

1914

# Sherwood Music School Annual Catalog 1914-1915

Sherwood Music School

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1914-15

*The*  
SHERWOOD  
MUSIC:SCHOOL



*Fine Arts Building*  
*Chicago* ~~~~~



1914

PROSPECTUS

1915

# The Sherwood Music School

FOUNDED BY WM. H. SHERWOOD

Incorporated 1910



GEORGIA KOBER . . . . . President

WALTER KELLER . . . . . Director

JESSIE K. READ . . . . . Business Manager



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Fine Arts Building Annex :: :: :: Chicago

410 South Michigan Avenue : Long Distance Telephone, Harrison 2255



WILLIAM H. SHERWOOD  
Founder of the Sherwood Music School



# :: :: Sherwood Music School, Chicago :: ::

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## FACULTY

### PIANO

Georgia Kober, Director

Ethel Lathrop Marley	George Ralf Kurtz
Maie Lounsbury	Arthur Fram
Amanda MacDonald	Elizabeth Keller
Agnes Hurley	Hazel Raymond
Inez Chandler	Sylvia Conger

### NORMAL

For the training of Piano Teachers.  
Julia Lois Caruthers, Dir. Caruthers School of Piano.

### ORGAN

Walter Keller, Director  
Tina Mae Haines

### HARMONY, COUNTERPOINT, COMPOSITION

Walter Keller, Director  
Elizabeth Keller

### VOICE

Madame Genevra Johnstone-Bishop, Director	
G. Magnus Schutz	David Dunbar Duggan
Mathilde Heuchling	Mme Elsa Harthan Arendt
William Clifford	Celia Campbell

### REPERTOIRE

Madame Genevra Johnstone-Bishop  
Tina Mae Haines

### CHORAL CONDUCTING

Thos. A. Pape

### VIOLIN

Alfred Goldman

### 'CELLO

Walter Unger, Director

William ApMadoc	Public School Music and Sight Reading	Celia Campbell
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### LECTURES

Opera Musical History, Chicago Symphony Orchestra Programs  
Tina Mae Haines

### EXPRESSION

Mabelle Church-Van Alstyne, Director



# :: :: INTRODUCTION :: ::

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**T**HE 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 of all branches of music.

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.

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.

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 certificates or diplomas.

## 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, which is visited by all eminent foreign artists, and which supports one of the finest orchestras in the world—the Chicago Symphony Orchestra, founded by Theodore Thomas.

## 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 chorus work is free to students of The Sherwood Music School. The course of lectures on history of music and modern operas is available to every student of the school, without charge.

## 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 creditable 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.





MISS  
GEORGIA  
KOBBER

Pianist

President  
Sherwood  
Music School

**M**ISS GEORGIA KOBBER 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, and 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.



## 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.

GEORGE RALF KURTZ has been teaching successfully in the northwest for several years and returns to Chicago as an assistant to Miss Kober in the piano department of the Sherwood Music School. Mr. Kurtz studied with Wm. H. Sherwood, and prior to his departure three years ago to accept the position as director of piano in a northwestern college, had a large class of students, who are pleased to be under his tuition again.



MISS MAE LOUNSBURY is a brilliant pianist who has studied with Mr. Sherwood and Miss Kober. She has met with great success in her teaching, bringing enthusiasm into her work, supported by a solid musical equipment.

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.



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.



## MEMBERS OF THE FACULTY

## Piano Department

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.



MISS HAZEL RAYMOND is a brilliant pianist, a graduate of the Sherwood Music School, having studied under Mr. Sherwood and Miss Kober. Her charming personality and splendid teaching ability are inspirations to her pupils. In addition to her work at the school she will be in charge of the West Side Branch.

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.



MISS INEZ CHANDLER was a pupil of Mr. Wm. Sherwood and has a natural gift for teaching. She has acquired a fine class of students whose appearances are a credit to their efficient teacher. Miss Chandler is also in charge of the branch at Chicago Lawn.

SYLVIA F. CONGER, a graduate of the Sherwood Music School, is a pupil of Miss Kober and Wm. H. Sherwood. Miss Conger received high honors for her work in piano, and has had pronounced success as teacher. Several of her pupils are now holding responsible positions in colleges. Miss Conger is also a talented organist, having held position as organist in the First Congregational Church of Evanston, and is now in LaGrange.







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 of 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, 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.



## PIANO

Uniformity of methods is pursued throughout this department. The pupils progress systematically from the elementary and middle grades to the most advanced plane 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 desirous of securing a Teacher's Certificate or Diploma requires the following combination:

- (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.

### 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, in addition to special piano tuition under Miss Kober.

### 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.

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.



### ORGAN

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).

### 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.

### 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.

### 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.

### PREPARATORY

Elementary harmony to suspensions.

### TEACHER'S CERTIFICATE

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

### GRADUATE

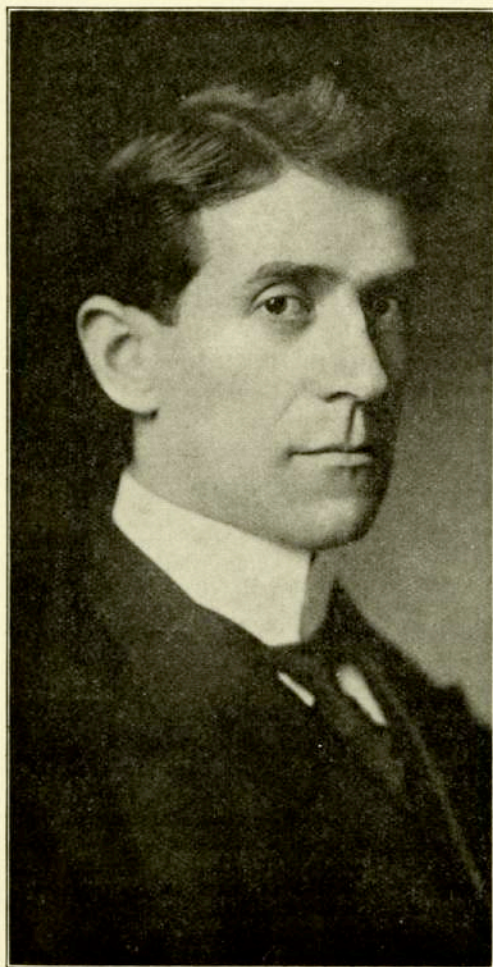
Counterpoint.

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

**M**R. WALTER KELLER is an organist of national reputation. A pupil of Carl Piutti, 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. He has recently been elected Dean of the Illinois Chapter of the American Guild of Organists.

### VOICE

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 attributes 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 achieve a broad musical 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  
Voice

**M**ME. 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 of Mme. Bishop. Mme. Bishop is also Director of Voice Department of Carroll College, Waukesha, Wisconsin.



## MEMBERS OF THE FACULTY

## Vocal Department



G. MAGNUS SCHUTZ, recently of New York, and a valuable acquisition to the Sherwood Music School faculty, has met with unqualified success as a teacher and his pupils are numbered among the most prominent singers of New York. He 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 cantate, 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 will appear with the Apollo Music Club, Evanston Musical Club and Irish Choral Society during the season 1914-1915.

DAVID DUGGAN, the Scotch tenor, has recently joined the faculty of the Sherwood Music School. His training has been under the great tenor, Jean De Reszke, of Paris, and Vannucini, of Florence, Italy. His appearances and extensive experience in opera and recital have made for him an enviable position in this country. Mr. Duggan possesses a voice of exceptional beauty, with a pure tenor quality of great power and capable of much dramatic effect.



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.

MME. ELSA HARTHAN-ARENDT is the daughter of the well known composer and pianist, Dr. Hans Harthan. She was born in Odessa, Russia, and received her education in Stuttgart and Berlin where she studied under such famous masters as Mme. Bianchi, Prof. Anton Dressler, Peter Raabe and Mme. Reuckheil-Hiller. Her concert experience covers many appearances in New York and South America, and her career as a teacher has been marked by unqualified success.



WILLIAM CLIFFORD, Tenor, specializes in breathing and tone placement. He employs in his work the ideas of Jean de' Reske as well as those of many others of the world's greatest teachers and singers of the Italian school of voice production. His success has been most unusual, as he possesses that rare gift,—his ability to impart his knowledge to his pupils in a most practical and comprehensive manner, which produces direct and far reaching results. Mr. Clifford's voice is a dramatic tenor of good power and telling size, as well as beautiful quality.



## MEMBERS OF THE FACULTY

'Cello—Harp—Violin



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.

MRS. ANNA WINCH LAWRENCE, Harpist, 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.



ALFRED GOLDMAN, Violinist, has had the able instruction of such masters as Hugo Herrmann, Carl Becker and Emil Sauret representing the best in the German, Bohemian (or Sevcik) methods and the French school of violin playing. He has had years of experience as an instructor of the violin, and has successfully concertized throughout the country. Mr. Goldman will devote considerable attention to the training of students in ensemble, orchestra, string, quartet, trio and sonata work.

### DRAMATIC EXPRESSION

The course for students desirous of obtaining diplomas consists of two years of four terms each, embracing study of the best poetic literature, English classics and condensed versions of the finest fictions. Mrs. Van Alstyne purposes to form children's classes in elocution, designed to train the speaking voice, and to cultivate poise and presence.





MABELLE  
CHURCH  
VAN  
ALSTYNE

Director  
Dramatic  
Expression

**M**ABELLE CHURCH-VAN ALSTYNE, 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.

Mrs. Van Alstyne's wide experience on the platform has made her a valuable coach to the public reader. She gives special attention to the personality, preparing new programs with thought of the individual, enabling a reader to appear to the best advantage before the public.



### 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 be obtained only under the guidance of an instructor who has, by personal experience, familiarized himself with the demands of this line of work. A partial list of graduates in teaching positions follows:

CHICAGO—Belle Reese, Murette McMahan, Edna Martin, Marie Ehlers, Beatrice N. Snow, Ethel Keneipp, June Miller.

IOWA—Margaret Gilmore, Ruth Ashway, Lillian Keogh.

INDIANA—Vivian A. Timmons, Florence Thomas, Ethel Heilemann.

MISSOURI—Margaret E. Boppert, Louise Wadell.

KANSAS—Bessie S. Williams, Delores Marrs.

ARKANSAS—Nancy Fritz, Ruth Irvin, Ida Ray.

OKLAHOMA—Cora Pritchett, Ethyl Hall, James L. Waller, Cecile Gilbert, Raymond B. Williams.

N. DAKOTA—Bertha Simonsen, Julia Kelly.

### OPERA LECTURES

Conducted by Tina Mae Haines.

The course will include ten illustrated lectures on the Wagner operas and sketches of some of the modern operas included in the current repertoire of the Chicago Opera Company.

### 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 to the Classical Period.

II. Romantic Period.

III. Modern Music of All Nations.

### CHORUS

Thos. A. Pape, Conductor.

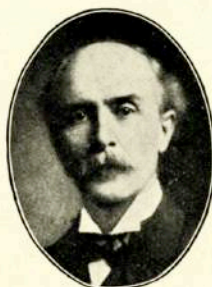
The advantages of chorus work to vocal students is frequently overlooked. Generally speaking, choral study may work harm, but when the conductor has a thorough understanding of the possibilities and limitations of the voice, the work may result in great good. The reputation gained by Mr. Pape as the conductor of one of the leading choral societies of Chicago proves him to be especially fitted for this work. The standard oratorios will be studied and will be publicly presented with full orchestral accompaniment and soloists of national reputation. Pupils should make application for membership upon admittance to the school.

### 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, Fine Arts Building Annex.



**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 high 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.



**MISS HAINES** has long been prominently identified with the musical activities of Chicago. She studied piano and organ with Harrison Wild for a period of years, and has resided several seasons in Paris where she studied organ with the distinguished master, Alexandre Guilmant. Her exceptional advantages have enabled her to pursue her studies along a wide variety of lines. As lecturer, organist, coach and accompanist she has achieved a reputation through the middle west. Several years ago she made a successful tour as lecturer with the St. Paul Symphony Orchestra. At present she is organist and director at St. James Methodist Church, Chicago, and has recently been elected sub-dean of the Illinois Chapter of American Guild of Organists.



**CELIA CAMPBELL**, is an excellent teacher of voice and public school methods. Miss Campbell has studied piano and voice under teachers in Chicago and St. Louis—She is now a special teacher of music Chicago high schools, and has held the position of Director of Music in state normal, Cape Girardeau, Mo., and Supervisor in public schools, Evanston, Ill.



**MR. PAPE** has had experience as an organist, voice soloist and choir master, and adds to that experience a wide knowledge of choral literature from the standpoint of the director.



**MISS MARGARET HOLDEN** is a graduate of the school of oratory, Northwestern University, also a graduate of the Sherwood Music School under Mabelle Church Van Alstyne, with whom she is now associated in the physical culture department of the school. Miss Holden will give instruction in practical educational gymnastics, correct breathing, carriage, poise, sight gymnastics, drills, games, folk dancing. The aim of the course is to cultivate bodily poise and grace.



## 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.

### NORTH SIDE BRANCH

1257 Early Avenue

RUTH EPPLING will have charge of the Piano Department in this branch.

### SOUTH SIDE BRANCH

1544 East Sixty-second Street

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

### BRYN MAWR BRANCH

7337 Merrill Avenue

GLADYS O'NEIL, pianist, will be in charge of this Branch.

### HYDE PARK BRANCH

6436 Ingleside Avenue

LYLE COMSTOCK will have charge of the Piano Department of this branch.

### WEST SIDE BRANCH

2947 Division Street

LOUISE RYERSON will have charge of this branch.

### NORTH SIDE BRANCH

HELEN TRAVIS PHILLEO, who has specialized in the teaching of younger pupils, will be in charge of this branch.



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 LYLE COMSTOCK has recently finished post graduate work with Miss Kober, under whose tuition she has been for several years. Before coming to Chicago she studied with Ernest Kroeger and Oliver R. Steiner. She is a most successful teacher and brilliant pianist and accompanist.

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'NEIL 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.

MISS RUTH EPPLING is a recent graduate of the Sherwood Music School and pupil of Miss Kober. She has met conspicuous success in teaching children.



MISS LOUISE RYERSON is a recent graduate of Miss Kober of the Sherwood Musical School. Miss Ryerson has met with unqualified success in teaching and will be in charge of the West Side Branch of the school. Miss Ryerson is pianist of talent and an able accompanist.



## CALENDAR

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

The first term opens Monday, September 14, 1914, and closes Saturday, November 21, 1914.

The second term opens Monday, November 23, 1914, and closes Saturday, January 30, 1915.

The third term opens Monday, February 1, 1915, and closes Saturday, April 10, 1915.

The fourth term opens Monday, April 12, 1915, and closes Saturday, June 19, 1915.

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 1915 will begin Monday, June 21.

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 4969 Lake Park 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 denominations, 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
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
Ethel L. Marley—Geo. Ralf Kurtz—Maie Lounsbury	
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
Arthur Fram—Hazel Raymond—Amanda Mac Donald	
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
Agnes Hurley—Elizabeth Keller—Martha Jacobson—Lyle Comstock	
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—Ruth Eppling—Sylvia Conger	
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, two lessons per week.....	\$10.00

#### CHILDREN'S DEPARTMENT

Ethel Lathrop Marley, Director

Term of 10 weeks, half-hour lessons, two lessons per week.....	\$10.00
Term of 10 weeks, 40-minute lessons, one lesson per week.....	20.00
Weekly class work, during its session, included without additional expense.	
Three Public Recitals will be given during the year.	

#### 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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#### NORMAL TRAINING CLASS FOR PIANO TEACHERS

Julia Lois Caruthers, Director of Caruthers School of Piano

Term of 10 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



## ORGAN

Walter Keller—Tina Mae Haines

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 lesson per week.....	22.50

Classes

Term of 10 weeks, hour lessons, one lesson per week.....	7.50
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## 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

## VOICE

Mme. Geneva 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

G. Magnus Schutz—David Duggan

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

Wm. Clifford—Mathilde Heuchling—Mme. Elsa Arendt

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

Repertoire

Mme. Bishop—term of 10 weeks, one hour.....	\$40.00
Miss Haines—term of 10 weeks, one hour.....	40.00
Special rates to Professionals	

## DEPARTMENT OF DRAMATIC EXPRESSION

Mabelle Church-Van Alstyne

Course two years—four terms per year

Term 10 weeks, including physical culture, lecture, and one private lesson.	\$60.00
Term 10 weeks, half hour lessons, two lessons per week.....	50.00
Term 10 weeks, half hour lessons, one lesson per week.....	30.00



## VIOLIN

Alfred Goldman

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

## '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

## 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—SIGHT READING

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
Term of 30 weeks, two 45 minute lessons per week.....	90.00

## HISTORY OF MUSIC

Tina Mae Haines

Season course, 30 lectures, one 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.....	\$10.00
Single lecture .....	50 cents

## THE EXTENSION DEPARTMENT

The Extension Department of the Sherwood Music School is designed to "extend" the opportunity for metropolitan conservatory training in music to students who find it inconvenient to leave home to obtain it.

To carry out this plan, Branches are established in communities where the musical interest is sufficient to warrant it; but instead of sending teachers from Chicago to give the instruction in these Branches, the best available local teachers are selected for Affiliation with the School, and elected to membership on the Extension Department Faculty and made Directors of these Branches.

In order to standardize the work done by the various Affiliated Teachers and make it sufficiently broad in its scope and high in its character to entitle pupils to a diploma, the instruction is given with the aid of a series of printed progressive Lessons, Exercises, Studies and Pieces which are studied under the local Affiliated Teacher.

This plan of study combines the advantages of the oral and written methods. The printed text material puts in permanent form for the pupil to study at home, all the instruction of each oral lesson, thus enabling him to make more thorough and rapid progress than is possible when depending upon oral instruction alone—and with the greatest economy of time, money and effort.

This printed material is the equivalent of the "text book" used by pupils in the mastery of every other subject. It is gotten out along broad lines and does not conflict with the individual preference or "method" of any good teacher. It provides a sane way of granting high school credits to music students.

Students preparing to teach and others seriously inclined may take the complete course under their local Affiliated Teachers, and thus earn their Teacher's Certificate and Diploma without the inconvenience and expense of leaving home—or they may take part of the work under the local teacher and come to Chicago for the rest.

A special part of the course is provided for pupils who "only want to learn to play a little for their own amusement," by the study of which, under their local teacher, they can learn that little "right," and learn it better, cheaper and faster than in any other way. Their work on the course will gain them credit anywhere at any time, if they ever want to take up music more seriously.

The Extension Department was established October, 1913. In less than a year one hundred Branches have been opened, with from five to fifty pupils enrolled in the Conservatory Course in each Branch. The first work has necessarily been confined to the states adjacent to Chicago. But now the Department is prepared to receive applications for Affiliation from any part of the country. Applications should be accompanied by a detailed statement of the applicant's preparation and qualifications.

A special brochure giving further details will be sent upon application to the executive offices of the Extension Department, 860 Old Colony Building, Chicago.



## EXTENSION BRANCHES

with their

Directors and Assistants

## ILLINOIS

AMBOY	(See Dixon).
ARTHUR	Director, Miss Alice Roe.
AURORA	Director, Mrs. Alice Doty Wernicke; Assistant, Miss Millie Eichhorn.
BERWYN	Director, Miss Anna M. Tomlinson.
CANTON	Director, Mr. F. L. Bennett.
CHICAGO	Affiliated Teachers, Miss Lucile Braddock, Miss Inez E. Chandler, Miss Marie W. Ehlers, Mrs. J. M. Graham, Miss Helen F. Hamal, Miss Maie Lounsbury, Miss Amanda MacDonald.
CHICAGO HEIGHTS	Director, Miss Lulu Fleming.
CLINTON	Director, Mrs. Sylvia A. Hammond.
DeKALB	Director, Mr. C. F. Toenniges. (Mr. Toenniges also has classes in Sycamore and Genoa.)
DIXON	Director, Mr. A. H. STODDARD. (Mr. Stoddard also has classes in Sterling and Amboy.)
ELMHURST	Director, Miss Clara Miche.
EUREKA	Director, Mrs. S. J. Gains.
FAIRFIELD	Director, Miss Lila Stonemetz.
GENEVA	Director, Mrs. Elsie Forest Early.
GENOA	(See DeKalb)
GRAND RIDGE	(See Streator)
GREENFIELD	Director, Mr. Geo. Carson Piper.
HARRISBURG	Director, Mrs. Frankie Psaute.
JOLIET	Director, Mrs. Isabel V. Hill.
KEWANEE	Director, Mr. Will C. Morse. (Mr. Morse also has a class in Princeton.)
HILLSBORO	Director, Miss Ida Truitt.
LASALLE	(See Ottawa)
MACOMB	Director, Mrs. H. H. Harris.
MARSEILLES	Director, Mrs. W. C. Paisley; Assistant, Mrs. A. H. Simmons.
MAYWOOD	(See Oak Park)
MENDOTA	Director, Miss Clara Louise Reul.
MILBROOK	(See Sandwich)
MILFORD	(See Watseka)
MILLINGTON	(See Sandwich)
MONMOUTH	Director, Miss B. Ruth Goetz.
MT. CARMEL	Director, Miss Ethel Keneipp.
NEWARK	(See Sandwich)
OAK PARK	Director, Mr. D. D. Bryant.
OTTAWA	Director, Mrs. W. C. Paisley; Assistants, Miss Elizabeth Malcolm, Miss Anna M. Weeks and Miss Rebecca Rorem.
PAXTON	Director, Miss Mabel Pitney.

PETERSBURG	Director, Miss Mollie A. Miller.
PLANO	(See Sandwich)
PRINCETON	(See Kewanee)
ROCKFORD	Director, Mrs. Leila Mae Ayres.
ST. CHARLES	Director, Miss Amelia T. Olsen.
SANDWICH	Director, Mrs. M. S. Freeman. Mrs. Freeman also has classes in Plano, Somonauk, Millington, Milbrook, Newark, Sheridan and Yorkville.)
SENECA	Director, Mrs. W. C. Paisley; Assistant, Miss E. C. Stephens.
SHERIDAN	(See Sandwich)
SOMONAUK	(See Sandwich)
SPRINGFIELD	Director, Miss Ethel Lynn Ross.
STAUNTON	Director, Mrs. Virginia Shirley Smith; Assistant, Miss Dorcas Irene Purdy.
STERLING	(See Dixon)
STREATOR	Director, Miss Ceacelia D. Castelli. (Miss Castelli also has classes in Grand Ridge and Toluca.)
SYCAMORE	(See DeKalb)
TOLUCA	(See Streator)
WATSEKA	Director, Miss Helen D. Clark.
WAUKEGAN	(See Zion City)
YORKVILLE	(See Sandwich)
ZION CITY	Director, Mrs. Mary H. Love. (Mrs. Love also has a class in Waukegan.)

## INDIANA

AKRON	(See Rochester)
ALEXANDRIA	Director, Mr. Geo. E. Payson.
ANDERSON	Director, Mr. Earl Bassett; Assistant, Miss Clara E. LaValle.
BLUFFTON	Director, Miss Anna M. Effinger.
BRIMFIELD	(See Kendallville)
ELKHART	Director, Miss Ella DeCamp.
ELWOOD	Director, Mr. Robert W. Birt. (Mr. Birt also has a class in Frankton.)
FT. WAYNE	Director, Mr. E. J. German.
FRANKTON	(See Elwood)
GALVESTON	Director, Mrs. Minnie Murdoff Kimball; Assistant, Miss Chloe Gatrell.
GARRETT	Director, Miss Zulah Thumma.
HAMMOND	Director, Mrs. Lillian Thompson-Moore.
HEBRON	Director, Miss Mary LcLinn.
KENDALLVILLE	Director, Mr. J. E. McMeans. (Mr. McMeans also has a class in Brimfield.)
KOKOMO	Director, Mrs. C. H. Brown.
LOWELL	Director, Miss Bessie C. Black.
MARION	Director, Mrs. Minnie Murdoff Kimball; Assistant, Miss Anna George.
MONTPELIER	Director, Miss Edna Shannon.
MUNCIE	Director, Mr. Birt Summers; Assistant, Mrs. Birt Summers.
NAPPANEE	Director, Mrs. Cora Stuckman.



PENDLETON	Director, Mr. Earl Bassett; Assistants, Miss Margaret Ashbaugh and Miss Nell Stone.
PERU	Director, Mrs. Caroline E. Hiner.
PLYMOUTH	Director, Miss Lila Mae Overmyer.
REDKEY	Director, Mrs. J. L. Glaize.
ROCHESTER	Director, Miss Lucretia Rea. (Miss Rea also has a class in Akron.)
SOUTH BEND	Director, Miss Carolen A. Walbridge.
UNION CITY	Directors, Misses Edith and Mary Voisinnet.
WABASH	Director, Miss Leah Elward.

## MISSISSIPPI

GLOSTER	Director, Mrs. G. Helen McDaniel.
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## MICHIGAN

ADRIAN	Director, Miss Maude Metcalf.
CHEBOYGAN	Director, Miss Helen H. Tremaine.
HARBOR SPRINGS	Director, Miss Lylah Bradley.
PETOSKEY	Director, Mrs. Edith K. MacArthur.

## OHIO

AKRON	Director, Mr. Francesco De Leone.
ASHTABULA	Director, Mr. H. W. Luethi. (Mr. Luethi also has a class in Geneva.)
BARBERTON	Director, Mrs. J. B. Chisnell.
BRYAN	Director, Mrs. D. G. Bacon. (Mrs. Bacon also has classes in Paulding, Latty, and Sherwood.)
CLEVELAND	Affiliated Teacher, Miss Lucy W. Day.
CONNEAUT	Director, Miss Emilie Tracy Brown. (Miss Brown also has a class in Geneva.)
CUYAHOGA FALLS	Director, Miss Virginia Motz.
DELPHOS	Director, Mr. Harold B. Adams; Assistant, Miss Lucile Reul.
GENEVA	(See Ashtabula and Conneaut.)
LATTY	(See Bryan)
LIMA	Director, Mr. Harold B. Adams; Assistant, Miss Leona Feltz.
MONTPELIER	Director, Miss Mae Shankster.
FAULDING	(See Bryan)
ST. MARY'S	Director, Mrs. C. B. Whiteman.
SHERWOOD	(See Bryan)
WAPAKONETA	Directors, Misses Anna and Emma Kayser.

## OKLAHOMA

DURAND	Director, Miss Floy Eagleton.
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## WISCONSIN

JANESVILLE	Director, Miss Luella May Treat.
KENOSHA	Director, Miss Helen Gebhart.

## TEXAS

FORT WORTH	Director, Mrs. H. B. Ross.
WAXAHACHIE	Director, Mrs. Maude Hanna Biard.



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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 D mrosch, 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.

The privileges of renting pianos for home practice at moderate prices is extended to all pupils of the Sherwood Music School.

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Joseph T. Leimert, Manager

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