
I N S T I T U T E O F M U S I C A L A R T

C O M M E N C E M E N T E X E R C I S E S

Monday evening, June 1, 1914,

at a quarter after eight

at Aeolian Hall

Prelude to "Lohengrin" Wagner

Orchestra of the Institute

Etude in C major, Opus 25 No. 6 Chopin

Nocturne (for the left hand) Scriabine

Scherzo in E minor, Opus 16 Mendelssohn

Miss Lois Townsley

"Eri tu", from Un Ballo in Maschera Verdi

Mr. Franklin Converse

Airs Hongrois Ernst

Mr. Elias Breeskin

Serenade for Strings in E minor, Opus 20 Elgar

Allegro piacevole. Larghetto; Allegretto

Orchestra of the Institute

- over -

COMMENCEMENT EXERCISES

Continued

Concerto for Violoncello in D minor . . . Lalo

First movement: Lento - Allegro maestoso

Miss Marie Roemaet

Polonaise and Badinerie

from Suite in B minor . . . Bach

Mr. William Kincaid

Serenade for Women's Chorus,

"Creeping lightly" . . . Schubert

Miss Jane Hanks

Chorus of the Institute

Concerto in E flat major, Opus 73 (Emperor) Beethoven

First movement: Allegro

Miss Marion Kahn

Rondo Capriccioso . . . Saint-Saëns

Mr. Sascha Jacobsen

Address and Presentation of Diplomas . . .

Director of the Institute

Overture to "Tannhäuser" . . . Wagner

Orchestra of the Institute

Address Mr. Frank Damrosch

Graduates:

I have no doubt that many of you feel relieved and elated at having reached a goal - a certificate of graduation - the prize you have coveted during the past three or four years. For the moment you feel free of care for is not the worst over? Have you not faced the battery of twenty or more faculty eyes and ears, successfully resisted Mr. Robinson's onslaught in harmonic dictation and overwhelmed Mr. Goetschius with homophonic forms? Yes, you have won a point of vantage and you may rest long enough to take breath, but the main citadel is not yet taken, your true goal is still far off.

What is that goal? Is it a musical "job"? In other words is music to serve you or are you to serve music? When a young man enters the ministry does he do it because he expects to grow rich? He will be disappointed if he does! Does he expect God to serve him or does he expect to serve God? In all things spiritual man must serve his ideal - not expect his ideal to serve him - and as true art is spiritual, the artist must devote himself wholeheartedly to his art regardless of material considerations. Does that mean that all true artists must starve? Not at all. The world is intelligent enough to recognize the true artist when he appears, but it is also a canny old world and does not immediately open its arms but says: wait, let us watch him a while and see if his color is really true blue and will not fade in the strong light of public acclaim.

There is much tawdry tinsel which passes for gold and, it is true, there is a market for tinsel. There is much music which passes for art and there are many who know not the difference. But just as gold is precious among metals, so true art is precious among human possessions and blessed is he whom nature and destiny have called to serve her.

Your task is now to fit yourselves thoroughly for this service. Keep in mind - not the applause of Aeolian Hall, not the triumphs of the Metropolitan Opera House, nor the lucrative position as head of the piano department of the Smithville, Alaska, Academy for Siwash Young Ladies - but the highest ideal which you are capable of conceiving and then work toward its accomplishment. In other words: FORGET YOURSELVES! This advice may seem contrary to the spirit of the 20th Century, but the history of the world shows that the best and most lasting monuments to the progress of humanity have been those created by men who strove towards ideals, and if the 20th Century is too much occupied with its own immediate affairs to recognize this - no matter - the 21st will!

Perhaps you think in your modesty that I am addressing only those who will ultimately develop into great artists and composers and that my remarks do not apply to those less highly gifted. This is not so. Genius is rare, great talents are scarce, but whoever has talent enough to cause him to devote himself heart and soul to the advancement of his art, without thought of reward or recognition, is thereby made worthy to serve. If you cannot be a highpriest you may at least

be an acolyte. And remember that the task of the American artist, be he performer or teacher, is to bring the whole American people to a recognition of true art and that will require an army of artists to accomplish in a campaign of generations.

Therefore I call upon you all to enroll in this noble army. Some of you will be only privates, but is the private who gives his life to a great cause less brave, less praiseworthy than the fieldmarshal?

You have now made a good beginning in preparing yourselves for a musical career, but you all realize today better than you did when you entered the Institute how much more you need to reach mastery. That you will do your best to perfect yourselves I do not doubt, but I want you to bear in mind that the true artist must be a true man, a true woman, with the highest qualities of character, mind and soul. If musical art is to be an expression of that which is beautiful, noble and true, then he who expresses himself through this medium must be noble and true or his work will ring false.

Your work at the Institute has been thorough - no shams are tolerated. You have not been allowed to compete for prizes at the expense of steady, uniform progress. You have all been treated alike with absolute fairness, regardless whether you were rich or poor, black, yellow or white. Such discipline as has been applied has tended to further and to protect your work and at the same time has strengthened your character. Some of you who at first rebelled a little have come to kiss the rod that smote them and are grateful for the valuable lessons learned. You will recognize more and

more as you grow older how much the Institute has done for you, and I trust you will ever remember your Alma Mater with gratitude and affection and will so live and work as to be worthy of her.

Before awarding to you the diplomas you have earned I take pleasure in announcing to you and to our guests that the Institute has received from two friends a fund of five thousand dollars, the income from which is to be used to establish scholarships. The fund is to be called THE CLARA FRANCES WOLFF SCHOLARSHIP FUND. The Faculty has not yet decided upon the manner in which this scholarship will be awarded. Due notice will be given.

The Institute has also received a fund of twenty thousand dollars contributed by two other friends, the income from which is to be awarded annually to some student selected by the authorities of the Institute who has completed one of the artists' courses with highest honors, or the full course in composition. The recipient of this prize of about one thousand dollars may use it for a visit in Europe where he may either settle in one of the principal centers of music such as Berlin, Vienna, Munich or Paris, or may travel about whenever any interesting musical events may attract him in other cities. If he is a composer, he may select some quiet congenial spot where he can work undisturbed and under congenial and stimulating conditions. While it is no longer necessary to send young people to Europe to study, it is beneficial to young Americans who are sufficiently mature to absorb the many artistic influences which Europe's old civilization affords.

THE CHERRYBROOK OPERA HOUSE

THIRD - ANNUAL

GRAND PERFORMANCE

Tuesday Morning, June Second,
At Eleven O'Clock

CLASS DAY EXERCISES

AGAIN A DEPENDANT OF

1914

REBUILT BY THE STATE
(Alas! at the Metropolitan)

Will Present In Passing
An Old Time

THEATRICAL PERFORMANCE

In Two Acts

SONG IN ENGLISH

THE CLAREMONT OPERA HOUSE

THIRD ANNUAL

GALA PERFORMANCE

Tuesday Morning, June Second,
At Eleven O'Clock

A G A I N A C O M P A N Y O F

S H O O T I N G S T A R S
(Aiming at the Metropolitan)

Will Present In Passing
An Old Time

N A U T I C A L R O M A N C E

In Two Acts

SUNG IN ENGLISH

Programme

CAST-OFF CHARACTERS

A Notorious Pedagogue	.	.	.	I N C O G N I T O S a n d A L I A S E S P R E S E R V E D
Keeper of the Village Hostellerie	.	.	.	
A Model of Virtue	.	.	.	
A Charity Girl	.	.	.	
A Member of the High Aristocracy and Colonel of Volunteers	.	.	.	
A Society Girl - His Daughter	.	.	.	
A Bos'n Tight	.	.	.	
A Bold Sea-Captain	.	.	.	
Chorus of Villagers	.	.	.	
Chorus of Charities	.	.	.	
Chorus of Seamen	.	.	.	
Chorus of Volunteers	.	.	.	

The Scene laid in the Garden of the Royal George Inn,
Portsmouth, England

ACT I. The Departure

Interval of two years

ACT II. The Return

Scenery and Costumes specially designed at great cost
Unrivalled Orchestra and Beireuth Conductor secured
No Expense Spared

V A L E

1 9 1 4

V A L E

. P . O . S . T . = . G . R . A . D . U . A . T . E . S .

- 1 9 1 4 -

ARTISTS' COURSE IN SINGING

Mr. Franklin Brown Converse

TEACHERS' COURSE IN PIANO

Miss Isabella Hertzman

Miss Elsie Harriet Smith

TEACHERS' COURSE IN SINGING

Miss Margaret McGill

TEACHERS' COURSE IN VIOLONCELLO

Miss Mary Frances Christmas

Miss Laura M. D. Tappen

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

- 1 9 1 4 -

- Department of Piano -

Miss Lydia Gertrude Beard
Mr. Raymond Lyon Bowers
Miss Hermoine Brown
Miss Corinna Chase
Miss Lillian M. E. Dahl
Miss Emily May Dowling
Miss Marie Celina Dring
Miss Minnie Edelstein
Miss Laura Delia Fowler
Miss Anna Elsa Geiger
Miss Malvina Adler Herr
Miss Marion Regina Kahn
Miss Madeleine Caroline Kerr
Miss Julia Marie ter Kuile
Miss Lillian Frances Lowenherz
Mr. Wilbur Herman Lubold
Miss Alice Elizabeth McCarthy
Miss Lillian Beatrice Rowlinson
Miss Helena Frances Schoonover
Miss Elsie Regina Sheppard
Miss Susan Higbie Simonsen
Miss Ruth Fuller Smith
Mr. Ford Lavurne Spencer
Miss Lois Mary Townsley
Miss Marion Mehrhof Tukey

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

- Department of Piano -

- Continued -

Miss Grace Upington

Mr. Harold J. Upright

Miss Jessie Clayton Whittle

- Department of Singing -

Miss Marion Josephine Armstrong Miss Anna Lyn Donaldson

Miss Anne Billings Avery Miss Jane Mae Hanks

Miss Dorothy Eggleston Crowthers Miss Adelaide Elizabeth Heuermann

Miss Ethel Augusta Van Keuren

- Department of Violin -

Mr. Elias Breeskin

Mr. Sascha Jacobsen

Miss Frances Goldenthal

Miss Anna Schaefer

- Department of Violoncello -

Miss Marie Louise Roemaet

- Department of Organ -

Mr. Roderick Dugan

- Department of Flute -

Mr. William Morris Kincaid

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

- Department of Public School Music -

Miss Anna Borthwick Campbell
Miss Helen Louise Merriam
Miss Helen Clarke Moore
Miss Anna Marjorie Mullen
Miss Kate Dobridge Penchoen
Miss Margaret Elizabeth Sitler
Miss Shirley Uffendill

- Military Band Department -

Mr. George Alfred Horton
Mr. James Bromwell Prewitt
Mr. Einar Valdemar Sorensen
Mr. Alfred Jack Thomas
Mr. William Carter White

RECIPIENTS OF CERTIFICATES

- In Practical Theory -

Mr. Grover Ackley Brower

Mr. Warner Mason Hawkins

Mr. Wintter Haynes Watts

- In Analytic Theory -

Miss Hettie Barbara Weed