Continued

INSTITUTE OF MUSICAL ART

COMMENCEMENT EXERCISES

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	r, Opus 16				Mendelssohn
	Miss Lois	Towns	lev		

"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

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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,

de 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 Acolian 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: <u>FORGET YOURSELVES</u>! 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.

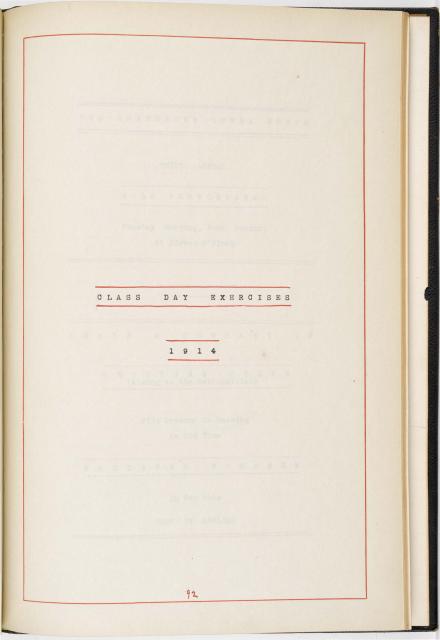
Your work at the Institute has been thorough - no shams are tolerated. You have not been allowed to compete for prizes at the expense of steady, uniform progress. You have all been treated alike with absolute fairness, regardless whether you were rich or poor, black, yellow or white. Such discipline 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

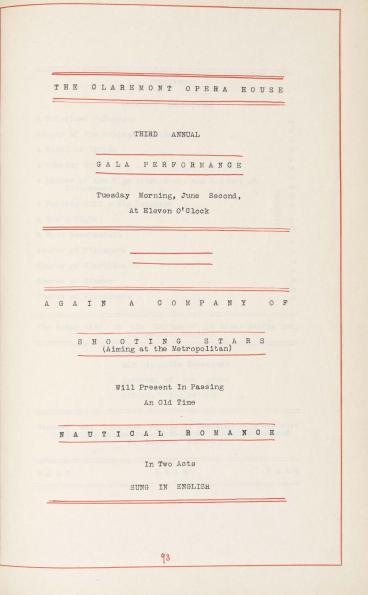
more as you grow older how much the Institute has done for you, and I trust you will ever remember your Alma Mater with gratitude and affection and will so live and work as to be worthy of her.

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.

Such gifts are very helpful to the Institute in its work, and I trust the example set by the friends who have given those I have just mentioned will be followed by many others.





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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

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ARTISTS'	COURSE	IN	SINGING	

-1914 -

Mr. Franklin Brown Converse

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Miss	Isa	bella	Her	tzman	

Miss Elsie Harriet Smith

TEACHERS'	COURSE	IN	SINGING	

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TEACHERS' COURSE IN VIOLONCELLO

Miss Mary Frances Christmas Miss Laura M. D. Tappen . G . R . A . D . U . A . T . E . S .

-1914 -

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Miss Helen Clarke M	loore
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Miss Kate Dobridge	Penchoen
Miss Margaret Eliza	abeth Sitler
Miss Shirley Uffend	1111
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Mr. Einar Valdeman	Sorensen
Mr. Alfred Jack Th	nomas
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RECI	PIENT	'S (OF	CERTIFIC	DATES
	- In	Pract	tical	Theory	-
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	Mr.	Warner	Mason	Hawkins	
	Mr.	Wintte	r Hayne	s Watts	
	Com	gos			

- In Analytic Theory -

Miss Hettie Barbara Weed

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