
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

Friday evening, June 4, 1920,

at a quarter after eight

at Aeolian Hall

Overture, "Iphigenia in Aulis" Gluck

Orchestra of the Institute

Concerto for two Violins Bach

Vivace

Largo ma non tanto

Allegro

Mr. Yasha Simkin

Mr. William Kroll

Prelude to Act III and "Bridal Chorus" from Lohengrin .

Wagner

Chorus and Orchestra of the Institute

- over -

COMMENCEMENT EXERCISES

Continued

Symphonic Variations for Piano and Orchestra . . .

César Franck

Miss Bianca del Vecchio

Recitative and Air from Don Giovanni . . . Mozart

"Non mi dir"

Miss Nora Fauchald

Concerto in F sharp minor for Violin . . . Wieniawski

Allegro maestoso

Preghiero

Rondo: Allegretto

Mr. Joseph Fuchs

Symphonic Poem "New Russia" . . . Samuel Gardner

Orchestra of the Institute

Conducted by the Composer

. . . Address and Presentation of Diplomas . . .

Director of the Institute

Overture, "In Spring" Goldmark

Orchestra of the Institute

Address Mr. Frank Damrosch

Graduates:

In fitting one's self for the struggle of life, one is apt to believe that, having chosen a career, all that is needed is to secure the best possible training in the particular field selected: the merchant in a business school or by service in a bank or store, the engineer, the lawyer, the physician in their special colleges, the painter or sculptor in an art school, the musician in a conservatory of music. It is well known, however, that the best students have often failed to become leaders in their professions and that the brilliant future promised by their college career failed to materialize. There must be a reason for this, for, since there is plenty of room and plenty of work for all really competent people in the world in every walk of life, these especially excellent and highly trained students should receive every possible opportunity to give their ability its fullest scope. We must assume, therefore, that something of importance has been neglected in their training: something which assures success, leadership, eminence, beyond anything that mere aptitude, talent or fitness can give. What is it?

Let us compare two lawyers of equal knowledge of the law, the one fully competent to prepare a brief which is clear, logical in argument and well supported by citations of legal decisions; the other, equally competent, presenting his case with a force born of his broader conception of human social relations and obligations and, therefore, infused with

the conviction which only a clear vision of the moral law that lies beyond and above the written law can give, and he, by force of his personality, will generally win the case.

So, also, the physician whose very presence in the sick room is sufficient to revive the failing spark of life, will save the patient, where an equally skilled practitioner, lacking the former's personality, will fail.

The officer who leads his men into battle, the engineer who accomplishes the impossible, the clergyman who inspires his parish to strive for a higher moral life, all these do so because in addition to fitness in their individual vocations they possess personality.

Personality is, therefore, one of the most important factors making for success in life or, may we say, of life, and in no vocation is it more desirable, more necessary, than in that of the musician. Be it as performer, as composer, as teacher, it is personality which is paramount. How often have you heard a performance of which the best you could say was that it was well played, well sung, but it bored you? Or a composition which was "well written" but it failed to interest you? Or you studied with a teacher who had an excellent "method" and knew a lot, but failed to inspire you? What was lacking in each case was PERSONALITY!

What, then, is this personality which appears to be so necessary a part of one's equipment? Is it inborn? Can it be acquired? I will try to answer these questions as briefly as may be, although the subject is one so complex, so elusive, as to deserve extended and thorough study and discussion.

Personality is made up of physical, mental and spiritual qualities. Physically, we distinguish people by their face, figure, garments and by their facial expression, use of body, limbs, voice, etc. Whenever these physical phenomena combine into something which lifts the possessor into a class by himself in such a way as to excite special interest, we recognize in this an element of personality. Thus, great beauty or great ugliness, unusual grace or unusual awkwardness, great deftness, remarkable endurance, great facial expressiveness serve to excite our interest and to endow the possessor of such qualities with an element of personality.

Mentally, we recognize the clever, the alert, the intellectual, the logical minds when developed to their highest power as elements of personality. But the most important form in which personality exerts an influence upon others is its spiritual manifestation. Physical characteristics may attract or repel us; mental qualities may interest or entertain us; but the spiritual force moves us, inspires us. In what, then, does this spiritual force consist?

First of all, in an ideal of truth and nobility which governs all thought and all action.

Secondly, in the development of character based upon one's own convictions after searching and sincere self-analysis and criticism.

Thirdly, in singleness of purpose in pursuing the accomplishment of noble tasks, especially those having as their object altruistic work or the betterment of civilization.

Fourthly, a conviction of the worth-whileness

of all the foregoing so strong, so permeating one's entire being that it carries conviction to all brought in contact with it.

These are the chief factors in the making of personality. In answering the questions - Is it inborn? Can it be acquired? - I would say yes, it is inborn, but rarely in a fully developed form. I believe that the germs, the possibilities of personality as outlined by me, exist in most human beings and that, by right education, by environment, by life, they can be developed to a high degree. Unfortunately, our educational methods rarely recognize this important feature of human development, the physical and mental training absorbing their entire interest. But, after all, this kind of development is peculiarly one which must be wrought out by the individual himself. It cannot be taught, although much can be done to awaken it and to guide it.

The Institute of Musical Art does what it can in this direction; but our students come in contact with its influences for too brief a time and too sporadically to enable us to form character. All that we can do is to bring you under the influence of that which is noblest in musical art, to teach you to set high standards in your work, to learn to discriminate between the false and the true in art and to encourage you to set for yourselves high aims and noble ideals. It is for you now to build upon this foundation so that you may become leaders of men, each in his own circle of influence, by virtue of his ability and personality.

People sometimes confuse the terms personality with originality and individuality. The former includes the two

latter, but neither originality nor individuality necessarily mean personality.

Some people strive at all costs to be original, that is to create something which has never been done before. In art, this has often led to monstrosities because, when such people had little or nothing worth while to say in a manner conformant to the laws of art, they have tried to hide their poverty by an outrageous defiance of these laws. I trust you will never descend to this kind of originality. If you have nothing to say, say nothing and preserve your self-respect. The old Roman philosopher was wise when he counseled: "Si tacuisses, philosophus mansisses" - which, in English, means: Had you been silent, you would have remained a philosopher, or, in other words, you would not have been found out.

Similarly, individuality does not mean being outwardly different from others. It does not consist in segregating one's self by mannerisms, hobbies or style of clothing, but simply by being one's self with absolute sincerity.

That sounds simple, does it not? But in this day and generation, where fashion rules and everybody is afraid of being different from his neighbor, it is not easy. It is, however, well worth while, for in seeking to maintain your individuality you will go far towards attaining your personality.

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ATWAL SALL THEPOTASSA

CLASSROOM EXTRA HOUR

Saturday evening, June 5th, at 8:00

CLASS DAY EXERCISES

1 9 2 0

Scene: Night in the act and a dialogue

Time - Last Exhibition of

Place - Night-club-theatre

The plot of this stupendous production
by the gifted authors
Miss Bernice Debraugh's masterpiece

Written by the author
of the play
and written by the author

Scene by the author's direction

Active production, staged after a terrific struggle
by the class of 1920

ANNUAL GALA PERFORMANCE

CLAREMONT OPERA HOUSE

Saturday evening, June 5th, at 8:30

"H A V E O N E O N M E"

Opera Buffet in One Act and a Prologue

Time - Anno Prohibitionis I

Place - Bagdad-on-the-Sahara

The plot of this stupendous production
by the gifted authoress
Miss Hermione Hydraphobia Scatterbrain

Lyrics by various members
of the class
who ought to know better

Songs by the Goshyes Geniuses

Entire production staged after a terrific struggle
by the Class of 1920

ANNUAL	GALA	PERFORMANCE
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Continued

CHARACTERS IN THE PLAY

in the order of their appearance

Mogul		Citizen of Bagdad
Fatima		His Wife
Bull-Shevik		Propagandist and Agent for the Red Bomb
Tony Melachrino		The Wop Prime Minister
Bridget Melachrino		His Wife. Nurse to the Salteena of Bagdad
His Royal Dryness		The Salteen of Bagdad
The Salteena		His Favorite Spouse
Private Stock		Keeper of the Salteen's Wine-cellar
Herbert Tareyton		An imported Deteckative

Students of the I. M. A.

Committees representing the Salteen's Wives,

Policemen, Mob, etc.

CONDUCTOR - MR. HANK DAMMEROSCH

Boxholders

Mrs. Green-as-grass	Dr. Goshyes
The late Prof. Rubitin	Miss Crullers
Miss Purse-strings	Mr. Cowlick
Miss Oglestien	

ANNUAL

GALA

PERFORMANCE

Continued

Scenery a Hand-Me-Down

Costumes borrowed at great expense and risk.

Miss Oglestien's and Fatima's gowns
made specially by Lady Ruff-Garbing.

Wigs from our own garden.

Watch the Boxes to see what
The Man and The Woman will Wear!

Showing next week

Alli Sova in "Why Girls Go Home"

Ambulances may be ordered for 12:30

LIGHTS OUT

G O O D N I G H T

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

- 1 9 2 0 -

ARTISTS' COURSE IN VIOLIN

Mr. Joseph Fuchs

TEACHERS' COURSE IN PIANO

Miss Jessie Robb Christie

Miss Therese Koerner

Miss Charlotte M. Rubinow

TEACHERS' COURSE IN VIOLIN

Mr. Yasha Simkin

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

- 1 9 2 0 -

- Department of Piano -

Miss Esther Broberg
Mr. Emanuel Cocuzza
Miss Sylvia Feldman
Miss F. Ethel Gansler
Mr. Leo Frank Heidelberg
Mr. Frank C. Hunter
Mr. Bernard Hurwitz
Miss Jean Lois Isidor
Miss Margaret Duncan Jameson
Mr. Wellington Earle Lee
Mr. Maurice Lieberman
Miss Ella R. Moyer
Miss Georgia Whyland Newman
Miss Belle Lefler Phillipson
Miss Gertrude F. Rappaport
Miss Hattie Adèle Schwager
Miss Minnie Ethel Schwartz
Miss Jenny E. Seidman
Mr. Ralph Cleveland Seybert
Miss Daisy Fairchild Sherman
Miss Bianca del Vecchio
Miss Helene Welker

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

- Department of Piano -

Continued

Mr. Dorsey Whittington

Miss Helen Louise Wilcox

- Department of Singing -

Miss Beatrice Elenore Aronson

Mr. Franklin Farrel Fitzsimons

Miss J. Nora Fauchald

Miss Myra Kingsley

Miss Virginia Moreno Sledge

- Department of Organ -

Mr. Gerald Stewart Bliss

Mr. Everett A. Tutchings

Mr. David Kenneth Widenor

- Department of Violin -

Mr. André Placide Chambellan

Mr. Bernard Ocko

Mr. William Robert Gluckman

Mr. Harry William Peterson

Mr. Solomon Goldstein

Mr. Benjamin Herman Schwartz

Mr. Max Charles Gross

Miss Grace Kemper Wheeler

Mr. William J. Kroll

Mr. Mario Ferdinand Zoccola

- Department of Flute -

Mr. Florentino Luciano Herrera

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

- Department of Public School Music -

Miss Margie Ellison

Miss Emmy Margaret Gumpert

Miss Marion Cole Gillies

Mr. George Fleming Houston

Miss Gleneita Goodell

Miss Ruby Ann Lorence

Miss Rose Phillips

- Military Band Department -

Mr. Rudolph L. Klenik

Mr. Francis Resta

Mr. Peter Otto Wiedenkeller

Mr. Charles Oliver Williamson

RECIPIENTS OF CERTIFICATES

- In Practical Theory -

Mr. Oscar Paul Schmidt

- In Analytic Theory -

Miss Mabel Elizabeth Boyd

Miss Jean Lois Isidor

Miss Albertina Henrietta Kirches

Mr. Nicholas T. Nardone