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Sherwood Music School Annual Catalog 1920-1921

Sherwood Music School

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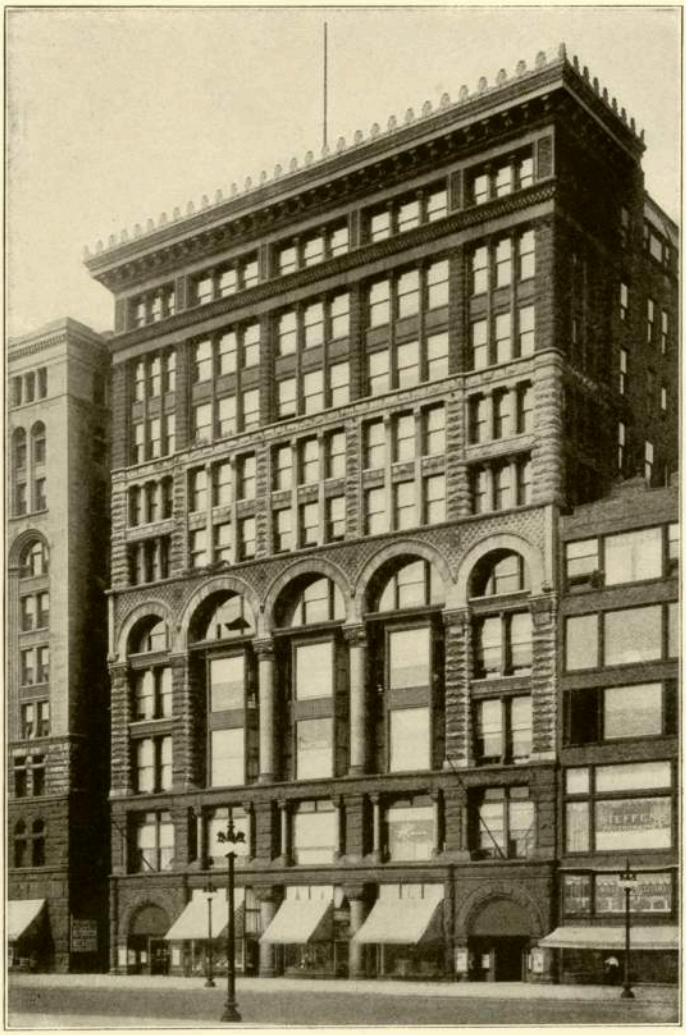
SHERWOOD MUSIC SCHOOL

Fine Arts Building
Chicago



HOME OF THE SHERWOOD MUSIC SCHOOL

CATALOG

SHERWOOD MUSIC SCHOOL

FOUNDED 1895 BY WILLIAM H. SHERWOOD
"AMERICA'S GREATEST PIANIST"

GEORGIA KOBER . . . . . PRESIDENT
WALTER KELLER . . . MUSICAL DIRECTOR
A. J. LLEWELLYN, FIRST VICE-PRES. AND TREAS.
S. BLOCK . . . . . VICE-PRES.
H. J. KLAHN . . . . . VICE-PRES.
L. W. ROGERS . . . . . VICE-PRES.
J. M. SCHERGEN . . . . . VICE-PRES.
ESTELLE A. LLEWELLYN . . . SECRETARY
EVA SUNDALOVE . . . ASST. SECRETARY

Address all correspondence to the Secretary
300 FINE ARTS BUILDING, CHICAGO

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WILLIAM H. SHERWOOD
Founder of the Sherwood Music School

To give all we can for what we get, NOT to get
all we can for what we give — this is our Aim.

HISTORY

THE Sherwood Music School was founded in 1895 by William H. Sherwood, "America's Greatest Pianist." Mr. Sherwood stood, more than any other musician, for "American training for American musicians," and spent the latter years of his life in an effort to make a broad and thorough musical education available, not merely to the talented few with plenty of means—the aristocracy in music—but to "all the people everywhere." Mr. Sherwood, as the chief exponent and advocate of this principle, is often referred to as "America's Musical Democrat," and has been specially honored by Chicagoans in that his bust was done in bronze by the famous sculptor, Lorado Taft, and placed, by public subscription, in the halls of the Chicago Historical Society.

The Sherwood Music School is built on this corner stone laid by its founder, and offers training to the public that is fully the equal to, and, in many respects, the superior of, the best to be found abroad.

Location

Situated in full view of the waters of Lake Michigan, in the City of Chicago, which is recognized as one of the most musical cities of the world, the Sherwood Music School offers many advantages which cannot be found in smaller communities. Chicago is easily reached from all sections of the country. Its climate is equable, neither excessively cold in winter nor uncomfortably warm in summer. Lake Michigan and the spacious park and boulevard system, offer an endless variety of scenery and out-door recreation. Its Lecture and Concert Halls, Libraries, Art Institute and Opera Houses afford the means for a broader study and experience than can be found in most cities of the world. The home of the School is in

the Fine Arts Building on Michigan Boulevard. The Studios are spacious and equipped with Grand Pianos. The Sherwood Recital Hall, seating two hundred people, is used for the smaller programs, while the larger events are held in the Fine Arts Recital Hall.

Purpose

The sole purpose of the Sherwood Music School is to be useful—to give rather than to receive. While realizing that its function is to furnish the means of acquiring a good musical education to everybody everywhere, it does not lose sight of the fact, that, as a School, it has a duty to perform in the training of character. Therefore, only Teachers of recognized ability and high principles are employed—Teachers who love their fellows, and whose aim it is to send out to honorable lives, young people, equipped not only with a good musical education, but with good health, good manners, good minds, and good hearts. Officers and Teachers alike, spare no pains to be helpful to those who need help. This personal friendly interest creates an atmosphere and environment conducive to the highest degree of accomplishment.

For thoroughness, breadth of musicianship, and artistic excellence, the Sherwood Music School is without a rival, and its high ideals are carried to the remotest corner of the country; for its graduates, now successful Artists and Teachers, are teaching everywhere—in the New England States, on the Pacific Coast, in Canada, in the South, and in all of the Middle States.

The Standardized Plan of Study followed by the School insures a thorough musical education at the lowest possible cost and in much less than the usual time.

Through the system of Branches established by the School this thorough training in Music is made possible for everyone.

The total enrollment in the Sherwood Music School and its Branches is more than 15,000 students.

BRANCHES AND AFFILIATED SCHOOLS

"Sooner or later we shall not only recognize the cultural value of music; we shall also begin to understand that, after the beginnings of reading, writing, arithmetic and geometry, music has greater practical value than any other subject taught in the schools."
—P. P. CLAXTON, *United States Commissioner of Education.*

IN 1913 the Sherwood Music School, carrying out the policy of its founder, Mr. Sherwood, to make the best training in music available to the greatest number of people everywhere, entered upon the policy of establishing Branches in communities where the musical interest is sufficient to warrant it. A list of these Branches with their Affiliated Teachers is given at the end of this Catalog.

The Chicago Branches are located in the suburbs of the city. The same instructors teach in these Branches, and the same Courses and Credits are given, as at the Main School, thus saving pupils who live in the vicinity of the Branches, the inconvenience of going down town.

The instructors in the Branches outside of Chicago have been selected from among the best Teachers where the Branches are situated, and have been elected members of the Faculty of the Department of Branches and Affiliated Schools of the Sherwood Music School. The Courses of instruction given at the Main School are followed also in the Branches, thus saving students who live in the vicinity of one of these Branches much inconvenience and expense.

Standardized Teaching

In the past there has been a radical difference between the way in which music has always been taught, and the way in which teaching is carried on in the public schools. In music, it has been customary, to a large extent, to give lessons without any definite, well prepared Text for the student to use; the instruction has been merely oral. Whereas, in the public schools, the oral instruction has always been combined with the use of carefully prepared printed text books. In consequence, public school work has been

Standardized, and is more interesting, as well as less expensive and difficult, than the study of music.

Educators in the public schools have been slow to give any credit to music students for outside work in music, because music study, as it appeared to them, lacked educational value, and there was no Standard whereby they could measure the work accomplished.

The Sherwood Music School was the first School to see that music could be Standardized and taught just as definitely and as systematically as any subject in the public schools. This work of Standardization, the Sherwood Music School has accomplished very largely by the use of a carefully prepared Printed Text, embodying all the instruction that is essential for a thorough musical education. This Text is studied privately and in classes under well-equipped Teachers. The phenomenal growth and progress of the Sherwood Music School in recent years has proved that music students everywhere felt the need of such a Text and welcomed it. The Printed Text is used in the Main School and throughout all its Branches, thus thoroughly Standardizing all the work of the School.

What the Sherwood Music School has accomplished in Standardizing the teaching of music, both in the Main School and its many Branches, has drawn to the School the observation of Universities, High Schools and Boards of Education. On this account, High School and University credits are allowed, in many States and by many institutions, to students studying in the Branches of the Sherwood Music School.

Printed Text

The Printed Text, in which all the instruction of each lesson taken with the Teacher is written down in black and white for study at home, and for constant review and reference in case the student forgets, is coupled with frequent written and oral *reviews* and written *examinations*. There is a system of *grades*, in order that parents and others may see just how the pupil stands in music. Under the merely oral system of instruction, the parent has absolutely no means of knowing where his child stands in music, whereas, he knows quite accurately where he stands in his public school work. Under the Sherwood Music School system of teaching, where the instruction of each lesson is written down, the student has to make a definite grade, and the parent can watch the child's progress, and co-operate with the Teacher in helping the child to advance.

This plan must not be confused with correspondence instruction in any sense of the word, for the Printed Text must be studied with the aid of a Teacher, at regular lesson periods. Neither does the use of the Printed Text eliminate the *individuality* of the Teacher, but, on the contrary, affords greater scope for it; for, just as in the teaching of other subjects, the successful Teacher must be greater than the text he is using, so, in the teaching of music under this system, the better the Teacher, the better will be the results from the use of the Printed Text.

Inasmuch as each lesson taken with the Teacher is in Printed Text form, the student can refresh his memory of what is said by the Teacher as often as he likes. All that the teacher *tells* is put in print, and much of what he *shows* is pictured, for the student to study and re-study at home. In this way, the student practically takes a lesson with his Teacher every day. This increases the value of each dollar spent in the study of music, and makes an education in music possible with a much smaller investment.

Then, too, a great deal of the Rudimentary and Theory instruction that is usually given at the lesson period, can just as well be learned at home without explanation on the part of the Teacher, inasmuch as this instruction is all in printed form. This gives much more time for work at the Keyboard during the lesson period with the Teacher.

In making most expenditures, a business man usually sees to it that he gets value received, but when spending money for a musical education without the aid of a Printed Text, much valuable instruction is forgotten and lost, and money is paid out again and again for a repetition of the same information that has been paid for before. But with the instruction of each lesson put into printed form, for the student to re-study at home, before returning for his next lesson, this "forgetting" is reduced to a minimum, and a new dollar's worth of instruction is received for each dollar spent.

If a grown-up man attends a lecture for an hour, how much can he remember when he reaches home? And yet, a child is expected to remember all that is crowded into a short lesson period every week!

Musical education includes very much more than the mastery of the Keyboard. A European newspaper once said, "There are hundreds of Americans in Europe, trying to finish a musical education they never began;" and it is a lamentable fact that a great majority of American music students know nothing at all of music as an educational study, and of the rudiments and fundamentals upon which music is built. As the Branch system of the Sherwood Music School extends itself, such a criticism as that made by this European newspaper will become impossible.

Credits

The value of a Diploma depends upon the standing of the institution that issues it. The Sherwood Music School Diploma is issued by authority of the State of Illinois. The high standard of the

Sherwood Music School is so well known that many High Schools and Universities grant credits to its students. The Sherwood Music School is one of the institutions of learning at which Chicago public school Teachers can work for Promotional Credits. It appears on the list of Accredited Schools recognized by the State of Illinois.

Concert and Teaching Opportunities

The wide-spread work of the School brings with it unusual opportunities for its students in the way of Concert and Recital engagements. A practical assurance of teaching positions for its Graduates in the Piano Department can be given as a result of the requirements of its hundreds of growing Branches.

The policy of the School in opening Branch Studios in Chicago, also affords openings for its young graduate Teachers, and those of them that have had some teaching experience, are given opportunities to teach while doing Post Graduate work.

The School has, for several years, placed its graduates in lucrative and pleasant positions, but the rapid growth of the School, causes the demand for well-equipped Sherwood Teachers, both in the Branches and in the Main School, to be constantly in excess of the supply. Every one of its last year's graduates was immediately placed in a satisfactory position.

Classification of Students

Students are classified as Regular and Special. Regular students are those working for Certificates, Diplomas, or Degrees. Special students are those who are doing special work in any Department, without the object of earning credits. Special students are not granted Diplomas or Certificates, but receive a letter stating the amount of work covered. They are entitled to all the free advantages of the School, just the same as Regular students.

DEPARTMENTS AND FACULTY

(Names of Faculty Alphabetically Arranged)

Piano

Arthur Charles Becker
Ceacilia Castelli
Elmer Cholvin
Corrie Dawkins
Ruth Adelina Franzen
Elizabeth Keller
Georgia Kober
Meta Louise Kummer
George Ralf Kurtz
Irene Lamb
Gwendollyn Llewellyn
Elizabeth Lovell
Louis Luntz
Marie Pierik
Mathilde Hansen Raunborg
Anna Tomlinson
Harriet Husted Young

Voice

Louise Brittan
Ragnhild Holmquist Congdon
Hazel Harris
Else Harthan
Grace Kien Madison
Daniel Protheroe
Ethel Reeves
Florence Sommer
Martha Stelzl

Violin

Ruth Breytspraak
Bernice Carl Eller

Organ

Tina Mae Haines
Walter Keller

Public School Music

Luella Chapman Pierce

Harmony, Counterpoint, Canon, Fugue, Composition, Orchestration

Will A. Harding
Elizabeth Keller
Walter Keller

SHERWOOD MUSIC SCHOOL

Departments and Faculty
(Names of Faculty Alphabetically Arranged)

History, Form and Analysis
TINA MAE HAINES

Normal Piano
ANNA TOMLINSON

Interpretation and Appreciation of Music
GEORGIA KOBER

Piano Technic
GEORGE RALF KURTZ ANNA TOMLINSON

Children's Chorus, Choral Conducting
DANIEL PROTHEROE

Oratorio and Church Music Coaching
TINA MAE HAINES DANIEL PROTHEROE

Lectures on Weekly Programs
of the
Chicago Symphony Orchestra
TINA MAE HAINES

Dramatic Art and Expression
LULU BELLE HOWARD MARY JANE PERKINS
MABELLE CHURCH VAN ALSTYNE

Dancing
FRANCES JANET ROSS

Foreign Languages
ODILE SANNER

Georgia Kober

Georgia Kober, of the Piano Department, was, for fifteen years, William H. Sherwood's pupil and Chief Assistant. She has had, in addition, the advantage of study in European centers, having coached with Gabrilowitsch and Lhevinne. For many years she was associated with Dr. J. H. Kappes of Evanston, who was a favorite pupil of Schneider Von Wartensee, himself a pupil of Beethoven. Dr. Kappes was also a pupil of Felix Mendelssohn, and the intimate friend of Chopin, and Clara and Robert Schumann. On account of his friendship with these masters, he was thoroughly imbued with the spirit of their compositions. Miss Kober's studies with him, therefore, enable her to interpret these great works to her pupils very much as the composers, themselves, would have done. Miss Kober has played with many of the leading American Orchestras, including the Minneapolis Symphony Orchestra, the Cincinnati Symphony Orchestra, the Seattle Symphony Orchestra, and others.

DEPARTMENTS OF INSTRUCTION

Graduate Departments

THE Departments of Instruction leading to Diplomas and Degrees, are Piano, Voice, Violin, Organ, Public School Music and Dramatic Art.

Special Departments

Special Departments of Instruction include Theory (Harmony, Counterpoint, Canon, Fugue, Composition and Orchestration); History, Form and Analysis of Music; Normal Piano; Interpretation and Appreciation of Music; Piano Technic; Choral Conducting; Children's Chorus; Church Music and Oratorio Coaching; Lectures on the Programs presented by the Chicago Symphony Orchestra; Dancing; Foreign Languages.

Students may register in any Department. Students who desire Diplomas or Degrees must specify their intention before October first of the School year, and register for the Courses required in the Department in which they wish to graduate.

LOUIS LUNTZ

Louis Luntz, of the Piano Department, has recently returned from abroad, where he spent many years teaching and concertizing. Mr. Luntz is a native of the United States. After studying with the best teachers in New York City, he went to Europe, becoming a pupil of the famous Berlin pianist and pedagog, Severin Eisenberger, and the well known concert artist, Madame Teresa Carreno. His public work, both as a Teacher and a concert-pianist, exited the interest of Prof. Xaver Scharwenka, and Mr. Luntz was engaged to teach one of the artist classes at the famous Klindworth Scharwenka Conservatory of Music, where he prepared many pupils for the concert stage and for teaching. Fritz Kreisler says of him, "Mr. Luntz is an artist of great capabilities and a gentleman of refinement and culture."

COURSES OF STUDY

Courses in Piano, Voice, Violin and Organ

THE Courses of Study open to students who Register in the Departments of Piano, Voice, Violin and Organ are:

The Preparatory Course.
The Intermediate Course.
The Advanced Course (Teachers Certificate).
The Graduate Course (Diploma).
The Post Graduate Course (Bachelor of Music Degree).

Beginners are registered in the Preparatory Course; other students may register in the Course for which their previous preparation has fitted them. Students who have received their previous preparation elsewhere will be given an examination and registered for the Course for which they are prepared.

Higher Courses

An outline of the Courses leading to higher degrees (Master of Music and Doctor of Music) will be sent upon request.

Course in Public School Music

The Course in Public School Music, when taken in conjunction with the requisite amount of Voice and Piano or Voice and Violin study, entitles the student to the Sherwood Music School Certificate and Diploma in Public School Music, and makes him eligible for a Certificate from the State of Illinois as a Teacher of Music in the Public Schools.

Courses in Dramatic Art and Expression

The Courses open to students who register in the Department of Dramatic Art and Expression are as follows:

The Graduate Course (Diploma).
The Post Graduate Course (Bachelor of Oratory).

GEORGE RALF KURTZ

George Ralf Kurtz, of the Piano Department, was a pupil of William H. Sherwood. He was very successful as Director of the Piano and Organ Departments at the Fargo (N. D.) Conservatory of Music, and left this institution to join the Faculty of the Sherwood Music School, where he is a prime favorite on account of his high ideals of musicianship and his untiring efforts for the success of his pupils.

Piano

Arthur Charles Becker
Ceacilia Castelli
Elmer Cholvin
Corrie Dawkins
Ruth Adelina Franzen
Elizabeth Keller
Georgia Kober
Meta Louise Kummer
George Ralf Kurtz
Irene Lamb
Gwendollyn Llewellyn
Elizabeth Lovell
Louis Luntz
Marie Pierik
Mathilde Hansen Raunborg
Anna Tomlinson
Harriet Husted Young

ELIZABETH KELLER
PIANO

ARTHUR BECKER
PIANO

META KUMMER
PIANO

Piano Department

Outline of Piano Courses

THE work in the Piano Department leads to Diplomas and Degrees. The Courses for which a student may register are as follows:

The Preparatory Piano Course
The Intermediate Piano Course
The Advanced Piano Course (Teachers Certificate)
The Graduate Piano Course (Diploma)
The Post Graduate Piano Course (Bachelor of Music Degree)

The Preparatory and Intermediate Piano Courses

In the Preparatory, Intermediate, Advanced and Graduate Piano Courses the pupil uses a Printed Text, which thoroughly covers every phase of a musical education. (For a description of this Printed Text, see pages 9 and 10.)

In order to encourage a high standard of scholarship, students in the Preparatory and Intermediate Piano Courses are given Free Class Instruction in Ear Training and the Theory of Music during these most important years of study.

Educators everywhere agree that a child who is given merely a thirty minute period once a week with a Teacher, and who has no definite educational Text to study, has little or no chance to secure an education in music. Such a pupil is a "taker of lessons" but cannot be looked upon as a music student. Unfortunately, even the ability to play his instrument escapes him later, because his work has not been based upon a thorough understanding of music as an Art.

It should constantly be borne in mind that music is not a "parlor trick" nor a "stunt" but a language—a means of expression. How can a student be expected to express what he does not understand? Mere digital facility does not satisfy listeners who are longing to hear messages delivered by *real musicians* through the medium of their instruments.

SHERWOOD MUSIC SCHOOL

Piano Department

Music students who have the advantage, in their early years, of well organized Class work on the Theory of Music and in Ear Training, given with the aid of a comprehensive Text, quickly develop a keen appreciation for music, and an eager desire to practice so that they may express what this Art has come to mean to them.

The Preparatory and Intermediate Piano Courses include Rudiments of Music, Ear Training, Elementary Form and Analysis, and Elementary Harmony as well as the appropriate Keyboard work. The Piano instruction in the Preparatory and Intermediate Piano Courses is given in private lessons, either one or two lessons of thirty minutes each week. The Keyboard work may be briefly divided as follows:

1. Mechanical: Development of the playing apparatus, including the fingers, knuckles, wrists and arms.
2. Technical: Study of scales, arpeggios and chords; preparation for octave work. Study of appropriate Etudes and of Bach Two and Three Part Inventions.
3. Interpretative: Literature for study and Interpretation from such composers as Haydn, Jensen, Mozart, Schumann, Mendelssohn.

Students in these Courses are granted Certificates upon passing satisfactory Examinations in Theory and Keyboard work. These Certificates are as follows:

Preparatory B Certificate upon completing Grade I.
Preparatory A Certificate upon completing Grade II.
Intermediate B Certificate upon completing Grade III.
Intermediate A Certificate upon completing Grade IV.

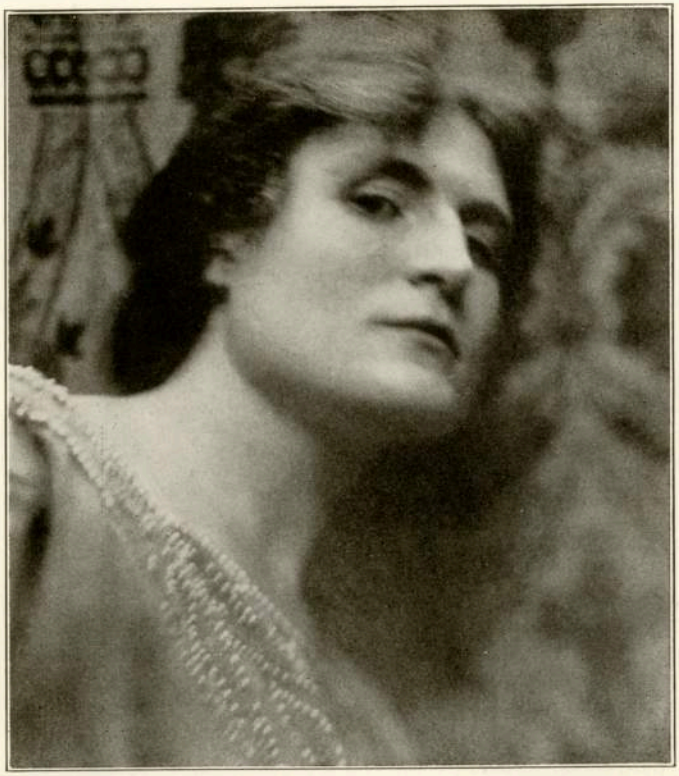
Students who have satisfactorily completed these Courses may enter the Advanced Piano Course without further examination.

The work of these Courses covers a period of four years; talented students may complete it in less time.

MATHILDA RAUNBORG
PIANO

HARRIETTE YOUNG
PIANO

CORRIE DAWKINS
PIANO



MARIE PIERIK

Marie Pierik, of the Piano Department, is an American pianist, and supplemented her home training by study with Godowsky and Lhevinne in Europe. She was granted leave of absence from her position on the Faculty of the Sherwood Music School, to do war work in France. Before returning to America she attended the classes of Vincent d'Indy in Composition at the Schola Cantorum in Paris. Her instrumental and vocal compositions are of a high order of merit. Her wide experience and varied studies enable her to give pupils especially broad training.

Piano Department

The Advanced Piano Course

THE satisfactory completion of the Advanced Piano Course entitles the student to the Sherwood Music School Teachers Certificate. Students who have completed the Intermediate Piano Course may register for this Course without examination. The Printed Text, including a great deal of the best Piano Literature, carefully annotated by instructors of international reputation, forms the basis for this Course. (For a description of this Printed Text, see pages 9 and 10.) If young men and women are to be sent out as Teachers, it is highly desirable that their equipment be thorough, their education broad, and their practical experience sufficient to enable them to cope with the manifold problems that generally confront the young Teacher. The Printed Text insures a much broader education than is possible in any other way. This Text is covered in class work.

Recognizing the need of special training in the Psychology of Teaching, all students in the Advanced Piano Course are required to take one class lesson each week in Normal work. The Sherwood Music School has, for a great many years, recognized the importance of Normal Training, and this is one of the reasons why its pupils have had such nation-wide success as Teachers. In this Normal Class the students are drilled in the most practical methods of teaching Ear Training, Notation, Sight Reading, Rhythm and Harmony. A great deal of attention is also given to the best means of developing a piano hand, with practical demonstrations of exercises best adapted for correcting the many deficiencies in the average student's hand.

The student in the Advanced Piano Course is required to take two class lessons each week in Harmony, and one class lesson each week in History, Form and Analysis of Music.

The Piano instruction is given in private lessons, two lessons of thirty minutes each week, or one lesson of sixty minutes each week. The Technical and Interpretative work covered in the Advanced Piano Course includes Etudes by Cramer, Clementi and Chopin; Sonatas of Mozart and Beethoven; polyphonic works of Bach, and compositions selected from recognized classic, romantic and modern composers.

The Advanced Piano Course is a one-year Course.

RUTH FRANZEN
PIANO

ELMER CHOLVIN
PIANO

CEACILIA CASTELLI
PIANO

Piano Department

The Graduate Piano Course

The satisfactory completion of the Graduate Piano Course entitles the student to the Sherwood Music School Diploma. Students who have completed the Advanced Piano Course may register for this Course without examination. Students who have received their preparation elsewhere will be given an examination on the work of the preceding Courses. If the Piano and Theory work has been covered, students may make up the other subjects while taking the regular work of the Graduate Piano Course.

The student of the Graduate Piano Course continues the study of the Printed Text (for description of this Printed Text, see pages 9 and 10) in class, and is required to take two class lessons each week in Counterpoint, and one class lesson each week in Interpretation and Appreciation of Music.

The Piano instruction is given in private lessons, two lessons of thirty minutes each week, or one lesson of sixty minutes each week. The Technical and Interpretative work covered in the Graduate Piano Course includes selections from the Well-Tempered Clavichord and the English and French Suites of Bach; the Kullak Octave Studies (edited by Wm. H. Sherwood), Chopin Etudes, Beethoven Sonatas and compositions from Schubert, Liszt, Schumann and others.

The Graduate Piano Course is a one-year Course.

The Post Graduate Piano Course

The satisfactory completion of the Post Graduate Piano Course entitles the student to the Sherwood Music School Post Graduate Diploma (Degree of Bachelor of Music). Students who have completed the Graduate Piano Course may register for this Course without examination.

Piano Department

The object of this Course is to give the student the most thorough and comprehensive musical education possible. Students in this Course must acquire a very high degree of proficiency in performance as well as a thorough comprehension and practical application of the theoretical and creative side of music. To the earnest and sincere student who expects to give his time and effort to the profession of music this Course is recommended.

The student of the Post Graduate Piano Course is required to take one class lesson each week in Canon, Fugue, Composition and Orchestration.

The Piano instruction is given in private lessons, two lessons each week of thirty minutes, or one lesson each week of sixty minutes. The Technical and Interpretative work of this Course includes a variety of Concertos and Piano Solos especially appropriate for concert performance.

The Post Graduate Piano Course is a two-year Course; students who have exceptional gifts and unusual working ability may complete it in less time.

Opportunities for Graduates

The Sherwood Music School, through its Branches, has a staff of more than one thousand well equipped Teachers. Where the teaching staff is so large, vacancies occur at frequent intervals; and graduates who have prepared themselves to fill such vacancies need never be in want of a good opening. Furthermore, the rapid growth of the Piano Department in the Main School as well as in its Branches, creates a constant need for additional new Teachers.

IRENE LAMB
PIANO

GWENDOLLYN LLEWELLYN
PIANO

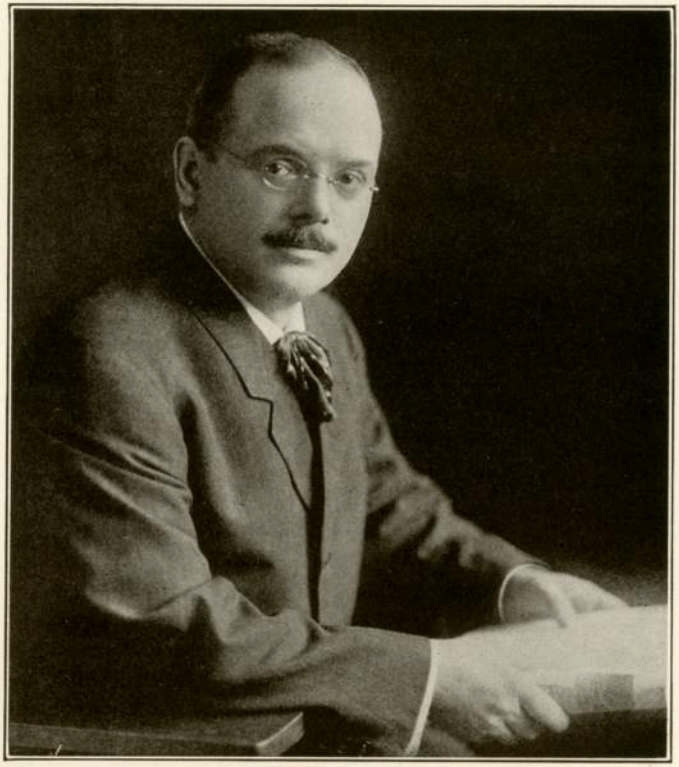
ELIZABETH LOVELL
PIANO

Else Harthan

Else Harthan, of the Voice Department, was born in Odessa, Russia. Her father, Dr. Hans Harthan, a well known European Composer and Pianist, was Director of the Imperial Conservatory of Music, and her mother was a Concert and Oratorio Singer. From them she received, at an early age, her first musical training. She numbers among her instructors, Mme. Bianca Bianchi, of Munich, and Mme. Rueckbeil-Hiller of Stuttgart, Prof. Anton Dressler and Conductor Peter Raabe. Her concert and oratorio successes have been attained largely in Europe, South America and the United States. She has been unanimously praised as an exceptional artist, with a magnetic personality and a voice of fresh and appealing beauty.

Voice

Louise Brittan
Ragnhild Holmquist Congdon
Hazel Harris
Else Harthan
Grace Kien Madison
Daniel Protheroe
Ethel Reeves
Florence Sommer
Martha Stelzl



DANIEL PROTHEROE

Daniel Protheroe, of the Voice Department, was born at Ystradgynlais (the early home of Adelina Patti). He won a prize for singing when only five years old, and two others at fifteen. At eighteen he was conducting choruses in National contests. He conducts the following organizations: Kenwood Loring Institute Chorus, Chicago Training School Chorus, Bell Telephone Male Chorus, Central Church Choir, Junior Arion Club, Berwyn-Cicero Choral Society, Sherwood Music School Children's Chorus. Dr. Protheroe is a composer of International fame.

Outline of Voice Courses

THE work in the Voice Department leads to Diplomas and Degrees. The Courses for which a student may register are as follows:

The Preparatory Voice Course.
The Intermediate Voice Course.
The Advanced Voice Course (Teachers Certificate).
The Graduate Voice Course (Diploma).
The Post Graduate Voice Course (Bachelor of Music Degree).

The work in the Voice Department embraces all that is best in the accepted schools of singing—the Italian, German, French and English. These schools all rely for their success upon the application to voice production of a few fundamental principles. The methods by which these principles are inculcated vary, but the principles themselves have their foundation in nature, and have always been used by the best teachers and singers. The fact is emphasized that singing is a *mental* process. Students are taught to conserve their vocal and physical resources by exercising concentration of *thought*. Special attention is paid to the cure of injurious habits which singers, either unconsciously or carelessly, may have acquired.

An educated musician must know something more of music than his own particular subject. The Rudiments and Fundamental Laws of Music, Harmony, Form, Analysis and History, should be understood by students in all departments of Music Study. Besides this, graduates in the Voice Department should have enough knowledge of the Piano Keyboard and Technic, and sufficient facility at the instrument, to enable them to play their own accompaniments reasonably well. For this reason a knowledge of the Rudiments and Fundamental Laws of Music and Piano Playing, as given in the Preparatory and Intermediate Courses of the Piano Department, is required of students working for credits in the Voice Department. This preliminary work includes Ear Training, Elementary Harmony and a practical acquaintance with Piano Technic and Interpretation.

GRACE KIEN MADISON

Grace Kien Madison, of the Voice Department, is a pupil of Alice Garrigue Mott of New York City, and was her assistant for two years. After a successful career in opera and concert in this country she went abroad for further study and experience. In Europe she studied with the foremost teachers and filled a very successful series of operatic and concert engagements, singing the leading roles in Traviata, Rigoletto, Faust and other operas.

The Preparatory and Intermediate Voice Courses

Purity of Tone, Scale Equalization, Enunciation and Diction, are some of the fundamental points to be achieved in the education of a Voice student. A thorough mastery of these points will enable the singer to interpret the Vocal Literature of all schools, intelligently. Therefore, in the Preparatory and Intermediate Voice Courses, the chief work is devoted to correct Breathing, correct Singing of Vowels, Tone Production, Scale Equalization, Diction and Primary Technic.

Students in the Preparatory and Intermediate Voice Courses are required to take the work of the Preparatory and Intermediate Piano Courses unless they already have a knowledge of Piano and Theory equivalent to the work of these Courses. Students who have covered the requirements in Voice and who have completed the Preparatory and Intermediate Courses in Piano, are given Certificates at the completion of each of the Preparatory and Intermediate Voice Courses. No Certificates are given for Voice work without Piano and Theory, but students who may have done this work previously, either in the Sherwood Music School or elsewhere, will be given full credit for the same.

The Voice instruction is given in private lessons, two lessons of thirty minutes each week. The Technical and Interpretative work in the Preparatory and Intermediate Voice Courses, includes Vaccai No. 1, Franz Abt Practical Singing Tutor, Salvatore Marchesi's Exercises, Bonoldi's Exercises and Vocalization, and songs of English and American composers as well as Italian and German songs.

The time required for the completion of the Preparatory and Intermediate work in the Voice Department varies so much with the natural ability and application of the student that it is difficult to give any estimate of the same.

LOUISE BRITTAN
VOICE

MARTHA STELZL
VOICE

ETHEL REEVES
VOICE

The Advanced Voice Course

The satisfactory completion of the Advanced Voice Course entitles the student to the Sherwood Music School Teachers Certificate. The student who registers for this Course, must have a knowledge of Piano and Theory equivalent to the work of the Preparatory and Intermediate Courses in the Piano Department. If desired, some of this work can be made up while taking the regular work of the Advanced Voice Course. Students who have completed the Intermediate Voice Course may register for this Course without examination.

The student of the Advanced Voice Course is required to take two class lessons each week in Harmony and one class lesson each week in History, Form and Analysis of Music. (The instruction in these classes is based upon the Printed Text described on pages 9 and 10.)

The Voice instruction is given in private lessons, two lessons of thirty minutes each week. The Technical and Interpretative work covered in the Advanced Voice Course includes studies from Marchesi, Concone, Frederic Root and others, together with songs, arias and opera selections suitable for Concert Repertory.

The Advanced Voice Course is a one-year Course.

The Graduate Voice Course

The satisfactory completion of the Graduate Voice Course entitles the student to the Sherwood Music School Diploma. Students who have completed the Advanced Voice Course may register for this Course without examination.

Voice Department

The student of the Graduate Voice Course continues the study of the Printed Text (for description of the Printed Text, see pages 9 and 10) in class, and is required to take two class lessons each week in Counterpoint.

The Voice instruction is given in private lessons, two lessons of thirty minutes each week. In this Course the study of the Oratorio is continued, and well-known Operas are selected for study. French, German and Italian arias are given a wider study in the works of Strauss, Beethoven, Liszt and Brahms. An enlarged Repertory for Concert and Church programs is prepared.

The Graduate Voice Course is a one-year Course.

The Post Graduate Voice Course

The satisfactory completion of the Post Graduate Voice Course entitles the student to the Sherwood Music School Post Graduate Diploma (Degree of Bachelor of Music). Students who have completed the Graduate Voice Course may register for this Course without examination.

The student of the Post Graduate Voice Course is required to take one class lesson each week in Canon, Fugue, Composition and Orchestration.

The Voice instruction is given in private lessons, two lessons of thirty minutes each week. The Technical and Interpretative work of this Course is devoted to the mastery of a larger Repertory for Concert work and to the deeper study and interpretation of the best Vocal Literature.

The Post Graduate Voice Course is a two-year Course; students who have exceptional gifts and unusual working ability may complete it in less time.

HAZEL HARRIS
VOICE

RAGNHILD CONGDON
VOICE

FLORENCE SOMMER
VOICE

RUTH BREYTSPRAAK

Ruth Breytspraak, of the Violin Department, received four years' training under the eminent French Virtuose, Professor Henri Marteau. Her studies in this country have been with Harry Weisbach, Concert Master of the Chicago Symphony Orchestra. Since her return to America, Miss Breytspraak has had many successful concert engagements. She wins her audience by pure, clean violin playing, absolute accuracy of intonation and genuine artistic intelligence.

Violin

Ruth Breytspraak

Bernice Carl Eller

Outline of Violin Courses

THE work in the Violin Department leads to Diplomas and Degrees. The Courses for which a student may register are as follows:

The Preparatory Violin Course.
The Intermediate Violin Course.
The Advanced Violin Course (Teachers Certificate).
The Graduate Violin Course (Diploma).
The Post Graduate Violin Course (Bachelor of Music Degree).

The Preparatory and Intermediate Violin Courses

An educated musician must know something more of music than his own particular subject. The Rudiments and Fundamental Laws of Music, Ear Training, Harmony, History, Form and Analysis of Music, should be understood by students in all departments of Music Study. For this reason a study of the Theory part of the Printed Text described on pages 9 and 10, is required of students working for credits in this Department. This work is given in class and is free to students of the Preparatory and Intermediate Violin Courses.

The Violin instruction is given in private lessons, either one or two lessons of thirty minutes each week. The Technical and Interpretative work of the Preparatory and Intermediate Violin Courses includes exercises and studies by Sevcik, Mazas, Dont, Dancla, De Beriot and Kreutzer, and compositions from Sitt, Vieuxtemps, Beethoven, Wieniawski and others.

The time required for the work of the Preparatory and Intermediate Violin Courses depends largely upon the age and ability of the student; usually about four years is required.

The Advanced Violin Course

The satisfactory completion of the Advanced Violin Course entitles the student to the Sherwood Music School Teachers Certificate. Students who have completed the Intermediate Violin Course may register for this Course without examination.

The student of the Advanced Violin Course is required to take two class lessons each week in Harmony and one class lesson each week in History, Form and Analysis of Music.

The Violin instruction is given in private lessons, two lessons of thirty minutes each week, or one lesson of sixty minutes each week. The Technical and Interpretative work covered in the Advanced

Violin Course includes studies by Bach, Spohr, Mozart, Fiorillo, Sevcik, Kneisel and Mazas; Concertos and Solos from the compositions of De Beriot, Chopin, Hubay, Godard, David and others.

The Advanced Violin Course is a one-year Course.

The Graduate Violin Course

The satisfactory completion of the Graduate Violin Course entitles the student to the Sherwood Music School Diploma. Students who have completed the Advanced Violin Course may register for this Course without examination.

The student of the Graduate Violin Course is required to take two class lessons each week in Counterpoint.

The Violin instruction is given in private lessons, two lessons of thirty minutes each week, or one lesson of sixty minutes each week. The Technical and Interpretative work in the Graduate Violin Course includes studies by Rovelli, Dont (24 Caprices), Dancla (Op. 73), and others; Concertos and Solos from such composers as Beethoven, Mendelssohn, Bruch, Kreisler, Dvorak, Tartini, D'Ambrosio.

The Graduate Violin Course is a one-year Course.

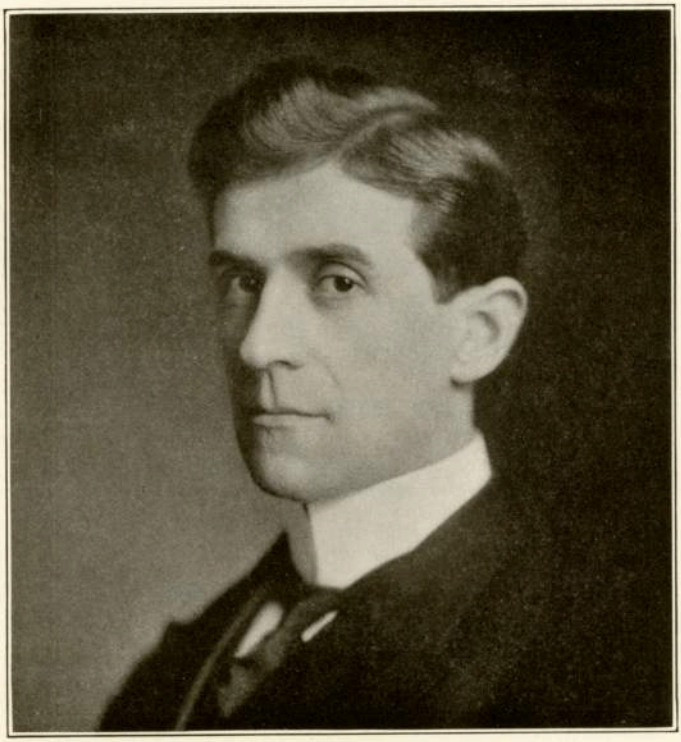
The Post Graduate Violin Course

The satisfactory completion of the Post Graduate Violin Course entitles the student to the Sherwood Music School Post Graduate Diploma (Degree of Bachelor of Music). Students who have completed the Graduate Violin Course may register for this Course without examination.

The student of the Post Graduate Violin Course is required to take one class lesson each week in Canon, Fugue, Composition and Orchestration.

The Violin instruction is given in private lessons, two lessons of thirty minutes each week, or one lesson of sixty minutes each week. The Technical and Interpretative work of this Course includes studies by Paganini and Sauret; Sonatas by Handel, Tartini, Bach, Franck; Concertos by Bazzini, Saint-Saens, Lalo, Brahms, Tschaikowsky, and other works similar to these.

The Post Graduate Violin Course is a two-year Course; students who have exceptional gifts and unusual working ability may complete it in less time.



WALTER KELLER

Walter Keller, Musical Director of the Sherwood Music School, in charge of the Organ and Theory Departments, is a pupil of Karl Piutti of Leipzig, and of Paul Homeyer of the Gewandhaus Concerts, and of Frederic Grant Gleason of Chicago. He has given Organ Recitals in Boston, New York, Philadelphia, Buffalo, Detroit, Cincinnati, St. Louis, St. Paul, and many other cities. He is organist and choir director of Austin Methodist Episcopal church. Dr. Keller is an authority on Musical Theory, and a composer of numerous works for Piano, Organ and Voice. His synchronous Prelude and Fugue, acclaimed by the foremost theorists and composers of the day, has given him an international reputation as a theorist.

Organ

Walter Keller
Tina Mae Haines

Organ Department

Outline of Organ Courses

THE work in the Organ Department leads to Diplomas and Degrees. The Courses for which a student may register are as follows:

The Preparatory Organ Course.
The Intermediate Organ Course.
The Advanced Organ Course (Teachers Certificate).
The Graduate Organ Course (Diploma).
The Post Graduate Organ Course (Bachelor of Music Degree).

The Preparatory Organ Course

Facility at the Piano is a necessary foundation for good Organ playing, and therefore the Preparatory Course for an Organ student is identical with the work of the Preparatory and Intermediate Courses in the Piano Department. In these Courses of the Piano Department the student is given thorough instruction in Ear Training and in the Rudiments and Fundamental Laws of Music, including elementary Harmony, and sufficient work in Piano to acquire a considerable degree of proficiency as a pianist. Students who have completed these Courses in the Piano Department may register for the Intermediate Organ Course without examination. Students who may have done an equivalent amount of Piano Keyboard work, but who have had no instruction in Theory, may register for the Intermediate Organ Course and make up the Theory work.

The Intermediate Organ Course

Students who register for the Intermediate Organ Course must have completed the Preparatory and Intermediate Piano Courses or show a knowledge of Piano, Ear Training and Theory equivalent to the work of these Courses. Students who have covered most of this preparatory work may complete the balance while taking the work of the Intermediate Organ Course.

The work of this Course includes private, weekly Organ lessons of one hour each, for the study of such works as Dudley Buck Phrasing Studies, the easier Preludes and Fugues by Bach, and Organ Solos from the Romantic and Modern Composers.

The Intermediate Organ Course is a one-year Course.

The Advanced Organ Course

The satisfactory completion of the Advanced Organ Course entitles the student to the Sherwood Music School Teachers Certificate. The student who has completed the Intermediate Organ Course may register for the Advanced Organ Course without examination.

The student of the Advanced Organ Course is required to take two class lessons each week in Harmony and one class lesson each week in History, Form and Analysis of Music. (The instruction in these classes is based upon the Printed Text, described on pages 9 and 10.)

The Organ instruction is given in private lessons, one lesson of sixty minutes each week. The Technical and Interpretative work covered in the Advanced Organ Course includes the larger Preludes and Fugues of Bach; the easier Sonatas by Mendelssohn, Merkel, Guilmant; and compositions in larger form by Handel, Merkel, Rheinberger Saint-Saens, Dubois, Guilmant and others.

The Advanced Organ Course is a one-year Course.

The Graduate Organ Course

The satisfactory completion of the Graduate Organ Course entitles the student to the Sherwood Music School Diploma. Students who have completed the Advanced Organ Course may register for this Course without examination.

The student of the Graduate Organ Course continues the study of the Printed Text (for description of the Printed Text see pages 9 and 10) in class, and is required to take two class lessons each week in Counterpoint.

The Organ instruction is given in private lessons, two lessons of thirty minutes each week, or one lesson of sixty minutes each week. The Technical and Interpretative work of the Graduate Organ Course includes the great Preludes and Fugues of Bach; Sonatas by Bach, Merkel, Rheinberger, Piutti, Guilmant; concert pieces by Widor, Hollins, Franck, Best, Thiele, Lemare and others.

The Graduate Organ Course is a one-year Course.

The Post Graduate Organ Course

The satisfactory completion of the Post Graduate Organ Course entitles the student to the Sherwood Music School Post Graduate Diploma (Degree of Bachelor of Music). Students who have completed the Graduate Organ Course may register for this Course without examination.

The student of the Post Graduate Organ Course is required to take one class lesson each week in Canon, Fugue, Composition and Orchestration.

The Organ instruction is given in private lessons, two lessons of thirty minutes each week or one lesson of sixty minutes each week. The Technical and Interpretative work of this Course is devoted to the mastery of a larger repertoire for Concert and Church work and to the deeper study and interpretation of the best Organ Compositions.

The Post Graduate Organ Course is a two-year Course; students who have exceptional gifts and exceptional working ability may complete it in less time.

Church and Concert Organists

Many of the openings in the Branches of the Sherwood Music School call, not only for Teachers of Piano, but for Church Organists as well. The satisfactory completion of the Organ Courses of the Sherwood Music School equip students to fill such positions, and also to meet the growing demand for Concert Organists in the better class of Theatres.

Public School Music

LUELLA CHAPMAN PIERCE

Harmony
Counterpoint
Canon · Fugue
Composition
Orchestration

WILL A. HARDING
ELIZABETH KELLER
WALTER KELLER

Outline of Public School Music Course

THE work in the Public School Music Course leads to a Teachers Certificate and Diploma. The Course in this subject is designed to meet the requirements of the Illinois law in regard to Training in Special Schools, so that graduates from this Course may receive full recognition from the State Board of Education. Candidates for this Course must either have done the English work of a High School Course or its equivalent.

The Public School Music Course includes eight hours of Class Instruction each week in the subjects of Sight Singing, Ear Training, Harmony, Counterpoint, History, Form and Analysis, Interpretation and Appreciation, Education, Methods of Teaching, and Practice Teaching.

This Course covers a period of two years. The first year includes the subjects of Sight Singing, Ear Training, Harmony, History, Form and Analysis of Music, and Methods of Teaching. The work of the second year includes Interpretation and Appreciation of Music, Education (including Psychology, History of Education and School Administration), Counterpoint, Methods of Teaching, and Practice Teaching.

In addition to these subjects, which are all covered in class, with the aid of the Printed Text (for description of the Printed Text, see pages 9 and 10) the student is required to take one Major Subject and one Minor Subject. By Major Subject is meant two private lessons each week in a practical subject like Voice, Piano or Violin. By Minor Subject is meant one private lesson each week in one of these subjects.

The class work given in the Public School Music Course, when completed, together with a Major and Minor Subject, entitles the student to the Sherwood Music School Teachers Certificate and Diploma in Public School Music, and he will, furthermore, be eligible to receive a Certificate from the State of Illinois as a Teacher of Music in the Public Schools.

Theory Department

HARMONY

Through this Course the important subject of Harmony is made a practical part of the music student's equipment. It is not enough that he recognize chords, analyze progressions, and—mechanically—harmonize Figured Basses, which is only the *foundation;* but he should be able to take a melody in any voice part, and arrange it for any combination of vocal effects—mixed, male or female voices—in four, three or two parts. In this manner he superimposes upon his technical ability—Musical Grammar—his own choice of harmonic language—Musical Style.

The work of this Course covers a period of one year, two lessons each week in class or privately. This work is one of the requirements for the Sherwood Music School Teachers Certificate in Piano, Voice, Violin, Organ and Public School Music.

COUNTERPOINT

The work in the Counterpoint Course covers a period of one year, two lessons each week in class or privately. This work is one of the requirements for the Sherwood Music School Diploma in Piano, Voice, Violin, Organ and Public School Music.

CANON, FUGUE, COMPOSITION AND ORCHESTRATION

The work of the Canon, Fugue, Composition and Orchestration Course covers a period of two years, one lesson each week in class or privately. Through this Course the student is given a practical working knowledge of the higher forms of polyphonic writing.

The work of the Canon, Fugue, Composition and Orchestration Course is one of the requirements for the Sherwood Music School Post Graduate Diploma (Degree of Bachelor of Music) in Piano, Voice, Violin and Organ.

TINA MAE HAINES

Tina Mae Haines, of the Organ, Coaching and Lecture Departments, is a teacher, lecturer and organist of great natural talent, with an unusually broad education and extensive experience. She studied organ with Alexandre Guilmant in Paris. She was Sub-dean of the Illinois Chapter of the American Guild of Organists, and is organist and director at St. James Methodist Church of Chicago. She has met with notable success as a lecturer, having given many lectures on the programs of the Chicago Symphony Orchestra Concerts, and toured over six thousand miles with the St. Paul Symphony Orchestra, lecturing on concert programs given by that organization. During a recent sojourn in Paris, she made a study of modern French, Orchestral, Operatic and Choral literature.

History Form and Analysis of Music

Tina Mae Haines

HISTORY, FORM AND ANALYSIS OF MUSIC

TOO few students of music correctly estimate the value of a broad education in the details of the art of music.

The Piano student is prone to bend all his energies in the direction of attaining technic alone; the student absorbed in mastering the difficult art of Singing is too often content with but a superficial knowledge of the broader aspects of music as an art; the Violinist is apt to strive only to master the difficult technic of his instrument without concerning himself with the details of the broad general domain of music. Students eager to attain proficiency in one or more of the various branches of music hardly realize what a stimulus to endeavor is provided by an exploration of the origin and gradual development of the complicated structure which embodies such a vast array of interesting details.

Such study not only enriches the mind and stimulates the imagination, but is bound to add to the equipment of the music student, thoroughly useful and practical material which he will find invaluable in his pursuit of any branch of study.

The Course in Musical History, Form and Analysis carries the student into the far-off sources of instruments, tonality, harmony, polyphony, notation, acoustics. He is introduced to the musical characteristics and folk-music of various nations, oriental and occidental; he is made acquainted with the evolution of classicism, romanticism, impressionism; forms, classic and romantic, are subjected to close inspection and dissection.

The History, Form and Analysis of Music Course is a one-year Course, and consists of forty weekly Lectures of one hour each. Candidates for the Sherwood Music School Teachers Certificate in Piano, Voice, Violin, Organ, and Public School Music are required to take this Course.

Special students, who do not take Graduate Courses, but who, nevertheless, appreciate the cultural value of a good musical education, are urged to register for this work. A conscientious and thorough absorption of the illuminating and far-from-dry material included in this Course, is bound to enlarge the Scholarship and enhance the technical and interpretative ability of every student, no matter which branch of musical art he has chosen as his own metier.

Normal Piano

ANNA TOMLINSON

Interpretation and Appreciation of Music

GEORGIA KOBER

Piano Technic

GEORGE RALF KURTZ
ANNA TOMLINSON

ANNA TOMLINSON

Anna Tomlinson, of the Piano Department, is fitted for her profession of Normal Piano Instructor by study under such noted teachers as Theodore Leschetizky, Fraulein Marie Prentner and Frau Malwine Bree, supplemented by many years of practical teaching experience. She has fully realized the prediction of her instructors, and her work as a Teacher of Teachers has long been accepted as of most pronounced value. Always abreast of the times, Miss Tomlinson studies incessantly to give the best of all the new ideas in piano teaching to the students who enroll in her classes, and her unqualified success is sufficient proof that her efforts are not without avail; teachers return to her year after year for practical help in teaching.

NORMAL PIANO

THE Normal Piano Course is a one-year Course, and consists of forty weekly Lectures of one hour each. The following are some of the important subjects covered:

1. The art of awakening the interest of the pupil by appealing to one sense at a time, such as, the Ear Sense, the Touch Sense, the Eye Sense, and then correlating these impressions.
2. Ear Training and the Development of Rhythm.
3. The Development of a Piano Hand.
4. The true function of Relaxation in Piano Playing.
5. Technic.
   a. Scales and Arpeggios—their Theory and Practice.
   b. The Trill and the Tremolo—their Theory and Practice.
   c. Octave and Chord Technic—their Theory and Practice.

Other subjects include Sight Reading, Memorization and Pedaling. Since the student in this Course has a definite Printed Text (for description of the Printed Text, see pages 9 and 10) to refer to, he is able to grasp more in detail the subject of each Lecture, and through this Text and his notes on the Lectures, can refresh his memory on these important details from time to time.

Candidates for the Sherwood Music School Teachers Certificate in Piano are required to attend these Lectures.

Teachers who feel that their measure of success is not commensurate with their ability as musicians, would do well to register for this Normal Course, even though they may find it impossible to carry any other work at the School. Teachers who complete this Course satisfactorily and show the requisite degree of general musicianship, may receive a Letter of Recommendation from the School.

INTERPRETATION AND APPRECIATION OF MUSIC

THE Interpretation and Appreciation of Music Course consists of forty weekly one-hour Lectures, illustrated by the playing of compositions of the best classic, romantic, modern and ultra-modern composers. The following subjects are discussed and illustrated:

Logic, proportion and contrast.
Appreciation of the characteristic Schools of Composition.
Individual traits of composers.
Mental attitude and physical deportment in public and private.
Intellectual, imaginative, emotional, and inspirational aspects of music.
Objective and subjective Interpretation.

The Interpretation Course was inaugurated by William H. Sherwood more than twenty years ago, and has continued as an important factor in the training and equipment given to students of the Sherwood Music School.
Candidates for the Sherwood Music School Diploma in Piano are required to take this Course; the Course is open to all advanced music students.

PIANO TECHNIC

THE work in the Technic Class is of two distinct kinds: (1) Mechanical; (2) Technical. The Mechanical work consists of the development of the playing apparatus (the fingers, knuckles, wrist, forearm, elbow, upper arm and shoulder), and a study of the manner of employing the same for the acquisition of weight, relaxation, tone production, keyboard facility, evenness, clearness, strength and endurance. The Technical work consists of phrasing, punctuation, pedaling, tone coloring, dynamics, agogics, fingering, accentuation, methods of practice and memory training.
Students who desire special work of this kind should consult with the Secretary before registering.

Students who have not had the best technical training, and whose progress at the keyboard is retarded on account of a deficiency in Technic, will find this class of great benefit.

Lectures
on
Symphony Orchestra Programs

TINA MAE HAINES

Children's Chorus
Choral Conducting

DANIEL PROTHEROE

Oratorio Coaching
Church Music Coaching

TINA MAE HAINES
DANIEL PROTHEROE

LECTURES ON WEEKLY PROGRAMS OF THE CHICAGO SYMPHONY ORCHESTRA

This is a series of twenty-five Lectures on the programs of the Chicago Symphony Orchestra (formerly the Theodore Thomas Symphony Orchestra).

This Course is designed, primarily, to prepare the student for intelligent enjoyment of the programs played each week by the Orchestra.

The principal numbers scheduled for performance are analyzed and sketched on the piano, with illuminating remarks on the structure, development of material, and instrumentation. It will readily be seen that such study is far-reaching in its scope, for it develops the analytical faculties, stimulates the imagination, enriches the emotional receptivity, and immeasurably widens the horizon. A season's study along these lines, makes for a real culture that enhances the value of specific study in all fields of musical activity.

CHILDREN'S CHORUS

THE aim of the work of the Children's Chorus is to train children in sight singing and choral work, preparing them for membership in the larger choral bodies of the city as they grow older, such as the Apollo Musical Club, the Chicago Mendelssohn Club, the Chicago Madrigal Club, etc. It is a sort of undergraduate school for these older choruses. The greatest care is taken of the children's voices and they are taught to breathe and sing correctly. As the accommodations for rehearsals are limited, applications should be made early in September for membership in the class for the following season.

There is no membership fee and the instruction is entirely free, the only requirement being regular attendance at the rehearsals.

The children of the Chorus are trained to sing a number of part songs throughout the season, and at the close of the season a Concert is given embodying the work done through the year. Those having exceptional voices are chosen to sing solo parts in this closing Concert.

CHORAL CONDUCTING

The lessons in Choral Conducting cover a wide variety of details, such as the selection of voices, the means for obtaining an even balance of tone between the parts, accurate attack, dynamics, clear diction and enunciation. Suggestions are made for the best way of organizing, financing and managing choral bodies of all sizes and material. Definite instruction is given for beating every variety of rhythm. Special attention is given to the most effective means of caring for the musical library, as well as to the artistic arrangement of concert programs.

ORATORIO COACHING

The instruction in this subject is designed to encompass a finished interpretation of arias, recitatives and ensembles selected from the standard oratorios.

CHURCH MUSIC COACHING

Singers who wish to fit themselves for either church singing or directing, will find this department of the greatest value. The details covered include suggestions for the careful selection of Programs of Church Music and for the artistic interpretation thereof.

MABELLE CHURCH VAN ALSTYNE

Mabelle Church Van Alstyne, of the Dramatic Art and Expression Department, is a post graduate of the Dramatic Department of Northwestern University, from which institution she received the degree of B. O. She taught successfully for many years at her Alma Mater and coached with Mrs. Milward Adams, David Bispham and Richard Mansfield. Her wide platform experience has made her a practical coach for the public speaker and reader.

Dramatic Art and Expression

Lulu Belle Howard
Mary Jane Perkins
Mabelle Church Van Alstyne

Dancing

Frances Janet Ross

LUELLA CHAPMAN PIERCE
PUBLIC SCHOOL MUSIC

WILL A. HARDING
THEORY

BERNICE CARL ELLER
VIOLIN

Outline of Dramatic Art Courses

THE Courses open to students who register in this Department are as follows:

The Graduate Dramatic Art Course (Diploma).
Post Graduate Dramatic Art Course (Bachelor of Oratory).

The Graduate Dramatic Art Course

The satisfactory completion of the Graduate Course in Dramatic Art and Expression entitles the student to the Sherwood Music School Diploma.

The work in this Department includes instruction in all that relates to the Spoken Word and Bodily Expression, such as English, Dramatic Expression, Acting, and Dancing.

The English Class meets for one hour each week. The work in this Class includes a general review of English Grammar, Rhetoric, and the reading of Plays with special reference to the correct pronunciation of the Spoken Word.

A Lecture Class in Dramatic Art and Expression meets for one hour each week. At this class the technic and psychology of Dramatic Art and Expression are explained. Discussions, criticisms, impromptu speaking and story telling, by students and teacher alike, are encouraged in this class.

Dramatic Art Department

The Dancing Class meets one hour each week. The work of this class includes Interpretative Dancing, Folk Dancing and Modern Dancing.

One hour each week is devoted to private instruction in Dramatic Art and Expression; in this lesson a thorough study of the Spoken Word is taken up through the medium of the best plays and fiction, both prose and poetry. All the Readings are arranged with a view to their use in public.

The Dramatic Art Graduate Course is a two-year Course.

The Post Graduate Dramatic Art Course

The Post Graduate Dramatic Art Course is a one-year Course, and consists of a most thorough and comprehensive study of the Drama and allied subjects. The satisfactory completion of this Course entitles the student to the Sherwood Music School Post Graduate Diploma (Degree of Bachelor of Oratory).

DANCING

In the Department of Dancing instruction is given in the Folk Dances of all nations, and in Classic, Esthetic and Modern Dances. The work in this Department can be covered in private instruction or in class.

LULU BELLE HOWARD
DRAMATIC ART

FRANCES JANET ROSS
DANCING

MARY JANE PERKINS
DRAMATIC ART

MADAME ODILE SANNER

Madame Odile Sanner is a Frenchwoman by birth and education, and has taught French both at home and in American schools. Her system of teaching was highly endorsed by the National Education Association at its annual meeting in Milwaukee, July, 1919. During the late war, Madame Sanner was in Paris, where she was of material assistance to the American Expeditionary Forces. She is a typical Frenchwoman, of pleasing personality and culture.

Evening Classes

Free Concerts
Recitals and
Lectures

Board and Room

Summer Session

Calendar

Rules and Regulations

Rates of Tuition

EVENING CLASSES

IN order to accommodate students who are otherwise employed during the day, arrangements are made for instruction in the evening. The School is open on Monday and Thursday evenings throughout the regular School Year. On these evenings instruction is given in all Departments of Study.

FREE CONCERTS, RECITALS AND LECTURES

Concerts and Lectures by members of the Faculty are given at frequent intervals during the year. Student Recitals are given weekly. These events are free to students of the School.

BOARD AND ROOM FOR STUDENTS

There are plenty of boarding accommodations within easy reach of the School, including the Y. M. C. A., Y. W. C. A. and the Eleanor Clubs. The Secretary also has on file lists of private families where students can get excellent room and board at moderate rates. Transfer coaches meet all trains, and will bring students from the different railroad stations safely to the School.

SUMMER SESSION

The Summer Session opens immediately after the close of the regular School year in June. It is designed for the special benefit of Teachers and Advanced Students who cannot register during the regular School year. Teachers of the Branches of the Sherwood Music School and those of their pupils who wish to continue their studies at the Main School, may, also, find it more convenient to study during the Summer Session. Work done during this Session is credited towards Diplomas and Degrees. "Special Students" may pursue their study during the Summer Session as well as during the regular School year.

Teachers of Sherwood Music School Branches are particularly urged to come to Chicago during the Summer Session for Normal Work at the Main School. For the convenience of those who cannot stay very long, the Normal Course has been condensed into a session of three weeks, with four two-hour periods each week. The Summer Normal Course does not require much home study or practice, as it is in the nature of Lectures, so that there is plenty of time left to enable Teachers and students to study any other subjects they may wish to take. In these Normal Classes, the use of the Printed Text embodying the Standardized Course given in all the Sherwood Music School Branches, including the Theory Lessons, Technical Exercises, Studies and Compositions, is thoroughly explained. In addition, Round Table Discussions are held, at which such subjects as "The Very Young Pupil," "The Backward Pupil," "The Indifferent Pupil," are freely discussed.

Classes in Interpretation and Appreciation of Music and also Piano Technic Classes are held throughout the summer. A full corps of Teachers is available for private lessons in Piano, Voice, Violin, Public School Music, and Theory.

Teachers, and students preparing to teach, who can spend the entire summer in Chicago in getting new ideas for their work, will find that the time thus spent is a good investment.

CALENDAR FOR 1920-1921

The regular School Year consists of four terms of ten weeks each:

First Term—Tuesday, September 7, 1920, to Saturday, November 13, 1920.

Second Term—Monday, November 15, 1920, to Saturday, January 29, 1921.

Vacation—Ten days, December 24 to January 3.

Third Term—Monday, January 31, 1921, to Saturday, April 9, 1921.

Fourth Term—Monday, April 11, 1921, to Saturday, June 18, 1921.

Summer Term—Six weeks—Monday, June 27, 1921, to Saturday, August 6, 1921.

RULES AND REGULATIONS

Students are registered by the Sherwood Music School only upon the understanding that they will conform to the following rules:

Registration. Students may register at any time, but are not accepted for less than a term of ten weeks.

Tuition. Tuition is payable by the term, strictly in advance, and will not be refunded.

Missed Lessons: In case of illness, and provided the Secretary has been notified, extension of time will be given so that private lessons missed on that account may be made up. Private lessons missed must be made up within the term. Class lessons missed will not be made up.

RATES OF TUITION

Piano

Georgia Kober

Term of ten weeks, half hour lessons, two lessons each week $120.00
Term of ten weeks, half hour lessons, one lesson each week 60.00

Louis Luntz

Term of ten weeks, half hour lessons, two lessons each week $80.00
Term of ten weeks, half hour lessons, one lesson each week 40.00

George Ralf Kurtz — Anna Tomlinson

Term of ten weeks, half hour lessons, two lessons each week $60.00
Term of ten weeks, half hour lessons, one lesson each week 30.00

Marie Pierik

Term of ten weeks, half hour lessons, two lessons each week $50.00
Term of ten weeks, half hour lessons, one lesson each week 25.00

Arthur Charles Becker — Elizabeth Keller
Mathilde Hansen Raunborg — Meta Louise Kummer

Term of ten weeks, half hour lessons, two lessons each week $40.00
Term of ten weeks, half hour lessons, one lesson each week 20.00

Ceacilia Castelli — Corrie Dawkins
Ruth Adelina Franzen — Harriet Husted Young

Term of ten weeks, half hour lessons, two lessons each week $30.00
Term of ten weeks, half hour lessons, one lesson each week 15.00

Voice

Else Harthan — Daniel Protheroe

Term of ten weeks, half hour lessons, two lessons each week $80.00
Term of ten weeks, half hour lessons, one lesson each week 40.00

Grace Kien Madison

Term of ten weeks, half hour lessons, two lessons each week $60.00
Term of ten weeks, half hour lessons, one lesson each week 30.00

Ragnhild Holmquist Congdon — Hazel Harris
Ethel Reeves

Term of ten weeks, half hour lessons, two lessons each week $40.00
Term of ten weeks, half hour lessons, one lesson each week 20.00

Rates of Tuition

LOUISE BRITTAN — FLORENCE SOMMER
MARTHA STELZL

Term of ten weeks, half hour lessons, two lessons each week	$30.00
Term of ten weeks, half hour lessons, one lesson each week	15.00

Violin

RUTH BREYTSPRAAK

Term of ten weeks, half hour lessons, two lessons each week	$60.00
Term of ten weeks, half hour lessons, one lesson each week	30.00

BERNICE CARL ELLER

Term of ten weeks, half hour lessons, two lessons each week	$40.00
Term of ten weeks, half hour lessons, one lesson each week	20.00

Organ

WALTER KELLER — TINA MAE HAINES

Term of ten weeks, half hour lessons, two lessons each week	$80.00
Term of ten weeks, half hour lessons, one lesson each week	40.00

Public School Music

LUELLA CHAPMAN PIERCE

Course of eight hours each week, consisting of classes in Methods of Teaching, Harmony, History of Music, Sight Singing, Ear Training, etc. Term of ten weeks	$60.00

Harmony, Counterpoint

WALTER KELLER

Term of ten weeks, half hour lessons, two lessons each week	$60.00
Term of ten weeks, half hour lessons, one lesson each week	30.00
Classes, ten weeks, one hour lessons, two lessons each week	20.00

WILL A. HARDING

Term of ten weeks, half hour lessons, two lessons each week	$40.00
Term of ten weeks, half hour lessons, one lesson each week	20.00

ELIZABETH KELLER

Term of ten weeks, half hour lessons, two lessons each week	$30.00
Term of ten weeks, half hour lessons, one lesson each week	15.00

Rates of Tuition

Double Counterpoint, Canon, Fugue, Composition, Orchestration

WALTER KELLER

Term of ten weeks, half hour lessons, two lessons each week	$60.00
Term of ten weeks, half hour lessons, one lesson each week	30.00
Classes, ten weeks, one hour lessons, one lesson each week	15.00

History, Form and Analysis of Music

TINA MAE HAINES

Season Course, forty weeks, class lessons, one hour each week	$25.00

Normal Piano

ANNA TOMLINSON

Season Course, forty weeks, class lessons, one hour each week	$60.00

Interpretation and Appreciation of Music

GEORGIA KOBER

Term of ten weeks, class lessons, one hour each week	$20.00

Piano Technic

ANNA TOMLINSON

Term of ten weeks, four in a class, one hour lesson each week	$20.00

GEORGE RALF KURTZ

Term of ten weeks, eight in a class, one hour lesson each week	$10.00

Choral Conducting

DANIEL PROTHEROE

Term of ten weeks, one hour each week	$80.00

Oratorio and Church Music Coaching

TINA MAE HAINES — DANIEL PROTHEROE

Term of ten weeks, half hour lessons, two lessons each week	$80.00
Term of ten weeks, half hour lessons, one lesson each week	40.00

SHERWOOD MUSIC SCHOOL

Rates of Tuition

Children's Chorus

DANIEL PROTHEROE

Season Course, class lessons, one hour each week. Open to all students from six to fourteen years of age . . . . . Free

Rudiments, Ear Training and Elementary Harmony

Class lessons, one hour each week. Open to all students taking the Preparatory or Intermediate Course in Piano, Violin or Voice . . . . . Free

Lectures on Weekly Programs of Chicago Symphony Orchestra

TINA MAE HAINES

Season Course, twenty-five lectures, one hour each week $10.00

Dramatic Art and Expression

MABELLE CHURCH VAN ALSTYNE

Full Course, including each week one private lesson in Dramatic Art and Expression and one class lesson on the Technique of Expression, one class lesson in English and one class lesson in Dancing. Term of ten weeks $60.00

LULU BELLE HOWARD — MARY JANE PERKINS

Term of ten weeks, half hour lessons, two lessons each week $40.00
Term of ten weeks, half hour lessons, one lesson each week 20.00

Dancing

FRANCES JANET ROSS

Term of ten weeks, forty-five minute lessons, one lesson each week $25.00

Foreign Languages

FRENCH

ODILE SANNER

Term of ten weeks, one hour lessons, one lesson each week $20.00
Term of ten weeks, half hour lessons, two lessons each week 20.00
Term of ten weeks, half hour lessons, one lesson each week 15.00
Classes, ten weeks, one hour lessons, one lesson each week 10.00

Certificates and Diplomas

Teachers Certificates $15.00
Graduate Diploma 25.00
Post Graduate Diploma (Degree, Bachelor of Music) 25.00

Branches

Affiliated Schools
and their
Teachers

BRANCHES

Affiliated Schools and their Teachers

(*Alphabetically Arranged*)

ALABAMA

BESSEMER—Mildred Farr.

BIRMINGHAM—Elizabeth Buckshaw, Lucy Jones, Myrtle M. Jones, Berte R. Rogers.

BLOUNTSVILLE—Alta Finley.

CUBA—Margie Rainer.

CULLMAN—Lucille Ramsey.

FLORENCE—Amelia Boddie.

GRAND BAY—Clara B. Evans.

MOBILE—Clara B. Evans.

PRATT CITY—Mrs. E. B. Womack.

ARIZONA

DOUGLAS—Ida Hickman, A. J. Pickering.

PHOENIX—Alice Arnold, Maude Pratt Cate, Mrs. A. G. Hulett, Nellie S. Trott, Merta H. Work.

WILLCOX—Lillian M. Lawrence.

ARKANSAS

BENTONVILLE—Catherine S. Terry.

BRINKLEY—Margaret Roy.

COTTON PLANT—Ruby I. Meadow.

WALNUT RIDGE—Mrs. H. W. Green.

CALIFORNIA

ALHAMBRA—Clarence D. Kellogg.

ALTA LOMA—Mrs. E. E. Ramsell.

ANAHEIM—Edna Hochuli, Stella Schwentker.

BERKELEY—Cora B. Meyers.

BRAWLEY—Addie F. High.

BURLINGAME—Mrs. C. O. Bentley.

CALEXICO—Grace E. Blaisdell.

CLAREMONT—Louise Stover.

CONCORD—Elizabeth Ivey Brubeck.

CORONADO—Mrs. J. Wayne Elliott.

DOWNEY—Leona G. Hatch.

EL CAJON—Emma R. Stough.

EL CENTRO—Elmer A. Todd.

ESCONDIDO—Rose Gallagher.

EUREKA—M. Ruth MacDonald.

FRESNO—Myra Aarestrup, Ella G. Barton, Martha Sprengle.

GLENDALE—S. Gertrude Champlain, Mrs. Jas. H. Searles.

GLENDORA—Phoebe H. Appy.

HERMOSA BEACH—Florentine Shaw.

HOLLYWOOD—Suzanna Joyce Spear, Vida Reed Stone.

HUNTINGTON PARK—Frederic Groton.

INGLEWOOD—Mrs. G. W. Crozier.

LONG BEACH—Mr. and Mrs. Abby De Avirett, Luella Clark Emery, Pauline Farquhar, Charlotte Gooding, Mrs. Clifford Nelson, Minnie O'Neil, Edith M. Pew, Florine Wilde.

LOS ANGELES—Lillian Bishop, Mrs. G. W. Crozier, Fannie C. Dillon, Verda Mae Langston, B. H. Pearson, Dwight C. Rice, N. L. Ridderhof, Nell Rogers.

MOUNTAIN VIEW—Maud Rinaman.

NAPA—Gertrude E. Lamdin.

OCEANSIDE—Ina Belle Jolley.

ORANGE—Alma M. Geiger.

PALO ALTO—Ella May Adams.

PASADENA—Ethel Adair, Alice C. Batchelder, Mrs. Henley Bussing, Lillian R. Carson, Lulu E. Finney, Myra K. Husted, Morton F. Mason, Mrs. A. Hall Miller, Mary Alice Moody, George Arthur Mortimer, K. Pearl Pinkham, Harold Porter Smyth, Olga E. Stallfort, Charles G. Titcomb.

CALIFORNIA—*Continued*

PITTSBURG—Mrs. C. T. Rouner.

REDONDO BEACH—Julia G. Howell.

RIVERSIDE—Estelle S. Minkler, Minnietta Buchner Porter, Florence Sausman.

SAN ANSELMO—Velma Walder.

SAN DIEGO—Mrs. H. W. Sharman, Mrs. Wynne S. Staley.

SAN DIMAS—Dolores Cassel.

SAN FRANCISCO—Evelyn Sersovich Ware.

SAN JOSE—Elizabeth Pugh.

SAN MATEO—Carrie J. Barnett, Anna Van Valin.

SAN PEDRO—Maurice Koehler.

SANTA BARBARA—Caroline K. Dunshee, Pearl A. Merill.

SANTA CRUZ—Mary L. Perkins, Hope H. Swinford.

SANTA MONICA—Gretchen Rebok Gripp.

SANTA PAULA—Alice Bale.

SOUTH SAN FRANCISCO—Viola Mae Hein.

SOUTH PASADENA—Eleanor Massard.

STOCKTON—Helen H. Green, Mary E. Knox.

TRACY—Gladys Westlake.

UPLAND—Mrs. W. W. Duncanson, C. Bertha Palmer.

VALLEJO—Bessie N. Butler.

WHITTIER—Clara B. Saxman.

COLORADO

ALAMOSA—Jeanne M. Kohler.

BOULDER—Eugenie C. MacAllister, Harriet L. McCuskey, Nelle F. Troutman.

BRIGHTON—Mrs. Bernard Waters.

CANON CITY—Julia Newell Chappell, Robert Lithgon Dick, B. Ruth Goetz, Helen L. Johnson, Martha Louise Logan, Mrs. A. M. Morey, Hazel Holman Reiter, Helen S. Wilson.

COLORADO SPRINGS—Beryl Griswold, E. D. Hale.

DENVER—Anna H. Alexander, Ada R. Bloedorn, Mabel L. Braidwood, Minnie E. Davidson, Cecil L. Knapp, Sarah Layne, Miriam G. Lindee, Ethel McEachern, Hester N. Nash, Otto W. Seelaus, Charlotte P. Vair, Clara Woeber.

LA JUNTA—Cora Isabelle Orr.

LONGMONT—Bessie Bennewitz, Mrs. O. I. Golden, Mrs. Monroe Markley.

LOVELAND—Lilian Montrose Grahame, Nell B. Schuerman.

MONTE VISTA—Mrs. A. R. Pollock.

PUEBLO—Jeannie MacGregor Rettberg, Mrs. Roger Wheldon.

SALIDA—Grace E. Chapman, Ernest Feichtinger, James S. Ramey.

STERLING—Anna B. Lyman, Dorothy May Green.

FLORIDA

TAMPA—Mamie Costelie Dawson, Hulda Kreher, Thelma Dorris Mote.

GEORGIA

ALBANY—Carrie Shook, Mertie M. Whiting.

ATLANTA—Lucy May Bacon, Kate Blatterman, Estelle Bradley, Lillie D. Caldwell, Annie May Bell Carroll, Ethel E. Davis, Elizabeth T. Gregory, Josephine B. Hildreth, Merrill Hutchinson, Evelyn Jackson, Kate Land, J. Gordon Moore, Mrs. C. B. Nealy, Frances H. Stovall, Jennie Tutt, Florence Watson, Ruth Weegand, Elimira Grow Wood.

BAXLEY—Eloise Greer.

BLAKELY—Annie V. Womack.

CEDARTOWN—Lucile Neese, Helen Purks.

COLUMBUS—Mrs. W. Anderson Gilman.

CORDELE—Comer School of Music (Helen Comer).

DAWSON—Mrs. W. T. Sherman.

DECATUR—Mrs. B. L. Berry, Martha Hudson.

DUBLIN—Grace Cowart, Lucy McArthur, Mrs. Geo. T. Rowe, Mary Thompson.

GEORGIA—*Continued*

GRIFFIN—Nettie Sherwood.

LAGRANGE—Viola Burks, Mrs. W. R. Campbell, Jeannette Wilhoite.

MACON—Marianne Jones, Mrs. W. O. Reeves, Mrs. W. W. Solomon.

MADISON—Martha Atkinson.

MARIETTA—Lois Ferris, Gustave E. Von Hofe.

MARSHALLVILLE—Mary D. Baldwin.

NORCROSS—Ida Wootten.

PLAINS—Berta Will Clark.

ROME—Amelia C. Berry, Georgia Word.

THOMASVILLE—Mary B. Harrison, Ethel D. Silva.

VALDOSTA—Gladys Lavender.

VIENNA—Kate Henderson.

WASHINGTON—Gertrude Barnett.

IDAHO

BOISE—Bernice Hill.

IDAHO FALLS—Ebba E. Johnson.

KELLOGG—Florence Brennan.

WALLACE—Rena Albinola, Ellen N. Cummins.

ILLINOIS

ARROWSMITH—Jessie Edwards Carlberg.

ARTHUR—Alice Roe.

ATHENS—Harriett Swingle.

ATLANTA—Harville Crandall.

AURORA—Ruth Burnett, Millie Eichorn, Margaret Mary Hancock, Melita Krieg, Dorothy Liebe, Rhoda H. Miller, Mrs. Alice D. Wernicke.

BATAVIA—Ralph Norman Peterson.

BELLFLOWER—Ethel K. Wheeler.

BERWYN—Anna M. Tomlinson.

BLOOMINGTON—Vera Pearl Kemp, Mabel D. Orendorff, Edna Fern Otto, Mabel Jones Pitts, Hermann Schwiemann, Eva M. Shirley, Blanche Williams, Clara B. Wilson.

CHERRY VALLEY—Rumona S. Wilkening.

CHICAGO—Erna Ahrens, Edna J. Birdsall, Elmer F. Cholvin, Mrs. J. M. Graham, Joseph Kurtz, Dorothy Liebe, Laura McIntyre.

CHICAGO HEIGHTS—Lulu Fleming.

CHILLICOTHE—Mabel Tawney.

CLINTON—Mrs. S. A. Hammond, Ingeborg Lundh, Mrs. J. W. Perryman.

DANVILLE—Helen D. Clark, Stella Dickson.

DEKALB—E. J. Swanson, C. F. Toenniges.

DELAVAN—Annie E. Lawton.

DEWITT—Alta E. Lafferty.

DIXON—A. H. Stoddard.

DOWNS—Mrs. E. C. Williams.

ELGIN—Henrietta K. Otstott, Nellie A. Swartwout.

EL PASO—Josephine E. Michels.

EUREKA—Mrs. S. J. Gains.

FAIRFIELD—Lila Stonemetz.

FREEPORT—Charles Gray, Florence Griswold, Iva Swingley Wheat.

GENEVA—Elsie Forest Earley.

GIBSON CITY—Zelah Newcomb.

GLENCOE—Ida May Borncamp, Ethel M. Parry.

GREENFIELD—Geo. Carson Piper.

HARRISBURG—Mrs. F. Psaute.

HILLSBORO—Ida Truitt.

HUDSON—Ada F. Ames.

JOLIET—Isabel V. Hill.

KENNEY—Veta Leming.

KEWANEE—Will C. Morse.

LEE—Helma Eden.

LELAND—Ruby A. Hanson.

MACOMB—Mrs. H. H. Harris.

MARSEILLES—Mrs. A. H. Simmons.

MAYWOOD—Florence Glosser.

MENDOTA—Clara L. Reul.

MOMENCE—Bertha Durham.

MONTICELLO—Amy Hefner.

ILLINOIS—*Continued*

Mt. Carmel—Ethel Kneipp.

Newark—Mina Ruth Koska, Emma Mathre.

Ottawa—Ida Brandner, Arenita Calkins, Elizabeth Malcolm, Mrs. W. C. Paisley, Pleasant View Luther College, Anna Weeks Porter, Julia Severtson.

Paxton—Mabel Pitney.

Pecatonica—Anna Doty.

Peoria—Irving Bradley, Miss C. E. Burkhalter, Clara E. Doyle, Marguerite Evans, Ella Iben, Mary Macmillan.

Polo—Ina C. Reed.

Pontiac—Genevieve McGreevey.

Rochelle—Ethel Hoon.

Rockford—Mabel Viola Asprooth, Mrs. A. D. Bodfors, Margaret Dyer, Hazel J. Leeds.

Rock Island—Frank Freistat, Olga Junge.

San Jose—Alma Adolph.

Seneca—Miss E. C. Stephens.

Serena—Hannah M. Ness.

Seward—Stena Jansen.

Sheridan—Florence Lacart.

Staunton—Dorcas I. Purdy, Mrs. V. S. Smith.

St. Charles—Amelia T. Olson.

Streator—Ceacilia D. Castelli.

Sycamore—Helen Stroberg.

Toulon—Mrs. J. L. Jarboe.

Warren—Clara Emily Siedschlag.

Waterman—Ivy L. Fearon, Burdell Whitford.

Watseka—Helen D. Clark.

Waukegan—Mary H. Love.

Wenona—Mayme Harrington, Colette Harrington.

Yorkville—Julia Knudson.

Zion City—Irene McClay.

INDIANA

Alexandria—Geo. E. Payson.

Anderson—Margaret Jones.

Bluffton—Bessie C. Black, Viva Lesh.

Boonville—Olive O'Neil.

Brimfield—J. E. McMeans.

Columbus—Nellie V. McClintic, May Alice Snyder.

Crawfordsville—Lucile Miller Cook, Emily Schlemmer.

Crothersville—Lucy M. Ritz.

Danville—Fern Walden Jackson.

Edinburg—Vera Albright.

Elkhart—Susan Brennan, Ella De Camp.

Frankton—Robert W. Birt.

Ft. Wayne—E. J. Germann.

Garrett—Zulah Thumma.

Gary—Mrs. N. A. Klumpner, Fanny Amstutz Roberts, Bernice Snyder, L. Marguerite Witwer.

Gas City—Hazel D. Myers.

Greencastle—Mrs. M. M. Kimball.

Greenfield—Betty R. Koin.

Hammond—Lillian Thompson.

Indianapolis—Anna Jane Denny, Mabel Hendleman, Louise Nixon Huff, Indiana College of Music and Fine Arts, Bertha Jasper, Mayme Reide Julian, Muriel Payne, Vilora Maude Pock, Velma Laurene Rosecrans, Ura Clayson Talbot, Edna Webster, Zillah Worth.

Knightstown—Ethel Edwards Bell.

Kokomo—Ethel Alexander, Mrs. C. H. Brown, Fred Gaylord Cline, Irene Coleman, Marie H. Englert, Mrs. Fredrick Henderson, Mrs. Edward Penn, Merle L. Reed, Mary F. Stephens.

Ladoga—Edna Gentry Snyder.

La Fontaine—C. Gatrel Smallwood.

La Porte—Frances I. Kell.

Lebanon—Thyrza Bell Wheeler.

Lincoln—Laura B. Gabriel.

INDIANA—*Continued*

MARION—Mrs. Albert Davis, Mary Elliott, Anna Nell George, Effie Marine Harvey, Marion School of Music, P. Marinus Paulsen.

MARKLE—Verdella Walters.

MERRILLVILLE—Mrs. S. B. Eason.

MICHIGAN CITY—Helen M. Kramer.

NAPPANEE—Cora Stuckman.

NEW ALBANY—Amelia H. Scharf.

PERU—Caroline E. Hiner.

PLAINFIELD—Helen Caroline Baldock.

PLYMOUTH—Dollie E. Burgener.

ROCHESTER—Lucretia Rea.

RUSSIAVILLE—Clara LaMar.

SEYMOUR—Emilie R. Brand.

SOUTH BEND—Carolen A. Walbridge.

TIPTON—George Thompson.

UPLAND—A. Verne Westlake.

WABASH—Josephine Alexander, Lola Beck, Leah Elward, Frances Haydon, Anna Pursian.

WARREN—Pearl Smith.

WEST LEBANON—Mrs. M. L. Clow.

ZIONSVILLE—Ruth Raiber.

IOWA

ANAMOSA—Florence L. Hale.

ANKENY—Mabel Geraldine Stanfield.

ATLANTIC—Marie Cavenaugh, V. Miriam Piper.

CEDAR FALLS—Jessie A. Gable.

CEDAR RAPIDS—Mae Dell Ake, Julia Zalesky.

CHURDAN—Mary B. Perkins.

CLARINDA—Mrs. H. E. Maxwell.

CLARION—Sister M. Mercedes, Mrs. W. D. Pardun.

COOPER—J. F. Kauffman.

CRESCO—Berenice E. Laidlaw.

DES MOINES—Alma L. Garber, Lillian M. Pratt, Edith M. Usry.

DAVENPORT—Gertrude Branigan.

ELDORA—Harriet Meader.

GRAND VIEW—Hazelle McCulley.

IMOGENE—Eva Allshouse.

INDEPENDENCE—Mrs. Karl E. Manz.

JEFFERSON—Mrs. M. E. Adkinson.

LONE TREE—Claire H. Prentice.

MARION—Mrs. La Verna M. Crew.

MARSHALLTOWN—Marjorie Busch, Louise Clemens, Ralph A. Pyke, Effie Adeline Robb, Anna J. Soukup.

MISSOURI VALLEY—Mrs. Guy R. Smith.

MUSCATINE—Alice Chase, Grace G. Harper, Hazel Keath, Mrs. Fred Satterthwaite, Nora Schweitzer.

NEW HAMPTON—Mrs. Frank G. Rehorst.

ONAWA—Mrs. R. C. Griffith.

OSAGE—Perna Miner Whitney.

OSCEOLA—Mrs. W. H. W. Webster.

PANORA—Blanche Snyder.

RED OAK—Eva Kerrihard, Mabelle Reiners, Garnett Rogers.

SAC CITY—Eva V. Kurtz.

SHENANDOAH—Mrs. J. A. Cheney, May W. Farnham, Mrs. B. B. Holdridge.

STATE CENTER—Irene Funke.

VILLISCA—Frances E. Staton.

WATERLOO—Marion Gilley.

KANSAS

PITTSBURG—Nora Neal.

KENTUCKY

HARRODSBURG—May Wilmore.

LAWRENCEBURG—Lena Frazier.

WINCHESTER—Mrs. Fred Broadhurst.

LOUISIANA

HOMER—Lola W. O'Ferrall.

MINDEN—Lavinia Shealy.

NEW ORLEANS—Katharyn Dykers, Geo. A. Paoletti, Mrs. K. C. B. Trauth.

MARYLAND

CUMBERLAND—Vera Beckman, Alice Louise Mecusker.

FROSTBURG—Joseph Williams.

GRANTSVILLE—Beulah Engle.

HAGERSTOWN—Roy A. McMichael.

MICHIGAN

ADRIAN—Anna M. Arnot, Ruth Hoadley, Maude Metcalfe, Irene E. Murphy.

ALBION—Jennie A. Worthington.

ANN ARBOR—Elizabeth Campbell, Bertha Morrison.

BANGOR—Thelma D. Doxtator.

BATTLE CREEK—Lettie Bradley, Beulah Caldwell, Jessie A. Evans, Helen Graham, Lovona Johnston, F. W. Lang, Mrs. John B. Martin, Maxine Moyles, Mrs. E. E. Sayles, Helen Jean Snyder, Mrs. L. E. Stewart.

BLISSFIELD—Mrs. Anson Dickinson, Arabella Collins Porter.

BRONSON—Nellie Farr.

CADILLAC—F. J. Radey.

CARO—Frank Campbell.

CARROLLTON—Ivy M. Bierd.

CASSOPOLIS—Mabel Sanderson, Mabel Springsteen.

CHEBOYGAN—Helen Tremaine.

COLDWATER—Lillian A. Harkness.

CONSTANTINE—Juanita Bycroft, Verna Bristol Harrison.

DECATUR—Mrs. E. K. MacArthur, Mary A. Foulke.

DETROIT—Miss C. E. Broughton, Bernadine L. Collins, Adah Hemenway, Lucile Hives, Jennie C. Kern, Floretta E. Kneisel, Olive Magee, Mae Shankster, Mabel Sharp, Marie Wolverton.

DE WITT—Grace M. Coon.

DUNDEE—Florence Henry.

FLINT—Josephine Foster, M. Loretta Morrisey, Carl O. Paul.

GRAND HAVEN—Iola C. Emery.

HARTFORD—Mamie Howes.

HASTINGS—Mrs. I. J. Smith.

HUDSON—Mrs. Etho Allingham, Alvena Fry, Grace Fuller, Immaculata Haley, Vera Mae Marble, Evelyn Meek, Ona Myers, Eva Raymond.

IRONWOOD—Gertrude Buck.

JACKSON—Gilberta Long.

KALAMAZOO—Margaret B. Cobb, Eva Smith Davidson, Victoria McLaughlin, Pearl B. Peabody, Mrs. E. A. Read.

LANSING—Mira E. Benjamin, Gertrude Loyd Clark, Mrs. Fred L. Evans, Della B. Guenther.

LAPEER—Mrs. E. B. Sidebotham.

MANISTEE—Helen Fish.

MANITOU BEACH—Vera Grimes.

MASON—Jeannette Field.

MIDLAND—Josephine Bravot, Vera E. Krake, Mrs. Eliot W. Rice, Mrs. Charles A. Towsley.

MONTAGUE—Clara L. Springer.

MT. CLEMENS—Alice Louise Tucker.

MUSKEGON—Mrs. F. A. Schuler.

NEW LATHROP—Alberta Prouty.

NILES—Louise H. Gillette.

OLIVET—Miss Veldean Vrooman.

PALMYRA—Mae Louise Wright.

PAW PAW—Aileen Van Buskirk Bennett.

PETERSBURG—Elsie Kohler.

PONTIAC—Marguerite Ballard, Elizabeth Thorpe.

MICHIGAN—*Continued*

PORT HURON—R. V. Stratton, Ina Windsor.

REED CITY—Ethel M. Beecher.

RIGA—Alma Tagsold.

SAGINAW—Mrs. Chas. Andre, Helen Burrill, Maleta Belle Clark, Harriet Coon, J. G. Cummings, Mrs. H. W. Hovey, Myrtle Hubbard, Mrs. B. H. Lewis, Lou F. Olp, Grace Perry, Mrs. Oka M. Rutan, Sarah Adeline Stewart, Orpha B. Vincent, Hermenia Wagner.

SOUTH HAVEN—Mary Irene Shoemaker.

SPRING LAKE—Mrs. E. B. Reed, Jeannette Schreur.

ST. JOSEPH—Bessie E. Heartt.

THREE RIVERS—B. Helen Carroll, Mrs. Henry J. Kleinhuizen.

UNION CITY—Mrs. Ray Arah Randall.

VASSAR—E. Grace Hough.

VERMONTVILLE—Leta Irene Eitel.

VICKSBURG—Gertrude L. Fenstermacher.

WALDRON—Mary Crance, Carietta Meyers.

MINNESOTA

AUSTIN—Mrs. G. H. Ten Broeck, Mrs. Warren W. Tolles.

BLACKDUCK—Sally M. Witting.

BLOOMING PRAIRIE—Elsie A. Kubat.

BRAINERD—Rebecca Rorem.

CHATFIELD—Nona Caw.

CHISHOLM—Marie Weissmueller.

DETROIT—Mrs. E. E. Hoit.

DULUTH—Frieda Beier, Frances M. Berg, Mrs. E. D. Edson, R. Buchanan Morton, Lillian Mountford, Mary E. Thorburn.

FAIRMONT—Mabelle Donaldson, Mrs. S. H. Merrill.

FERGUS FALLS—Martin Read, Jr.

GRAND RAPIDS—Madame E. A. Daix-Des Pres.

HASTINGS—Mary Kranz.

HIBBING—John J. Kuyk, Mary A. Meloche.

HOWARD LAKE—Mrs. L. A. Bortel.

KENYON—Sigrid Sundry.

MANKATO—Genevieve Hodapp.

MINNEAPOLIS—Jennie M. Bentley, Angeline E. Buisson, Bertha D. Canney, Irene Chapman, Hazel J. Cowan, Lillian Crist, Helen B. Crittenden, Anna M. Fardahl, Elsa Carolin Henke, Carl A. Jensen, Mildred A. Jones, Suzanne Kranz, James Lang, Olive Lathrop, Mrs. W. H. Marsh, Emma Olson, May H. Penberthy, Mrs. Arthur H. Quenby, Clara Rekstad, Hazel D. Richardson, J. Frances Rogers, Mrs. J. B. Rosenberger, Herman A. Ruhoff, Bernice E. Smith, Ruby L. Stone, Annie P. Swensen, Edwina Wainman, C. G. Warmelin.

OWATONNA—Archibald S. Bossart.

PIPESTONE—Adah Nash.

RED WING—Clara S. L. Arndt, Mr. H. C. E. Schmidt.

RUSH CITY—Myrna C. Runskog.

ST. PAUL—Jessie Bill Clark, Irene L. Gault Mary R. Willard.

ST. PETER—Adah M. Strand.

VIRGINIA—Mrs. U. G. Holloway.

WAVERLY—Mary C. Nolan.

WILLMAR—Helen Jenness.

WINONA—Arthur Thompson, Charlotte Newton Thompson.

MISSISSIPPI

BROOKHAVEN—Mrs. Eugene McCormick.

CARROLLTON—Virginia Stilson.

CHARLESTON—Ruth Burke, Mrs. Barry Chandler.

CLARKSDALE—Ada Chapman.

COFFEEVILLE—Mrs. Julian Knox Morrison.

COLUMBIA—Lilla May Walton.

COLUMBUS—Miss Grey Irion, Miss Jerome Sage, Corinne Williams.

MISSISSIPPI—*Continued*

Como—Mrs. W. G. Pearce.

Decatur—Mrs. R. C. Pugh.

Durant—Mrs. L. C. Lipsey.

Ellisville—Lela M. Buckley.

Gloster—Mrs. H. B. Miller, Helen Whittington.

Greenville—Mrs. A. C. Rose.

Greenwood—Mabel Scott, Laeta Pettey Wright.

Gulfport—Dora Howell, Mrs E. J. LaJoie, Mrs. D. A. McDavid, Mrs. T. A. Robinson.

Harperville—Flossie Robbins.

Hattiesburg—Ethel Powe.

Hickory—Lora Belle Gilmore.

Houston—Virginia Estelle Winter.

Indianola—Carrie E. Green.

Laurel—Mrs. Chas. E. Beers, Mrs. T. F. Buntin, Mrs. C. S. Tuller.

Liberty—Minnie B. Austin.

Louisville—Grace Gilbert.

Macon—Edna Bush.

Magnolia—Nema Weathersby Banning.

Meridian—Clara L. Hays.

Morgan City—Alice S. Roe.

New Hebron—Grace Baker.

Okolona—Sulu C. Stovall.

Oxford—Nan R. Hooper, Flora Buffaloe, Mrs. M. P. Bush, Mrs. J. E. Hargis, Mae Johnson.

Raymond—Winifred Causey.

Scooba—Mrs. W. S. Carter.

Tunica—Mary M. Settle.

Union—Kate D. McRaven.

Union Church—Mrs. S. R. Towns.

West Point—Annie G. Moore.

Wiggins—Louise Barnett.

Winona—Sallie Harvey.

MISSOURI

Anderson—Mrs. W. G. Brandstetter.

Brookfield—Beulah B. Reese.

Kahoka—Daisy D. Danford.

Kansas City—Mrs. L. F. Kilgore.

Kirkwood—Ida Missildine.

Louisiana—Mrs. E. J. Edgar.

Sedalia—Harold W. Steele.

St. Joseph—Geo. A. Everest, Birdie B. Lower.

St. Louis—David F. Earle.

Washington—Mamie Ernst.

MONTANA

Billings—Ethel Opie, Blanche McNeely Ragsdale.

Bozeman—Lela M. Maxwell.

Butte—Helen E. Bailey, Elsa MacPherson, Margaret McHale, Mrs. W. F. S. O'Brian, Mrs. Herman Pagenkopf.

Conrad—Mrs. W. B. Franke.

Glasgow—Margaret Anderson, Mrs. B. H. Cottrell.

Glendive—Mrs. P. J. Moe.

Havre—Mrs. A. D. Smith, Marie Yeon.

Helena—Margaret H. Vollert, Mrs. William Whalen.

Kalispell—Mrs. G. W. Hunt, Irene Neilson.

Miles City—Esther C. Benson, Millie S. Fedje.

Missoula—Leila McDonald, Abby Paxton Senier, Edith Ruth Stiff.

Willow Creek—Laura Callaghan.

NEBRASKA

Lincoln—Helen Boyce.

Omaha—Frances Baetens, E. Dewar Challinor, Luella M. Davis, Annie E. Glasgow, Gertrude Hoden, E. M. Jones, Eileen McCaffery, Helen Mackin, Mayme Vroman.

NEBRASKA—*Continued*

PLATTSMOUTH—Lilian Freeman.

UNIVERSITY PLACE—Wilbur R. Chenoweth, Lucy A. England.

NEW JERSEY

COLUMBIA—Olive D. Weidman.

PHILLIPSBURG—Lucy Heck, Jean U. Shillinger.

NEW YORK

BATAVIA—Alice D. Corbett.

BATH—Sarah E. Babcock, Leo J. Burnicke, Flora M. Knight.

BUFFALO—Leonard Adams, Lauretta R. Allyn, V. Spencer Balser, William Benbow, Grace H. Chester, Mae Swallow Craig, Robert Earll, Mildred E. Eckert, Nellie M. Gould, Elmer G. Henshaw, Henry M. Hoffman, Peter J. Jankowski, Henry H. Jocoy, Ethel M. Lowry, Glayds A. Mashke, Aurelia Meath, Helen Garrett Mennig, Flora J. Miller, Madeline E. Murphy, Geo. Oberacker, Katharine G. Randall, Caroline D. Robison, Blanche Sindecuse, Gertrude Thomas, Molly Thompson, Raymond D. Vickers, Inez F. Whittaker, Louisa Williams.

CANANDAIGUA—J. Hart Kinsey.

CANISTEO—Mrs. Geo. H. Crozier, Louise K. Mills, Bessie Sprague.

CORNING—Walter Kanbisch.

CORTLAND—Louise Jones.

DANSVILLE—Elizabeth Endress.

FULTON—David B. Carroll.

HAMMONDSPORT—Fanny T. Aber, Ivag Jacobus.

HORNELL—Bertha Cadogan, Elthea B. Tupper.

LANCASTER—Philip L. Kraemer.

MEDINA—Mrs. Ernest Hart, Jr.

MT. MORRIS—Huldah Randall.

NORTH TONAWANDA—Mrs. Vernon W. Curtis.

PORT BYRON—Mrs. Elmer E. Clapp.

ROCHESTER—Alice L. Kellogg, Katherine Scott.

SHERBURNE—C. Herbert Johnson.

SIDNEY—Helen M. Todd.

SYRACUSE—Angileen G. Runser.

WARSAW—Maybel E. Eisenbart.

WILLIAMSON—Inez M. Clark.

WILLIAMSVILLE—Helen S. Philip.

NORTH CAROLINA

FREMONT—Ivor Aycock.

GREENSBORO—Maude Anderson, Florence Hunt.

NORTH DAKOTA

EDGELEY—Marilla Walsworth.

ELLENDALE—Mrs. Jessie H. Dunphy.

HANKINSON—Evangeline M. Green.

JAMESTOWN—Caroline Kurtz Anderson.

MINOT—D. Jessie Finley Riley.

MONANGO—Harriet M. Caldwell.

OHIO

AKRON—Mrs. H. W. Aiken, Ethel Eyer Beach, Francesco DeLeone, Mary Dice, Bertha M. Farver, Grace Grill, Gladys M. Hamilton, Fern A. Manderbach, Mrs. J. A. Minarde, Leola Moatz, Belva Riley Murray, Estelle Musson, Forrest Stump, Ruby K. Witner.

ALLIANCE—Beatrice Graf, Alma Balmat Grimes.

ASHLAND—Vernon Baum, Jeanette Vanosdall.

BARBERTON—Mrs. J. B. Chisnell, Mrs. A. M. Cunningham, Anna G. Curtis, Ida M. Howe, Florence Kriegbaum, Madalene Latham, Ruth M. Swain.

OHIO—*Continued*

BELLEFONTAINE—Mrs. R. H. Butler, Adda Eddy.

BELLEVUE—Katharine Lehmann.

BLUFFTON—Harold B. Adams.

BRYAN—Edith E. Donze, Isola Walters.

BUCYRUS—Helen Norine Lerch, Mrs. J. W. Loomis, Eva E. Vollrath, Mabel C. Wagner.

CANTON—Laura Armitage, Ruth W. Barbour, Lizzie Baublitz, Florence K. Bloch, Marvelle Bowman, Anna E. Bramhall, Gladys C. Cook, Evelyn Greene, June M. Gregory, Mrs. H. W. Hagerman, Nellie Jacoby, J. F. Koehler, Frieda Kreuz, Joy McKinney, Mt. Marie Academy (Sisters of Mary), Alice C. Nieschwitz, Florence M. Nusly, Grace B. Penniman, Thos. A. Phillips, Margaret Raz, J. C. Ringwald, Mrs. J. C. Ringwald, Goldie M. Rupright, Louis Shapiro, M. Carolyn Sommer, Anna Swallen, Mrs. Wm. B. Taylor, Harry O. Wagner, Mrs. Austin Walter, Ruth La Verne Zellers.

CLEVELAND—Laura L. Bender, Jessie Louise Havill, Mrs. C. H. Irving, Edith Lake, Mayme Morris, Mrs. Emilio Wilkinson.

COLUMBUS—Grant Connell, Marie S. Shirk.

CONNEAUT—Miss E. Tracy Brown.

COSHOCTON—Olga Schauweker.

CRESTLINE—Bessie Todd.

CUYAHOGA FALLS—Virginia Motz.

DELPHOS—Lucile Ruel.

DOYLESTOWN—Lenore Landes.

EAST AKRON—Iona M. Goodhart.

EAST SPARTA—Magdalene M. Conrad.

ELLET—Mrs. William Hatter.

ELYRIA—Louise Brown, Mrs. Erie D. Chapman, Mrs. A. J. Melton.

FOSTORIA—Thelma M. Bonnell, Anna Sterling, C. A. Ward.

FRANKLIN—Mrs. S. S. Stahl.

FREMONT—Lucy B. Garvin.

GHENT—Ruth Hopkins.

GROVER HILL—Mrs. S. S. Beard, Gladys Stemen.

HAMILTON—Nell Millikin Hull.

HARTVILLE—Lucile C. Smith.

HIBBITS—Anna E. Bartlett.

KENMORE—Ruth L. Eckley, Mrs. R. L. Harkins.

LANCASTER—Angie O. Wright.

LIMA—Bernadette Blanchard, Mrs. F. E. Bolton, Leona Feltz, Nell Kriete.

LORAIN—Esther D. Battenhouse, Gladys Kishman, Mary Mannion, Gladys Wise, R. W. Wright.

LOWELL—Hazel E. Spies.

MARIETTA—Phoebe Brown, Beulah McKinney, Bertha L. D. Metcalf, Myrtie R. Sibley.

MARION—Mrs. Harry F. Williams.

MARTIN'S FERRY—Jessie Alma Wolfe.

MARYSVILLE—O. H. Evans.

MASSILLON—Minnie A. Gow, Mrs. Thomas Stephan, Mary C. Warth.

MAUMEE—Ethel S. Young.

MIAMISBURG—Anna L. Kauffman.

MIDDLEPOINT—Lydia Estill.

MT. VERNON—Lillian Minard.

NEWARK—Marjorie C. Cochran, Bertha May Doomy.

NEWPORT—M. Ethel Hays.

NILES—Edward Ellis.

NORTH LAWRENCE—Leomi Thomas.

PERRYSVILLE—Lucy M. Campbell.

PIQUA—Louise Miller.

PLYMOUTH—Mrs. A. T. Shafer.

Pomeroy—Alfred Genheimer.

ST. MARY'S—Zella Dixon, Amanda Limbacher, Bernice Skinner.

SALEM—Ralph Coy.

SHELBY—Florence Crawford.

SHILOH—Greta Hamilton.

OHIO—*Continued*

SPRINGFIELD—Helen Jeannette Lutz, Mrs. Paul E. Nollen, Emma Kiefer Timmerman, Sonora Trout, Sara Naomi Wert.

TIFFIN—Katherine Arnold.

TOLEDO—Mildred I. Jones, Dorothy Hutchins, Lina C. Keith, Loma Taylor, Gladys S. Temple, Ella Reed Wheeler.

UHRICHSVILLE—Minnie Myers.

UPPER SANDUSKY—Mildred J. Brown.

URBANA—Alice C. Longfellow.

VAN WERT—D. K. Antrim, Beatrice H. Kenyon, Walter R. Weber.

WADSWORTH—Edna R. Mills.

WALHONDING—Burdetta Clark.

WAPAKONETA—Emma and Anna Kayser.

WARREN—B. A. Gilliland.

WASHINGTONVILLE—Birdie E. Brady.

WEST LIBERTY—Bessie Hayes.

XENIA—Katharine Trader.

YOUNGSTOWN—St. Edwards School, Edward Ellis.

ZANESVILLE—E. F. Buckmeyer, Vera Spangler.

OKLAHOMA

BLACKWELL—Vessie Beauchamp West, Mrs. H. C. Ormiston.

CARMEN—Aleen Bogardus.

CHELSEA—Mary Rives Brown.

ENID—S. G. Hart, Verda E. Miller.

GUTHRIE—Elizabeth B. Olin.

IDABEL—Mrs. Lee Martin.

MEDFORD—Mary McRaven Cotner.

PERRY—Minnie Cramer.

RUSH SPRINGS—Mrs. M. M. Childress.

STIGLER—Vivia L. Walker.

OREGON

METOLIUS—Jessie E. Marsh.

PENNSYLVANIA

ALLENTOWN—Warren F. Acker, Herbert Gernert, Elloda Kemmerer, D. G. Knauss, Edgar B. Kocher.

AMBRIDGE—Milton T. Pickles.

BANGOR—Evelyn B. Keat.

BEAVER—Belle Andriessen.

BEAVER FALLS—Effie C. Hamilton, Carrie M. Miller.

BELLEFONTE—Mary Bradley.

BETHLEHEM—Violet L. Straub.

BIRDVILLE—Lillian Hoover.

BLAIRSVILLE—Martha E. Kier, Emil Steudel.

BRADDOCK—Grace G. Gourley.

BRADFORD—William R. Davis, Etta C. Hart.

BROOKVILLE—Mary Erdice.

CANONSBURG—Grace McWilliams.

CARROLLTON—Miss H. M. Sharbaugh.

CLARION—Orpha E. Capron, Sarah A. Smalley.

COLUMBIA—Pearl C. Keesey.

CONNELLSVILLE—Rae E. George, Pearl Keck.

COOLSPRING—Lizzie Stahlman Reitz.

CORRY—Lillian L. Barnes, E. Louise Ellsworth, Henry C. Wilson.

COUDERSPORT—Nelda Doerner.

CURWENSVILLE—Harry A. Dickie.

DOUGLASVILLE—Walter E. Shirey.

DU BOIS—Florence Murphy Linaker, Anna Rensel, Ruth Woods, Sarah Belle Work.

EAST BRADY—Mary Kritchgan.

PENNSYLVANIA—*Continued*

EASTON—Stella M. Brittain, Eleanor J. Fraunfelder, Ruth Hahn, Earle D. Laros.

EAST STROUDSBURG—E. Gertrude Teets.

EBENSBURG—Elizabeth Gray.

ELK LICK—Della Livengood.

ELLWOOD CITY—Otto E. Bartel.

EMLENTON—Irene Fleckenstein.

EMPORIUM—Myrtie L. Weber.

EMSWORTH—Mrs. Foster J. Hartman.

ENID—Mabel Edwards.

ERIE—Thekla F. B. Abbott, Mrs. Nina Davis Beier, Lois Berst, Gertrude Delano, Mr. and Mrs. V. V. Lytle, Ruth E. Ore, Mrs. Harry W. Schall, Ida E. Shaper, Alice Sloan, Frances Steiner, Katharine Winters.

ETNA—Mae E. Miller.

FAIRCHANCE—Esther Z. Ridenour.

GALETON—Mary Dillon.

HOMER CITY—Gertrude Tuck.

HOMESTEAD—Mary Richards, Shad J. Tinsley.

HOUTZDALE—Jennie C. Clark.

INGLESIDE—Annie G. Rayburn.

IRWIN—Marie L. Carroll.

JEANNETTE—Leonore W. Stirling.

JOHNSONBURG—Laura Kifer, Mrs. K. Loy McLane.

JOHNSTOWN—Willa M. Butler, Claressa Carbaugh, Gertrude S. Rohde, R. Geo. Stokes.

KANE—Ruby K. Evans.

KITTANNING—Pauline E. George, Edna Norman.

LEECHBURG—Mabel Van Giesen, Mrs. Hermann L. Grote.

LEETSDALE—Maud McQuaid.

LIGONIER—Olive Stom.

LILLY—Martha A. Hite.

McDONALD—Hazel Speer.

McGRANN—Bessie D. Yates.

McKEESPORT—Geo. F. Grace, Adolph Mayer.

MARTINSBURG—J. C. Bolger.

MEADVILLE—Mary Helen Mosbacher.

MIDDLETOWN—G. W. Dasher.

MONACA—Frank B. Chamberlain, Louise Koehler.

MONESSEN—Mrs. I. S. Adams, Edgar E. Drake.

MONONGAHELA—Luella M. Scott.

NATRONA—F. M. Singer.

NEW CASTLE—C. A. Douglas.

NEW KENSINGTON—Blanche A. Hill.

OIL CITY—Euphrasia McCullough.

OSCEOLA MILLS—Charlotte Neff.

PHILLIPSBURG—Nancy Holt.

PITCAIRN—Mrs. R. R. Boyer, Eva Hoover

PITTSBURGH—Mrs. H. N. Biederman, Clara Elkin, Henry Chas. Gerwig, Eda A. Kropff, Mrs. J. W. Protzman.

POINT MARION—Bertha Loriaux.

PUNXSUTAWNEY—Mrs. W. H. Hill, Mrs. W. F. Zeitler.

RAMSAYTOWN—Ruth Law.

READING—Chester Wittell.

REYNOLDSVILLE—Rose E. Mitchell, Zelda Snyder.

ROCHESTER—J. E. Roberts.

SHAMOKIN—Claude H. Readly, N. W. H. Schafer, Mary L. Shoener.

SHARPSVILLE—Cora V. Fuller.

SOMERSET—Elsie S. Kooser, Edith H. Young.

SOUTH FORK—Alma Hull Clemence.

STROUDSBURG—Blanche Sigafus.

PENNSYLVANIA—*Continued*

SUMMERVILLE—Ella Carrier.

SUSQUEHANNA—H. S. Warner.

SYKESVILLE—Mrs. G. H. Klinefelter.

TARENTUM—Laura M. Adams.

TITUSVILLE—Louise C. White.

TROUTVILLE—Helen I. Lott.

UNION CITY—Myra A. Duncombe.

UNIONTOWN—George Phillips.

WELLSBORO—Katherine McInroy.

WILKINSBURG—Jean F. Carroll, Marianne Genet.

WINDBER—Mrs. K. E. Schulz.

YORK—Chas. E. Brillhart, Edward B. Dingler.

YOUNGWOOD—Emma Gertrude Roberts.

SOUTH CAROLINA

PELZER—Mrs. Thos. G. Crane.

SOUTH DAKOTA

ABERDEEN—Violet Beechey, Maurene Carpenter, Madge King Johnston, Mrs. R. P. Malay, Mrs. D. J. Moriarty, Walther Pfitzner, Mae E. Rummell, Pearl Slaughter, Bird E. Tompkins.

BATH—Lola A. Bush.

BRADLEY—Jean McKenney.

CASTLEWOOD—Florence Luebke, Ida M. Young.

FREDERICK—Ruth Lemon.

HAYTI—Edna C. Hall.

HENRY—Laura Ginther, Joseph Sharpe.

HOT SPRINGS—Mrs. J. C. Spencer.

HURON—Gertrude A. Null, Mrs. T. J. Wood.

IPSWICH—Theodosia Jones.

ISABEL—Mrs. E. J. Martyn.

KIMBALL—Florence Kirtland.

LAKE NORDEN—Hilda Luoma.

LAKE VIEW—Mrs. M. Rapp.

LEAD—Isabel Treweek.

MOBRIDGE—Lillian Doud.

RAPID CITY—Estelle Spade.

REDFIELD—Mrs. W. H. Talmage.

SIOUX FALLS—Mrs. Frank Cary, Mrs. H. F. Chapman, Frances L. Grigsby, Dorothea Gutteboe, Edith N. Mills, Louis G. Piaggi, Alma Z. Stegner.

VIENNA—Mrs. Rood Johnson.

WATERTOWN—Hazel Skinner Fisher, Jennie Hanson, Pearl Y. Kellogg, Cora Lokensgard, Mabel McIntosh, Mabel S. Myers, Bertha L. Taecker.

WEBSTER—Mrs. C. J. Nichols.

TENNESSEE

JACKSON—Cora P. Overall.

TEXAS

CARLTON—Halley Adams.

DALLAS—Fairmount Conservatory of Fine Arts.

FERRIS—Bell Webb Cox.

FT.WORTH—Mrs. H. P. Ross.

GALVESTON—Dorothea Tietze.

HOUSTON—Miss L. B. Cook, C. A. Hammond, Edith Dickey Hargrave, Mrs. Wille Hutcheson, Odette Olivier, Mrs. H. J. Thompson.

HUMBLE—Mrs. J. B. Smith.

SAN ANTONIO—Maudetta Martin Joseph.

WAXAHACHIE—Maud H. Biard, Mrs. Roland H. Harrison, Louise Weaver.

Branches

VIRGINIA

RICHMOND—Minnie M. Cogbill, Ernest H. Cosby, F. Flaxington Harker, Florence D. Hequembourg, Adriana Kuyk Ludwig, Lena I. Massei, Sallie Puryear.

WASHINGTON

SPOKANE—Jennie C. Londelius.

WEST VIRGINIA

BELMONT—Lorena P. Williamson.

CHARLESTON—W. S. Mason.

CLARKSBURG—Cora M. Atchison, Maud B. Walsh.

FAIRMONT—Iva Ginkel, Rose B. Victor.

HUNTINGTON—O. M. Brown, Lelia Butler, Mrs. C. B. Lauhon, Dorothea C. Sandman.

MORGANTOWN—Blanche Protzman, J. Earle Roberts.

MOUNDSVILLE—Helen Henderson, Emma Moore Scott.

PARKERSBURG—Frances Dwight Johnson.

SALEM—S. O. Dew.

WHEELING—Mary M. Kindelberger, Carl Nestmann.

WISCONSIN

ASHLAND—Florence L. Puffer.

CUDAHY—Pauline T. Attermeier.

EAU CLAIRE—Mollie C. Jones, Ernest H. Miles.

EDGERTON—Mrs. Van Ness Green,

ELLSWORTH—Louise L. Nelson.

FOND DU LAC—Mrs. F. L. McAleavey.

GREEN BAY—Mabel Thompson, Winifred Webb.

HARTFORD—Philip J. Beyer.

HATLEY—Helen Sobush.

JANESVILLE—Agnes M. Weber.

KENOSHA—Mrs. Fred G. Borden, Mrs. E. F. Dunn, Carolyn Girard, Kenosha School of Music, Harriet H. Lewis, Olive McKenna, Ida Lydia Rydeen.

LA CROSSE—Eva M. Bennett.

MANITOWOC—Anita Frazier, Bertha Klingholz.

MILWAUKEE—Chas. W. Dodge, Carl Euler, Jacob Moerschel, St. Joseph's Convent (Order of St. Francis), Sister M. Cherubim O. S. F., Sr. M. Waldemira, O. S. F., Sr. M. Xaveria O. S. F., Harriet D. Stevens, Emma Wettstein.

MINERAL POINT—Henrietta Hanscom.

RACINE—Earl S. Gere, Myrtle A. Jesko, Frances Omholdt, Frederick Schulte.

RHINELANDER—Mrs. T. R. Welch.

STOUGHTON—Vinnie Anderson.

WAUSAU—Chas. L. Hoyt.

WESTFIELD—Hazel Fletcher.

WYOMING

CASPER—Rudolph Lundberg.

CHEYENNE—Mrs. B. F. Fowler, Louise Larsh, Lyda M. Vaughan.

CODY—Helen H. Pearson.

DOUGLAS—Mrs. Mary Merritt.

EVANSTON—Wm. H. Toy.

GREEN RIVER—Mrs. D. M. Brooks.

LARAMIE—Clara E. Eness, John L. Hunton, Music Department of the State University, Irene Weightman.

POWELL—Mrs. W. G. Dungan, Stella A. Tuttle.

RAWLINS—O. H. Peterson.

RIVERTON—Isabel Rathburn Sarvis.

THERMOPOLIS—Jane Ninde.

TORRINGTON—Jessie Anderson.

WALTMAN—Vera Rader.