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INSTITUTE OF MUSICAL ART

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CLOSING EXERCISES

Tuesday evening, June 4, 1907,

at half past eight.

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Overture "Calm Sea and Prosperous Voyage". Mendelssohn

Orchestra of the Institute

Prelude and Fugue, A minor Bach-Liszt

Miss Lorraine d'Orémieulx Roosevelt

Concerto for Violoncello Saint-Saëns

Allegro non troppo

Allegretto con moto

Mr. Wallingford Constantin Riegger

At the piano - Mr. Alwin Schroeder

The Spanish Gipsy Girl Lassen

(Arranged for Women's Voices by Walter Damrosch)

Choral Class

Address

Mr. Cornelius C. Cuyler

President of the Board of Trustees

Prelude, Fugue and Choral, E minor . . . Mendelssohn

Miss Marion Tryon Ransier

CLOSING EXERCISES

Continued

Hungarian Airs (for Violin) Ernst

Miss Henriette Bach

At the piano - Miss Florence McMillan

Nachstück, F major Schumann

Etude, C major Rubinstein

Mr. John Whipple Frothingham

Address to the Graduates by the Director

Awarding of Diplomas

Night Saint-Saëns

Miss Fannie Rice

Choral Class

Orchestra

Address Mr. Cornelius C. Cuyler

Friends of this Musical Institute and Members of the Graduating Class:-

It gives me great pleasure to appear before you this evening for the second time. I think some of the scholars in the Graduating Class of to-night may perhaps remember a very youthful man who two years ago appeared before them for the first time. I feel the two years that have rolled by only by the fact that these are the closing exercises for the second time of the Institute of Musical Art of New York. Personally, I hope you all feel the same to-night as I do, rejoicing in the success of this Institute which I think we may easily claim to be the first Institute of its kind in this country, due very largely to the wonderful benefaction of Mr. James Loeb of this City who is now abroad, but who, I trust, knows what a magnificent work has been going on this year, and I trust that he has been very fully advised by Mr. Damrosch.

Now when I mention that last name, I mention some one who is very dear to all music lovers, not only in the City of New York, or in this country, but I may say in the entire civilized world of music. (applause)

There has been a saying which has sunk very deeply in my heart which I remembered in my college days when I sang in the Glee Club and which was recalled to me by the fact that there is a man back of me to-night, Mr. Ernest Carter, who is playing the second horn and who then played the first horn at Princeton (and a very prominent horn it was), and it says "If music be the food of love, pray sing on".* I cannot give a better motto to-night to the Grad-

* "If music be the food of love, play on". Twelfth Night, Act I, Scene I, Shakespeare.

uating Class than these words of the immortal man who said
"Pray sing on".

I feel very much, as the average person of this audience feels who thinks "I wish the President would sit down and let the others sing on". I will detain you but a very short time. All I need to say is that as I listened to the music, I thought of the proverb "By their fruits you shall know them", and by what you have heard contributed from the Graduating Class to-night, this is very plainly shown, although I do not know that all the music has come from the Graduating Class, but I do know one thing that when Dr. Damrosch occupies this platform, you will hear something worth listening to, first in words, second what follows in music. What is delightful to-night is that so much we are hearing belongs to Dr. Damrosch's efforts. . . What this Institute could have done without Dr. Damrosch, I do not know, although others may really give some others credit.

I want to thank the faculty - I believe that that is the correct word used in a Musical Institute - I want to thank every individual present, and I desire to wish the Graduating Class "God Speed" and to ask them always to remember the Institute of Musical Art of the City of New York.

Address to the Graduates Mr. Frank Damrosch.

As this is the first time when students who have been with us during two years have qualified for a diploma as a well-earned recognition of work well-done, it is perhaps not out of place if I define the meaning of this diploma which is about to be presented to you.

In the first place, for the benefit of the friends who are with us to-day, I want to say, once for all, that this is not a finishing school for young ladies or gentlemen. It is merely a school intended to start musicians on the right road. If they ever finish before they die, they may indeed be considered as finished. This diploma which I am about to present does not signify maturity on the part of the recipient. It does mean that a foundation has been laid for intelligent future work in musical development.

Musical education may be divided into two parts - the development of the physical faculties and of the spiritual faculties. Among the physical faculties which require development are the ear, first and foremost, the eye, the brain and the muscles. You may say, what have we ears and eyes for, if they do not, of themselves, perform their proper functions? Only those who have never studied seriously will ask such a question. But you who came here - and some of you well advanced in your special studies - found out that there was much left to learn in the fundamental things that go to make up a musician. You thought you could detect wrong notes when you played or sang, but you found out that the ear was capable of much finer distinctions than to detect wrong notes. And to learn this,

your ear was trained so that you would detect quickly the relation of tones to each other. You were trained to recognize musical forms, to recognize chords, to write them from hearing, to write down melodies from dictation, and in that way gradually to become quickly and comprehensively aware of all that relates to tones and their relationship to each other. Your eye was trained simultaneously to read notes at sight. Whether you were a piano student, or a violin or a singing student, you had to learn to sing from notes, to sing at sight. It was not so much to cultivate your voices. Some of you were exceedingly modest and came to me and said: "Mr. Damrosch, I cannot sing; nature has not given me the wherewith. Will you not please excuse me from sight-singing?" I never excused. I had the same experience in many other things. Some of you said: "I want to specialize on my instrument. I have not the time to devote to all these other subjects." I tried hard to convince you, and I know I have convinced you now, that you had time, or had to make time, for these subjects, because you could not progress in your specialty unless you had the firmer foundation for musicianship, which alone is the proper basis for all musical development, no matter on what instrument. You had your musical intellect trained by the study of theory and musical form, by attending lectures bearing upon either your specialty or upon general musical topics; and lastly, and for the present least, you received a certain amount of technical development. But that was all in the term's work; it was not the principal thing; and in giving you this diploma, it lays no emphasis on your work in your specialty. The whole emphasis goes to the statement in the certification that you have done conscientious, faithful work in laying a foundation for musician-

ship,- in having studied your theory, and developed your ear, your eye and your brains so that you are now ready to work towards musicianship as it should be.

But there is another side which, while we have not put foremost, we have tried not to neglect in your training - and that is the spiritual side; that side which influences the musical devotee to seek for the inner meaning and moods of the works of musical art which he studies. Aesthetics - the faculty of keen appreciation of art forms, of ideals, of tone, of sentiment, the avoidance of shams - sometimes called sentimentality - in short, the setting of proper artistic standards. In that direction I hope we have planted seeds which will grow as you continue your studies. I think I may say that in carrying out these ideas, we have surrounded you with an environment which contributes not inadequately towards the accomplishment of these aims. I think that we are fortunate, in the first place, in having a home which stands for dignity and for earnestness of work, in which every line is opposed to what is trivial and base. We have given you teachers selected because of their high ideals and their ability in their various departments, and I know that you appreciate your teachers. I feel that one of the beautiful things you have gained through your connection with this Institute is the close relation between you and your teachers, brought about by the high respect which you feel for them because of the hard and conscientious work they have done for you and in your behalf. (applause)

In one sense I look upon and I would like you to look upon this Institute as a trade school, although I want to have it as far removed from the atmosphere of a trade school as possible. You who entered in the regular course

should look upon yourselves as apprentices, who after three years of faithful work have now become journeymen musicians, which gives you the privilege of working towards mastery in your various studies, just as the German shoemaker-boy receives, according to Hans Sachs, a box on the ear which promotes him from an apprentice into that higher sphere where he can work himself into the full mastership of a shoemaker. Metaphorically speaking, you receive to-day your box on the ear.

Your diploma will be given to you for satisfactory and faithful work in the regular course which will fit you for entrance to the artists' or teachers' course of the Institute. In other words, you will now be able to devote yourselves more to your spiritual development, plus the greater physical, that is technical development, which you still require. And I am glad to be able to say that when I told a number of you that you could have the privilege of receiving a diploma as a graduate from the three years' regular course, most of you said "But I do not want to graduate; I want to keep right on", and I explained to you that you would keep right on and would now be able to devote yourself with your whole heart and soul to the noble art which you have chosen not necessarily as a profession, but as a life work, whatever your career may be. America is in need of the highest standards and of the noblest ideals. Not all can become great musicians but all can become good musicians. Schools cannot create genius, but they can develop it and bring it to fruition. A school such as this can always help to make fine men and women in character and ideals, and it is something for which, I trust, this school will one day be famous.

But the chief aim of this Institute must always

be to make the art of music a part of American life, by setting high standards and by making true musicians, and I am glad that you have made such a fine beginning. In demonstrating the nature and quality of our work, I feel that you represent the very spirit that I want to see in this school, that spirit of devoted earnestness to a high and noble purpose. You have set out to perfect yourselves, not merely in order to make yourselves the great musicians that you sometimes dream you are and that you would like to be, but in order to be true to the art in which you work. You are not to be satisfied with the applause which may greet you when you play or sing for an audience of friends, but you are to aim higher, namely - to satisfy yourselves. You will study long, I hope, before you succeed in doing that.

It gives me great pleasure now to present to you these diplomas, and I give them to you with the kindest expressions of friendship and of confidence of your teachers and of myself.

Awarding of Diplomas
to students in the regular courses.

Besides the diploma issued for the regular courses, there are two who have earned the diploma for the absolving of the course for Supervisors in Music. I look upon that as one of the most important departments in the school, because the influence of the supervisor of music upon the younger generation of thousands or millions of young American citizens can hardly be measured. The course as now existing extends over two years of arduous,

faithful work, and I am glad to be able to award the diplomas to the two representatives of this department who have faithfully earned this recognition and distinction.

Awarding of Diplomas
to students in the supervisors course.

Graduates, I bid you farewell for only a short time. I trust that I shall see you all after a summer spent in recreation which you have really and fully earned, and that you will be able to resume your work with the fullest vigor in the fall.

Mr. Wallingford C. Rieger

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Organ

Mrs. Edna Casswell Stewart Mr. Dudley Edwin Selden

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Piano

Miss Gertrude Bell Cobb Miss Caroline Fane Bond

Miss Ruth Dudley Miss Marion Tyson Rogers

Mr. John Whipple Worthington Miss Lorraine D'Orleans Bonnell

Miss Mary Evelyn L'Engle Mr. Julius Cassaday

Miss Florence McMillan Miss Helen Eliza Smith

Miss Helen Van Ingen

Supervisors of Music in Public Schools

Mrs. Elizabeth Blanche Bellard

Mr. Dudley Edwin Selden

G . R . A . D . U . A . T . E . S .

C l a s s o f 1 9 0 6 - 1 9 0 7

Singing

Mrs. Mary Hubbell Osburn

Violin

Miss Henriette H. Bach

Violoncello

Mr. Wallingford C. Riegger

Organ

Mrs. Bula Caswell Blauvelt Mr. Dudley Elvin Selden

Mr. Louis Carroll Beckel

Piano

Miss Gertrude Bell Cobb	Miss Dorothea Emma Mund
Miss Ruth Dudley	Miss Marion Tryon Ransier
Mr. John Whipple Frothingham	Miss Lorraine D'Orémieulx Roosevelt
Miss Mary Evalyn L'Engle	Mr. Julius Schendel
Miss Florence McMillan	Miss Helen Elise Smith

Miss Helen Van Ingen

Supervisors of Music in Public Schools

Mrs. Elizabeth Stearns Balliet

Mr. Dudley Elvin Selden