalists could join the Hosiery Company's Darrow Band, the Goodwill Council Cornet Band, or the Union Brass Band. Or locals could choose to perform selections from Beethoven in the city's newly established Choral Society with keyboard accompaniment by James Garland. Vocalists could celebrate their German heritage through singing popular tunes with

Professor Frederick Schneeweiss' Volks Concert Association or with Albany Street piano tuner Otto Geitner's Anglo-German group, *Aurora Verein*. Associations like *Aurora Verein* not only hosted crowd-pleasing annual winter masquerade balls, but raised relief for the yellow fever epidemic of 1878, the catastrophic 1880 Elbe River flooding in Germany, and pledged \$150 towards equipment for the city's hospital.

Program: *New Brunswick Choral Society Beethoven Memorial Concert, June 19, 1871*. New Brunswick: Fredonian, 1871

Program: Musical Board of New Brunswick. *Organ Recitals under the Direction of the Musical Board of New Brunswick Choral Society December 20, 1871*. New Brunswick: Fredonian Steam, 1871

Darrow's (Cornet) Band of New Brunswick

Darrow's (Cornet) Band was an example of the "company band" tradition, popular since the 1860s. Organized in March of 1866 by Civil War veteran Captain Burritt Darrow, the group met once a week at the Bull's Head tavern. When first formed, the band was composed principally of men employed in the Norfolk and New Brunswick Hosiery Company's plant, and it was called the Hosiery Band, changing its name after about a year to Darrow's Band. In the mid-1880s, this very popular band was driven out of business by the local Goodwill Band, which charged less.

Photo: Darrow's (Cornet) Band, July 5, 1870

Eighteen musicians in the image are, standing left to right: J. Jumphy, J. Hennessey, A. Dennett, O. McGrath, J. Puerschner, G. Norton, A. Neer, E.W. Vail, P.E. Sampson, J. Prall; seated, left to right: A.B. Johnson, J. Thomas, C.P. Van-Horn, J.H. Hennessey, B. Darrow, K. Dunham, J.C. Latham, J.H. Lowe. The image "shows the once famous Darrow Band of New Brunswick, photographed on July 5, 1870 by C.P. Van-Horn." Reprinted *Daily Home News*, August 2, 1922

Tickets: Sixth Annual Soiree. Raritan Hose Company, January 15, 1877

VENUE: Music Warerooms & Showrooms

An excerpt from Asher Atkinson's diary recalls a cold Sunday afternoon in January 1873 when his wife had "some beautiful music in store for this day." To have a pleasant afternoon of parlor songs, residents had to have the right equipment at their disposal. On Hiram Street, E.V. Addis' Piano, Organ and Melodeon Showroom carried the latest Aeolian player pianolas and the popular Orchestrelle player reed organs. Locals like Mary Atkinson could pop into Pette & Burton's General Music Warerooms to try their hands (and voices) on sheet music arrangements ranging from simple dance-and-march piano versions of popular tunes to excerpts from European operas with English singing translations.

VENUE: Pette & Burton, General Music Warerooms

Newspaper Advertisement: Burton's Music Store, ca. 1880

Trade Catalog: *Peloubet, Pelton & Co.'s Standard Organs*. New Brunswick: Van De Water, 1876

Envelope: Pette and Burton addressed to F. Schneeweiss

VENUE: E.V. Addis' Piano, Organs and Melodeon Showroom

Photograph: Hiram Street west from Burnet Street showing E.V. Addis store, 1870
Van Derveer Photos

Newspaper Advertisement: E. V. Addis, *New Brunswick Daily Times*, March 7, 1872

Diary: Asher Atkinson Diary, ca. 1873 *Atkinson Family Papers*

Photograph: Asher Atkinson, New Brunswick, New Jersey. Photograph by Dunn Studio, ca. 1880s
Atkinson Family Papers

Photograph [Reproduction]: Mary J. Atkinson. Tintype, ca. 1870s *Atkinson Family Papers*

TRAVELLING POPULAR ACTS: Thomas “Blind Tom” Wiggins at Greer’s Hall, ca. 1872

The name Blind Tom means nothing today, but in Civil War-era America he was the toast of the country and continental Europe. Born a sightless slave, pianist Thomas Wiggins is held to be one of the earliest known autistic savants. Blind Tom could play back complex music that he had listened to once; sing perfectly in German, French and English without any previous language training; and translate external phenomena that transfixed him—rainstorms, trains, sewing machines—into experimental, impressionistic musical compositions. Although most residents would have identified him with “The Battle of Manassas,” his repertoire is said to have included up to 7,000 pieces of music including 100 of his own compositions.

Unfortunately, Wiggins neither gained his true freedom in post-Civil War society, nor saw any of the financial fruits of his astonishing fifty-year performing career. Throughout a life of what was essentially indentured servitude, he was said to have played for thirty days a month for nine months of the year. Blind Tom was undoubtedly the nineteenth century’s most highly compensated pianist—making his masters’ fantastically wealthy to an estimated \$1.8 million a year by today’s standards. We may never know what Blind Tom himself really sounded like, as he died in 1908 just as recording was becoming accessible to the general population, but we can surely count as lucky the New Brunswickers who paid fifty-nine cents to witness his performance in September 1872.

Newspaper Advertisement: *New Brunswick Daily Times*, September 26, 1872

Sheet Music: Blind Tom. *The Battle of Manassas*. Cleveland, Ohio: S. Brainard’s Sons, 1913
Library of Congress, Music Division

Sheet Music: Blind Tom. *Sewing Song*. New York: Wm. A. Pond, 1888 *Library of Congress, Music Division*

Photograph [Reproduction]: Blind Tom with piano and record, undated *Library of Congress, Music Division*

VENUE: Saenger Hall

Ticket: Sechzehnter Stiftungsball des Gesang Verein Eintracht, Saenger Hall, April 2, 1877

Ticket: Grand Concert and Ball by Prof. Voss' Full Military Band, November 19, 1877

Ticket: New Brunswick Choral Society, Admit to regular rehearsals, 1871

Case 4: 1880s & 1890s**VENUE: Churches & Religious Associations**

New Brunswick's musical life was enriched through the end of the nineteenth century by a longstanding tradition of sacred music flowing out of its churches and religious associations.

Prior to the urban growth of the late-nineteenth century, religious musical activity was hindered by congregations that were not large enough to contain many talented choir singers or leaders to train them. In fact, until 1860, Christ [Episcopal] Church was the only church equipped with an organ, albeit a "small but sweet-toned" one that had been purchased almost half a century before. By 1886, the First Presbyterian Church was given a pipe organ from the New York factory of Kilbourne Roosevelt. Every seat in the church was filled when the congregation formally inaugurated the new instrument with eleven popular pieces played by Chicago organist Clarence Eddy accompanied by local tenor Albert L. King.

The city's religious organizations strove to bring New Brunswickers closer to God by involving people of all ages in music programs that not only inspired weekly worshipers, but reached out to the surrounding community. For instance, the First Presbyterian Church gave a benefit recital for the local Young Women's Missionary Society that featured Willard P. Voorhees on the organ. Likewise, the New Brunswick branch of the all-female Baptist Zenana Missionary Society's Forget-Me-Not Band performed for the benefit of converting women in colonial India. In a more light-hearted vein, newspaper articles and programs show how each of New Brunswick's churches made the most of summer's strawberry season by providing beautiful hymnals, strawberries at ten cents a bowl, Philadelphia's famous Harkinson-brand ice cream, and home-baked strawberry shortcake.

VENUE: First Presbyterian Church

Program: *Inauguration of the New Roosevelt Organ*, February 11, 1886

Program: *Recital for the Benefit of the Young Women's Missionary Society of the First Presbyterian Church*, February 16, 1893

VENUE: Christ [Episcopal] Church

Program: *Concert & Strawberry Festival*, June 12, 1883

VENUE: Second Reformed Church

Ticket: *Organ Recital by Mr. Clarence Eddy of Chicago*, November 7, 1885

Program & Ticket: *Tableaux Vivants, October 24, 1883; featuring the Zenana Mission's local "Forget-Me-Not Band."* New Brunswick, New Jersey: Home News Print, 1883.

VENUE – Music Education: Mrs. Parks' Seminary for Young Ladies

M.S. Parks' Seminary reflected the contemporary attitude that treated music as a peripheral, decorative branch of education. As an academic subject in girls' schools, music was on a par with painting and drawing, dancing, flower-arranging, sewing, embroidery, and *belles lettres*. In addition to improving technical proficiency, music teachers describes their "wares" in catalogs and advertisements as "refined," "polite," "agreeable amusement," "genteel," and "an elegant accompaniment to education." Excerpts from the student newsletter "Winter Crumbs" not only highlight the moralizing influence of music as a leisure activity, but they give us a light-hearted look into the musical life of a middle-class New Brunswick girl like Mary J. Atkinson.

Program: Soiree Musicale, Mrs. M.S. Parks' Seminary [May 6, 1880] *Atkinson Family Papers*

Manuscript newsletter: "Winter Crumbs" by Students of Mrs. Parks' Seminary. Vol. 3, no. 1 (February 1877) *Atkinson Family Papers*

VENUE: A. C. Garland's Music Shop, 70 Church Street

Established in March 1882, Alfred C. Garland's music shop was the long sought-after agent for high-class Newby & Evans pianos, some of which graced the best homes of New Brunswick. The cozy Church Street store was well-stocked with musical instruments of all kinds, replacement strings, the latest sheet music, instruction booklets, and the celebrated sweet-toned Sterling organ. Its trade cards featured motifs that poked fun at the British Aesthetic Movement (1870–1880), with popular quotes from Gilbert and Sullivan's comic opera *Patience* (1881).

Like his late father, James G. Garland, Fred Garland was a long-serving and popular musician in the city. Universally liked as an organist at the First Reformed Church and as the teacher of hundreds of piano pupils, Garland was best known by two generations of New Brunswickers for his talent as a dance hall player. For over fifteen years, he played for almost all the dance classes held in the assembly and the banquet rooms of the Opera House. All too often his time was booked for six weeks in advance: dates of weddings were changed to secure his services, many a dance was delayed because its attendees would not take a substitute, and during the winter months Garland contended with three or four offers for one night's entertainment.

Trade Card: "I am soulfully intense," New Brunswick, NJ: A.C. Garland's Music Store and Job Printing Office, undated

Trade Card: "You hold yourself like this," New Brunswick, NJ: A.C. Garland's Music Store and Job Printing Office, undated

Photograph: Garland family home, Bayard Street, ca. 1893

VENUE: Other Music Stores

By the end of the nineteenth century, many of New Brunswick's oldest frame houses had become commercial buildings, with two amongst them catering to music: Church Street's Thomas Kay's Piano and Organ Showroom, and Fred A. Hart & Company's Music Shop on Peace Street. In just over a decade, both stores turned into family enterprises, with Thomas Kay's becoming Kay & Sons

Pianos, and Fred Hart's store turning into Hart & Sons, a violin and piano studio ran with brother Frank Hart, first at 201 Suydam Street and then at 197 George Street.

Like many of his musically-inclined neighbors, Fred A. Hart filled his time with community activities. He gave weekly mandolin and guitar classes from his Albany Street home; conducted Hart's Orchestra for the Opera House; performed with Frank in the Hart Brothers Orchestra for afternoon concerts at the Brunswick Tea Room; played impromptu store concerts as the Musical Harts with his sons George, Frank S., William, and Charles; and ran the city's Choral Symphony Society from his George Street offices. Hart also kept busy by notoriously commissioning a unique reed organ for the sole purpose of winning an argument with a fellow local violinist that A-sharp and G-flat were not the same sound. In 1904, he would present Rutgers College with the organ, which could illustrate three scales (the tempered, natural, and Pythagorean scales), and therefore be a practical demonstration of what usually could only be shown by theoretical mathematics.

VENUE: Fred A. Hart & Company's Music Shop, Peace Street

Newspaper advertisement [reproduction]: Fred A. Hart Company Music Shop, ca. 1890s

Photograph [reproduction]: Fred A. Hart Company window display, undated

Sheet Music: J.A. Sandford. *Forward Endeavors*. New Brunswick Daily Fredonian, 1894

VENUE: Thomas Kay's Piano and Organ Showroom (later, Kay & Son Pianos)

Newspaper Advertisement: Thomas Kay's Grand Square and Upright Pianos, ca. 1889

Newspaper Advertisement: Kay & Son Pianos, *New Brunswick Daily Times*, October 23, 1906

MUSICAL ASSOCIATIONS

The city's amateur musical life continued to flourish through its large Musical Association, the seasonal symphonies of the Vocal Union Singing Society, and Otto Geitner and F.W. Stein's highly popular Anglo-German Singing Society Aurora. Diarist Sarah Voorhees, for instance, offers us a glimpse into the Monday-evening meetings and rehearsals of the New Brunswick Musical Association's 170-person chorus. Even New Brunswick's often hypercritical audience could only praise the "rich power, flexible tones [and] grace" of soprano Garret Smith and baritone Francis Fisher Powers during the Association's May 1892 program.

Program: *New Brunswick Vocal Union First Subscription Concert December 13, 1880*. New Brunswick, NJ: Fredonian Print, 1880

Program: *New Brunswick Vocal Union Second Subscription Concert*. Opera House. March 9, 1891
Check dates

Program: *Musical Association of New Brunswick*. Opera House. February 21, 1887

Tickets: Musical Association of New Brunswick, March 5, 1891 and March 7, 1892. Opera House. New Brunswick, NJ: Times Print.

Newspaper Advertisement [Reproduction]: Singing Society Aurora Grand Concert and Ball, April 29, 1895

Diary: Sarah Voorhees, ca. 1891 – various short entries on music, specifically, the New Brunswick Musical Association *Sarah Rutgers Voorhees Papers*

OTHER VENUES: Concert Garden, ca. late 1890s

Newspaper advertisement [reproduction]: Concert Garden, Peace Street. ca. 1896

Case 5: 1900s

Although more Americans could now hear their favorite tunes in the comfort of their own homes with Columbia and Victor gramophones, the turn of the twentieth century was still the heyday of theater-building to cater to travelling operas, operettas, minstrel troupes, ragtime, and the newest form of variety entertainment, vaudeville. A fusion of centuries-old cultural traditions including the English music hall, the minstrel shows of antebellum America, and Yiddish theater, vaudeville featured comedians, actors, musicians, singers, dancers, plate-spinners, ventriloquists, acrobats, animal trainers, and anyone who could keep an audience's interest for more than three minutes.

During this period, New Brunswick would witness the erection of four new theaters: the Shortridge, the Strand, the Bijou, and the new Opera House. After the Masonic Opera House tragically burned down in December 1896, New Brunswick was without a theater until November 21, 1900, when Richard S. Shortridge's Theatre opened on Liberty Street with Charles H. Hoyt's New Jersey farce *A Day and a Night*. The property was quickly bought out in a joint venture by the Belasco-Fiske-Shubert Opera House Company; a decade after the original was destroyed, the new Opera House opened in August 1906 on the Liberty Street site. Decorated with minimalistic green Art Nouveau designs on a white background to give a "spacious and rich effect," the new performance hall could comfortably seat over 1,200 for entertaining vaudeville sketches, photo-play pictures, kinemacolor motion pictures, and parody operettas like *In a Japanese Tea House* (1915). Contemporaneously, the S & K Amusement Company transformed the ruins of the Masonic Opera House into the Strand Theatre. A little further down George Street, Benjamin W. Suydam raised the small Bijou Theatre to show twice daily vaudeville sketches accompanied on pianos made by its neighbor Mathushek & Son.

Venue: Shortridge's Theatre, Liberty Street

Program: *Shortridge's Theatre Official Program*, vol.1, no. 1. Edited by H. E. Lewis. New Brunswick, NJ: H.N. Blue, 1900

Broadside: Shortridge's Theatre Seating Chart, ca. 1905

VENUE: New Opera House, Liberty Street

Photograph [reproduction]: New Opera House. Interior stage and pit, ca. 1930s (?)

Photograph [reproduction]: New Opera House. Interior first and second balconies, ca. 1930s (?)

Advertisement[reproduction]: Opera House: High Class Vaudeville and Feature Pictures, ca. 1909

Program: New Brunswick Opera House. *High Class Vaudeville*. W.G. Lovatt [1912]

Program: New Brunswick Opera House [1917]

Program: *The Passing Show, A Musical Review and In a Japanese Tea House*. November 15, 16 and 17, 1915

Program: New Brunswick Opera House [1913]

VENUE: Bijou Theatre, between Bayard and Liberty Street on George Street

Program: The Bijou Theatre. New Brunswick: The Roadside Press [1912]

VENUE – MUSIC STORES: R. Montalvo Jr.’s & Mathushek & Son

By the early twentieth century, the amusement of New Brunswick’s musical clientele had become a profitable enterprise for Albany Street’s R. Montalvo Jr.’s Temple of Music and Mathushek & Son Piano Company on George Street. Residents flocked to the stores for wax cylinders, piano rolls, phonograph records, and the latest models of Mehlin player pianos, Columbia grafonlas and Camden’s famous Victor Talking Machine Victrolas. Shoppers could also peruse a long list of popular songs of the day in *McKinley’s Sheet Music Guide*, check out the newest recorded Edison artists in *Along Broadway Musical Magazine*, grab a copy of the Dockstader Minstrels’ catchy ‘*Tis a Little Cotton Blossom*, or enjoy *A Beautiful Elk Song*, written by their very own noted minstrel, Harry “Gravy” Green.

VENUE: R. Montalvo Jr.’s Musical Instruments (Montalvo’s Temple of Music), 107 Albany Street (also listed at 354 George Street by the 1930s)

Newspaper Advertisement [reproduction]: 4th of July Music Special, *New Brunswick Daily Times*, June 27, 1910

Pamphlet: *R. Montalvo Jr.’s Sheet Music & Books Guide*, 1907

Sheet Music: *The B.P.O.E. Sweet Refrain (A Beautiful Elk Song)*. Williamsport, PA: n.p., c. 1924

Sheet Music: *Dr. P.A. Shannon’s Great Plantation Melody, ‘Tis a Little Cotton Blossom*. New Brunswick, NJ: J.A. Morrison, 1904

VENUE: Mathushek & Son Piano Company, 353 George Street (also listed at 56 Church Street)

Photograph [reproduction]: Mathushek and Son Street Exterior, ca. 1909

MUSICAL ASSOCIATIONS: Liberty Band

The Liberty Band was an example of a fire company band. The group, pictured in about 1906 in front of the New Brunswick Public Library, regularly played in parades and other events for New Brunswick’s firefighters.

Photograph: Liberty Band, ca. 1906 *Van Derveer Photos*

Object: Hohner Verdi III accordion. Made in Germany, ca. 1920s *Courtesy of Dirk R. Klose*

Case 6: The Old Masonic Opera House

By the mid-1870s, New Brunswick boasted popular concerts by local artists, both professional and amateur, as well as the best shows on the road, all thanks to its new luxurious opera house. First known as Masonic Hall, and later as Allen's Theatre (after Allen Amusement Company of Newark), the Opera House was originally built by the Masonic lodges of the city. The "most imposing building" in the business section of the city, the Opera House was centrally located in such a way that it "gave the City the appearance of being a much larger place than it really was."

A four-story building with offices and businesses housed on the ground floor, the Opera House had two entrances to its theater, one in the center of the building facing George Street, and one on the midway side of the building on Albany Street. Its auditorium was lit by a prismatic chandelier of 134 gas jets; its orchestra, balcony, gallery, and four boxes seated around 1,200 spectators. Equipped with traps, a large rigging loft, border and foot-lights, and dressing rooms under the wings, the stage had been designed and constructed under the personal supervision of Benson Sherwood of Manhattan's Booth's Theatre. Under the stage were state-of-the-art facilities: thirty dressing rooms, two chorus and headliner star rooms—all with the then-unprecedented luxury of hot and cold running water.

Until the Opera House burned down on the night of December 21, 1896, New Brunswick claimed the title of having the best theater in the state.

Photograph: Masonic Hall (Opera House), undated *Van Derveer Photos*

Photograph: Opera House in ruins, post-fire, ca. 1896

Photograph [reproduction]: Leonard Scheidig tending bar, ca. 1886

Advertisement [reproduction]: New Brunswick Opera House Restaurant, ca. 1889

Programs: Allen's Theatre. New Brunswick, NJ: Fredonian, 1896-1899

Photograph: Opera House Interior. Stereoscope, undated

EVENT - Opening Night: November 24, 1873

In spite of bad weather and high prices, around 1,000 people were present for the opening of the Opera House. Reviews raved over its sight lines, acoustics, ventilation, and even its salmon walls. Reviewers could only find fault with the lengthy three-hour program given by the city's Choral Society under the direction of Reverend Hartranft and assisted by an Eden's Orchestra of New York City. The chorus was a virtual *Who's Who* of New Brunswick's elite, while the evening's program mainly consisted of hymns and patriotic songs led by Hartranft and presided over by Dr. James Garland on piano.

Undoubtedly the *Fredonian* reflected the opinion of many cultivated citizens who were looking forward to the completion of Masonic Hall by remarking how a few "first class entertainments" would undoubtedly give the Opera House a popular reputation, "elevate the character of our amusement-loving public, and render less popular the Ethiopian shows and other demoralizing performances that have so long held sway in this City, mainly because we have had no proper place for first class entertainments" (July 25, 1873). With the opening of the Masonic Hall Opera House, the city was finally equipped with a spacious and modern theater, which at once ushered in a new era in the history of music in New Brunswick.

Illustration [reproduction]: New Brunswick Opera House, ca. 1889

Libretto: Masonic Hall Opening night [November 24, 1873]

House Orchestra

Conducted by local musicians and entrepreneur Fred A. Hart, Hart's Orchestra was composed of Hart's three string-playing sons, beloved pianist A. C. Garland, cornetist Kimble Dunham, clarinetist Frank Rath, trombonist Ed Curtis, John Connolly on drums, and George Wilmot on the bass.

Illustration [reproduction]: New Brunswick Opera House Stage, ca. 1889

TRAVELLING ACTS

The Opera House enormously increased the availability of professional music in the small city on the Raritan.

Only a year after the Opera House opened its doors, residents could quench their thirst for classical works by attending a concert by the renowned Theodore Thomas Orchestra. Nationally known for his "Unrivalled Orchestra," Thomas, later music director of the Chicago Symphony, is considered the first important orchestral conductor in America. Although undated, this portrait is probably from the late 1860s when Thomas began a series of popular and critically-acclaimed summer concerts.

Drawing their name from spirituals that rejoice in the expectation of better things to come, the famous Fisk Jubilee Singers' performances are credited with the popularization of the slave spiritual tradition among white and northern audiences in the late nineteenth century. Although African-American songs—alternatively known as slave songs, spirituals, plantation songs and jubilees—began to appear in print in the early 1860s, they were unknown to most of the country. By the early 1870s, concerts of spirituals were held as fund-raising initiatives for several struggling African-American colleges. The first among them, Fisk University, was able to raise a total of over \$150,000 from seven years of touring around the United States, the United Kingdom, and Europe. Established in the fall of 1871, this group of twelve students performed traditional melodies by downplaying emphasis on dialect and instead focusing on "civilized" precision, proper dress, and smooth concert staging.

Aunt Polly Basset's "Singing Skewl" harks back to the Old Folks concerts popular in the 1840s and 1850s. These performances were exercises in nostalgia, with singers like Polly's "Big Boy Jedediah" dressing in period costumes and advertisements printed using early American typography.

Droves of New Brunswickers filled seats for the "rare musical treat" of D. de Vivo's Star Combination's operatic concert. A review in the *Daily Times* applauded the celebrated clarinetist Cicconi for executing his solos with "an ability rarely exemplified on this stage," and likewise praised the singing of the crowd favorite, Italian mezzo soprano Elisa Galimberti, as "remarkably powerful and full of pathos." (January 25, 1878). The program included a number of old, yet welcome, selections from Verdi's *Il Trovatore*, Donizetti's melodramatic *Lucrezia Borgia*, and Flotow's German libretto *Martha*.

Portrait/Broadside: *Theodore Thomas*. Lithograph by Tompson & Ramsay, from a portrait by S.S. Frizzell (?). Boston, undated

Program: *Theodore Thomas' Only Grand Concert*, April 6, 1874

Program: *First Concert in New Brunswick of the Jubilee Singers*, February 11, 1875

Program: *Aunt Polly Basset's "Singin Skewl,"* Opera House, 1878

Program: *Operatic Concert by Star Combination*, January 24, 1878. New York: A. S. Seer.

Program: *Cantata of Laila in Four Parts*. Trenton, NJ: MacCrellich & Quigley, 1880.

Object: Opera glasses *Courtesy of Christine Becker*

LOCAL ACTS

The *Daily Times* regularly reported on audiences' "genuine glow of satisfaction" in hearing the city's Choral Society rehearse for the benefit of its season subscribers. Established in April 1870 under the leadership of William C. Sampson, Garret Conover, and J. R. Palmer, the society held regular weekly meetings at the Masonic Hall. Its choir and orchestra included some of New Brunswick's elite such as Professor Francis C. Van Dyck, Susie Warren, J. N. Rutgers, Mrs. T. H. Tapping, Mrs. Beaver, Jennie Kirkpatrick, Sarah Roe, Carrie Woodbridge, Jennie Perrine, Fritz Wittig, W. H. Fisher, and Mrs. John Van Nuis. Its prominent member Reverend Hartranft was credited with instilling his enthusiasm into each and every member of the Choral Society, which was praised for educating the community to a "high standard of musical culture" (May 4, 1877).

Never before had there gathered a greater number of New Brunswick's "best people" than the February night the city assembled to witness the burlesque opera *Il Madagascaraine*. The amateur performance by some of the local youth packed residents like sardines into the Opera House's lower hall and dress circle. The performance was "so far above our anticipations [and] so praiseworthy," that, for once, the *Daily Times* reviewer could not offer a single word of criticism (February 19, 1876). Thanks to some careful changes in the burlesque songs, the audience was roaring over several local "bits," as nearly every speech in the six-act opera ended with a song put to some familiar street tune.

Frederick Schneeweiss' all-male German Volks Concert Association and Orchestra performed a series of popular concerts in July 1877. The concerts were for the benefit of the local male ushers, or as the *Daily Times* wryly remarked, those who gratuitously put up with the "faithful unpleasant annoyances" of those who frequented the Opera House. The final performance in the concert series included Strauss' ever-popular *Blue Danube* waltz.

Program: *Il Madagascaraine: A Burlesque Opera in Five Acts*. Amateur Performance for the Benefit of the Centennial, 1876

Libretto: *Il Madagascaraine: A Burlesque Opera in Five Acts*. New York: Ellis & Law Litho, 1876

Top hat

Paper-doll in fancy dress

Case 7: Robert Moevs

"How can one classify him? As a romantic, perhaps, or impressionist, but with a modern tongue. This man is following no trails; he is blazing highways." (*Christian Science Monitor*, February 13, 1960)

Part of a generation of composers who came of age musically in the years immediately following World War II, Robert Moevs (1920–2007) has created a rich body of orchestral, chamber, vocal and instrumental music. This beloved Rutgers professor's style has been described as "an extremely rich resource [with] compelling visceral and dynamic impact," because his unique bold sound, what Moevs' called "systematic chromaticism," arises out of an underlying tension between tonal centers and serialism.

One of the first American composers to recognize the importance of French composer Pierre Boulez, throughout his career he remained most indebted to tastes learned in his native La Crosse, Wisconsin. Moevs grew up in a musical atmosphere dominated by Liszt, Schumann, Chopin, and above all, Bach—a musician Moevs himself has credited as the basis for his own style. He began his musical career as a child prodigy under the tutelage of the one-armed pianist Don Jonson, and by his early teens he had accompanied many of Wisconsin's choruses and operettas. Moevs went on to win a scholarship to Harvard, where he earned bachelors and masters degrees, as well as the opportunity to study at the famed Fontainebleau School and at the Paris National Conservatory. Harvard also kindled his deep appreciation for Beethoven, Hindemith, Ravel, Stravinsky, Piston, and the contemporary improvisational bass beats of the boogie-woogie and the blues. Although his education was interrupted by a five-year stint as a pilot in World War II, Moevs' musical talent carried him back to Paris to study with the celebrated master pianist Nadia Boulanger, a former teacher of Aaron Copland and Virgil Thomson. Soon thereafter, he was granted Harvard's only music fellowship at the American Academy of Rome, where he studied from 1952 to 1955. Moevs authored three compositions while at the academy, including the Koussevitsky Foundation-commissioned *Fourteen Variations for Orchestra*, which was performed by the Boston Symphony Orchestra under the direction of Leonard Bernstein, and *Three Symphonic Pieces*, commissioned and performed by the Cleveland Symphony Orchestra under the direction of George Szell.

Moevs joined the faculty of Rutgers in 1964 and would remain there for the remainder of his academic career. While at Rutgers, Moevs served as music department chair, workshop director for the Contemporary Chamber Ensemble, and as the graduate director. He served as a jury member for the American Academy in Rome and for the Concours International de Composition Prince Ranier III de Monaco. Following his retirement in 1991, he would become a composer-in-residence at Bennington College.

Throughout his fifty-year career, Moevs authored over seventy compositions that have been nationally and internationally performed by the Boston Symphony Orchestra, the Cleveland Symphony Orchestra, the Symphony of the Air, the Milwaukee Symphony Orchestra, the New York Philharmonic, and the Harvard University Bach Society. He has worked with notable conductors including Leonard Bernstein, Nadia Boulanger, Pierre Boulez, Richard Burgin, Margaret Hillis, Erich Leinsdorf, Zoltan Pesko, Kenneth Schermerhorn, George Szell, and Arthur Weisberg. He gained worldwide recognition as a Guggenheim Fellow in 1978 by winning the prestigious Stockhausen International Prize in Composition. Moevs has been listed in virtually every musical *Who's Who*, and his works have garnered him much critical acclaim in numerous magazines and journals.

Program: Boston Symphony Orchestra, 1955–1956 *Courtesy of Christian Moevs*

Program: *Music from Rutgers University Composers*, 1976–1977 *Courtesy of Christian Moevs*

Photograph: Robert Moevs, undated *Robert Moevs Collection, Performing Arts Library*

Photograph: Robert Moevs with *Musica da Camera* score, *Robert Moevs Collection, Performing Arts Library*

Photograph: Nadia Boulanger with inscription, January 27, 1951 *Courtesy of Christian Moevs*

Letter: Aaron Copland to Robert Moevs, January 1971 *Robert Moevs Collection, Performing Arts Library*

Sheet Music: Robert Moevs, “Musica da Camera,” manuscript score, *Robert Moevs Collection, Performing Arts Library*

Sheet Music: Robert Moevs, “Musica da Camera,” typescript score with annotations, *Robert Moevs Collection, Performing Arts Library*

Case 8: National Musical String Company

New Brunswick’s National Musical String Company opened in 1897 under the combined management of three local juggernauts, Thomas Nelson Jr. (owner of the Rice Musical String Company of New York, makers of the Bell Brand), Alexander M. Paul (owner of the Standard Musical String Company of Connecticut, makers of Black Diamond strings), and George Dow Emerson (owner of a string factory in Bellville, New Jersey). After only two years in business, National Musical String was able to buy out its only competitor in the area, the American Musical String Company. By the time William R. McClelland purchased it 1917, the New Brunswick firm had grown into the largest plant in the world devoted to the manufacture of musical strings.

The company’s large four-story main building was located along the Raritan River Railroad, providing it with excellent shipping and receiving facilities. By the end of the 1920s, it employed over 150 locals—primarily women—to manufacture musical strings known for their “precision and accuracy,” from materials like cord, silk, steel, and cat gut. Its two world-famous brands of musical strings, Bell and Black Diamond, were made for every type of stringed instrument and shipped daily from the factory in New Brunswick to destinations in the United States, England, Germany, France, Australia, India, Japan, China, Canada, Cuba, Puerto Rico, South America, and Mexico. National Musical String’s Black Diamond Brand strings were played by nationally-known artists and used by acclaimed orchestras around the world. Beginning May 1922, the company started to manufacture house organs, and created the first harmonicas manufactured in United States—both products quickly became highly reputable for their sweet and responsive sound.

In 1982, the site of the defunct National Musical String Company on Georges Road was declared a National Historic Landmark.

Photograph [reproduction]: National Musical String Company exterior, ca. 1947

Pamphlet: *Company Review*. New Brunswick, NJ: National Musical String, ca. 1929

Photograph [reproduction]: Automatic looping department, ca. 1929

Photograph [reproduction]: Winding department, ca. 1929

Photograph [reproduction]: Wire spooling department, ca. 1929

Advertisement [reproduction]: Black Diamond Strings, ca. 1904 *International Arcade Museum*

Advertisement [reproduction]: Black Diamond Strings, ca. 1904 *International Arcade Museum*

Advertisement [reproduction]: Bell Brand Harmonicas, ca. 1908 *International Arcade Museum*

Advertisement [reproduction]: Bell Brand Harmonicas, ca. 1909

Object: Black Diamond String case *Courtesy of Fernanda Perrone*

Case 9: 1910s & 1920s

The 1910s and 1920s was an exciting time of changing technology and evolving musical styles. In the early teens, a dance craze swept the country. Between 1912 and 1914 alone, over 100 new dances all encouraging spontaneous movement fueled the craze; among them were the fox-trot, turkey trot, castle walk, Texas tommy, castle rock, bunny-hug, and lame duck. Outside of the ragtime played in public dance halls, cabarets, and hotel ballrooms, operetta (or comic opera) dominated the popular music stage until World War I broke out in 1914. Featuring operatically-trained singers, elaborate musical numbers, and plots carried by spoken dialogue, operetta was a European form that tapped into the concerns and fantasies of contemporary average Americans. Meanwhile, blues and jazz out of the Deep South emerged as genres in their own right and brought black music into the popular sphere through New York's Tin Pan Alley's songwriters and music publishers, traveling evangelist medicine shows, and in marketable sheet music like Handy's *St. Louis Blues*. New Brunswick's answer to the Teens dance and operetta craze primarily came from the Opera House's programs.

The Roaring Twenties ushered in numerous technological advancements that would forever alter the scope of music in everyday lives: radio and the rise of talking motion pictures. Although it began as a commercial enterprise only after the World War I, radio broadcasting rapidly grew by introducing an unprecedented notion: that music, from symphonies to popular polka songs, was a form of entertainment perfect for filling time in broadcast schedules. Audiences could hear everything from folk and traditional ethnic music to the ever-popular variety show program, which was a mixture of music, light entertainment and vocal music. By 1927 radios could be found in about one-quarter of American homes, and sales grew even faster after that; by the end of 1928, nationwide broadcasting was an everyday reality. The invention of sound film in 1927, in turn, did away with the need for live performances. Silent films had long been accompanied by local musicians in orchestra pits playing familiar old songs, classical excerpts, and melodies with associations that could be linked to images on the screen. Only two years later, the economic decline of the Great Depression combined with these technological innovations would bring performing musicians into a state of crisis. But in the meantime, it did not take the music business long to recognize the marketing power of talking pictures, which claimed a weekly audience of seventy million.

In the 1910s and 1920s, musical life in New Brunswick continued to flourish in both new and traditional forms. The city's new theaters and older venues provided entertainment ranging from Old Folks' concerts and pianola recitals at Brunswick Hall to John Philip Sousa and his band at Reade's State Theatre. The advent of the phonograph players, silent film, and ultimately radio only increased the entertainment options available. Indeed, according to once critic: "the excellence of 'canned' music that is now given on musical instruments such as the phonograph and player-piano is such that there is a demand for a better class of music at choral concerts than was required to please several years ago." (*New Brunswick Times*, May 31, 1912). With the establishment of music departments at Rutgers, faculty members like J. Earle Newton of the New Jersey College for Women increasingly collaborated with city residents, while Rutgers buildings like the Kirkpatrick Chapel and the Ballantine Gymnasium became venues for performances.

VENUE: Reade's State Theatre

Program: *Sousa and His Band*. Presented by New Brunswick Forest, No. 12 Tall Cedars of Lebanon, March 9, 1922

VENUE: Empire Theatre

Program: *Celebration of the Russian Revolution: A Lecture and Concert*. March 22, 1918. New York: The Getreu Press [1918]

VENUE: Brunswick Hall

Program: *Grande Concerte, A Lyste of Tunes and likewise Worldlye Songs, certain of wh were sunge in ye yere of our Lord 1787...* February 23, 1914

Program: Pianola Recital for the benefit of New Jersey College for Women, June 8, 1915

VENUE: New Brunswick Opera House

Program: *New Brunswick Opera House*, 1921–1922 season

MUSICAL ASSOCIATIONS: New Brunswick String Quartette

Program: New Brunswick String Quartette. Kirkpatrick Chapel, April 7, 1927

MUSICAL ASSOCIATIONS: New Brunswick Symphony Orchestra

Ticket: New Brunswick Symphony Orchestra. Ballantine Gymnasium. J. Earle Newton, conductor, February 11, 1927

VENUE - Music Stores: Hart Brothers Pianos & New Brunswick Piano Company

William G. Lovatt first opened the doors of the New Brunswick Piano Company by offering free instrumental and vocal recitals every Saturday afternoon and evening throughout the fall and winter of 1910. Among the recruited artists was Adele Farrington, the rising star vocalist of the inordinately-successful Detroit sheet musical publishing house, Jerome H. Remick Company.

In the fall of 1917, Dr. Charles Henry Hart of Hart Brothers' Pianos made arrangements with the Metropolitan Musical Bureau to secure artists contracted under New York's Metropolitan Opera

Company. Hart's Star Course Concert Series featured the world-famous violinist Mischa Elman, the Metropolitan Opera House's renowned soprano Ruth Miller, its brilliant baritone Thomas Chalmers, and America's favorite concert artist of the 1910s, soprano Anna Case. For all performances in the Star Course 1917–1918 season, Hart exclusively equipped artists with Mehlin-brand pianos from the Hart Brothers' warerooms.

Although the Star Course series would only last one concert season, Hart's place as a long-time community musical fixture probably ensured the programs' unequivocal success. Dr. Hart first began playing the mandolin and piano in the old Opera House's Hart Orchestra under his father's direction, and later formed the Hart Trio with brothers Frank S. and George (on the violin and cello) to perform the works of great masters such as Chopin, Beethoven, Wagner, and Tchaikovsky in New Brunswick, Asbury Park, Jamestown, Hightstown, and Tarrytown.

Advertisement [reproduction]: A Piano Made by Musicians, ca. 1918

Program: *Star Concert Course*, 1917-1918

Document: Subscription by Sarah Atkinson to the Star Concert Course, 1917–1918

EVENT: National Music Week

Mayor John J. Morrison inaugurated the week of May 4–11 as Music Week by declaring, "It has long been judged that music has a very definite place in the life of the people. The highest expression of emotion and thought, it is also the most potent inspiration of the highest emotion and thought. It is fitting that so great and so fundamental a power should be recognized and utilized at least once a year. It is also fitting that our people should unite in the fostering of this power within themselves."

New Brunswick debuted its first—and only—Music Week in May 1924. The featured local talent performed at the YMCA and in public schools; organ recitals were held at the First Presbyterian Church and Rutgers' Ballantine Gymnasium, the Symphony Orchestra played at Reade's State Theatre, while local music stores like R. Montalvo's Temple of Music showcased the newest music-listening technology: the radio. Notable New Brunswick artists gave concerts throughout the 1920s on the main radio stations of the metropolitan area, including Rutgers' own broadcasts: among them were singers Sue Schwartzman, Muriel Holmes and Anna Cornwell Stark, and violinists Viola Yerks, Henry Zimmerman, and the String Quartette's own Isabel Brylawski.

Program: *National Music Week*. New Brunswick, May 4–11, 1924

Program: Musicales given by the Woman's Club of New Brunswick, March 7, 1927

Object: Wooden flute, early 19th century.

On the Wall:

Theaters & Performance Halls

In the early twentieth century, several imposing state-of-the-art theaters added to the New Brunswick music scene: the Bijou, the Strand, and the new Opera House. By the end of the 1920s, when the city had erected three additional theaters--Reade's State, the Rivoli, and the Empire

Theaters--New Brunswick could proudly claim the greatest number of playhouses in the state of New Jersey.

Walter Reade's State Theatre

For most of the twentieth century, Walter Reade's State Theatre was the finest motion picture house in the city, and claimed the title of one of the largest and most ornate and modern theaters in the region. Designed by well-known theater architect Thomas W. Lamb, it could accommodate more than 2,000 patrons and was constructed in a Beaux-Arts style with its edifice a typical example of a 1920s theater. The theater was generally known as the "class act in town," with its opulent décor, splendid acoustics, and delightful mix of cinematic and live attractions.

On December 26, 1921, it opened with five vaudeville acts, a single matinee screening of the 64-minute silent western, *White Oak*, as well as an orchestral performance, a nature film, and a newsreel. The opening matinee audience paid the twenty, thirty or fifty cents for admission, and was treated to a live orchestra concert and a tenor rendition of "The Star Spangled Banner." According to information provided by the theater, the first person to purchase a ticket there was a nine-year-old New Brunswick boy, Victor Levin, for admission to the silent film.

A few years after its opening, it became known as Keith's Theatre, when the B. F. Keith theater chain took over the management. B. F. Keith's operators—who ran the largest group of vaudeville theaters and biggest booking agency for vaudeville acts in the East, including New Brunswick's Rivoli and Empire theaters—booked vaudeville acts there until movies evolved into "talkies." The theater became known as the RKO when silent films fell out of fashion and the management merged with Orpheum (the largest Western book agency) and soon thereafter was acquired by the Radio Corporation of America (RCA) and became Radio-Keith-Orpheum in 1928; within one year, the theater became equipped for sound.

The Rivoli Theater

Opened in the fall of 1921 by B. F. Keith and built and managed by Aron Schusterman in the 1920s, this Art Deco theater was one of the last of the city's great theaters to be built. Comfortably seating 1,030 people with a large stage measuring ninety feet wide and thirty feet deep, it was located at the foot of Albany Street near the bridge. In the 1920s and 1930s, the Rivoli primarily played vaudeville and the newly invented motion pictures. Later re-named the International Theatre in 1972, it was demolished in 1978. (NBST 1921)

Photograph: Old Opera House, ca. 1890 *Van Derveer Photos*

Photograph: New Opera House, ca. 1913 *Van Derveer Photos*

Photograph: Strand Theatre, ca. 1916 *Van Derveer Photos*

Photograph: Bijou Theatre, ca. 1916 *Van Derveer Photos*

Photograph: View of New Brunswick from the National Bank Building showing the Strand and Rivoli theaters, 1924 *Van Derveer Photos*

Photograph [reproduction]: RKO [State Theatre] Exterior, ca. 1930s

CASE 10: 1930s

By 1930, a previously undreamed-of variety of music, including classical and even folk, was becoming available to listeners across a wide geographic, ethnic, and economic spectrum. By recording and broadcasting performances of musicians in their inherited ethnic and regional styles, the new media made it possible for different communities to enjoy the popular styles of their homelands. By the late 1930s, two new contexts for popular songs emerged: the movie musical and big band jazz bands.

The Great Depression made a deep impact on American musical life, as less money in the hands of audience members meant less work for performers. Between 1929 and 1934, about seventy percent of all musicians in the United States were unemployed, a trend that the American Federation of Musicians, the national musicians' union, was powerless to stop. Nevertheless, the Depression years brought far more access to classical music than Americans had ever previously enjoyed, and New Brunswick was no exception. 1930 marked the 250th anniversary of the founding of the city, and with it came musical concerts, songs, and sheet music. Local musical organizations from the City Band to the String Quartette and the Symphony Society kept the love of music alive throughout the Depression. Taking its cue from federal relief agencies, the Opera House sponsored programs for the benefit of local unemployed musicians and for all members of the American Federation of Musicians.

EVENT: Great Depression

Program: *Souvenir Program for the Opera House Revue*, for the Benefit of Unemployed Musicians, Members of the American Federation of Musicians, local no. 204, May 25–27, 1931

EVENT: Anniversary Pageant of New Brunswick, October 1930

Libretto: Percy Jewett Burrell. *Pageant of New Brunswick 1680–1930: The Drama on the Highway*. Cover design by Art Department, New Jersey College for Women. New Brunswick, NJ, 1930

Program: 250th Anniversary of the Settlement. New Brunswick, NJ: I.N. Blue Printing, 1930

Program: *Song Service of the Nations*. October 12, 1930

Program: *Chamber Music Concert by the New Brunswick String Quartette*. Elizabeth Rodman Voorhees Chapel, October 15, 1930

Sheet Music: Harry A. Sykes. *March of Salutation*, 1930

Sheet Music: Charles B. Weston. *New Brunswick, You're Our Pride*, 1930

Song Sheet: [Samuel M. Christie] "New Brunswick was a happy town....to the tune "Oh Susanna" [1930]

MUSICAL ASSOCIATIONS

Ticket: Sgt. John H. Neilson Post No. 370 Drum & Eagle Corps Band, *Pattie, a musical comedy*, February 26, 1931

Program & Ticket: New Brunswick Symphony Society, February 2, 1930

VENUE: Reade's State Theatre

Photograph [reproduction]: RKO [State Theatre] Exterior with ushers [detail], ca. 1930s

Program: *Col. DeBasil's Ballet Russe de Monte Carlo*. State Theatre, March 15, 1935

Object: Motorola radio that belonged to Catherine Dunham of New Brunswick, 1930s *Courtesy of Timothy S. Corlis*

Case 11: James P. Johnson

Known as the “Grandfather of Hot Jazz Piano,” New Brunswick-born James P. Johnson (1894–1955) emerged during a unique period in America’s musical history, when popular and “serious” music collided to create a new art form. From ragtime performed strictly from written scores developed the improvisatory and rhythmically-relaxed foundations of shout piano, or what became known as stride piano. Indeed, Johnson’s piano roll hit “Carolina Shout,” soon became the measuring stick for every up-and-coming keyboard player. Although Johnson would become known as the first of the famous “Harlem Stride” piano players, he was born and first became exposed to music in New Brunswick. James was the son of William Johnson, a store helper and mechanic, and Josephine Harrison, who worked as a maid. The details of his early years in New Brunswick—his family moved to Jersey City when he was eight—are sketchy. He is linked to several addresses in New Brunswick, including City Alley near the river, while the 1900 census records him as a boarder on Stone Street in the Sixth Ward. Johnson’s mother sang in the Mount Zion A.M.E. church choir and began to teach him at age four on a piano that she bought from the church. His parents brought the musical traditions of their native Virginia to New Brunswick, where they held Saturday night “shout” dances in their home, where young James heard the playing of guitar, mandolins, and Jew’s harps. Johnson aspired to write “serious” symphonic music and join the ranks of Gershwin, but being African-American in 1920s and 1930s America meant that he could only compose for popular venues, writing numerous hit songs for black Broadway. From his 1923 production *Runnin’ Wild* came the tune and dance most closely associated with the “flaming youth” of the 1920s, “The Charleston.”

Portraits, James P. Johnson, undated and 1921: *Courtesy James P. Johnson Collection, Institute of Jazz Studies*

Object: Piano Roll. C. Luckeyth Roberts, “Rosetime and You,” 1923.

Luckey Roberts was a stride piano player and contemporary of James P. Johnson.
Institute of Jazz Studies

Case 12: Charlie Parker in New Brunswick

Throughout World War II, the burgeoning New Brunswick jazz scene grew on the city’s outskirts in venues like the Tropical and the Rainbow Inn. Amongst the notable performers who came to New Brunswick during those years was Charlie Parker. A central figure in ushering in “modern jazz” in

the post-war years, Charlie “Bird” Parker’s rhythmic originality, harmonic complexity, virtuoso technique, and inventive improvisation helped bring about dramatic style changes to counter the swing and commercial-heavy jazz of the late 1940s. By the early 1950s, jazz already bore clear signs of his influence and his recordings were widely known among fellow musicians and audiences who “dug” the new hip sounds of modern jazz.

Parker’s short set at the Rainbow Room was recorded the night of August 28, 1950, and includes the numbers *Hot House/I May Be Wrong*, *Parker’s Mood*, *’S Wonderful*, and *Donna Lee*. Jazz historians have questioned the accuracy of the line-up of musicians credited as accompanying Parker on this compilation. Most likely he was joined by unknown local players.

Charlie Parker, ca. 1947 Photo by William P. Gottlieb *Institute of Jazz Studies*

Recording: *Charlie Parker at The Finale Club & More* CD. Rare Live Recordings, 2008 *Courtesy of Fernanda Perrone*

In 1962, the New Brunswick Recreation Department sponsored a jazz concert in Memorial Stadium on Joyce Kilmer Avenue. Among the performers were the city’s own Russ Locandro and his All-Star Orchestra, the Jimmy Ford Quintet, and Barry Miles, pictured here.

Photograph: Jazz Festival, Memorial Stadium, August 8, 1962 *Gainfort Collection*

Case 13:

In 1877, Thomas Edison patented the first device capable of reproducing sound: the cylinder phonograph. The public was enthralled; however, the heavy metal cylinders were too expensive for mass production, and the invention's novelty soon dissipated. Then in the late 1890s, a German immigrant named Emile Berliner designed a new phonograph that replaced Edison's cylinder with grooved rubber discs that could be reproduced both quickly and cheaply. Eldridge Johnson, a Camden, New Jersey machine shop owner, and a Berliner phonograph manufacturer, used this design to open the Victor Talking Machine Company in 1901. Within a couple of decades, Victor's most popular model, the Victrola, had found its way into millions of American homes. Evening entertainment expanded from concert halls to living rooms, and for the first time, the music enjoyed by the privileged elite became accessible to the average person.

Victrola VV-IX, ca. 1917 *Courtesy of Stephanie Fiore RC '81 and Michael Fiore RC '81*

Photograph [reproduction]: R. Montalvo Jr. Interior, ca. 1909

Gallery '50: Music at Rutgers

Case 1: Introduction

“All-college and campus sings are not only a good chance to exercise our lungs but they help maintain the unity and friendly spirit of which we are so proud. Music has a role in almost all of our traditional ceremonies.”

Quair Yearbook, New Jersey College for Women, 1944

Long before the foundation of Mason Gross School of the Arts, Rutgers University's liberal arts colleges developed their own music departments and traditions. Although each school has a unique history—Rutgers College was founded to train ministers for the Dutch Reformed Church, New Jersey College for Women was established to provide higher education for women, and Livingston College formed in response to the socio-political changes of the 1960s—a shared passion for music united the various student bodies and constructed a shared identity among the colleges.

Broadsides:

Metropolitan Opera Singer Helen Jepson performance announcement, December 8, 1936

Vienna Boys Choir performance announcement, February 25, 1937

Organist Marilyn Mason performance announcement, ca. 1960–1964

Pianist Rudolf Serkin performance announcement, ca. 1960–1964

Italian Pianist Mario delli Ponti performance announcement, 1965

Detroit Symphony Orchestra Poster, *Courtesy of William and Sheila Fernekes*

Queens Chorale Concert Flyer, *Courtesy of Rutgers University Queens Chorale*

Thirty-five additional concert and recital announcements highlighting Rutgers groups and visiting ensembles, ca. 1951–1979

Objects:

Rutgers pendant, 1911

Rutgers banner, undated

Case 2: Rutgers College, Part 1

“The ‘Rutgers Musical Clubs’ was definitely the glamour organization of the campus. Each Christmas hiatus they made a personal-appearance tour that was invariably sold out in advance and which was climaxed by a final concert at one of New York's leading hotels.”

Ozzie Nelson

When Queens College was chartered on November 10, 1766, its mission was to train young men for the ministry in the Dutch Reformed Church. Due to a lack of funding, a depressed economy, and the War of 1812, the college closed in 1795 and again in 1812. In 1825, Queens College reopened for good and was renamed Rutgers College in honor of trustee Colonel Henry Rutgers. In subsequent years, new degree programs in liberal arts, the sciences, mechanical arts, and agriculture were instituted to prepare students to live and work in a nation changed by the Industrial Revolution.

The music department at Rutgers College was established in 1919 and headed by Howard D. McKinney. Classes were offered in instrumental and vocal studies as well as music theory, history, and appreciation. Additionally, a number of music clubs provided students with the opportunity to practice, hone, and enjoy their crafts with peers. These groups performed on campus, throughout New Jersey and the United States, and often collaborated with New Jersey College for Women music groups.

Howard Decker McKinney and the Rutgers College Music Department

Howard Decker McKinney graduated from Rutgers College in 1913. In 1916, he was hired as the music director of Rutgers College and worked to improve the quality of music at college events and chapel services. Over the years, McKinney also directed the Rutgers Musical Clubs, Glee Club, and Choir; advised the Music Club, founded the University Concert Series, and worked with several music groups at New Jersey College for Women. As a tribute to his many contributions, the Music Activities Building, which housed rehearsal halls for the Rutgers University Glee Club, Band, and University Choir; was renamed McKinney Hall around 1960.

The Rutgers College Music Department was formally introduced in 1919. Classes, exams, and student performances were held in the Music House which, by 1950, was located at 19 Bishop Place. McKinney served as the department's first director and was succeeded by Alfred Mann in the 1950s. Henry W. Kaufmann, a Rutgers College professor, Episcopal priest, organist, and choir director ran the department from 1964 to 1973. Lastly, Martin Picker chaired the department until 1981 when the music departments of Rutgers University folded into Mason Gross School of the Arts.

On the Banks of the Old Raritan

In March of 1873, the Rutgers University Glee Club gave its first performance. On the day of the concert, Glee Club founder Edwin E. Colburn asked his friend Howard N. Fuller to write a song for the performance that would inspire students and alumni. In two hours, Fuller wrote "On the Banks of the Old Raritan" to the tune of "On the Banks of the Old Dundee." The song became so popular after its first performance that it became tradition to sing it at football games. Eventually, it became the Rutgers College alma mater.

In 1989, several years after Rutgers became coeducational, the university's administration changed the lyrics to "On the Banks..." to acknowledge the presence of women. As a result the phrase "my boys" in the first line of the chorus became "my friends." In 2013, the lyrics were changed once again for the same reason. The first verse now reads "From far and near we came to Rutgers / And resolved to learn all that we can" instead of "My father sent me to old Rutgers / And resolv'd that I should be a man."

Other traditional Rutgers songs include "The Bells Must Ring," "Colonel Rutgers," "In a Quaint Old Jersey Town," "Nobody Ever Died for Dear Old Rutgers," "The Rutgers History Lesson," and "A Hymn to Queens."

“The Bells Must Ring”

The Rutgers Fight Song, “The Bells Must Ring,” was written in 1931 as an entry in a student song contest. W.W. Sanford composed the song with classmate and pianist Richard M. Hadden. The lyrics were inspired by the bell in the cupola of Old Queens that rang to signal the change of classes. In 2013, the bell rings for convocation and other university occasions.

University Concert Series

In 1917, Howard D. McKinney organized the University Concert Series, which became a yearly tradition. The concert series brought prominent musicians, orchestras, and choral ensembles to New Brunswick to entertain and culturally engage the students at Rutgers and later, New Jersey College for Women. Groups who participated in the concert series include the Boston Symphony Orchestra, Metropolitan Opera singers, and the Rochester Philharmonic Orchestra. In some cases, the performers were accompanied by the Rutgers Glee Club and NJC musical clubs.

Documents:

Glee and Mandolin Club Concert program, 1912
Music Exam for piano, voice, and violin, 1908
University Concert Series program, 1933–1934 season

Publications:

The Music News bulletin published by the Rutgers College Department of Music, New Brunswick, New Jersey, March 23, 1925
Songs of Rutgers, compiled and edited by Frank S. Scudder in 1885 and Howard D. McKinney in 1938, published by J. Fischer & Brother, NY, 1938
Howard D. McKinney Songs, published by J. Fischer & Brother, NY, undated
“On the Banks of the Old Raritan,” printed in the *Targum*, October 14, 1987

Photographs/Portraits:

Banjo and Mandolin Club, 1897
Glee and Mandolin Club, 1908
Howard D. McKinney, ca. 1919
Professor Walter teaching Music Appreciation, ca. 1951–1952
Student performance in the Music House, undated

Case 3: The Glee Club

Rooted in school spirit and camaraderie, the Glee Club is one of the oldest music groups at Rutgers University. The club was organized in 1872 by Edwin E. Colburn and a group of sophomores who were surprised that Rutgers was not included in the first edition of the *Carmina Collegensia*—a definitive collection of American college songs. Although Rutgers had several songs at the time, mainly sung after football victories against Princeton and Columbia, there was no official school

song. As a result, the Glee Club formed to popularize Rutgers' songs. Its early repertoire consisted of school spirit and football songs sung at college events and local performances.

The Glee Club's early directors included Loren Bragdon (1881–1896) and Howard D. McKinney (1916–1946). Throughout their respective tenures, Bragdon and McKinney were responsible for taking a small group singing college songs and shaping it into the choral ensemble it is today. McKinney was especially instrumental in organizing programs and concerts in which the Glee Club performed with other Rutgers University ensembles including the Rutgers College Chapel Choir, the New Jersey College for Women's Glee Club, the Weeping Willows, and the Voorhees Chapel Choir. In 1946, F. Austin "Soup" Walter became the director. During this period the club began performing internationally to much acclaim.

In 2013, the Glee Club is directed by Patrick Gardner and performs locally, nationally, and internationally. Despite its many successes at home and abroad, the Rutgers University Glee Club remains a fixture of Rutgers University; the group performs numerous concerts on campus and continues to promote school spirit at football games and other college events.

Famous Performances and Recordings

With 141 years of history under its belt, the Glee Club has performed countless concerts, recorded numerous albums, and toured many countries. Some highlights include:

- The club's first ever concert in Metuchen, New Jersey in March 1873
- Performing at the 1939 World Fair in New York City
- Recording Carl Orff's *Carmina Burana* and William Walton's *Belshazzar's Feast* with the Philadelphia Orchestra and Rutgers University Choir under the direction of Eugene Ormandy
- Performing Brahms' Requiem with the Philadelphia Orchestra and Rutgers University Choir under the direction of Eugene Ormandy on CBS Television as a part of the national memorial after President John F. Kennedy's assassination
- Commissioning new works from Pulitzer Prize-winning composers such as William Bolcom
- Performing with the New York Philharmonic, amongst other ensembles, under conductors such as Erich Leinsdorf and Leonard Bernstein

F. Austin "Soup" Walter

On February 27, 1932, Rutgers College senior F. Austin "Soup" Walter made his directorial debut at Carnegie Hall. Earlier that year, the Glee Club had entered a competition sponsored by the Intercollegiate Musical Council and Walter was chosen to be its student leader. After his debut, Professor Howard D. McKinney asked Walter if he would continue to lead the club. Walter accepted the invitation and as he later noted in the 1983 edition of the *Glee Gab*, "like *The Man Who Came to Dinner*, I 'stayed and stayed.'"

Walter was appointed to the faculty of the Rutgers College Music Department in 1932. In 1946, he officially became the director of the Glee Club—a position he held until 1983. During his tenure, the Glee Club recorded numerous albums, began performing internationally, and worked with many of the era's significant orchestral ensembles, composers, and conductors. Concurrent to his work as

director, Walter also founded and directed the Rutgers University Choir and arranged and wrote a number of Rutgers songs including “The Rutgers History Lesson” and “In a Quaint Old Jersey Town.”

Although Walter died in 2000, his memory and spirit lives on through Glee Club members past and present. He was a respected and beloved mentor and friend who helped shape the Glee Club into the impressive and well-known choral ensemble it is today.

On the origins of Soup ...

Walter’s nickname “Soup” came from a younger cousin who pronounced “Austin” as “Oyster.” The name later changed to “Oyster Soup” and eventually shortened to “Soup.”

Making History: Music as an Outlet in Times of Crisis

During times of great joy or conflict, music serves as a way for people to cope. For the Glee Club in the twentieth century, music was the defiant response to the attack on Pearl Harbor on December 7, 1941 and a way to memorialize President John F. Kennedy who was assassinated on November 22, 1963.

“Pearl Harbor Day, Sunday December 7, 1941, found the Glee Club in an unusual situation. In the afternoon we were giving a concert at the New Jersey State Museum in Trenton. At the end of the program, as we were about to conclude with the National Anthem, an usher came forward and handed me a scribbled note saying that word had just come in that the Hawaiian Islands had been attacked by the Japanese. I announced this to the audience and then said: “we will now sing The Star Spangled Banner.” **This sounded like our defiant answer to the “act of infamy” and the Glee Club sang the Anthem as never before.**”

F. Austin “Soup” Walter, *Glee Gab*, 1983

On November 23, 1963 the members of Glee Club and the Rutgers University Choir sang Brahms’ Requiem with the Philadelphia Orchestra under the direction of Eugene Ormandy on CBS television as a national memorial to President John F. Kennedy. While the performance was one way in which America honored and grieved the fallen president, the music also served as a comfort to American citizens.

Documents:

Glee Club Concert program, January 24, 1889

First edition of the *Glee Gab*, June 1948

Glee Gab, April 1974

Objects:

Record, Rutgers University Glee Club performing “On the Banks of the Old Raritan,” produced by the Record Guild of America, Inc., undated

Album, *Christmas Music: An Album of Traditional Carols*, performed by the Rutgers University Glee Club, produced by Nelson Cornell Custom Records, Inc., 1950

Photographs/Portraits:

Glee Club portrait, 1888–1889

Glee Club recording an album in Kirkpatrick Chapel, 1947

Glee Club in front of the Music Activities Building, undated

Glee Club on their way to the West Coast, 1960

Case 4: Rutgers College, Part 2

Rutgers College Band

The Rutgers College Band formed in 1916 under the aegis of the Military Department. Although the group initially provided music for the Rutgers College Cadet Corps weekly drills, they soon began performing at football games and other college events to “to pep up rooters and players and lend color to the affair.” Because their spirited performances were so popular, the band separated from ROTC and became its own group in 1923. By 1928, the band resembled a modern day marching band—members wore straw hats and blazers and played music while making formations on the field. When Scott Whitener was hired to improve the band program in the late 1960s, the ensemble grew, became known as the Marching 100, and performed pre-game and halftime shows using the the Big-Ten high step marching style.

In addition to playing at sporting events, the Rutgers College Band also functioned as a concert band. For example, in 1948, the band gave a Christmas Concert with the Rutgers University Glee Club, a winter radio concert with the New Jersey College for Women Weeping Willows, and its own spring concert.

In 2013, the Rutgers College Band is strictly a marching and pep band known as the Rutgers University Marching Scarlet Knights and the Rutgers University Pep Band. The group performs during sporting events and at several marching band competitions. It is directed by Timothy Smith.

Breaking Gendered Boundaries: Women in the Rutgers Marching Band

When the Education Amendments of 1972 were instituted, Title IX stated that no person in the United States shall be excluded from participation in any federally-funded education program or activity on the basis of sex. As a result, Rutgers University and many of its student organizations became coeducational. The Rutgers Marching Band was no exception, and in the summer of 1972, women reported to summer band camp held in Stokes State Forest. Although they were not immediately welcomed with opened arms, the women worked hard and were accepted as equal members within that first year.

In November 1972, the male members of the Marching Band voted in favor of inducting female members into their chapter of Kappa Kappa Psi (KKP), a national band fraternity. To turn this decision into reality, the chapter invited KKP secretary Robert Rubin to Rutgers to discuss the

move. Although the chapter expected Rubin to praise its decision, he ultimately revoked the chapter's charter, proving that not all organizations were ready or willing to accept women participants. Although it was suggested that Rutgers create KKP's sister society, Tau Beta Sigma, the notion was rejected because it contradicted the band's motto that "a band member is a band member" regardless of gender, race, or ethnicity. Instead, Rutgers students formed a coed fraternity called Mu Upsilon Alpha. Out of MUA's forty-one original members, thirteen were female.

The Rutgers College Chapel Choir

The Rutgers College Chapel Choir formed circa 1871 and is arguably the university's first music group. In 1873, the choir moved into the newly built Kirkpatrick Chapel. There, the all-male ensemble sang during religious services, performed a yearly Christmas Series and spring concert, and collaborated with a number of college groups including the Rutgers University Glee Club and Voorhees Chapel Choir.

In 1953, the choir began to include New Jersey College for Women students. Two years later, David A. Drinkwater, a Rutgers College music faculty member and organist of Kirkpatrick Chapel, became the choir's director—a position he held until 1998. Under his tenure, the choir continued to perform at religious services, began to perform a significant repertory of major choral orchestral masterworks, and was renamed the Kirkpatrick (Chapel) Choir.

In 2013, the Rutgers Kirkpatrick Choir is a part of Mason Gross School of the Arts and directed by Patrick Gardner. It is comprised of Mason Gross School of the Arts and Rutgers University students and its mission is to educate professional musicians through performance. The choir performs a significant repertory of choral orchestral masterworks, Baroque music accompanied by period instruments, important works of the twentieth and twenty-first centuries, as well as the traditional yearly Christmas series.

Kirkpatrick Chapel

Kirkpatrick Chapel was constructed in 1873 in memory of Sophia Astley Kirkpatrick, the wife of Rutgers College Trustee Littleton Kirkpatrick, who made the college the residuary legatee of her estate. For the first fifty years, the chapel was used for daily worship services. In the late 1920s, however, the chapel was used more for special events including lectures, programs, and classes than for regular worship services.

Queens Chorale

In 1974, several female members of the Kirkpatrick (Chapel) Choir formed the Rutgers Women's Chorale. The chorale was the first women's music ensemble at Rutgers College and established under the motto "to spread the name of Rutgers in song and friendship." In this capacity, the ensemble performed traditional Rutgers songs and other chorale works ranging from Renaissance to popular music in a relaxed, social atmosphere. The chorale made its concert debut on November 25, 1975 at the Rutgers Parents Association Meeting under the direction of David A. Drinkwater.

In 2013, the Rutgers Women's Chorale is known as the Rutgers University Queens Chorale, a name that harkens back to the days when Rutgers was named Queens College, and "Hymn to Queens" is

the group's signature song. The Chorale continues to welcome all female students from the Rutgers community to spread the name of Rutgers in both song and friendship.

Documents:

An Hour of Music with John Earle Newton concert program, March 29, 1925
Queens Chorale first concert program, May 1976, *Courtesy of the Rutgers University Queens Chorale*

Objects:

Marching Band Alumni Folder and Music, *Courtesy of William and Sheila Fernekes*.
Album, *The Rutgers University Marching One-Hundred*, recorded by Jim Foley and designed and printed by Lee-Myles Assoc. Inc., NYC, 1969, *Courtesy of William and Sheila Fernekes*
Album, *Christmas in Carol and Song*, performed by Kirkpatrick Chapel Choir and Rutgers University Glee Club, undated

Photographs/ Portraits

Rutgers College Band, 1926
Rutgers College Band in front of Winants Hall with director George Cook, ca. 1930
Rutgers College Band as a concert band ensemble, 1938
Rutgers College Pep Band, 1977
Kirkpatrick Chapel, 1905
Kirkpatrick Chapel Choir, ca. 1952
Kirkpatrick Chapel Choir, ca. 1957
Rutgers Women's Chorale, 1975–1976, *Courtesy of the Rutgers University Queens Chorale*

Case 5: New Jersey College for Women / Douglass College, Part 1

“Music plays an important part in the life of NJC, **the singing college** ... At Christmastime there is caroling; the choir adds meaningfulness to our regular Chapel services. Song contests on Sacred Path Day and Campus Night inspire rivalry, but no bitterness ... And there are some among us who plan careers as musicians or teachers of music.”

Quair Yearbook, New Jersey College for Women, 1944

New Jersey College for Women (NJC) opened in September 1918 and provided New Jersey women with an in-state establishment to obtain a higher education. Curricula in home economics and liberal arts were offered to the fifty-four students of NJC's first graduating class.

Mabel Smith Douglass was the dean of NJC from 1918 to 1933. During the school's first month, Douglass decided that music should be included in the college curriculum and purchased a grand piano. One year later, music theory and harmony courses were offered as well as an Appreciation of Music course that met the fine arts requirement necessary for graduation. As time went on, NJC acquired a music faculty, including pianist Mary Schenck and bassist Homer Mowe, and offered accredited instrumental and vocal classes. An official music department formed in 1922 and was chaired by John Earle Newton—NJC's first full-time music professor.

Music also played a pivotal role in NJC's campus life. Students sang during chapel services and at traditional ceremonies including Sacred Path, Yule Log, and Campus Night. Additionally, they joined ensembles including the Drum and Bugle Corps, Weeping Willows, NJC Glee Club, NJC Choir, and the Voorhees Chapel Choir. It is no surprise that NJC was commonly referred to as the "singing college."

Alma Mater - N.J.C.

"Alma Mater - N.J.C.," was written by Katherine Boynton, class of 1922, and composed by Professor Howard McKinney. When New Jersey College for Women was renamed Douglass College in 1955, a new seal and alma mater was adopted. *Douglass College Alma Mater* was written by Jean Gruen Munzer, class of 1956, and Nancy Hoffacker Miller, class of 1954.

Other NJC and Douglass songs include "Sacred Path" and "Red Book."

"Douglass College Alma Mater"

Hear our voices Alma Mater. Douglass College hail to thee!
Hearts in song now join together / In a pledge of fealty.
Though our future paths may sever, / Thoughts of golden college days.
In our hearts will live forever / As a constant song of praise.

Voorhees Chapel Choir

"The Elizabeth Rodman Voorhees Chapel - Symbol of NJC ... There we received our first welcome freshman year; there twice a week we heard messages of wisdom and advice; there at graduation we were given our bachelor degrees. And we will always connect it with the finer, more beautiful part of our college life - **lovely, soft music** at twilight ...the choir chanting the Lord's Prayer; the spire lighted at night; and the bells tolling out."

Quair Yearbook, New Jersey College for Women, 1941

In September 1926, the Elizabeth Rodman Voorhees Chapel at NJC was completed. It was made possible by New Brunswick-area philanthropist Elizabeth Rodman Voorhees who shared Mabel Smith Douglass' dream of a college chapel. Mrs. Voorhees stipulated that the chapel must have an organ and selected the Aeolian Company of New York to build one. The company provided a Duo-Art Reproducing Pipe Organ suitable for concert and chapel purposes.

From the beginning, daily services were held with a vested choir and in 1927, the College Chapel Choir, also known as the Elizabeth Rodman Voorhees Chapel Choir, was founded. It was directed by John Earle Newton who was also the chapel's organist. The College Choir performed at daily assemblies, Sunday services, Tuesday Chapel, college events such as the Christmas and Sacred Path Ceremonies, as well as evening concert recitals. It is the only music group from the early years of NJC that exists today.

NJC Music Building

On October 3, 1928, the Music Building was dedicated and opened at NJC. It was a gift from the New Jersey State Federation of Women's Clubs and built to further music instruction at NJC. Before the music building was constructed, NJC benefactor James Neilson provided a music studio in a house near campus. However, this space was only temporary and Mabel Smith Douglass soon asked the Federation of Women's Clubs to help raise money for a music building.

The Federation raised 100,000 dollars and NJC assumed responsibility for an additional 95,000 dollars. When completed, the Music Building, home to the NJC Department of Music, was equipped with sound-proof studios and practice rooms, a recital hall, and a music library.

Yule Log

"It was great fun getting ready for Christmas, decking the College Hall with ... boughs of holly. On the hearth in the wide hall by the winding stair the first Yule Log was burned. Outside, underneath the pine tree, beautiful with many gaily colored lights, carols were sung to the strains of 'cello and violin."

Mabel Smith Douglass, *Quair* Yearbook, New Jersey College for Women, 1922

In 1918, NJC students asked to illuminate a tree and burn a Yule log in the foyer fireplace of College Hall to celebrate the college's first holiday and winter break. This marked the first Yule Log ceremony.

In the following years, the ceremony took place in Voorhees Chapel. It began at 5pm and started with the ringing of the chapel bell. Then, as the lights dimmed, students dressed all in white aligned on the stairs with lit candles while the Voorhees Chapel Choir broke into song. Some songs included: "God Rest Ye Merry Gentleman," "Excelsior," and "Adeste Fidelis." Next, those with high scholastic honors lit the Yule Log in the chapel's fireplace, which was followed by the reading of several Bible verses and more singing.

After the ceremony, students caroled around the pine trees outside of College Hall and continued singing all the way to Cooper Dining Hall for the traditional turkey dinner.

Documents:

NJC Faculty Musicale program, February 1923

NJC Piano Recital program, June 7, 1923

NJC Music Building Dedication booklet, October 3, 1928

Repertory of the Voorhees Chapel Choir of NJC sheet music, 1929

Voorhees Chapel postcard, undated

Handwritten copy of "Alma Mater, N.J.C.," undated

Christmas Presence dance card, December 20, 1957, *Courtesy of the Associate Alumnae of Douglass College*

Yule Log booklet, 1966

New Jersey College for Women Carols song sheet, *Courtesy of the Associate Alumnae of Douglass College*

Objects:

Stuffed Toy Horse with NJC logo, undated
Christmas Greeting's piece of Sandal Wood, undated *check*

Publications:

Songs of NJC, third edition, compiled and edited by Delta Mu, published by J. Fischer & Brother, NY, 1954
Sunday Times, New Brunswick, article highlighting an alumni concert honoring Professor John Earle Newton, April 5, 1942

Photographs/Portraits:

Dean Mabel Smith Douglass, third from right, and members of the New Jersey State Federation of Women's Clubs at the Music Building's dedication ceremony, October 3, 1928
NJC Music Building exterior, undated
Instrumental Music Class taught by Assistant Professor Phyllis Glass, ca. 1951–1952
Marie Nicols, class of 1956, playing the Voorhees Chapel Organ, 1954
Voorhees Chapel baroque organ pipes, 1978
Voorhees Chapel Choir, undated
Yule Log Ceremony, Voorhees Chapel, undated

Case 6: New Jersey College for Women / Douglass College, Part 2

Weeping Willows

The Weeping Willows, also known as the Weepies, formed in 1920. The group was comprised of a small number of women whose "raison d'être" was to amuse people. As the 1920 *Quair* Yearbook stated, "whenever the Glee Club's more serious numbers begin to lag a little or a ... gathering grows dull this group may always be found ready with their ukuleles and a few sprightly songs."

By 1970, the Weeping Willows' repertoire included music varying from contemporary songs to barbershop tunes. They sang at college events, held concerts, and helped raise money for charity.

Drum and Bugle Corps

New Jersey College for Women benefactor Leonor F. Loree organized a Drum and Bugle Corps to kick off NJC's tenth anniversary in 1928. Corps members were outfitted in red and white costumes, performed for the anniversary and then disbanded. It is said that Mabel Smith Douglass did not like the corps and that the bugles mysteriously disappeared after the ceremonies.

NJC Glee Club

The NJC Glee Club formed in 1918 and was directed by Howard D. McKinney and Walter S. Young of New York City. The Glee Club gave an annual concert, performed operas in conjunction with students from Rutgers College, performed during Christmas and Easter services at Kirkpatrick Chapel with Rutgers College ensembles, and sang at Sunday Vespers at Voorhees Chapel.

Documents:

Musicale Ticket, undated, *Courtesy of the Associate Alumnae of Douglass College*

NJC Glee Club Concert Ticket, May 13, 1922

Two NJC Musical Club booklets, 1926 and 1932

Publications:

First edition of the *Quair* Yearbook, published by the junior class of NJC, designed and printed by the Abbey Print Shop of East Orange, New Jersey, 1922

Photographs / Portraits:

Capella, the college orchestra, 1920

NJC Band, 1925

Drum and Bugle Corps, 1928

NJC Glee practice in the Music Building, 1954

The Weepies performing at Cooper Hall after Dean Margaret Trumbull Corwin announced that NJC will be renamed Douglass College, September 27, 1954

Weepies, 1970

Case 7: Livingston College

Livingston College opened in 1969 and was the first coeducational, liberal arts college at Rutgers University. It embodied "the spirit of social responsibility and cultural awareness demanded by students" during the socio-political changes in the United States in the 1960s. As a result, the college offered new and progressive academic departments including urban studies and planning and journalism.

The music department at Livingston College offered a variety of instrumental and vocal classes and was headed by Laurence Ridley—the first jazz professor at Rutgers who was also the primary architect of the Rutgers University Jazz Performance Degrees Programs. In addition to the music program, Livingston also hosted a college band and Jazz Ensemble, a Jazz Society dedicated to promoting and preserving awareness and knowledge of jazz as an art form, yearly music festivals featuring ethnic dance, poetry, music, and drama; and college-sponsored events including music tribute nights and an array of concerts.

The Liberated Gospel Choir

The Liberated Gospel Choir was founded in 1969. The choir provided an outlet for students to express their beliefs, explore their relationship with God, and inspire public interest in gospel music.

In 2013, the Liberated Gospel Choir's mission is summarized by the acronym PRAISE which stands for Purpose, Relationship, Accountability, Intimacy, Sanctification and Endurance. These words describe the kind of relationship members of the choir aim to have with God and each other.

Livingston College Jazz Professors' African Tour

"Southern Africa, as you know, is one of the problem areas in the world today, and, therefore, it needs all the more visits and support and the expertise such as your people were able to give, especially in the way of helping us to help ourselves."

David Scott, Director of the Organizational Development Institute of Southern Africa, in a letter to Edward J. Bloustein, President of Rutgers

The Livingston College Jazz Professors' African Tour was conceived and planned by jazz bassist and associate member of the Rutgers Institute of Jazz Studies Monk Montgomery who wanted to bring musicians back to the birthplace of jazz and provide concerts and education workshops to the people of the Kingdom of Lesotho. The tour began in December 1978 and participants included professors Larry Ridley (bass), Freddie Waits (drums), Kenny Baron (piano), Frank Foster (reeds), and Ted Dunbar (guitar). Proceeds went to the Dizzy Gillespie Scholarship Fund which financed the education of a Lesotho music student at Livingston College.

Rutgers Institute of Jazz Studies

In 1952, pioneering jazz scholar, writer, activist, and English professor Marshall Stearns decided to incorporate his world-famous collection of recordings, books, periodicals, sheet music, photographs, clipping files, and memorabilia as the Institute of Jazz Studies. The institute was located in his Greenwich Village apartment and it was the first place where students could conduct jazz research.

As the collection, interest, and acceptance of jazz grew during the 1960s, Stearns selected Rutgers University as the permanent home for the Institute. In 1984, the Institute formally became part of the Rutgers University Libraries. It is located at the John Cotton Dana Library in Newark.

Documents:

The Livingston Trio concert program, 1969–1970 academic year

Publications:

The Rock Yearbook, volume three, 1978

Preserving the Jazz Legacy: The Rutgers Institute of Jazz Studies, published by Rutgers University Libraries, 2002

Objects:

Celebrate Jazz in Newark Week with WBGO/88FM button

Photographs / Portraits:

Liberated Gospel Choir, 1978

Livingston Jazz Society, 1978

Case 8: Mason Gross School of the Arts

In September 1959, Rutgers president Mason Gross stated that New Jersey was “educationally impoverished” and “culturally almost bankrupt” at the state’s Constitutional Convention Association and called upon the state to develop community cultural centers that would interlace cultural and educational programs. In 1974, three years after Gross’ retirement, the State Department of Higher Education designated Rutgers University as a “center of excellence” in the arts and authorized the university to develop a professional school of the arts.

Mason Gross School of the Arts, formerly named The School of Creative and Performing Arts, opened in June 1975 and offered bachelors and masters degrees in fine arts and education. A rigorous arts curriculum was taught under an esteemed faculty to help artists further their crafts. In addition to the curricula, a number of ensembles formed. They include the Opera Institute, Collegium Musicum, Jazz Ensemble, Jazz Ensemble Too, Jazz Chamber Ensembles, the Symphony Orchestra, Sinfonia, Brass Band, HELIX!, and the Percussion Ensemble.

In 1981, the fine arts departments at Rutgers, Douglass, and Livingston colleges folded into Mason Gross School of the Arts. The school remains as Rutgers University’s creative and performing arts college.

Mason Welch Gross

Mason Welch Gross was President of Rutgers University from 1959 to 1971. Under his leadership, the university experienced many positive changes including the establishment of Livingston College and Rutgers New Jersey Medical School and the creation of new academic programs and centers.

President Gross’ legacy lives on in the creation of Mason Gross School of the Arts. As university archivist Thomas J. Frusciano wrote in *Leadership on the Banks: Rutgers' Presidents, 1766-1991*, “No one appreciated the arts more and no one worked harder to stimulate interest in the creative and performing arts in the university and in the state. It was only fitting that the School for the Creative and Performing Arts at Rutgers was named in his honor.”

Summerfest

In the 1990s, Marilyn Somville, dean of Mason Gross from 1990 to 2000, established *Rutgers SummerFest*—a concert series that presented performances from the Mason Gross School of the Arts departments of music, theater arts, and dance as well as sculpture exhibitions from the

Department of Visual Arts. In 2001, Rutgers SummerFest was reinvented as *Mason Gross Presents*, a year-round program that features student artists as well as visiting artists from across the globe.

Objects:

Plaque anointing Mason W. Gross as an honorary member of the Rutgers University Glee Club in appreciation for his continued friendship and encouragement, December 10, 1967

Documents:

Mason Gross School of the Arts Dedication invitation, 1979

Mason Gross School of the Arts Dedication program, February 1979

SummerFest booklet, 1988

Wind Symphony program, November 8, 1994

Photographs / Portraits

Nicholas Music Center, designed by Pietro Belluschi—architect of Alice Tully Hall at Lincoln Center in New York City, undated

Mason Welch Gross, ca. 1960–1965

Bernard Goldberg, principal flutist with the Pittsburgh Symphony Orchestra, teaches a master's class to Diane Shoudy as part of the Bell System's "American Orchestras on Tour" program, undated

Band students playing at Mason Gross's Presidential Inauguration, May 6, 1959

Case 9: University Choir and WRSU Radio

Between 1918 and 1926, Rutgers College and New Jersey College for Women (NJC) music groups performed together at holiday concerts, the University Concert Series, and with famed orchestras. These performances are amongst a handful of instances in which the student bodies of the two colleges collaborated through a shared passion and existed as one.

In 1926, the University Choral Club formed. Comprised of Rutgers and NJC Glee Club members, the Choral Club was the first coed music ensemble at Rutgers University. Although the Club only lasted a few years, it was significant because it was the first organized music group that united the colleges. It also led the way to the creation of more coed music groups including the Rutgers University Choir and WRSU- Radio, which are still in existence today.

The Rutgers University Choir

The Rutgers University Choir was founded by Rutgers College professor and Glee Club director F. Austin "Soup" Walter between 1949 and 1950. The group initially consisted of Rutgers Glee Club, NJC Choir, and Voorhees Chapel Choir members and debuted with the Rochester Philharmonic at a Bach Festival in the spring of 1950. Four notable early performances include performing Bach's St. Matthew Passion with the Philadelphia Orchestra under the direction of Erich Leinsdorf in 1951, singing with Leonard Bernstein and the New York Philharmonic at Carnegie Hall in 1959, recording William Walton's Grammy-nominated *Belshazzar's Feast* with Ormandy and the

Philadelphia Orchestra in 1961, and singing Brahms' Requiem with the Eugene Ormandy and the Philadelphia Orchestra on CBS as a national memorial for John F. Kennedy in 1963.

In 2013, the Rutgers University Choir is run through Mason Gross School of the Arts and is directed by Dr. Patrick Gardner.

WRSU–Radio Rutgers

WRSU–Radio Rutgers, one of the oldest college radio stations in the nation, first hit the airwaves in 1948 and ran out of several Rutgers dormitory basements. The student-run station was founded by Charles Brookwell, class of 1949, who also served as the station's first general manager. WRSU initially aired classical music, campus and contemporary news, educational features, and sporting event coverage to the Rutgers and NJC / Douglass campuses. Around 1958, Douglass students began to contribute a significant amount of WRSU programming. They provided news and gossip, hosted quiz bowls, and played jazz and symphony music. Douglass women also gained experience in the technical aspects of radio production. By the 1980s, WRSU broadcasted a better variety of music including oldies, top 40s, and alternative recordings.

In 2013, WRSU has many shows that feature specialty programming. For example, Sundays are devoted primarily to the sounds of world music. On-air personalities include Rutgers students, alumni, and community members who design their own playlists to share with the Rutgers and central New Jersey communities.

Documents:

Concert by the Combined Choruses and Orchestras of Rutgers University program, *Courtesy of the Associate Alumnae of Douglass College*

Glee Club and Weepies Concert program, May 5, 1950

The Passion of Our Lord According to St. Matthew program, performed by Rutgers University Choir and Rochester Philharmonic Orchestra, conducted by Erich Leinsdorf, April 7–8, 1950

The Passion of Our Lord According to St. Matthew program, performed by Rutgers University Choir and Philadelphia Orchestra, conducted by Eugene Ormandy, March 23, 1951

Objects:

Record, *The Passion of Our Lord According to St. Matthew*, performed by Symphony of the Air and Rutgers University Choir, conducted by Erich Leinsdorf, March 1958

Photographs / Portraits:

Weepies performing on WRSU, 1949

WRSU members looking at records, 1955

Erich Leinsdorf rehearsing the Rutgers Glee Club and NJC Choir for the St. Matthew Passion in the NJC Music Building, February 1951

St. Matthew Passion performance, undated

Rutgers University Choir on the Billboard of Eastman Theater in Rochester, NY, 1953

Wall Items

Objects:

Embroidered Handkerchief belonging to a 1904 Rutgers College graduate
Weepies Vinyl Recording, 1967–8

Documents:

“O Lord, Increase My Faith” sheet music arranged and handwritten by John Earle Newton, Chair of the New Jersey College for Women Music Department, June 29, 1935
Inaugural New Jersey Folk Festival program, 1975

Photographs / Portraits:

Rutgers Music Club with Howard D. McKinney at center, 1922
Rutgers Jazz Club, ca. 1948–1950
Rutgers Orchestra conducted by Morris Breitkopf (class of 1917), 1916
Rutgers Wind Ensemble, ca. 1960s
Junior Prom, Ballantine Gymnasium, 1897
1956 Sophomore Hop Dance Card, *Courtesy of the Associate Alumnae of Douglass College*
Sophomore Hop, 1949
Performers at the New Jersey Folk Festival, undated
Student performances on Livingston campus, undated
Livingston Jazz Society performance, undated
Mason Gross School of the Arts students rehearsing, ca. 1970s–1980s
Freshman Allan Levy from Flushing, NY plays an album for WRLC, 1971
Ann Sudia, a Douglass College student, spins a request for WRSU radio, ca. 1960–1969 *check*

Lobby Case 1: Rutgers University Alumni

Home to a large and diverse faculty and student body, Rutgers University has seen its share of hardworking and talented composers, vocalists, and instrumentalists. This case focuses on the musical abilities and achievements of Ozzie Nelson, Paul Robeson, and Joyce Kilmer.

Oswald “Ozzie” Nelson

Ozzie Nelson was a musician, bandleader, and American entertainer who co-starred on television’s *The Adventures of Ozzie and Harriet*. Despite his many successes, Ozzie’s music career got off to a rocky start at Rutgers College.

Ozzie attended Rutgers College from 1923 to 1927. During his freshman year, Ozzie auditioned for the Rutgers Musical Clubs, which were directed by Professor Howard D. McKinney. He did not make the cut and did not try out again. Rather, he played a variety of sports, was a member of Cap and Skull, and earned money singing and playing the banjo at dances and amateur nights. After Ozzie graduated from Rutgers College, he pursued a law degree from Rutgers-Newark. During this

time he earned money by leading a small dance orchestra—a career path Ozzie ultimately chose to follow.

In 1931, Ozzie and the Ozzie Nelson Band headlined at Loew's State Theater in New York City. One evening, before the band's first performance, a Rutgers representative asked Ozzie if he would perform at the Waldorf Astoria with the Rutgers Musical Clubs later that night. Ozzie agreed and cheekily sang his unsuccessful audition Musical Clubs audition piece. He then recounted his audition to much laughter and applause. Out of everyone in the audience that night, Professor McKinney laughed and applauded the loudest.

Paul Robeson

Paul Robeson held many professions including football player, lawyer, humanitarian, activist, actor, and singer. One of his most popular performances was his portrayal of stevedore Joe in the 1932 Broadway production of *Show Boat*. The song "Ol' Man River" was written specifically for Robeson by Jerome Kern.

Robeson attended Rutgers University from 1915 to 1919 and was the third African-American student enrolled at the college. He came to Rutgers on an academic scholarship and played numerous sports including football and track. Additionally, he was a member of the debate team, Cap and Skull, Phi Beta Kappa, and was the 1919 valedictorian. Like Ozzie Nelson, Robeson earned money singing off campus.

On occasion, Robeson sang at social events including fraternity songfests and university dances and with the Rutgers University Glee Club. Because he was African American, Robeson could not fully join university groups that required attendance at social mixers. This reality was addressed by Robeson in his valedictorian speech entitled "The New Idealism."

Alfred Joyce Kilmer

Alfred Joyce Kilmer was a literary critic, editor, and poet who served as a sergeant in World War I. He is best known for his poem "Trees" which was first published in the August 1913 issue of *Poetry: A Magazine of Verse*.

Born in New Brunswick, New Jersey to Frederick Barnett Kilmer, inventor of Johnson and Johnson's baby powder, and Annie Kilburn-Kilmer, writer and musical composer, Kilmer attended Rutgers College from 1904 to 1906. At Rutgers, he was the associate editor of the *Targum* and a member of the Delta Upsilon fraternity. He transferred to Columbia University in the fall of 1906 because he was unable to complete the university's rigorous mathematics requirement and did not want to repeat his sophomore year.

Kilmer enlisted in the New York National Guard in 1917. After his death in the Second Battle of Marne in July 1918, many of his poems were set to music. "Trees" was composed by Oscar Rasbach and often sung by fellow alumni Paul Robeson in the 1930s. Kilmer's mother composed "Lullaby for a Baby Fairy," "Gifts of Shee," and her own version of "Trees."

Documents:

“Trees” sheet music, 1922

Broadsides:

Paul Robeson performance flyer, Roosevelt Jr. High School, New Brunswick, New Jersey, October 2, 1942

Objects:

Camp Kilmer matchbox with inscription of “Trees,” undated
Ozzie Nelson's conducting baton, undated

Photographs / Portraits:

Ozzie Nelson on the Rutgers' Football Practice Field, undated
Rutgers College Cap and Skull Portrait, ca. 1919
Joyce Kilmer, undated

Lobby Case 2**Objects:**

Rutgers University Glee Club Jacket
New Jersey College for Women Jacket, *Courtesy of the Associate Alumnae of Douglass College*
Album, *Carmina Burana*, performed by the Rutgers University Choir and Philadelphia Orchestra,
conducted by Eugene Ormandy, produced by Columbia Masterworks, 1960
Album, *Songs Our Alma Maters Taught Us*, performed by the Rutgers University Glee Club,
produced by FTP Records Inc., NY, 1965

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