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Sherwood Music School Annual Catalog 1913-1914

Sherwood Music School

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The
SHERWOOD
MUSIC:SCHOOL



1913-14

Fine Arts Building
Chicago ~~~~~



FINE ARTS BUILDING
410 South Michigan Avenue, Chicago
Home of the Sherwood Music School



WM. H. SHERWOOD
Founder of The Sherwood Music School

Prospectus 1913-1914

The Sherwood Music School

Founded by W M. H. SHERWOOD

Incorporated 1910

GEORGIA KOBER President

WALTER KELLER Director

JESSIE K. READ Business Manager

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The Sherwood Music School

Fine Arts Building, Chicago

410 South Michigan Avenue

Long Distance Telephone, Harrison 2255

Sherwood Music School, Chicago

FACULTY

PIANO DEPARTMENT

GEORGIA KOBER, Director

PAUL VAN KATWIJK
ETHEL LATHROP MARLEY
ARTHUR FRAM
LUCY B. SEATOR
ETHEL CLIFFORD
AGNES HURLEY
HERBERT J. WRIGHTSON
DOROTHY HINE
PHYLLIS FERGUS

MAIE LOUNSBERRY PASSAGE
CARL SAUTER
AMANDA MacDONALD
ELIZABETH KELLER
IRENE PETERSON
SYLVIA CONGER
HAZEL RAYMOND
GENEVIEVE FAY SMITH

NORMAL DEPARTMENT

For the training of Piano Teachers.

JULIA LOIS CARUTHERS, Dir. Caruthers School of Piano.

ORGAN DEPARTMENT

WALTER KELLER, Director.
NICHOLAS DEVORE

HARMONY, COUNTERPOINT, COMPOSITION

WALTER KELLER, Director.

HERBERT J. WRIGHTSON ELIZABETH KELLER PHYLLIS FERGUS

VOCAL DEPARTMENT

MADAME GENEVRA JOHNSTONE-BISHOP, Director.

MADAME VON BERGEN
MATHILDE HEUCHLING
ELSA GRIEG ANDRESON
WILLIAM CLIFFORD

ALFRED HILES BERGEN
G. MAGNUS SCHUTZ
SIGNOR HARRY RACCOLI
NICOLAS DEVORE
VOLNEY MILLS

VOICE COACHING

MADAME GENEVRA JOHNSTONE-BISHOP ALFRED HILES BERGEN
TINA MAE HAINES

VIOLIN DEPARTMENT

LEON MARX, Director.
JESSIE DEVORE HERBERT KIRSCHNER

'CELLO DEPARTMENT

WALTER UNGER, Director.

PUBLIC SCHOOL MUSIC AND SIGHT READING

WILLIAM ApMADOC PHYLLIS FERGUS

LECTURE DEPARTMENT.

Opera, Musical History, Chicago Symphony Orchestra Programs

TINA MAE HAINES

DEPARTMENT OF EXPRESSION AND DRAMATIC ART

MABELLE CHURCH-VAN ALSTYNE, Director MARY MANNING NELSON

DEPARTMENT OF LANGUAGES

German
KATHERINE JACOBSON

French
KNOWLES-FAVARD

INTRODUCTORY

MUSICAL EDUCATION and development is as important to the life of those who have musical talent as water to the budding rose.

Without water the bud cannot unfold to full beauty.

Without opportunity for self-expression, musically, the man with music in his soul goes through life with a feeling of unrest and dissatisfaction. Strive against it as he may, he feels a lack no business or other calling can completely fill and he is often embarrassed and inwardly distressed because of his inability to join with others, in his home or in society, in musical performances. What is true of the man is true of the woman.

Musical expression is a language more eloquent, more complete, more spiritual than words. It is recreation to the business man, it brings soothing rest to the weary mother, it carries joy into the home and binds fast the ties which hold families united. It revives the sad and encourages the cheerful.

Parents recognizing musical ability in their children will find growing satisfaction in placing them, as early as possible, where they may start right, and where they may have continuous and systematic instruction that is fundamentally and artistically correct.

Musicians old enough to choose for themselves will appreciate the value of the carefully planned courses of instruction offered by The Sherwood Music School.

Constant evolution and progress, maintaining the high ideals of Mr. Sherwood for the music center which should prove attractive to the best talent, is a characteristic feature of The Sherwood Music School. Not only among the faculty, but among the students, is found the best talent in every department of music. Life at The Sherwood Music School exhales the atmosphere and inspiration of the old masters, at the same time keeping step with the advance of modern classics.

The graduate of The Sherwood Music School must have a well-rounded education, not merely in one department of music, but in all branches of art, in language, and in everything essential to culture. A broad education is the natural outgrowth of the advantages afforded our pupils, not only in the school itself, where lectures, recitals, and association with the faculty and with distinguished students, who frequently come for post graduate work, are a source of constant inspiration and opportunity, but also in many exhibits, concerts, grand opera and lectures which are open to the public, in Chicago, and which our students are encouraged to attend.

Not only do we pay special attention to technic, that every muscle may be developed to its full capacity, and trained to such skill that the performer is fully possessed of the wonderful resources which nature has provided for musical expression, but special attention is also given to the theory of music, to harmony, counterpoint, composition, to analysis, interpretation and rendition. The Sherwood Music School produces thinking musicians; they know what they do and why they do it. They are master musicians.

Graduates of The Sherwood Music School are possessed of an intelligent understanding of Oratory, Poetry, Music—the Speaking Arts; of Painting, Sculpture, Architecture—the Silent Arts. They are thus made resourceful enough to meet,

successfully, all the exigencies which may arise in a wide and successful career as public players, as great singers, as successful teachers or as intelligent parents. They are able to perform with charm and with self enjoyment; they are able to instruct others clearly because of their complete resourcefulness.

The practical utility of music, in worship and in entertainment, is so naturally understood by the students of The Sherwood Music School that they not only receive the full intellectual and spiritual benefit of its inspiration themselves, but are able to reveal its meaning for the full enjoyment of both talented and untrained listeners, in the home as well as in the greatest auditoriums.

A word about the protection we exercise over young students entrusted to our care. Our official dormitory affords a safe, well regulated home for young people alone in the city, but some parents desire for their children locations in private families of certain religious denominations. We are always pleased to comply with individual requests in this respect, and shall take pleasure in personally finding suitable homes for young people coming to the city unattended. Some member of the faculty will meet them at the railway station, and they will have, at all times, such chaperonage as they may need or as the parents may desire.

THE high ideals upon which The Sherwood Music School is founded, the high standards maintained in every department, the recognized talent and strength of its faculty and the success of its pupils and graduates, have won for this institution recognition as the classic center for all branches of music.

Beginners will be received in any department. More advanced applicants will be assigned to the grades for which they are qualified, after 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.

The broadening influence of school association, mutual aims, the inspiration of friendly competition, and the experience gained by participation in public entertainments, are among the advantages afforded by the class lessons alternating with private teaching in the regular curriculum.

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

The course of instruction in The Sherwood Music School, is sub-divided into four departments, graded according to the attainments required of those who are admitted to them. These departments, which cover the whole ground of musical technic, from the simplest elementary knowledge up to the most advanced demands of modern art, are classified as follows:

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.

In order to most comprehensively conduct the education of music students, the course has been so planned as to make the musician a skilled performer and to give the mechanical performer a thorough understanding and appreciation of the principles of music, thus affording the thorough musician opportunity for highest self-expression and putting sympathy, feeling and soul into the music of those who have attained skill without understanding.

AUXILIARY ADVANTAGES

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 arts beyond the demands of his special branch of study.

The opportunity of acquiring a wide knowledge of musical form and development is admirably afforded in Chicago, a city which presents unrivaled opportunity for hearing the best operas, well presented, visited by all eminent foreign artists, and supports one of the finest orchestras in the world—the Chicago Symphony Orchestra, founded by Theodore Thomas.

OPERA

The Vocal students will have an opportunity of practical stage experience, as several operas will be given during the year. The productions will be in charge of G. Magnus Schutz who stands at the head of his profession. Mr. Walter Keller, Director of The Sherwood Music School, who has conducted numerous important productions, will be the musical director. As these performances will be given in a large theater, with orchestra, they at once assume professional dimensions, and are of invaluable benefit to all students, as opportunities for the development and testing of their talents. There will be no extra charge to students of The Sherwood Music School for this practical training.

CHORUS

The formation of a chorus, comprised of the vocal students of the School, has for its purpose, not only the broadening and enriching of the student's education, but is designed also to prepare young singers for practical work before the public. The course includes a study and presentation of early Contrapuntal literature, Mediaeval Madrigals, Modern Part-Songs, and Church Music. Special attention will be given to students fitting themselves for work in the domain of Church and Oratorio. The chorus work is free to students of The Sherwood Music School.

CONCERTS AND RECITALS

Public recitals will be given by the pupils of The Sherwood Music 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 credible performance in the presence of an audience. Pupils of this School will have an opportunity of attending concerts at which members of the faculty will appear.

The ensemble work included in the study course is invaluable to music students, enlarging and enriching their understanding of the works of the great masters, and giving them the practical experience in concerted playing so essential to true musicianship.

OPPORTUNITIES FOR GRADUATES

Graduates of The Sherwood Music School already occupy many responsible positions; and that there is an increasing field for good teachers is 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 care to avail themselves of the offers.

PIANO DEPARTMENT

Uniformity of methods is pursued throughout this department. The pupils progress systematically from the elementary and middle grades to the most advanced stages of artistic musical insight and interpretation. This unique feature, characteristic of all departments in The Sherwood Music School, insures continuous and intelligent progress, all teachers working in harmony toward the one result of producing musicians who are able to make practical and intelligent use of their art.

PROFESSIONAL COURSE

The professional course for those applying for a Teacher's Certificate or Diploma requires a combination consisting of:

- (a) Private Lessons.
- (b) Miss Kober's Interpretation Class.
- (c) Analytical and Allied Lessons in Harmony and Musical Theory (particularly adapted to expression in piano playing).
- (d) Normal work under Miss Caruthers.
- (e) Course in Musical History, Sight Reading and Ensemble.

A reduction will be made to students taking a combination of studies, the amount depending on the number of studies and length of time in the school.

ANALYSIS AND INTERPRETATION

In these classes, pupils will be instructed by Miss Kober in the study of Interpretative Touch and Technic and in the artistic delivery of the composer's meaning. Many artistic examples of piano literature will be elucidated by actual experience in performing them, coupled with analytical discussion 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.

PREPARATORY

Graded studies and selections from the best composers of classics, both ancient and modern, are taught in the preparatory course, thus giving the beginner a true insight into the significance of music and its relation to life, and training the ear and the mind to appreciate the type of music which is a strong factor in the development of culture and forceful character.

Harmony, Sight Reading, Transposition and Ear Training receive special attention in the preparatory course.

CERTIFICATE

The Teacher's Course, at the end of which a certificate is given, includes Miss Kober's Interpretation Class, Normal Training by Miss Caruthers, Completion of Harmony, History of Music, Analysis and Musical Training.

All Teacher's Certificate students must take the Normal Course and one term of Interpretation work.

DIPLOMAS

Students completing the full regular curriculum of The Sherwood Music School are awarded a Diploma. Requisite studies for this course are Interpretation, Counterpoint, Analysis, History of Music and Ensemble.

All students taking the diploma course are required to have four terms of Interpretation work.

Vocal and Violin Students are encouraged to devote some time to piano study, as the theoretical and practical work in the piano course are fundamental in all other musical attainment.



**MISS
GEORGIA
KOBES**
Pianist

President
Sherwood
Music School

MISS GEORGIA KOBES succeeds Wm. H. Sherwood as president of The Sherwood Music School and as head of its Piano Department. She was his pupil for more than fifteen years and is a brilliant artist, having played in nearly all the large cities in the United States. Her repertoire embraces the very best of standard musical literature. In her teaching she shows sympathetic interest in her pupils and evinces genuine understanding of their needs, encouraging them to put their full powers into their work, endeavoring in every way to develop their musical instinct, to insure intelligent interpretation as well as accurate reading and performance.

Miss Kober's concert performances in many important engagements, on tour with the Cincinnati Orchestra, Chicago Madrigal Club, and at the great Chautauqua (N. Y.) Institution, brought her encomiums of the highest order, the press classing her with the great pianists of the day.

Miss Kober was Mr. Sherwood's leading teacher at Chautauqua Institution (N. Y.) each summer, as well as at Chicago. She is his logical successor and the authorized exponent of his principles of pianism.



MR.
PAUL
VAN KATWIJK

Dutch
Pianist

MR PAUL VAN KATWIJK the brilliant Dutch Pianist was born in Rotterdam, Holland, and was graduated from the Royal Conservatory of Music at The Hague, Holland. He was offered the free scholarship in the Meisterschule and studied under Leopold Godowsky. He is a musician of rare attainments, a concert pianist of high order, and a most capable teacher of piano.

MEMBERS OF THE FACULTY

Piano Department

ETHEL LATHROP MARLEY will continue as a member of the Piano Faculty. She is a pianist of unusual talent and intelligence and considered by Mr. Sherwood one of his best graduates. Her musicianship and ability as a teacher have been proved most thoroughly and conclusively with a large class embracing pupils of all ages and in all grades of advancement. Combined with the above are displayed a personal culture and an expressive and temperamentally fine playing of the piano. Miss Marley will give the classes in technic for the coming season and in addition to her work at the school, will have charge of the Kenwood Branch Studio.

MRS. MAIE LOUNSBERRY PASSAGE is a brilliant pianist who has studied with Mr. Sherwood and Miss Kober. She comes of a musical family, her mother having been a concert pianist, and she has enjoyed exceptional advantages from early childhood.

ELIZABETH KELLER is a graduate of the School, and studied under Mr. Sherwood and Miss Kober. She is a thorough musician, with a clear and analytical mind. Understanding how to interest her pupils she has been very successful with a large class, and achieved excellent results.

CARL SAUTER is a young man of much talent, a graduate of the Sherwood Music School, having studied under Mr. Sherwood. He has been associated with college work at Notre Dame, South Bend, Ind., and returns to the faculty of the Sherwood Music School this season.

ARTHUR FRAM, who was graduated with highest honors in his class has made a decided impression, among musicians, not only for his sound and facile technic, but also for his masterful and intelligent rendering of most difficult programs. Mr. Fram has shown marked musical ability since early childhood and he has achieved, as a teacher, successes in proportion to his marked musical talent.

IRENE PETERSON, who was graduated from the School in 1911, has been a pupil of Mr. Sherwood and Miss Kober in Piano and of Mr. Keller in Harmony and Counterpoint. She appeared in public as a soloist when twelve years of age. She is also a college graduate, and thus adds to her musicianship a broad general education.

AGNES HURLEY, who was graduated from the School in 1911, was a pupil of Miss Kober in Piano. She studied Harmony and Counterpoint with Mr. Keller, evidencing talent in all her work. She has had experience as a teacher, having a large successful class to her credit. As a performer she merits high praise.

LUCY B. SEATOR has been, for several years, a much valued assistant to Mr. Sherwood and Miss Kober in piano work with advanced students. Several of her pupils are now successful teachers. She has had thorough normal training in the modern methods in children's work, and great success in this important branch of teaching. She has also had especial success with adult beginners, and has thoroughly investigated ways and means of interesting this difficult class of pupils.

AMANDA MAC DONALD, who was graduated from the School with the highest credits, combines with musical comprehension of the physical and technical problems involved in piano playing marked faculties of analysis and artistic discrimination. As a teacher she has met with success both with medium and advanced pupils. Her work as an accompanist is of very high order, and has met with the approval of some of the best known singers in America.

MR. HERBERT J. WRIGHTSON, formerly of the Philadelphia Musical Academy, has been added to the faculty of the school and is a thorough musician who has enjoyed exceptional advantages in study. Born in Sunderland, England, he showed an early aptitude for composition. He went to Leipzig Royal Conservatory where he became a pupil of Carl Reinecke, S. Jadassohn and Paul Homeyer (Organist of Gewandhaus Concerts). His work here was of a very high order and won the esteem of his masters. Mr. Wrightson is a capable pianist and has been successful both as instructor and performer.

ETHEL LEONORE CLIFFORD comes to the Sherwood Music School after several years of experience as teacher of piano, in which capacity she has had the greatest success. She is a pianist of ability and an able accompanist, and is recognized as one of the foremost of the younger artists of Chicago.



ETHEL LATHROP MARLEY

HERBERT J. WRIGHTSON

LUCY B. SEATOR

AMANDA MAC DONALD

MAIE LOUNSBERRY PASSAGE

CARL SAUTER

ELIZABETH KELLER

MEMBERS OF THE FACULTY

Piano Department

GENEVIEVE FAY SMITH, a graduate of the class of 1912 with high credit in all branches of study, joins the faculty of the Sherwood Music School as a teacher of the intermediate grades.

SYLVIA F. CONGER is a graduate of the Sherwood Music School, a pupil of Mr. Sherwood and Miss Kober. Miss Conger is successful as a teacher of piano in the intermediate grades.

PHYLLIS FERGUS comes into the Sherwood Music School faculty well equipped to teach piano, elementary harmony, musical appreciation and orchestration. She was graduated from Smith College with the highest honors, having had the privilege of tuition under Henry Dyke Sleeper and Prof. Moog.

JULIA LOIS CARUTHERS, Director of Caruthers School of Piano. With much pleasure and satisfaction, the management announces the official connection of Miss Julia Lois Caruthers with our staff of department heads.

Miss Caruthers began her musical studies at the age of ten, at Oberlin, continuing these in Ann Arbor and later in Chicago, where she has appeared frequently in solo and ensemble work, winning warm admiration from musical critics.

As her work developed, Miss Caruthers gave special study to a number of the standard technical methods of the day. With her increasing interest in teaching, she devoted much thought to the working out of a means of instruction which should give the child a clearer understanding of technic and expression than any of the methods previously in use. These she has applied with notable success, as Director of the Caruthers School of Piano. Her work has been received with remarkable enthusiasm by musicians and critics, teachers coming from distant parts of the country to learn her methods. Miss Caruthers is probably best known today as a successful trainer of teachers.

NORMAL COURSE FOR PIANO TEACHERS

This course is a special training for teachers and students who wish to acquire a thorough and practical knowledge of the most advanced modern methods relating to the teaching of piano playing.

The classes in this course include a study of Miss Caruthers' technical system for children; an outline of technical study for adult pupils; a course of study in elementary harmony and hearing; and lectures on various subjects of importance to teachers.

The technical work comprises the underlying principles of technic; studies in relaxation; exercises for development and control of the arm, hand and fingers; and a study of the principal forms of action used in piano playing, introducing much that is new. The lectures relate to the principles and methods of right study, memorizing, rhythm and phrasing, the relation of technic to tone and interpretation, the musical development of pupils in elementary and intermediate grades, and many other subjects of interest to teachers.

The ear-training and elementary harmony study consist of practical instruction in hearing, thinking and writing melody, rhythm and harmony, and an elucidation of Miss Caruthers' methods in giving such instruction to pupils. Opportunity will be given Normal students to visit the Children's Saturday morning classes and observe the methods there in use. Students having completed the Normal Course have the privilege of one year of work as cadets in the children's classes, under supervision of experienced teachers.



ARTHUR FRAM

IRENE PETERSON

GENEVIEVE FAY SMITH

JULIA LOIS CARUTHERS
DIRECTOR, CARUTHERS' SCHOOL OF PIANO

AGNES HURLEY

SYLVIA CONGER

ORGAN DEPARTMENT

The rudiments of music and piano playing are required of students taking this course.

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 on the great organ in the Church of St. Vincent de Paul.

PREPARATORY

C. H. Rinck's Organ School; Schneider (Straube) Pedal Studies; Dudley Buck Phrasing Studies; easier preludes and fugues by Bach; smaller pieces in the romantic style (modern).

Harmony.

TEACHER'S CERTIFICATE

The larger preludes and fugues of Bach; easier sonatas by Mendelssohn, Merkel, Guilmant; compositions in larger form by Handel, Merkel, Rheinberger, Saint-Saens, Dubois, Lemmens, Guilmant and others.

Harmony Completed, History of Music and Analysis.

GRADUATE

The great preludes and fugues of Bach; sonatas by Bach, Merkel, Rheinberger, Piutti, Ritter, Guilmant; 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.

Interpretative Theory and Harmony are required of all for certificates and diplomas.

PREPARATORY

Elementary harmony to suspensions.

TEACHER'S CERTIFICATE

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

GRADUATE

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.
WALTER
KELLER**
ORGANIST

**Director
Sherwood
Music
School**

MR. WALTER KELLER is an organist of national reputation. A pupil of Carl Plutti, organist of the famous church of St. Thomas at Leipzig and of Paul Homeyer, organist of the Gewandhaus Concerts, he has enjoyed exceptional opportunities for study. He has appeared in many cities of this country, including Boston, New York, Philadelphia, Springfield, Rochester, Buffalo, Detroit, Cincinnati, St. Louis and St. Paul. He has appeared before the National Association of Music Teachers, the Illinois State Association of Music Teachers, and filled a week's engagement at the Jamestown Exposition. He is organist and director of the Church of St. Vincent de Paul. His teaching is admirable because it is so thoroughly practical. He stands in the front rank both as concert and church organist.

HARMONY, COUNTERPOINT, COMPOSITION

The Theoretical department of music study is very important, as it gives the student a thorough knowledge of the "Grammar" of Music. Instead of being dry, mathematical studies, the various subjects, such as Harmony, Counterpoint, etc., become interesting, musical, and thoroughly enjoyable. Thorough drill in the fundamentals of strict part-writing is carefully adhered to, at the same time the modern system of harmonizing melodies in a practical way is carried on from the very first. The course is designed to meet the PRACTICAL NEEDS of the earnest musician.

ORGAN FACULTY

MR. WALTER KELLER, director of the Musical Theory department, will conduct the classes in Harmony and Counterpoint. Mr. Keller was a pupil and for five years assistant to the late Frederic Grant Gleason. His teaching is eminently practical, fitting the needs of practical musicianship rather than abstract theorizing. His compositions for organ, piano and voice have met with general favor.

MR. HERBERT J. WRIGHTSON will give private instruction in Harmony, Counterpoint, Canon and Fugue, as well as Composition and Orchestration. He has a great number of compositions to his credit for orchestra, organ, piano and voice. Many of his songs have become great favorites. He is also prepared to revise manuscripts for composers.

MISS ELIZABETH KELLER, who graduated in Theory from the Sherwood Musical School under Mr. Walter Keller, will teach Harmony, making a specialty of Analysis of Music as applied to piano playing. She has been very successful as a teacher of Elementary Harmony, preparing pupils for the advanced classes.

NICHOLAS DEVORE.—An important acquisition has been made in the addition to the Sherwood faculty of Nicholas Devore, known throughout the United States as a composer, lecturer and writer on musical subjects. He has also held many important posts as organist and director, and as a conductor, both choral and orchestral.

Mr. Devore is the organist and director of the Hyde Park Presbyterian Church of Chicago, and arrangements have been made whereby he will also accept a limited number of organ students.



A Studio in Sherwood Music School

VOCAL DEPARTMENT

Purity of tone, scale equalization, perfect enunciation and diction are the great points in a vocal education, that enable the singer to be able to interpret the literature in all schools intelligently. To these ideas Madame Bishop gives credit to her great success as a professional singer and teacher. Madame Bishop's extensive knowledge of song literature qualifies her as an educator in all branches of vocal art and she urges her pupils to be serious in their work and efforts for a musical, as well as vocal education.

FIRST YEAR

Breathing, vowels, tone production, scale equalization, diction primary technic, Italian Vaccai No. 1, songs of English and American composers, Italian and German songs.

SECOND YEAR

Marchesi, op. 15—Technic, Repertoire planned, Oratorios—French songs, Church Music—special attention.

THIRD YEAR

German songs and Arias, Italian Arias, Marchesi books 2 and 3, Oratorios concert repertoire.

FOURTH YEAR

Oratorios, scenes from the Operas. Strauss, Beethoven, Liszt, Brahms, French, German, Italian Arias, concert church repertoire.



MME.
GENEVRA
JOHNSTONE-
BISHOP

Director
Vocal
Department

MME. GENEVRA JOHNSTONE-BISHOP, considered the leading American oratorio singer, returns to Chicago to assume the directorship of the vocal department of the Sherwood Music School. Mme. Bishop is too well known in the world of music to require any introduction at this time. No singer has met with greater success in her chosen field. She has sung all over the world with the best artists, and her renewed activities in this institution are of great artistic importance to Chicago. Her fame as a teacher is no less than that of singer, and her sojourn in Los Angeles and more recently in Minneapolis, established for her excellent classes in both places, and not a few of her pupils have removed to Chicago in order to continue their work with her. Mme. Bishop will devote her attention and give the benefit of her rich experience to producing singers from voice placing to the coaching of artists and teachers.

Throughout the year a series of lectures on the oratorio and the folk songs of various nations, illustrated by stereopticon slides, will be given by Mme. Bishop.

VOCAL DEPARTMENT FACULTY

G. MAGNUS SCHUTZ, recently of New York, and a valuable acquisition to the Sherwood Music School faculty, is an artist who has won almost instantaneous recognition in the oratorio and concert field. Possessed of that most serviceable of all voices, a basso cantante, he is equipped to interpret all the roles in oratorio where a bass is required, and the majority of those which demand a baritone.

Mr. Schutz has met with unqualified success as a teacher and his pupils are numbered among the most prominent singers of New York.

Mme. VON BERGEN, the well known Contralto, and voice teacher, has studied under such celebrated masters as Professor Felix Schmidt, Louise Ress (Berlin), William Shakespeare, Georg Henschel, Alberto Randegger, L'Ogle Carte (London), William Tomlins, Ernst Catenhusen (New York).

Mme. von Bergen possesses a contralto voice of rare sweetness and power, and in temperament and quality is excelled only by her gifted son and pupil, Alfred Hiles Bergen. Edouard de Reszke said: "After hearing Alfred Hiles Bergen sing I must say that his teacher, Mrs. von Bergen, is the finest I have met in America for tone placement."

ALFRED HILES BERGEN. In presenting to the public the eminent American baritone, Alfred Hiles Bergen, we firmly believe that we are living up to the high principles and ideals upon which our school is founded. Mr. Bergen was not only born in America but bears the distinction of being the only baritone before the public, wholly an American product. In his press comments he is compared with such men as Bispham, Wüllner and Gogorza, which conclusively proves that America has attained the highest standard in musical production.

SIGNOR RACCOLI received his education in the Royal Academy of Music in Berlin, where he was a favorite pupil of the distinguished Professor Schmidt and later he became a leading baritone in Grand Opera, his repertoire including all the classical and modern operas. Mr. Raccoli is especially fortunate in developing and placing the voice, and gives a thorough musical education in grand opera, oratorio and concert work.

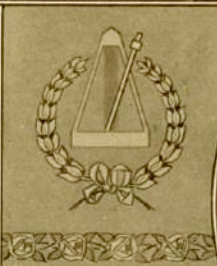
MATHILDE HEUHLING is so sterling an artist that every musician likes her work, and the beauty of her tone and the charm of her interpretations serve alike as a pleasure to the artist and an object lesson to the student. She has studied with such eminent masters as Mr. W. H. Neidlinger of New York, Mr. Alexander von Fielitz and others. She has filled choir positions in New York, where she was for three years contralto soloist at Hanson Place Baptist Church, Brooklyn, and at the Jewish Temple at 55th Street and Lexington Avenue, Manhattan, and is now soloist at Isaiah Temple in Chicago.

NICHOLAS DEVORE. His greatest success as a teacher has been manifest in his work as a voice specialist, in tone production and placement, and in eradicating chronic defects resulting from improper or inadequate vocal procedure. He has successful pupils in many parts of the country who were under his guidance during his six years of professional activity in New York City, prior to his recent return to the West.

MR. WM. CLIFFORD has a tenor voice of unusual range and power, and is a teacher of great ability. He has studied with America's foremost singing masters.

Mme. ELSA GRIEG ANDRESEN was born in Bergen, and is a Norwegian Soprano of great power and ability. She sings the beautiful Norwegian songs in their native tongue, and also songs of German, Italian and French, and is a successful teacher.

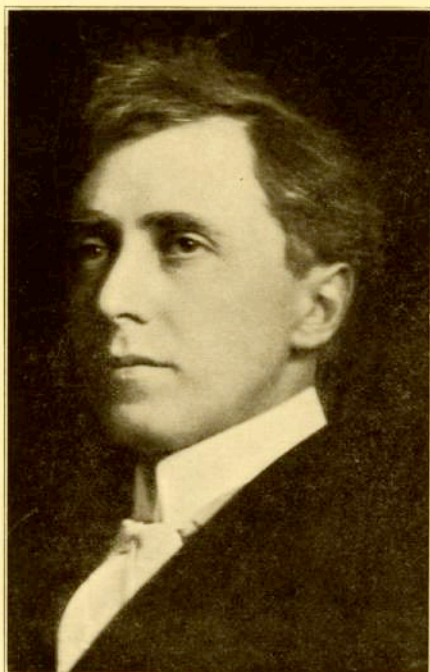
MR. VOLNEY MILLS, tenor, has a beautifully developed voice, sympathetic and pleasing. He has studied under Max Heinrich, and D. A. Clippinger, of Chicago, and Oscar Seagle of Paris. He is particularly gifted as a teacher with unusual ability to impart to his pupils his knowledge of the art of singing.



SIG. RACCOLI
G. MAGNUS SCHUTZ
WM. CLIFFORD

ALFRED HILES

MME. VON BERGEN
NICHOLAS DEVORE
MATHILDE HEUCHLING



VIOLIN DEPARTMENT

MR. LEON MARX, Director of the violin department, is a widely known and cultured musician of great and varied experience, both as a teacher and player, in the United States and Europe. He was for twelve years associated with the Chicago Symphony Orchestra, eight years of which were spent under the baton of Mr. Theodore Thomas. Mr. Marx was assistant concertmeister of the Chicago-Philadelphia Grand Opera Company and soloist under Theodore Thomas, Seidl and Stock. Earnest and talented students will find in Mr. Marx a teacher of rare ability.



HERBERT KIRSCHNER, talented violinist, has made an enviable reputation for himself in a very short period. He is a pupil of the celebrated violinist, Max Fischel, and his repertoire contains all the works of the great masters. His playing displays a temperament spirited, and at times often tinged with melancholy. Mr. Kirschner enthuses his pupils, and has shown an ability to impart his virtuosity to them with admirable results.



WITH the addition of Jessie Devore, the violin department of the Sherwood Music School has been materially strengthened. She has recently returned to her native West from five years of successful professional work in New York City, both teaching and concertizing.

Her playing is marked by a sonorous tone of compelling beauty and her interpretations are characterized by breadth of musicianship and virility of conception—qualities which make her work as a teacher particularly effective.

VIOLIN DEPARTMENT

The Violin Department aims to develop the highest proficiency, both for the solo performer as well as for the orchestral player. Thorough musicianship is emphasized, and ensemble classes will be formed for the study of the great works of chamber music.

LEON MARX, the director of this department, in his long career as teacher, has achieved results which indeed seem to him more than gratifying. His efforts are constantly directed towards cultivating individuality as far as possible, and developing in particular those qualities and gifts of the pupil which will prove to him most beneficial when he starts out for himself and begins the struggle for an existence.

The comprehensive and thorough course which the student of violin follows, is divided into four main grades, described below:

Preparatory

Solos: Viotti—Concertos, Beriot—Variations, Wieniawski—Mazurkas, Corelli—Folies d' Espagne, David Op. 5, Alard Fantasie, etc.

Studies: David—Violin School, Part 2, Kayser, Hermann, Kreutzer, Tartini—50 Variations, etc., Harmony.

Teacher's Certificate

Solos: Concertos: Rode, Kreutzer, Beriot, Nos. 1, 7 and 9, Spohr No. 2, David Nos. 1 and 2, Bazzini—Concerto Militaire, Mozart F flat, etc.

Miscellaneous: David Op. 6, No. 16, Hauser—Hungarian Rhapsodie, Beethoven—2 Romances, Leonard—Souvenir de Bade, Vieuxtemps—Polonaise and Op. 22, etc. David Nos. 1 and 2, Bazzini—Concerto Militaire, Mozart F flat, etc.

Studies: Fiorillo, Danda Op. 73, Campagnoli—7 Positions, Spohr—50 Exercises from Violin School, etc.

Harmony completed, History of Music.

Graduate

Solos: Concertos: Vieuxtemps Nos. 2 and 4, Spohr Nos. 8 and 9, Bazzini No. 4, Mendelssohn, Wieniawski No. 2, Molique No. 5, Bruch No. 1, David No. 5, etc.

Miscellaneous: Vieuxtemps—Fant. Caprice and Appassionata, Vitali—Ciaccona, Sarasate—Faust Fantasie, Brahms, Joachim—Hungarian Dances, Hubay—Carmen and Czardas, Wieniawski—Polonaise No. 2 and Airs Busse.

Studies: Bach—Sonates, David, Dur and Moll, Paganini—60 Variations, Vieuxtemps—6 Etudes, etc.

Ensemble: Violin and Piano (Classical Composers). Counterpoint, Composition, History of Music.

Post-Graduate

Solos: Concertos: Vieuxtemps Nos. 1 and 5, Beethoven, Ernst—Sharp minor, Bazzini Op. 16, Dvorak, Tchaikowsky, Paganini No. 1, Bruch No. 2, Brahms, etc.

Miscellaneous: Ernst—Othello Fantasie and Airs Hongrois, F. Listemann—Concert Polonaise, Wieniawski, Faust Fantasie, Tarantella, Bach, Maronne, etc.

Studies: Dont—Gradus e Parnassum, Wieniawski—L'Ecole Moderne, Paganini—Variations and 24 Caprices, etc.

Ensemble: Violin and Piano: Modern Composers.

ENSEMBLE.

The Sherwood Music School is prepared to give its students the opportunity for broadening their musical education, by participating in ensemble work.

Mr. Walter Unger and Mr. Leon Marx, with their wide experience in the musical literature used by the Chicago Symphony Orchestra, will be the invaluable instructors in this Department.



WALTER
UNGER

Director
Cello Department

MR. UNGER, the noted 'cellist of the Chicago Symphony Orchestra, has joined the faculty of the Sherwood Music School as Director of the Cello Department. Mr. Unger plays with a remarkably sympathetic tone, handling the cello with all the delicacy and finesse of the artist. His extensive knowledge and experience qualify him as a teacher of the highest rank.



MABELLE
CHURCH-
VAN
ALSTYNE

Director
School of
Expression

FOR our School of Expression, we announce the engagement of Mabelle Church-Van Alstyne, who is a post graduate of the Cumnock School of Oratory, Evanston, Ill., from which institution she received the degree of B. O. Mrs. Van Alstyne has had much practical teaching experience, having been for years one of the leading instructors in the Cumnock School. Her experience has not been confined to teaching, for she has gained a most enviable reputation throughout the country as a highly gifted reader. Mrs. Van Alstyne has also had the opportunity of coaching privately with Mrs. Milward Adams, David Bispham and Richard Mansfield.

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 an instructor who has, by personal experience, familiarized himself with the demands of this line of work.

READING OF MUSIC AND SIGHT SINGING

The work of this course will consist in presenting the rhythmic and melodic 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 intelligent singing.

CHICAGO SYMPHONY ORCHESTRA LECTURES

Conducted by Tina Mae Haines.

These will consist of weekly lectures upon the works and authors included upon the Chicago Symphony Orchestra Programs, the subjects of the lectures being regulated by the programs. This course will be conducted by Miss Tina Mae Haines.

OPERA LECTURES

Conducted by Tina Mae Haines.

These will be conducted by Miss Tina Mae Haines, and will be both interesting and valuable to the serious student, and are given without cost to our pupils.

Arrangements will also be made for a supplementary course of lectures on some of the modern operas included in the current repertoire of the Chicago Opera Company, and ten illustrated lectures on the Wagnerian operas.

HISTORY OF MUSIC

Lectures by Tina Mae Haines.

This course under the able direction of Miss Haines is free to all students of the Sherwood Music School. The course is divided into three sections of ten lectures each.

I. Development of music from the beginning—through the Classical Period to the closing of Beethoven.

II. Romantic Period.

III. Modern Music of All Nations.

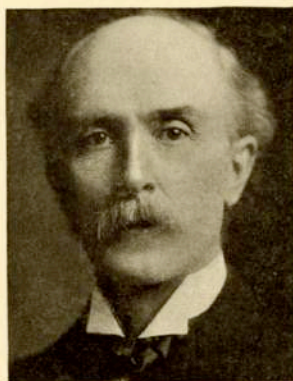
MUSICAL BUREAU

The services of the teachers of the Sherwood Music School, who rank among the best artists in the country, may be obtained for musical recitals, concert work, church positions on application to the business manager, Jessie K. Read, 712 Fine Arts Building.



**TINA
MAE
HAINES.**

Teacher, Lecturer, Organist, studied organ and piano with Harrison M. Wild, Chicago; one year with M. Alexandre Guilmant, Paris. At present organist and director at St. James Methodist Church, Chicago; has given lectures on Thomas Concert Programs for many years. She is a prominent member of the American Guild of Organists. She has recently returned from a year's sojourn in Paris, while there making a study of modern French literature, orchestral, operatic, choral; also French diction. She has specialized in coaching singers in oratorio and repertoire.



**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 sixteen years in schools 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.



**MARY
MANNING
NELSON.**

Is a woman of talent, versatility and thorough training. She has had wide experience as Director of the Department of Oratory and Expression, Nebraska State University; Editor Department of Physical Expression, Philharmonic Magazine; Teacher of Expression, Stevan School, Chicago; Teacher of Voice Building and Oratory, Oxford School, Chicago; Director of the Department of Expression, Physical Culture and Dramatic Art, Pennsylvania College of Music, Meadville, Pa.



**MRS ANNA WINCH LAWRENCE.
Harpist.**

Mrs. Lawrence is almost unique in her work; marvelous technique and rare powers of interpretation make her playing a delight to hear. She studied with Wilhelm Posse in Berlin, and upon her return became the Harpist of Anton Seidl's Orchestra. She played with Theodore Thomas for a number of years, and was Solo Harpist with the Symphony Orchestra of Cincinnati, under Frank Van der Stucken.



**KATHERINE
JACOBSON**

Is a native of Berlin, Germany. She was educated in Germany and America. She has received the degree of Bachelor of Arts, University of Minnesota; Master of Philosophy, University of Chicago; a teacher of French and German, McKinley High School, St. Louis, Mo. She is at present a teacher in Hyde Park High School, Chicago.

BRANCH SCHOOLS

KENWOOD BRANCH.

1220 East Forty-sixth Street.

ETHEL LATHROP MARLEY will have charge of the Piano Department in Kenwood, where pupils will be given private instruction and classes in ear training, technic and harmony.

ELIZABETH KELLER will teach theory in this Branch.

ESTELLE COLLETTE McKAY, soprano, will have charge of the Vocal Department in this Branch.

NORTH SIDE BRANCH.

Bergen Hall, 527 Fullerton Avenue.

Mme. HARRIET VON BERGEN, contralto, will have charge of the Vocal Department of this Branch, and will have as associate teacher of voice ALFRED HILES BERGEN, baritone and coach.

MRS. MAIE L. PASSAGE will be in charge of the Piano Department.

ARTHUR FRAM will be associated with MRS. PASSAGE as teacher of Piano.

HERBERT KIRSCHNER will be in charge of the Violin Department.

EVANSTON BRANCH.

MRS. MAIE L. PASSAGE, pianist, will have charge of this Branch.

MISS HAZEL RAYMOND will assist MRS. PASSAGE as teacher of Piano.

BRYN MAWR BRANCH.

7337 Merrill Avenue.

MISS GLADYS O'NEIL, pianist, will be in charge of this Branch and will have MISS HELEN TRAVIS PHILLIO as associate teacher.

WEST SIDE BRANCH.

Milwaukee and Western Avenues.

MISS HARRIET IRENE PETERSON, pianist, will have charge of this Branch.

MISS HAZEL RAYMOND, pianist, will be the associate teacher.

Mme. ELSA GRIEG ANDRESON, Norwegian soprano, will have charge of the Vocal Department.

SOUTH SIDE BRANCH.

1544 East Sixty-second Street.

MISS MARTHA JACOBSON, pianist and successful teacher, a pupil of the Stern's Conservatory, Berlin, will have charge of this Branch.

Mme. ELSA GRIEG ANDRESON will be in charge of the Vocal Department of this Branch.

FACULTY OF THE BRANCH SCHOOLS



Miss Hazel Raymond is a brilliant pianist, and a graduate of the Sherwood Music School. Her charming personality and splendid teaching ability are inspirations to her pupils.



Miss Martha Jacobson has devoted much time to the training of the young in the correct method of perfect piano playing and will continue her splendid work in connection with the Sherwood Music School. She is a pupil of the Stern Conservatory of Berlin and the Cranberry School of New York. Her pupils will also receive instruction in harmony, theory and sight reading as well as ear training.



Miss Hine has studied for the past two years with Josef Lhevinne in Germany, and comes into the Sherwood Music School well equipped to teach, and is a pianist of marked ability.



Miss Helen Travis Philleo has received her musical training in the Sherwood Music School and is a graduate under Miss Georgia Kober. She is a valued addition to the teaching faculty of the piano department, and is well prepared to teach the methods of the school.



Miss Gladys O'Neill was graduated with high honors from the Sherwood Music School under the splendid training of Miss Georgia Kober. She has the ability to impart her knowledge to her pupils and is an attractive addition to the faculty of the school.

CALENDAR

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

The first term opens Monday, September 15, 1913, and closes Saturday, November 15, 1913.

The second term opens Monday, November 17, 1913, and closes Saturday, January 31, 1914.

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 2, 1914, and closes Saturday, April 11, 1914.

The fourth term opens Monday, April 13, 1914, and closes Saturday, June 20, 1914. Final examinations during the third week in June.

SUMMER SESSION

A summer session of five weeks will be held as usual for the benefit of those who wish to continue their studies, or for teachers who are unable to study during the regular school year. This course includes Interpretation Classes under Miss Kober and Normal Work with Miss Caruthers, Dir. of Caruthers School of Piano. The Session of 1914 will begin Monday, June 22.

The School will be open all summer for the accommodation of pupils.

RULES AND REGULATIONS

All business arrangements, forming of classes, change 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.

Students can rent good pianos for use in practice for \$4.00 and \$5.00 a month. The management 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. The fee for a diploma is \$15.00; for a teacher's certificate, \$10.00.

BOARD FOR PUPILS

The official dormitory of The Sherwood Music School is located at 4936 Lake Ave., and is in charge of Mrs. C. E. Hall, a woman accustomed to the care of young people and whose integrity, discretion and high moral character are cordially vouched for by this institution. Mrs. Hall provides a comfortable, well kept home, including a good table, liberally supplied. Prices range from \$6.00 to \$12.00 per week.

Boarding places in private homes, of specified religious denomination, will be found for those so requesting.

Out-of-town pupils will be met at railway stations, if desired.

Correspondence addressed to The Sherwood Music School will receive the personal attention of the Director of the Department to which it relates. Miss Kober, or any member of the faculty, will take great pleasure in advising with students or parents, by letter or in person, relative to study in any branch of music. Out-of-town residents are cordially invited to call at The Sherwood Music School, when in Chicago; those residing in this city will be welcome at all times.

All musicales and numerous other performances by the faculty and students of The Sherwood Music School are open to the public. For details and dates, address the Business Manager.

TERMS OF TUITION

All Bills Payable in Advance. Lessons Lost by Absence of the Pupils Will Not Be Made Up Unless Twenty-four Hours' Notice Has Been Given.

PIANO

INTERPRETATION CLASS

Georgia Kober

Term of 10 weeks, one class a week.....\$10.00
A special discount will be made to pupils taking the combination course (see page 12).

Georgia Kober

Term of 10 weeks, hour lessons, one lesson per week.....\$60.00
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

Paul Van Katwijk

Term of 10 weeks, hour lessons, one lesson per week.....\$60.00
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

Ethel L. Marley—H. J. Wrightson—Carl Sauter—M. L. Passage—Phyllis Fergus

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..... 20.00

Amanda MacDonald

Term of 10 weeks, hour lessons, one lesson per week.....\$35.00
Term of 10 weeks, half-hour lessons, two lessons per week..... 35.00
Term of 10 weeks, half-hour lessons, one lesson per week..... 17.50

Dorothy Hine—Arthur Fram—Genevieve Fay Smith—Hazel Raymond

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..... 18.00

Lucy Seator—Elizabeth Keller—Martha Jacobson

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..... 18.00

Irene Peterson—Agnes Hurley—Sylvia Conger

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..... 18.00

Gladys O'Neill—Helen Philleo

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

NORMAL TRAINING CLASS FOR PIANO TEACHERS

Julia Lois Caruthers, Director of Caruthers School of Piano

Term of 30 weeks, 60 hours, weekly sessions, in class.....\$40.00
Term of 3 weeks, private lessons, 17 hours..... 50.00
Term of 5 weeks, 75 hours, daily sessions (summer class)..... 40.00

CHILDREN'S DEPARTMENT**Ethel Lathrop Marley, Director**

Term of 10 weeks, half-hour lessons, two lessons per week.....	\$30.00
Term of 10 weeks, 40-minute lessons, one lesson per week.....	20.00
Weekly class work, during its session, included without additional expense.	

SPECIAL CLASSES IN BEGINNINGS OF MUSIC

For children from six to eight years of age.

Term of 10 weeks, hour lessons, one lesson per week.....	\$5.00
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ORGAN**Walter Keller—Nicholas Devore**

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

HARMONY, COUNTERPOINT, COMPOSITION**Walter Keller****Private**

Term of 10 weeks, one 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.....	22.50

Classes

Term of 10 weeks, hour lessons, two lessons per week.....	\$15.00
Term of 10 weeks, hour lessons, one lesson per week.....	7.50

Herbert J. Wrightson—Phyllis Fergus

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

HARMONY

Musical Analysis and Theory as Applied to Piano Playing

Elizabeth Keller**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.....	12.50

HISTORY OF MUSIC**Tina Mae Haines**

Season course, 36 hour lessons, one class per week.....	No charge
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OPERA LECTURES**Tina Mae Haines**

Course of 10 weeks, one lecture per week.....	No charge
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CHICAGO SYMPHONY ORCHESTRA LECTURES**Tina Mae Haines**

Course of 28 lectures, one each week during season.....	\$12.00
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VOICE

Mme. Genevra Johnstone-Bishop

Term of 10 weeks, 40 minute lessons, two lessons per week.....	\$80.00
Term of 10 weeks, 40 minute lessons, one lesson per week.....	40.00
Term of 10 weeks, 30 minute lessons, two lessons per week.....	60.00
Term of 10 weeks, 30 minute lessons, one lesson per week.....	30.00
Coaching (Teachers only), term of 10 weeks, one hour class.....	20.00

G. Magnus Schutz

Term of 10 weeks, 40-minute lessons, two lessons per week.....	\$80.00
Term of 10 weeks, 40-minute lessons, one lesson per week.....	40.00
Term of 10 weeks, 30-minute lessons, two lessons per week.....	60.00
Term of 10 weeks, 30-minute lessons, one lesson per week.....	30.00

Nicholas Devore—Alfred Bergen—Mme. von Bergen

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

Mathilde Heuchling

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

Mme. Elsa Grieg Andreson—Harry Raccoli

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

William Clifford—Volney Mills

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

VIOLIN**Leon Marx**

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

Herbert Kirschner

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. Jessie Devore

Term of 10 weeks, hour lessons, one lesson per week.....	\$35.00
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

'CELLO**Walter Unger**

Term of 10 weeks, 1 hour lessons, one lesson per week.....	\$60.00
Term of 10 weeks, half hour lessons, two lessons per week.....	60.00
Term of 5 weeks, half hour lessons, one lesson per week.....	35.00
Term of 5 weeks, half hour lessons, two lessons per week.....	30.00

ENSEMBLE.**'Cello—Violin.**

Term 10 weeks (class not less than 6 persons), one hour lesson per week....	\$10.00
Term 10 weeks (class not less than 6 persons), one 20-minute lesson per week	5.00

HARP**Anna Winch Lawrence**

Term of 5 weeks, one hour lesson per week.....	\$20.00
Term of 5 weeks, one-half hour lesson per week.....	10.00

PUBLIC SCHOOL MUSIC**William ApMadoc—Phyllis Fergus****Private**

Term of 10 weeks, two 45 minute lessons per week.....	\$30.00
Term of 10 weeks, one 45 minute lesson per week.....	15.00

Classes

(Four to six pupils in each.)

Term of 10 weeks, two 45 minute lessons per week.....	\$20.00
Term of 10 weeks, one 45 minute lesson per week.....	10.00

READING OF MUSIC AND SIGHT SINGING**William ApMadoc****Private**

Term of 10 weeks, two 45 minute lessons per week.....	\$30.00
Term of 10 weeks, one 45 minute lesson per week.....	15.00

Classes

(Four to six pupils in each.)

Term of 10 weeks, two 45 minute lessons per week.....	\$20.00
Term of 10 weeks, one 45 minute lesson per week.....	10.00
Term of 30 weeks, two 45 minute lessons per week, including diploma.....	95.00

DEPARTMENT OF ORATORY

Mabelle Church-Van Alstyne

Term 10 weeks, hour lesson, one lesson per week.....	\$50.00
Term 10 weeks, class lessons, including physical culture and lecture and private lesson	60.00

Mrs. Mary Manning Nelson

Term of 10 weeks, one lesson per week.....	\$20.00
Term of 10 weeks, one class lesson per week.....	10.00

Arrangements made for single lessons.

Plays, stories and recitations abridged and arranged for public presentation.

FRENCH

Knowles-Favard System

Term of 10 weeks, two hour lessons per week, each person:

Private	\$30.00 to \$40.00
Private class, two persons in class.....	20.00 to 25.00
Private class, three persons in class.....	16.00 to 20.00
Private class, four persons in class.....	14.00 to 18.00
Private class, five persons in class.....	12.00 to 15.00
Open classes from six to eight persons.....	12.00
Groups for French Conversation and games, 10 meetings.....	5.00

Reduction in prices for two or more terms.

Special arrangements for lessons at residence.

GERMAN

Miss Jacobson

Term of 10 weeks, two hour lessons per week, each person:

Private	\$30.00 to \$40.00
Private class, two persons in class.....	20.00 to 25.00
Private class, three persons in class.....	16.00 to 20.00
Private class, four persons in class.....	14.00 to 18.00
Private class, five persons in class.....	12.00 to 15.00
Open classes from six to eight persons.....	12.00
Groups for German Conversation and games, 10 meetings.....	5.00

Reduction in prices for two or more terms.

Special arrangements for lessons at residence.

THE MASON & HAMLIN IS THE OFFICIAL PIANO
OF THE CHICAGO GRAND OPERA COMPANY.



THE MASON & HAMLIN PIANO

When we say that the Mason & Hamlin is the greatest of all artistic pianos we simply express the written and spoken opinions of leading musicians.

Rachmaninoff, Ganz, Bauer, Gebhard, Goodson, Szumowska, Georgia Kober, the famous pianists; and Walter Damrosch, Weingartner, D'Indy, Muck and Mollenhauer, the great orchestra conductors; are a few of the many musical authorities who have given their enthusiastic praise to this instrument.

Their judgment upon a piano should be convincing to every prospective buyer. There are none who can speak with better knowledge.

CABLE PIANO COMPANY

Joseph T. Leimert, Manager

WABASH AVENUE AND JACKSON BOULEVARD

HERSCHMAN & CARDY, PRINTERS
CHICAGO