

1908

# Sherwood Music School Annual Catalog 1908-1909

Sherwood Music School

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WILLIAM H. SHERWOOD

*Annual Catalog*

# **The Sherwood**

*ORGANIZED*

*1897*

## **Music School**

**1908**

*and*

**1909**

Wm. H. Sherwood,  
*Director*

Walter Keller,  
*Manager*

Miss Ada H. Holmes,  
*Secretary*

**Fine Arts Building**

**203 Michigan Avenue**

**C H I C A G O**



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## FACULTY

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### PIANO DEPARTMENT

William H. Sherwood	Georgia Kober	
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Francis Moore	Edith Bane	
Amanda McDonald	May E. Sellstrom	Lucy B. Seator

### VOCAL DEPARTMENT

Arthur Beresford	Daniel Protheroe	DeWitt D. Lash
Elaine De Sellem	Grace Nelson Stensland	
Mrs. Arthur Beresford	Zoe Pearle Park	

### HARMONY, COUNTERPOINT AND COMPOSITION

Daniel Protheroe	Walter Keller
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Walter Keller

### HARP

Enrico Tramonti

### MUSICAL HISTORY

May E. Sellstrom

### SIGHT READING AND PUBLIC SCHOOL MUSIC

William Apmadoc

### TONOMETER SYSTEM OF EAR-TRAINING

Lester C. Singer

### ELOCUTION AND DRAMATIC DEPARTMENT

Jessie L. Newlin.

### LANGUAGES.

Consiglia Bartolomei	Marie de Blesine
Mena C. Pfirshing	



THE HOME OF THE SHERWOOD MUSIC SCHOOL



## SHERWOOD MUSIC SCHOOL

The growth of the Sherwood Music School since its organization in 1897 has been remarkable. It occupies spacious and beautiful quarters in the Fine Arts Building, which is doubtless the finest edifice in the world given up solely to music and the arts. The situation on Michigan Avenue, close to the corner of Van Buren Street, commands a fine view of Lake Michigan, and is very convenient to leading street car lines, elevated roads and Illinois Central suburban trains.

The Sherwood Music School, by reason of its moderate size, can look after the individual interests of its pupils better than conservatories of more unwieldy proportions. At the same time it is completely equipped and offers the best modern advantages and methods in all departments at moderate cost. Its unusually strong faculty and its thorough courses of instruction, together with its superb location, make it all that could be desired in an ideal music school. The artistic results already achieved by pupils will command the attention of those students who contemplate a course of study.

Music education in America has steadily advanced, so that it is now generally conceded that the advantages are greater at home than abroad, and undoubtedly the benefits of foreign study can only be profitably enjoyed after a thorough preparation at home. The teachers of the Sherwood Music School are men and women well equipped for their duties, who thoroughly understand the American character and use those methods which are recognized by authorities as the best.

The director, William H. Sherwood, has an international reputation as a pianist of the first rank, and it is safe to state that no teacher has been more successful in the artistic development of piano virtuosi than Mr. Sherwood. His own practical resources and adaptations of means to the end, in new, artistic and scientific ways, are epoch making.

### Entrance and Classification

Beginners will be received in any department. More advanced applicants will be assigned to the grades for which they are qualified, after careful examination. They are, however, allowed perfect freedom in their choice of teachers. Pupils are received at any time, although it is preferable that they should enter at the beginning of the term.



### Advantages of School Instruction

The advantages afforded by class lessons alternating with private teaching are numerous and pronounced. While there are instructors of unquestioned ability not connected with the music schools, the student is better assured of capable, thorough supervision and direction at a well conducted institution. The broadening influence of school associations, common aims and friendly rivalries, the advantages of hearing recitals and concerts and the experience gained by participation in public entertainments cannot but argue convincingly in favor of the school.

### Concerts and Recitals

Numerous practice and public recitals will be given by the pupils of the School. These exercises are of great advantage to pupils, stimulating them to increased exertion in their studies, as well as furnishing opportunities for the development of their powers, and the acquirement of that confidence so necessary to a creditable performance in the presence of an audience. Pupils of the School will have an opportunity of attending concerts at which members of the faculty will appear.

The importance of hearing music of the highest grade cannot be too strongly emphasized. No one can be considered a musician in the broad sense of the word who is not acquainted with the general literature of the art beyond the demands of his special branch of study. The opportunity of acquiring a wide knowledge of musical form and development is admirably afforded by Chicago, a city which is not only visited by all eminent foreign artists but also supports one of the finest orchestras in the world, the Theodore Thomas Orchestra, whose concerts afford unrivaled opportunities to hear the greatest orchestral works.

### Opportunities for Graduates

Graduates of the School already occupy many responsible positions; and that there is an increasing field for good teachers may be evidenced by the fact that during the last few years the demand for graduates of this School has been in excess of the number of those who cared to avail themselves of the offers.

While it is impossible to guarantee openings to all who may wish for them, no effort will be spared to secure positions for pupils of genuine ability.

### Board for Pupils

The management will secure suitable boarding places for pupils from out of the city. Board and room in good families and boarding houses may be had from \$6.00 to \$10.00 per week.

Young ladies who are strangers in Chicago, and who may be obliged to come alone to the city, will, if they desire, be met at the depot and escorted to the home selected by them.

### Home Instruction

Lessons may be arranged for in pupils' homes at reasonable rates. Such pupils being enrolled on the books of the School, will be entitled to all its privileges.

### Musical Bureau

The services of teachers of the Sherwood Music School, who rank among the finest artists in the country, may be obtained for musicals, recitals, concert work, etc., on application to the secretary, Miss Ada H. Holmes, 725 Fine Arts Building, Chicago.

### Rules and Regulations

All business arrangements, forming of classes, changes of lesson hours, change of teachers, paying of tuition, must be invariably transacted at the office.

Tuition is payable strictly in advance, and the School is in no way responsible for lessons lost through the absence or tardiness of pupils.

Lessons falling on legal holidays, when the School is closed, and lessons missed through illness (when due notice is given) will be made up during the term to which they belong. THIS PROVISION DOES NOT APPLY TO CLASS LESSONS OMITTED BY PUPILS.

Students leaving before the completion of the term for which they have registered will not be entitled to a refund of any of the money paid in advance for tuition.

Money paid by pupils, and which remains to their credit, will not be available for tuition unless applied for within one year after such credit is made.

Students can rent good pianos for use in practice for \$4.00 and \$5.00 per month. The manager will gladly assist in the selection of



instruments either for rent or purchase. Arrangements for organ practice can be made at the office.

Pupils wishing to take the regular advanced courses for a certificate or diploma must enter not later than the second term.

The certificates and diplomas can be only conferred on those pupils who have completed the regular course of study and passed a successful examination.

Upon leaving the School each pupil is entitled to a statement specifying the time passed at this institution and the standing in studies.

## CALENDAR

The school year is divided into four terms of ten weeks each.

The first term opens Monday, September 7, 1908, and closes Saturday, November 14, 1908.

The second term opens Monday, November 16, 1908, and closes Saturday, January 30, 1909.

NOTE—As there are eleven weeks in the second term, no lessons are lost by the pupils on account of the Christmas vacation of one week .

The third term opens Monday, February 1, 1909, and closes Saturday, April 10, 1909.

The fourth term begins Monday, April 13, 1909, and ends Saturday, June 20, 1909.

Final examinations during the first week in June.

## Summer Session

A summer session of five weeks will be held, as usual, for the benefit of such as wish to continue their studies, or for teachers who are unable to attend during the regular school year. The session of 1909 will begin Monday, June 28. The School will be open all summer for the accommodation of pupils.



## THE FACULTY

The management desires to call the attention of the musical public to the individual eminence of the members of the faculty of this School. Not only are they high-class artists who have won their laurels upon the stage and the concert platform but they are skilled teachers of wide experience as well. It is no exaggeration to say that no institution in the country, however large or however famous, can offer any better or more modern instruction than the Sherwood Music School.

## PIANO DEPARTMENT

Uniformity of methods is pursued throughout this department. The pupils progress step by step from the elementary and middle grades to the most advanced stages of artistic piano playing. This unique feature places this institution above most schools where diversity of method often acts as a bar to continuous progress.

William H. Sherwood, the director of this department, has formulated his ideas on piano technic, touch and musical interpretation after years of experience, and has gathered around him an able corps of teachers, who are his graduates and pupils of several years' standing each, selected for their proved capability to represent his principles of teaching.

### Mr. William H. Sherwood

After whom the School is named, is one of the greatest pianists and musical educators of our time, not only of America but of the world. His knowledge of musical literature is astounding. His thorough acquaintance with all schools and methods of piano playing, and his wide experience in teaching a great variety of pupils, many of whom are now famous concert pianists, enable him to attain wonderful results in his teaching. Chief among these resources are his own classification of independent development of the many additional possibilities of the muscles in movements and combinations, in ways and particulars as yet little known. Equally valuable is his classification of musical detail in all that belongs to expression and interpretation. As a means to this end he has



EDITH BANE

GEORGIA KOBER  
BERTHA STEVENS

MAY SELLSTROM

edited many pieces for each of the different grades, in which his ways of marking music to help music students along are thoroughly employed. A partial list of such pieces would include numbers by Chopin, Grieg, Wagner, Rheinberger, Moszkowski, Henselt, Bolzoni, Schumann, Edgar S. Kelly and others.

An important feature of Mr. Sherwood's work, and one of the special attractions of the school, are his classes in Interpretation, Analysis of Music, Technique and Touch, Artistic Delivery and Repertory, at which the principal works for piano are played and discussed in detail.

### **Miss Georgia Kober**

Who has never studied with another teacher than William H. Sherwood, and who may therefore be justly called an American product, is a brilliant artist, who has played in nearly all the large cities in the United States. Her repertory embraces the best of modern concertos and solo numbers and other standard piano literature. Wherever she has played she has won enthusiastic applause from her audiences. In her teaching she evinces genuine understanding of their needs and sympathetic interest in her pupils, encouraging them to put their full powers into their work and endeavoring in every way to develop their musical instinct, to insure intelligent interpretation as well as accurate technic. Her recent concert performances in many important engagements on tour with the Cincinnati Orchestra, Chicago Madrigal Club, at the great Chautauqua (N. Y.) Institution, etc., brought her encomiums of the highest order throughout, the press ranking her with the great pianists of the day. Miss Kober is also Mr. Sherwood's leading teacher at Chautauqua Institution (N. Y.) each summer.

### **Miss Bertha Stevens**

displayed remarkable pianistic proficiency at a very early age. At fifteen she had received a teacher's certificate and graduate's diploma, played two piano concertos with orchestra, and won two diamond medals in competitive contests. At 17 she was elected an active member of the Amateur Musical Club of Chicago, a distinction seldom conferred by this organization upon one so young. At twenty she had received a special artist's diploma, given a series of five piano recitals in Chicago, and filled many important engagements with clubs and educational institutions. Her last piano instruction comprised a five years' course with the distinguished pianist and teacher, Mr. W. H. Sherwood, while her instructors in musical theory include Daniel Protheroe





LUCY B. SEATOR

FRANCIS MOORE

MABEL WEBSTER OSMER

AMANDA MAC DONALD

and other eminent names in that department. Her three years work as teacher at the Sherwood School has been crowned with marked success. Miss Stevens' ability as a pianist has been described by the press in the following terms of praise: "Fluent technique"; "Genuine interpretation of composer's meaning"; "Soulful delivery"; "Phenomenal technic"; "Remarkable execution"; "Broad intelligence"; "High degree of musical intelligence"; "Large and brilliant tone"; "True musical taste"; "Noteworthy degree of insight"; "Strength and Certainty of touch"; "Remarkable technical facility"; "Phenomenal piano playing".

Miss Stevens is eminently qualified to develop in her pupils the highest artistic finish.

### **Mr. Francis Moore**

Almost the whole of Mr. Francis Moore's studies have been pursued under the supervision of Mr. Sherwood, and it is no idle praise to say that the talent displayed by him as quite a young boy has matured in a remarkable manner, promising a very high degree of attainment in the future. His playing is already characterized by both brilliance and accuracy, a very useful combination of qualities for a teacher. He won the first prize in piano at the Northern Indiana Eisteddfod, and his recent great success as soloist with the Chicago Symphony Orchestra has won for him an enviable position in the musical profession.

### **Mrs. Mabel Webster Osmer**

A graduate student of Mr. Sherwood, has attained remarkable success both in interpretative work and in teaching.

In the two years Mrs. Osmer has been a member of the Sherwood faculty, her large class has included members from seven states. She has proved herself especially capable in her work with advanced students. A number of these young people are doing acceptable work as accompanists and teachers, thus gaining credit not only for themselves, but also for the excellent instruction they have received.

### **Miss Edith Bane**

An accomplished pianist, and a talented and successful teacher, has been one of Mr. Sherwood's assistants for seven years. She is a diligent student, under the direction of Mr. Sherwood, and is thoroughly trained in his method of instruction. In addition to giving private lessons to advanced pupils, she has charge of the

children's department of the school. She has devoted much time to the study of the best methods of teaching beginners and children, and has met with great success in this work. Throughout the school year she also conducts a normal class for piano teachers, and gives instruction in harmony.

### **Miss Amanda MacDonald**

Who graduated from the School in 1904 with the highest credits in several subjects, unites with musical ability great charm of manner and appearance and has made an excellent teacher. She combines with unusual comprehension of the physical and technical problems involved in piano playing, marked faculties of analysis and artistic discrimination. She plays an attractive repertory with fine expression and style. Her teaching has given much satisfaction to her patrons.

### **Miss May E. Sellstrom**

Graduated with the highest honors from Mr. Sherwood's class. She won a brilliant success at Chautauqua, N. Y. this last season, where she appeared in concert with Mr. Sherwood. She is possessed of a fluent technique and an artistic temperament and her work has evoked the highest praise from the press wherever she has appeared. In addition to her piano work, Miss Sellstrom has enjoyed the instruction of some of the most eminent theorists, and is splendidly equipped as a teacher. She will also conduct the classes in Musical History. Her great ability as an interpretive artist stands her in good stead in illustrating her work in this class, and her excellent theoretical training emphasizes her versatility as a musician. She has a facile and brilliant technic and the most astonishing security in all that she does.

### **Miss Lucy B. Seator**

After several years of study under Mr. Sherwood and his assistants, Miss Seator has developed into a highly capable pianist, with a special gift for teaching and an intelligent, analytic mind. Her excellent success with a large class of pupils has shown her to be a thoroughly reliable and artistic instructor.



## VOCAL DEPARTMENT

The teachers in this department represent collectively the most advanced and authoritative modern instruction in the development of the human voice. Facilities are offered for every kind of study connected with this subject, from the simplest elementary work in tone placing to the most exacting demands of intellectual interpretation.

The school is fortunate in continuing as the head of the vocal department Mr. Arthur Beresford, who ranks as a teacher and singer of national reputation.

### Mr. Arthur Beresford

Was born and educated in England, but also studied on the Continent. Among his teachers were George Henschel and Sbriglia. Ever since he came to this side of the Atlantic Mr. Beresford has stood in the front rank of the vocalists of the United States and his name is familiar from Maine to California. It may therefore be confidently stated that his reputation in this country is not of the meteoric kind, seeing that it has splendidly stood the test of twenty years' work before public and critics.

This extended experience necessarily is of great value, and gives him an undeniable advantage in teaching over persons who have had little or no practical acquaintance with the concert stage to aid them in preparing students. This is only saying in another way, that practical, combined with theoretical, knowledge is safer to rely upon than mere theory. Mr. Beresford is conceded to be an authority on the subject of interpretation of oratorio. He has had wide and extended opportunities for study in this dignified and difficult branch of musical art, and his services therefore are invaluable to students.

He has made a profound study of the voice and the mechanism connected with it, and has evolved a system of breathing and tone production which blends the registers perfectly and is absolutely certain to develop the voice, without injury, to its utmost limits.

He has been especially successful in repairing voices which have been damaged either by overwork or injudicious and ignorant teaching, in many instances the results have been marvelous.

His method of teaching not only consists in practical illustrations when necessary but, what is vitally important, he gives a clear and explicit statement of the reason for the exercises used and therefore advances his pupils along lines which they can read-



ARTHUR BERESFORD

ily comprehend, so that all who graduate under his instruction not only know how and why they sing but are fully capable of teaching others.

### **Miss Elaine De Sellem**

The ease and skill with which Miss Elaine De Sellem uses a charming contralto voice have secured her an enviable reputation reaching across the continent from New York to San Francisco. While most of her studies have been pursued under leading teachers in this country, such as Max Heinrich, Oscar Saenger and Mme. Ragna Linné, she has also made a special study of oratorio with Randegger in London. Nor has stage experience been wanting to complete Miss De Sellem's equipment, as she has held the position of first contralto in leading organizations. Her interpretative ability and artistic delivery are attested by appreciative press comments from the principal cities of the United States. She sings in Plymouth Church.

### **Mrs. Grace Nelson Stensland**

Possesses a soprano voice of true Scandinavian character—brilliant, powerful and sympathetic—which has been artistically schooled by much study both here and in Paris, where she studied under Sbriglia, Bouhy and de Goretti. She took advantage of her long residence in France to acquire a perfection of accent and diction in the French language such as is rarely obtained by a foreigner, so that she is fully qualified to give instruction in this difficult branch of singing. Her German and Italian are but little less excellent than her French. She is devoted to teaching, and brings a highly trained intelligence to bear on the many difficulties which confront a teacher. Mrs. Stensland also made a special study of operatic mise en scene with Valdagio, and thus became familiar with the business and traditions of the principal operas. Wherever she has sung in public Mrs. Stensland has won the enthusiastic approval not only of the public but of the musical critics. She sings in the Memorial Baptist Church.

### **Mrs. Arthur Beresford**

Has a splendid dramatic mezzo soprano voice of considerable beauty and intensity. Its sympathetic, rich quality is remarkable, and she never fails to arouse public enthusiasm with her voice and artistic powers. She is a pupil of the late Signor Rotoli, of Boston, but is





ELAINE DE SELLEM

GRACE NELSON STENSLAND  
ZOE PEARLE PARK

MRS. ARTHUR BERESFORD  
DE WITT DURGIN LASH

also thoroughly acquainted with Mr. Beresford's method and theories. She had extended experience in teaching in Boston and has for some years assisted Mr. Beresford. Mrs. Beresford has recently composed some exquisite songs, which won instant favor with artists and public.

### **Mr. De Witt D. Lash**

Has had a long and varied experience in music. He graduated from Hillsdale College in 1900 with honors and has since then held positions as teacher and director at the Keuka College, Penn Yan, N. Y., which post he resigned to accept similar duties at Parker College, Minn. Desiring a broader field for his work he came to Chicago in 1905 and speedily made his way to the front by his energy, musical knowledge and general ability.

At the present time he is director of music at the Rouse Memorial Institute and also conducts the excellent Glee Club of the Hyde Park Y. M. C. A. His teaching is based upon experience as well as theory. He is naturally earnest and conscientious, and these qualities with his broad musical knowledge make his work decidedly successful.

### **Mrs. Zoe Pearle Park**

Possesses a contralto voice of sweet quality, wide range and ample power, developed by conscientious study with leading teachers. She has held positions in some of the best church quartets in Chicago and is now singing in the Waveland Avenue Congregational Church.

Her ability as a concert and oratorio singer is attested by laudatory press notices from some of the principal journals of the middle West, while prominent singers and musicians speak in high terms of her musical and artistic endowment. These coupled with a love for teaching and a conscientious desire to develop all the possibilities of a pupil's voice and musical temperament entitle her to anticipate considerable success in the field of instruction.

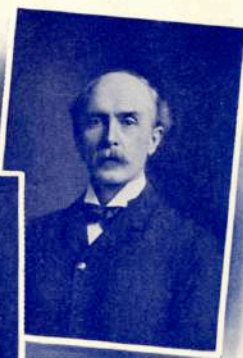
## **VIOLIN DEPARTMENT**

### **Mr. Joseph Chapek**

The violin department will be under the direction of the well-known teacher, Mr. Joseph H. Chapek.

Mr. Chapek is a graduate of the celebrated Conservatory of Music, Prague, Bohemia, and is one of the foremost exponents of the method of that renowned institution.

While in Prague he enjoyed the rare privilege of playing cham-



WALTER KELLER

JOSEPH CHAPEK

DANIEL PROTHEROE

JESSIE L. NEWLIN

WILLIAM APMADOC

JOHN MALLEK



ber music with the celebrated composer, Dr. Anton Dvorak, performing some of this master's compositions for the first time from manuscript.

Having had a long experience as a teacher of the violin, Mr. Chapek has developed a progressive system of teaching founded on the most modern ideas. He was one of the first to introduce the violin method of Prof. Otakar Sevcik in this country. Mr. Chapek is systematic and thorough in his work. His familiarity with the great compositions and their correct interpretation acquired in his years of experience in the Theodore Thomas Orchestra, eminently fits him for the development of true musical feeling in his pupils. Among his pupils are many who have achieved success both as soloists and teachers, and are well-known in the musical circles of the large cities in this country and in Europe.

Mr. Chapek's work is heartily endorsed by the great master Sevcik and some of Mr. Chapek's pupils became assistants to Sevcik while abroad. His method of class study is of inestimable profit to the students in the opportunities it offers for ensemble playing and the performance of chamber music. Mr. Chapek is a member of the Theodore Thomas Orchestra, having been with that celebrated organization as first violinist since 1894.

Mr. Chapek will also have charge of the classes in ensemble playing.

#### **Mr. John A. Mallek**

Was born in Chicago. At the age of seven he displayed a passionate love of the violin and began his studies under Joseph Fitzek, his playing soon attracting marked attention. He has since pursued his studies under the personal instruction of Joseph H. Chapek. Mr. Mallek has met with eminent success as a solo violinist and teacher. His beautiful tone, ample technique and musical nature make his playing very attractive and establish a warm sympathy between himself and his audience. His ability as a teacher is attested by the satisfaction evinced by his numerous pupils.

### **HARMONY, COUNTERPOINT AND COMPOSITION**

#### **Mr. Daniel Protheroe, Mus. Bac.**

By virtue of his native ability and scholarship in voice culture, harmony and composition, stands to-day in the front rank of musicians and instructors. He has been a student under such masters as Dr. Joseph Parry, University of South Wales, Cardiff, and in this country the celebrated orchestral master, Hugo Kaun, now of

Berlin. Mr. Protheroe's cantatas, anthems, part-songs, choruses for men's and women's voices, songs and books of songs, have been published by leading firms and are sung by the best choirs, clubs and soloists both in America and Great Britain. Among the societies who have performed his compositions are the Mendelssohn Club, Chicago; Orpheus Club, Cincinnati; Apollo Club, St. Louis; Musurgia, New York; Arion Club, Brooklyn; Apollo Club, Boston. Mr. Protheroe's activities are not confined to choral work. His symphonic poem, "In the Cambrian Hills," which was first performed at the National Welsh Festival, Mountain Ash, Wales, in 1905, has since been performed several times both in Great Britain and this country; while his string quartet has been played with much success by the Kaltenborn Quartet of New York, and the Spiering Quartet. This latter composition was selected as test piece in the chamber music department in the Welsh National Eisteddfod in 1907. His services as examining critic are sought frequently by colleges of music in the United States and Canada. As adjudicator of orchestral, choral and solo competitions in British and American National Music Festivals Mr. Protheroe has met with great success, being universally recognized by his musical compatriots as the possessor of signal ability in that difficult role. Mr. Protheroe is director of the Arion Musical Club and the Lyric Glee Club, of Milwaukee; the Apollo Club, of Watertown, Wis., and of the new Central Church choir (Dr. Gunsaulus), Chicago. He will also accept pupils in singing and interpretation for his renown as a vocal coach is both widespread and well-deserved.

## ORGAN

### Mr. Walter Keller

Organist and director of the Church of St. Vincent de Paul, and also a member of the American Guild of Organists, is one of the most accomplished performers in Chicago. A pupil of Piutti, organist of the famous Church of St. Thomas at Leipsic, as also of Homeyer, organist of the equally famous Gewandhaus Concerts, he has enjoyed exceptional opportunities of study, and his services as a concert organist are in great demand. He filled a week's engagement at the Jamestown Exposition, in 1907, being one of a very few western organists to play there.

His teaching is admirable because it is so thoroughly practical. Organ touch, pedal technic and registration go hand in hand from the very beginning; while in church work, hymn playing, choir accompaniment, modulation, transposition and improvisation receive



particular attention. Especial stress is laid on the dignity of the church service, and a careful survey of organ literature is conducted with reference to suitable material for divine worship. Advanced students have the privilege of taking their lessons from him on the great organ in the Church of St. Vincent de Paul. Mr. Keller will also teach Musical Theory, especially as applied to practical organ and piano work. Having been for five years assistant of the late Frederick Grant Gleason, Mr. Keller's qualifications in this branch speak for themselves. As a composer, he has met with success, and works for both organ and piano have been published in the last year. In addition to his teaching, Mr. Keller assumes the management of the School.

### ORCHESTRAL INSTRUMENTS

Will be taught by leading members of the Thomas Orchestra.

Mr. H. Parbs of the Thomas Orchestra will instruct in double bass and also in clarinet.

### HISTORY OF MUSIC

**Miss May E. Sellstrom**

Will conduct the classes in Musical History. The course in the History of Music consists of text book work and lectures on the development of music and is an indispensable aid to the better understanding of either vocal or instrumental music.

### PUBLIC SCHOOL MUSIC

**Mr. William Apmadoc**

Who has charge of the course in public school music and sight reading, is one of the directors of music in the public schools of Chicago, and is well known in the musical circles of America and Great Britain. He has been instructed by and associated with some of the best musicians in both countries, and possesses in a rare degree the gift of imparting knowledge as well as of interesting classes and individuals in musical studies. His sterling character, his attainments in music and literature, and his experience of eight years in school and private classes, together with the high standing he has won among the musicians of Chicago, admirably qualify him to take charge of classes and students. Mr. Apmadoc has repeatedly served as adjudicator in various Eisteddfods.



## EAR TRAINING

(*Tonometer System.*)

### Mr. Lester Singer

Is a gentleman of great originality of thought, who has invented the Tonometer, an instrument for training the ear, as the result of years of study, and he has interested leading artists in it, among whom may be mentioned Wm. H. Sherwood, F. Kneisel and Mme. Sembrich, all of whom speak in very high terms of the importance of this invention to the musical profession.

## PLAN OF INSTRUCTION

The course of instruction is subdivided into four departments, graded according to the attainments required of those who are admitted to them, which, in their entirety, cover the whole ground of musical technic, from the simplest elementary knowledge up to the most advanced demands of modern art. These four departments are severally entitled:

Preparatory  
Teacher's Certificate  
Graduate  
Post Graduate

Students are not required to pursue a specific course unless they wish to take a certificate or diploma.

## COURSE OF STUDY

Although it is impossible to give an entire list of musical works used, the following plan will give in a general way an idea of the course of study required. A reasonable number will be selected from the list named or their equivalent in works of the same grade.

## PIANO COMBINATION COURSE

In the piano department the student will attain the best possible results by taking a *combination course*, consisting of—

(a) *Private piano lessons* with Mr. Sherwood or an assistant teacher.

(b) *Analytical and applied lessons in harmony and musical theory* (particularly adapted to expression in piano playing).

(c) *Mr. Sherwood's Interpretation Classes*, which now have

attained world wide reputation and have contributed to the musical education of hundreds of students during the past few years.

(d) Musical History.

*The above course must be taken* by those intending to take the examination for teacher's certificate or diploma.

### Preparatory

A special reduction will be made to students taking this full course for the school year and paying in advance.

Rudiments of music, studies in melody, rhythm, elementary harmony, and the underlying principles of touch and technique; etudes by representative composers; sonatinas by Clementi, Kuhlau, Reincke, Gurlitt and others; Kunz 200 two-part Canons; Bach two-part Inventions; T. Kullak Exercises in the Compass of a Fifth and Preparatory Method of Octaves, or Wilson G. Smith Thematic Octave Studies; Carl Tausig Daily Studies, part 1; etudes by Heller, Czerny, Cramer, and others; sonatas by Haydn and Mozart; selections from the easier works of Bach, Schumann, Mendelssohn, Schubert.

HARMONY, SIGHT READING, TRANSPOSITION AND EAR TRAINING.

### Teacher's Certificate

Tausig Daily Studies (parts 2 and 3); Kullak Octave Studies, Op. 48 (part 2), Sherwood-Hatch Ed.; Bach three-part Inventions; Clementi Gradus ad Parnassum; A. Foote Etudes; sonatas of Beethoven; selections from Haydn, Mozart, Mendelssohn, Schubert, Chopin, Schumann, Weber, Grieg, Liszt; concertos by Mozart, Mendelssohn, Weber, Hiller, Godard and Reinecke.

INTERPRETATION CLASS UNDER MR. SHERWOOD; HARMONY COMPLETED, HISTORY OF MUSIC, ANALYSIS.

### Graduate

Bach Well Tempered Clavichord; etudes by Chopin, Liszt, Henselt, etc.; Beethoven sonatas; selections from Handel, Schumann, Chopin, Weber, Raff, Liszt, Rubinstein, Grieg, Brahms, etc.; concertos by Beethoven, Chopin, Schumann, Liszt, Saint-Saëns, Grieg, Rubinstein, MacDowell and Sauer.

INTERPRETATION CLASS UNDER MR. SHERWOOD; COUNTERPOINT, ANALYSIS, HISTORY OF MUSIC.

### Post Graduate

More extended study of the principal classic and romantic composers, including works in larger forms, chamber music, concertos,

etc. This has been arranged for graduates who desire to reach a higher standard of excellence as artists. A prominent object in this course is to provide the student-artist with a varied repertoire suited to his musical individuality and to his needs as a public performer. Applicants for the post-graduate degree are required to give a complete piano recital.

## VOICE

### Preparatory

Primary tone and vowel work, at teachers' discretion; exercises and vocalises by such eminent authorities as Garcia, Lamperti, Sieber, Vaccai, Luetgen, etc.; easy songs; sight-reading and Italian.

### Teacher's Certificate

Tone and vowel work continued; more advanced exercises and vocalises by Marchesi, Lamperti, Panofka, etc., ballads in English and old Italian melodies; Italian or German language. Pupils should be able to play accompaniments of moderate difficulty.

HARMONY, HISTORY OF MUSIC.

### Graduate

Study of advanced technical requirements, with vocalises and exercises embracing them; repertoire of English, French, German and Italian songs; study of interpretation and the laws of dramatic expression; three operas or three oratorios; pupils should have a knowledge of something more than the rudiments of piano playing and also a familiarity with general musical literature and modern classics; special study should be made of Italian, German or French.

HARMONY COMPLETED, MUSICAL ANALYSIS AND HISTORY OF MUSIC.

## VIOLIN

### Preparatory

Violin methods by Ries, Sevcik; etudes and exercises by Wohlfahrt, Sitt, Dancla, Mazas, Kreutzer, Fiorillo, Sevcik; solos by Herrmann, Sitt, Danbe, Dancla, De Beriot, Kadlec, Drdla, Mendelssohn, Schumann, Grieg, Dvorak.

HARMONY.



### Teacher's Certificate

Etudes by Rode, David, Dont, Sevcik; sonatas by Mozart, Beethoven, Schumann, Dvorak, Grieg; concertos by Viotti, Kreutzer, Rode, De Beriot, Vieuxtemps, Mozart; solos by Laub, Hubay, Saint-Saëns, Sarasabe, Wieniawski, Ondricik.

HARMONY COMPLETED, HISTORY OF MUSIC, ANALYSIS.

### Graduate

School of violin technic, Sevcik, caprices by Paganini, Wieniawski; sonatas by Bach; concertos by Wieniawski, Molique, Ernst, Joachim, Bruch, Saint-Saëns, Tschaikowski, Dvorak, Paganini, Brahms, Beethoven.

COUNTERPOINT, COMPOSITION, HISTORY OF MUSIC.

The objects of this department are two-fold: First, to completely equip pupils for solo playing, orchestra and chamber music; and, secondly, to make thorough musicians of them. This end can only be attained by the constant practice of ensemble playing, together with frequent attendance at orchestral concerts, grand opera and other high-class performances.

## ORGAN

The rudiments of music and piano playing are required of students taking this course. At all times due regard is given to the art of registration and to the especial requirements of a well-equipped church organist.

### Preparatory

C. H. Rinck's Organ School; Dudley Buck pedal studies; easier preludes and fugues by Bach; smaller pieces in the romantic style (modern).

HARMONY.

### Teacher's Certificate

Larger preludes and fugues by Bach; easier sonatas by Mendelssohn, Merkel, Guilman; compositions in larger form by Handel, Merkel, Rheinberger, Saint-Saëns, Dubois, Lemmens, Guilman and others.

HARMONY COMPLETED, HISTORY OF MUSIC, AND ANALYSIS.

### Graduate

The great preludes and fugues of Bach; sonatas by Bach, Merkel, Rheinberger, Ritter, Guilman; concert pieces by Widor, Hollins, Franck, Best, Thiele, Lemare and others.

COUNTERPOINT, COMPOSITION, AND HISTORY OF MUSIC.

## THEORY OF MUSIC

Modern methods have made study in the various branches of the theory of music more attractive than formerly. Pupils in this course begin with the rudiments and progress to the highest forms of musical composition. Instruction will be given both privately and in class. Examinations will take place at the end of each school term.

### Preparatory

Elementary harmony to suspensions.

### Teacher's Certificate

Harmonization of given melodies in the various voices; simple song forms; harmony completed; analysis.

### Graduate

Simple and double counterpoint.

Composition—The sentence, phrase, section, motive, with illustration from the masterpieces; two and three part song forms; practical illustrations and work in these forms; analysis of dance forms; sonata and rondo forms, with practical illustrations and work in these forms.

### Post Graduate

Canon, fugue and instrumentation.

### Mr. Sherwood's Analysis and Interpretation Classes

In these classes pupils will be assisted by Mr. Sherwood in the study of Interpretative Touch and Technic, and in the artistic delivery of the composer's meaning. Many characteristic examples of piano literature will be elucidated by actual experience in performing them, coupled with analytical discussions of their character and peculiarities from many points of view. The interpretation class is the highest and best means of educating and finishing the artist. Such classes will do much toward providing that "musical atmosphere" for which certain musical centers of Europe are famous.

Since the time of the well-known classes of Liszt and Kullak some of the greatest masters in Europe have adopted this method of enlarging their field of usefulness in providing instruction for students.



### Classes for Interpretation of Oratorio

The large majority of singers studying oratorio today merely occupy themselves with the part which immediately concerns them and in consequence have only a very moderate conception of the other parts and the oratorio generally, perhaps not realizing that a larger breadth of musical knowledge would materially aid them in their own work.

In order to meet this defect in ordinary individual study Mr. Beresford, who is a recognized authority, has decided to give Oratorio Interpretation Classes during the school year. In this way students will not merely hear their own part sung and criticised but will have the great advantage of hearing all the arias of the different great oratorios and the criticism of their rendition at a comparatively small cost.

It is understood that this class is not intended to supersede individual work. In fact, it will only be open to those who take private lessons from Mr. Beresford.

### Vocal Instruction in Class

The instruction in this department consists, principally, of private lessons, whereby the pupil is first carefully drilled in the rudiments of music and the primary and essential elements of technique, and thereafter, step by step, directed in the more advanced work. In this way the child is enabled constantly to advance toward perfection, to escape the faults which so frequently arise from careless preliminary work, and to become prepared to receive advanced instruction in Mr. Sherwood's method, and to progress therein, without the delay incident to unlearning bad habits of practice.

In addition to private instruction, all pupils in this department are given free class work, at regular intervals, during the school year. Each pupil, according to advancement, is assigned to a class. These classes are instructed in the elements of melody, rhythm and technique. All are required to play in presence of the members of their classes; the faults as well as the points of excellence in their work are indicated by the teacher; and the classes are instructed in the true interpretation of the meaning of the music. This work inspires self-confidence in the pupils, and enables them to learn to play in public without suffering from self-consciousness and timidity which, in the case of older pupils who have not had this training, so frequently result in failure.



During the entire school year, Miss Edith Bane will give instruction to normal classes. This course is a special training for teachers who wish to acquire a thorough and practical knowledge of the most approved modern methods of teaching piano.

### **Children's Work**

The work consists of a course of technic for adults and advanced pupils; lectures on various subjects of importance to teachers; and a course of ear-training and elementary harmony.

The technical work includes a presentation of the underlying principles of technique; studies in relaxation; exercises for the physical development and control of the arm, hand and fingers; and a study of the principal forms of action used in piano playing.

The lectures relate to the principles and methods of correct study, memorizing, rhythm and phrasing, the application of technique to interpretation, the musical development of children and beginners, and many other subjects of interest to teachers.

### **Normal Course for Piano Teachers**

The ear-training and elementary harmony work consist of practical instruction in hearing, thinking and writing melody, rhythm and harmony, and the manner in which such instruction should be imparted to pupils.

Demonstrative lessons will be given in the presence of the class, so that the members of the class may observe the practical results of the work upon individual children. Members of the class, at convenient times, are invited to attend the children's classes on Saturday mornings, and witness the work there in progress.

In connection with this course graded lists of music are given to the members of the class; and teaching materials for pupils of all grades are discussed and explained.

### **Public School Music**

This department is intended to supply the incessant demand from all parts of the country for capable teachers especially qualified to supervise and teach music in the public schools. Such knowledge can only be obtained under the guidance of a teacher who has by personal experience familiarized himself with the pecu-

liar demands of this line of work. The Sherwood School offers a thorough course in this study.

Students will be required to take examinations similar to those given by the school boards of New York, Chicago and Boston.

Instruction will be given both privately and in class. Those wishing to take the full course in one year are required to take four class lessons a week.

### Outline of Study

- I. Classification of the child voice—The child's point of view—First exercises in voicing—Forming correct habits.
- II. Gentle use of the voice—the sense of tone.
- III. Selection of rote songs—Importance of pitch and compass.

### Grammar Grades and High Schools

- I. Position—Art of breathing—Economy of breath.
- II. Tone-production—Simple intervals—Syllables, numbers, vowels.
- III. First steps in reading—notation—Exercises in monotones, in seconds, thirds, fourths, fifths, etc.
- IV. The Major scale—Its character—Steps and half steps—Tone relation—Exercises in one and two parts.
- V. Time-signatures—Rhythm—Beating time—Time exercises.
- VI. Resting and preserving the voice—Shading—Making voices mellow—Beauty of tone.
- VII. The singing tone—Singing at sight—Ear training.
- VIII. The use of signatures and accidentals.
- IX. Scales and their signatures—The major and minor modes—Chromatic forms.
- X. Modulation of key—Transposition of scale—The relative major and minor keys.
- XI. Writing and singing of simple first chords—Basis of reading—Writing in dictation.
- XII. Musical characters indicating rate, force, style and expression.

The department will use the books of the "Modern Music Series," the "Cecilian Series of Study and Song," the "Beacon Song Collection" (Silver, Burdette & Co.), the "Codas" (Ginn & Co.), etc.



### Ensemble Playing

Ensemble playing gives the students a knowledge of the best chamber music. It is a component part of a musical education and absolutely essential to the finished musician. Pupils of the piano, violin and violoncello departments who are technically proficient will be greatly benefited by playing with other instruments, and are urged to enter these classes.

### Sight Singing and Reading

The work of this course will consist in presenting the melodic and rhythmic elements of music with special reference to notation and its relation to music-thinking and music-reading. It will seek systematically to develop the ability to translate quickly the written symbols of music into melody and song, and will aim especially to prepare for acceptable chorus and choir work, as well as to lay foundation work for all music-thinking.

## ELOCUTION AND DRAMATIC ART

### Miss Jessie L. Newlin

As the catalog goes to press we are pleased to announce the engagement of Miss Jessie L. Newlin to have charge of this department. Miss Newlin is a graduate of Earlham College, and a post-graduate in the University of Chicago. She represents in the highest degree the aims and methods of the "New" elocution which holds that elocution is not an opportunity for show, but an art the function of which is to interpret the masterpieces of literature.

Miss Newlin has taught for many years in connection with the University of Chicago and with the Chautauqua School of Expression, has lectured and read before city, county and state teacher's associations and contributed frequently to pedagogical journals on various aspects of vocal expression. Her association with Prof. S. H. Clark at Chicago and Chautauqua has given her the right to speak authoritatively of his methods and ideals.

A full description of courses will shortly be issued in a separate circular, which will be sent on application.

### TERMS.

Term of 10 weeks, two hours per week.....	\$100.00
Term of 10 weeks, one hour per week.....	50.00
Term of 10 weeks, two half-hours per week.....	60.00



## TERMS OF TUITION

A discount of 10 per cent. allowed pupils paying four terms in advance.

## PIANO

## Interpretation Classes

## Mr. William H. Sherwood

Term of 10 weeks, two classes a week .....	\$30.00
Term of 10 weeks, one class a week .....	20.00

A special discount will be made to pupils taking the combination course (see page 28) with Mr. Sherwood or assistants.

## Mr. William H. Sherwood

Term of 10 weeks, hour lessons, one lesson per week .....	\$80.00
Term of 10 weeks, half-hour lessons, two lessons per week .....	80.00
Term of 10 weeks, half-hour lessons, one lesson per week .....	45.00

## Miss Georgia Kober

Term of 10 weeks, hour lessons, one lesson per week .....	\$50.00
Term of 10 weeks, half-hour lessons, two lessons per week .....	50.00
Term of 10 weeks, half-hour lessons, one lesson per week .....	30.00

## Miss Bertha Stevens Mrs. Mabel Osmer

Term of 10 weeks, hour lessons, one lesson per week .....	\$45.00
Term of 10 weeks, half-hour lessons, two lessons per week .....	45.00
Term of 10 weeks, half-hour lessons, one lesson per week .....	25.00

## Mr. Francis Moore

Term of 10 weeks, hour lessons, one lesson per week .....	\$40.00
Term of 10 weeks, half-hour lessons, two lessons per week .....	40.00
Term of 10 weeks, half-hour lessons, one lesson per week .....	25.00

## Miss Edith Bane

## ADVANCED PUPILS

Term of 10 weeks, hour lessons, one lesson per week .....	\$40.00
Term of 10 weeks, half-hour lessons, two lessons per week .....	40.00
Term of 10 weeks, half-hour lessons, one lesson per week .....	25.00

## CHILDREN'S DEPARTMENT

Term of 10 weeks, half-hour lessons, two lessons per week .....	\$30.00
Term of 10 weeks, half-hour lessons, one lesson per week .....	15.00
Normal course 30 hour lessons, classes of six or more .....	20.00

## SHERWOOD MUSIC SCHOOL

## Miss Amanda MacDonald      Miss May Sellstrom

Term of 10 weeks, hour lessons, one lesson per week.....	\$30.00
Term of 10 weeks, half-hour lessons, two lessons per week.....	30.00
Term of 10 weeks, half-hour lessons, one lesson per week.....	17.50

## Miss Lucy B. Seator.

Term of 10 weeks, hour lessons, one lesson per week.....	\$20.00
Term of 10 weeks, half-hour lessons, two lessons per week.....	20.00
Term of 10 weeks, half-hour lessons, one lesson per week.....	10.00

## VOICE

## Mr. Arthur Beresford

Term of 10 weeks, half-hour lessons, two lessons per week.....	\$80.00
Term of 10 weeks, half-hour lessons, one lesson per week.....	40.00

## INTERPRETATION CLASS (ORATORIO)

Term of 10 weeks, hour lessons, one lesson per week.....	\$20.00
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## Mr. Daniel Protheroe

Term of 10 weeks, half-hour lessons, two lessons per week.....	\$60.00
Term of 10 weeks, half-hour lessons, one lesson per week.....	30.00

## Miss Elaine De Sellem      Mrs. Grace Nelson Stensland

Term of 10 weeks, half-hour lesson, two lessons per week.....	\$60.00
Term of 10 weeks, half-hour lessons, one lesson per week.....	30.00

## Mrs. Arthur Beresford      Mr. De Witt D. Lash

Term of 10 weeks, half-hour lessons, two lessons per week.....	\$50.00
Term of 10 weeks, half-hour lessons, one lesson per week.....	25.00

## Mrs. Zoe Pearle Park

Term of 10 weeks, half-hour lessons, two lessons per week.....	\$40.00
Term of 10 weeks, half-hour lessons, one lessons per week.....	20.00

## VIOLIN

## Mr. Joseph Chapek

Term of 10 weeks, hour lessons, one lesson per week.....	\$45.00
Term of 10 weeks, half-hour lessons, two lessons per week.....	45.00
Term of 10 weeks, half-hour lessons, one lesson per week.....	25.00

## Mr. John Mallek

Term of 10 weeks, hour lessons, one lesson per week.....	\$25.00
Term of 10 weeks, half-hour lessons, two lessons per week.....	25.00
Term of 10 weeks, half-hour lessons, one lesson per week.....	12.50

## ORGAN

## Mr. Walter Keller

Term of 10 weeks, hour lessons, one lesson per week.....	\$40.00
Term of 10 weeks, half-hour lessons, one lesson per week.....	20.00

**HARMONY, COUNTERPOINT, COMPOSITION****Mr. Daniel Protheroe****PRIVATE**

Term of 10 weeks, half-hour lessons, two lessons per week.....	\$50.00
Term of 10 weeks, half-hour lessons, one lesson per week.....	25.00

**CLASSES**

Term of 10 weeks, hour lessons, two lessons per week.....	\$20.00
Term of 10 weeks, hour lessons, one lesson per week.....	10.00

**Mr. Walter Keller****PRIVATE**

Term of 10 weeks, half-hour lessons, two lessons per week.....	\$35.00
Term of 10 weeks, half-hour lessons, one lesson per week.....	20.00

**CLASSES**

Term of 10 weeks, hour lessons, two lessons per week.....	\$15.00
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**HARMONY**Musical Analysis and Theory as applied  
to Piano Playing.**Miss Edith Bane****PRIVATE**

Term of 10 weeks, half-hour lessons, two lessons per week.....	\$20.00
Term of 10 weeks, half-hour lessons, one lesson per week.....	10.00

**CLASSES**

Term of 10 weeks, hour lessons, two lessons per week.....	\$10.00
Term of 10 weeks, hour lessons, one lesson per week.....	5.00

**HISTORY OF MUSIC****Miss May Sellstrom**

Season course, 36 hour lessons (Classes).....	\$15.00
Single term, 9-hour lessons, (Classes) .....	5.00

**Sig. Enrico Tramonti**

Term of 10 weeks, half-hour lessons, two lessons per week.....	\$60.00
Term of 10 weeks, half-hour lessons, one lesson per week.....	30.00

**ENSEMBLE PLAYING****Mr. Joseph Chapek**

Term of 10 weeks, hour lessons, one per week (class).....	\$10.00
Term of 10 weeks, hour lessons, one per week (private).....	35.00



## PUBLIC SCHOOL MUSIC

Mr. William Apmadoc

## PRIVATE

Term of 10 weeks, half-hour lessons, two lessons per week.....	\$30.00
Term of 10 weeks, half-hour lessons, one lesson per week.....	15.00

## CLASSES

Term of 10 weeks, hour lessons, four lessons per week.....	\$20.00
Term of 10 weeks, hour lessons, one lesson per week.....	5.00

## SIGHT SINGING AND SIGHT READING

Mr. William Apmadoc

## PRIVATE

Term of 10 weeks, half-hour lessons, two lessons per week.....	\$30.00
Term of 10 weeks, half-hour lessons, one lesson per week.....	15.00

## CLASSES

Term of 10 weeks, one and one-half-hour lessons, two lessons per week....	\$20.00
Term of 10 weeks, one and one-half-hour lessons, one lesson per week....	10.00

## TONOMETER SYSTEM OF EAR TRAINING

Mr. Lester Singer

Course of 12 private and 12 class lessons.....	\$20.00
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## LANGUAGES

Italian—Mme. Consiglia Bartolomei

French—Mme. Marie de Blesine

German—Mrs. Mena C. Pflrshing

## PRIVATE

Term of 10 weeks, hour lessons, two lessons per week.....	\$30.00
Term of 10 weeks, hour lessons, one lesson per week.....	15.00
Term of 10 weeks, half-hour lessons, two lessons per week.....	15.00
Term of 10 weeks, half-hour lessons, one lesson per week.....	10.00

## CLASSES

Term of 10 weeks, hour lessons, two lessons per week.....	\$10.00
Term of 10 weeks, hour lessons, one lesson per week.....	5.00

## Fees for Diplomas and Final Examinations

Teachers' Certificate.....	\$10.00
Graduate—Diploma.....	15.00
Post-Graduate—Diploma.....	10.00