Columbia College Chicago
Digital Commons @ Columbia College Chicago

Academic Catalogs | Sherwood Community Music School

1923

Sherwood Music School Annual Catalog 1923-1924

Sherwood Music School

Follow this and additional works at: http://digitalcommons.colum.edu/sherwood_cat

Part of the Music Education Commons, Online and Distance Education Commons, Teacher Education and Professional Development Commons, and the United States History Commons

This work is licensed under a Creative Commons Attribution-Noncommercial-No Derivative Works 4.0 License.

Recommended Citation
Sherwood Music School. "Sherwood Music School Annual Catalog 1923-1924" (1923). Sherwood Community Music School, College Archives & Special Collections, Columbia College Chicago. http://digitalcommons.colum.edu/sherwood_cat/8

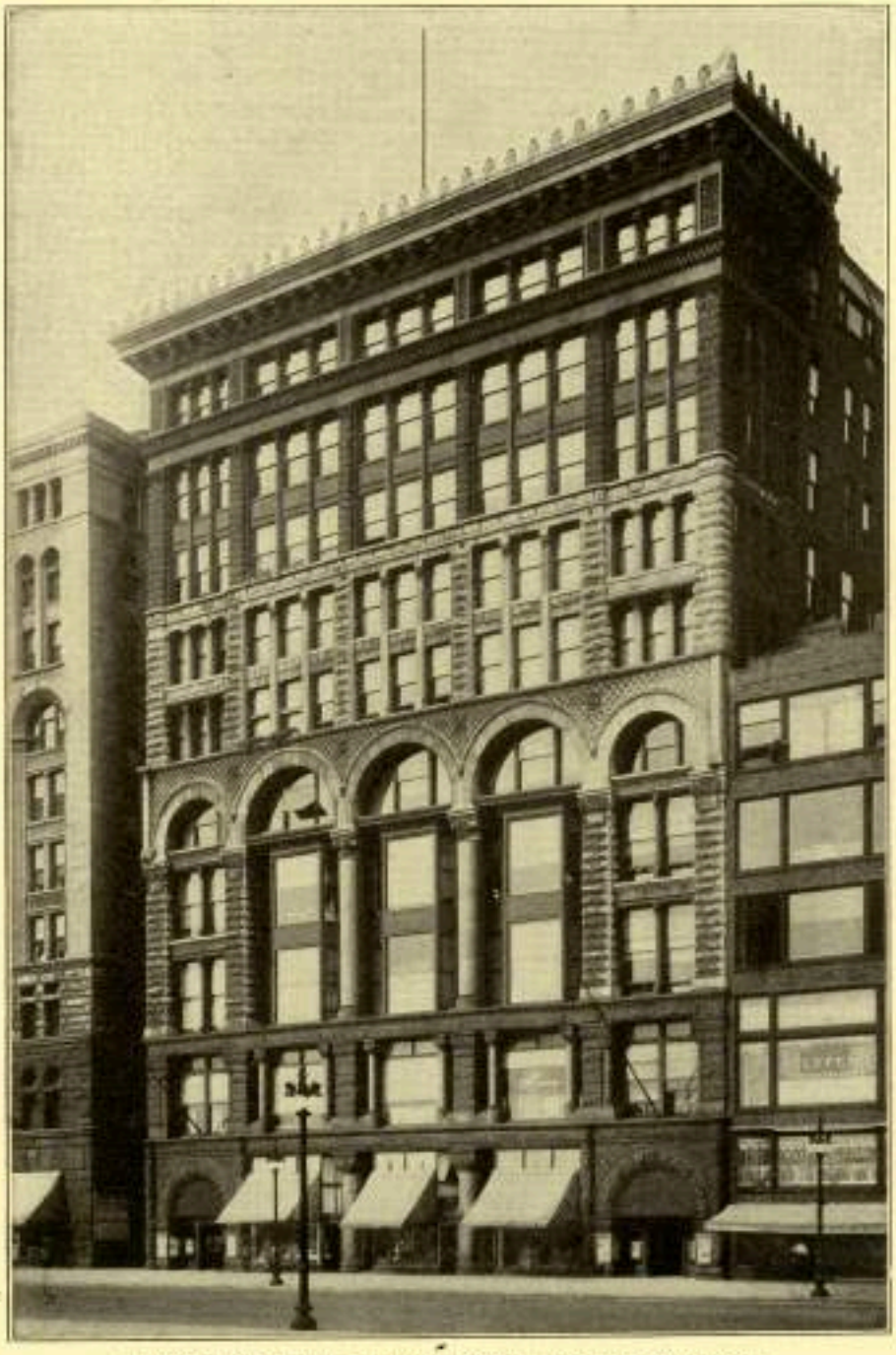
This Book is brought to you for free and open access by the Sherwood Community Music School at Digital Commons @ Columbia College Chicago. It has been accepted for inclusion in Academic Catalogs by an authorized administrator of Digital Commons @ Columbia College Chicago.

Desk Copy

SHERWOOD MUSIC SCHOOL

Fine Arts Building
Chicago

1923-24



HOME OF THE SHERWOOD MUSIC SCHOOL

CATALOG

SHERWOOD MUSIC SCHOOL

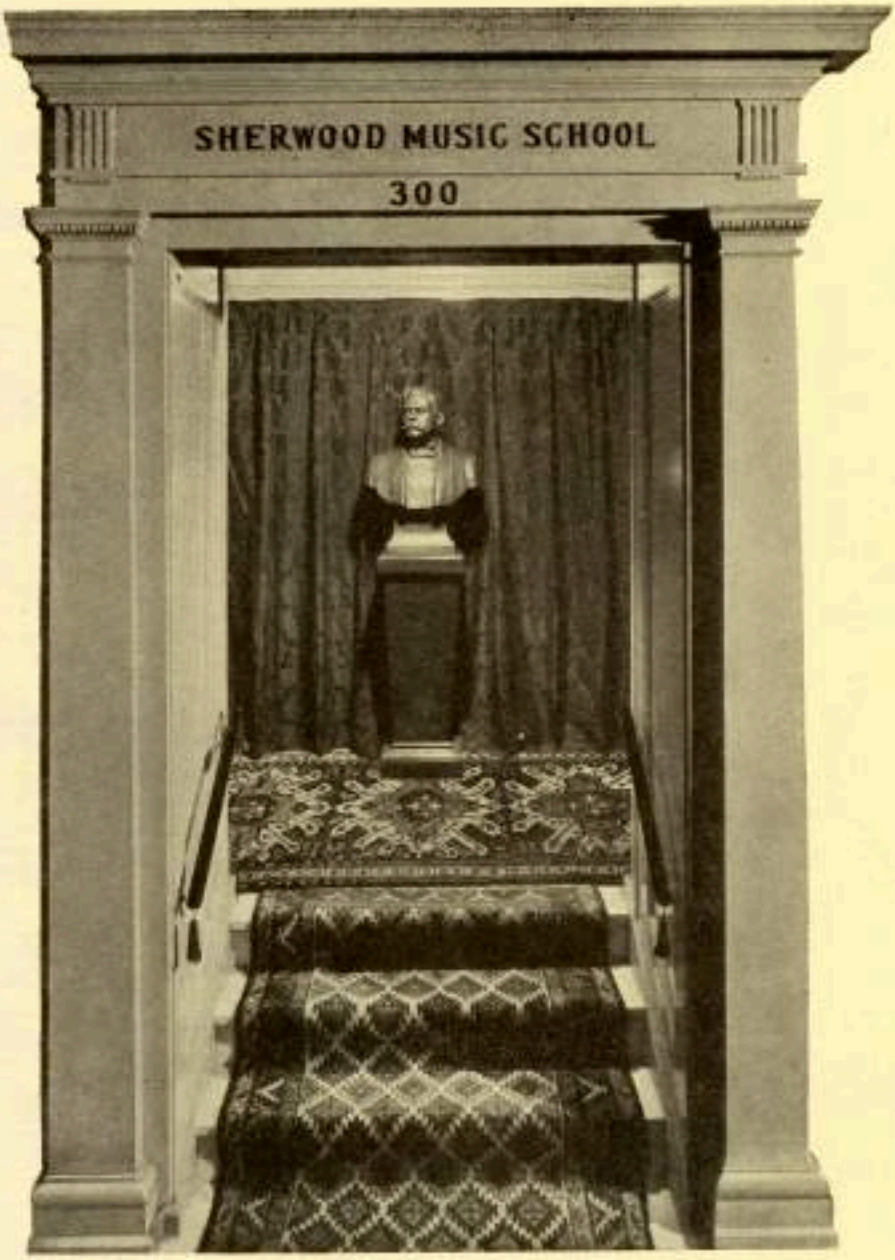
FOUNDED 1895 BY WILLIAM H. SHERWOOD
"AMERICA'S GREATEST PIANIST"

GEORGIA KOBER	PRESIDENT
A. J. LLEWELLYN	FIRST VICE-PRES. & TREAS.
S. BLOCK	VICE-PRES.
J. M. SCHERGEN	VICE-PRES.
ESTELLE A. LLEWELLYN . .	SECRETARY
EVA S. FRAM	ASST. SECRETARY

WALTER KELLER . .	MUSICAL DIRECTOR
SIDNEY SILBER	DEAN

300 FINE ARTS BUILDING, CHICAGO
Telephone, Harrison 6267

Copyright 1923, Sherwood Music School



ENTRANCE

SHERWOOD MUSIC SCHOOL

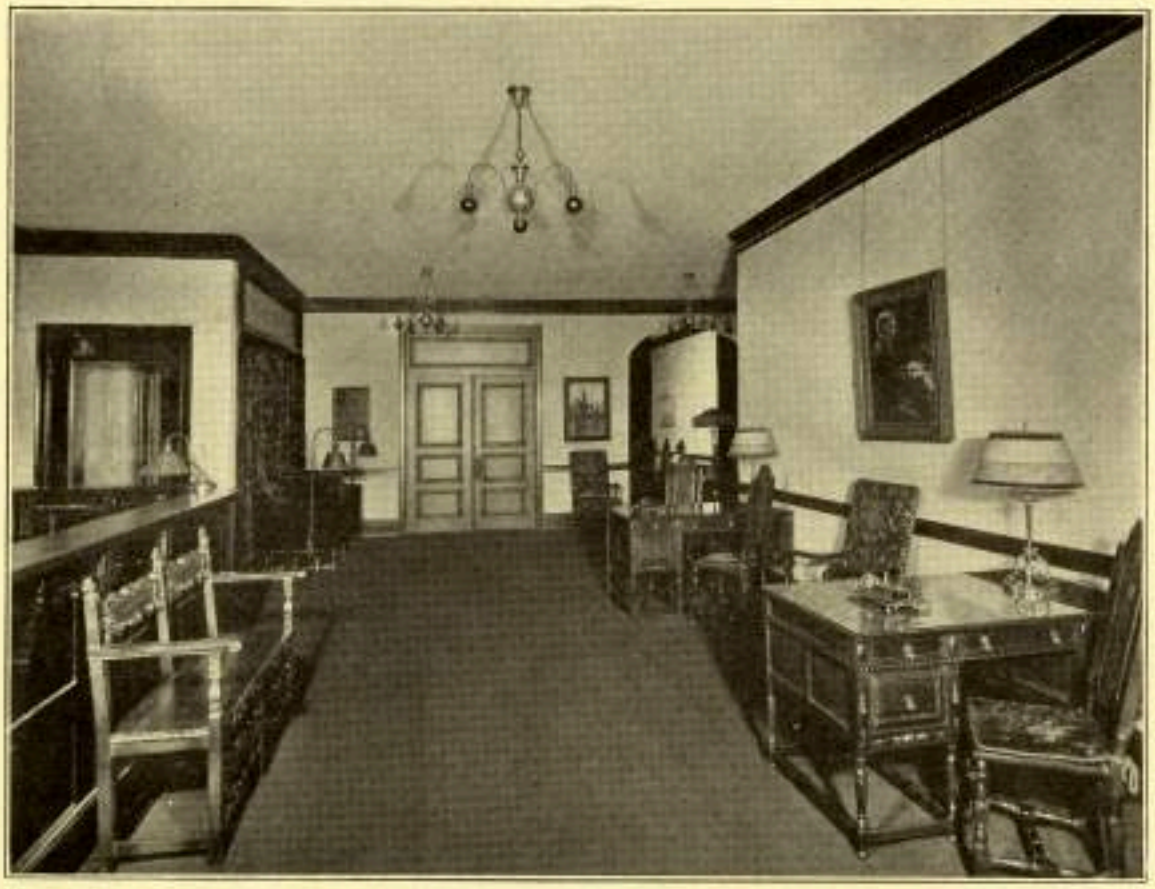
History

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. A replica of the same stands in the entrance to the School. The Sherwood Music School is built on the corner stone laid by its founder, and offers training to the public that equals, and in some respects surpasses, the best to be obtained abroad.

Location

Situated in the City of Chicago, which is recognized as one of the most musical cities of the world, and in full view of the waters of Lake Michigan, 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. Looking from the public hall, up the marble steps into the Vestibule of the School, leaves a lingering and worthwhile memory. Silhouetted against an Italian red damask background is the Lorado Taft gold-bronze bust of William H. Sherwood, set high



Reception Room

on a black marble pedestal. The Vestibule opens into an unusually large Reception Room, furnished and decorated in Seventeenth Century style.

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

SHERWOOD RECITAL HALL

a School, it has a duty to perform in the training of character. Therefore, only teachers of recognized ability and high principles are employed, whose aim it is to send out to successful lives, young people not only equipped with a good musical education, but impressed by good influences. 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.

SHERWOOD MUSIC SCHOOL

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 corners 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.

Business Training for Young Teachers

One of the unique features of the Sherwood Music School, not to be found in any other conservatory, is the business training given its young teachers, so that when they go out from its walls, it cannot be said, as is so often remarked of musicians, that they have no business ability.

These teachers are taught how to organize and successfully maintain classes, not theoretically, from textbooks, but practically, by cooperating with the Registrars in the actual work of building their own classes in Chicago, according to the *system* originated and perfected by the Sherwood Music School. The efficiency of this system is demonstrated by the establishment of many neighborhood studios in Chicago (placed under the direction of these teachers) and of a thousand or more country Branches of the School.

Teachers are made familiar with a system of forms and reports for recording lessons given, missed and made up; for charging and *collecting* for lessons; for grading each theory and technic lesson after the manner of the Public Schools; and for testing pupils for public recitals.

In fact, the business training which is so indispensable is proportionately as thorough and complete as the musical training. Sherwood pupils can put into practice wherever they go, the business methods learned at the Sherwood Music School, with the certainty of being able to organize classes quickly and to conduct the business part of their profession as successfully as the musical part.

This is an exceptional advantage. Graduates of other institutions and of private teachers, after being thoroughly equipped musically, often make complete failures because they do not know how to get established. Of what value is a certificate authorizing one to teach, unless he knows how to get a class to teach, and can successfully manage the details connected with it afterwards? Realizing this condition the Sherwood Music School has made great efforts to provide the necessary business training for its teachers as a part of its service, and in this important matter has taken the lead, and stands alone among the conservatories of the country.

"Sherwood Music School News"

In the year 1912, the Sherwood Music School issued a little four-page bulletin, entitled "The Sherwood Music Quarterly." Its object was to chronicle the news of the School. The appearances of the leaflet were at first not regular, but since January, 1917, it has been issued quarterly, without intermission, under the title of SHERWOOD MUSIC SCHOOL NEWS. In size it has gradually increased from four pages, as it became more successful and more space was needed for the news of the School and its numerous Branches, until it is now a magazine of sixteen to twenty pages with a handsome cover design, and a circulation for each issue of eighteen to twenty thousand. The prime object of the publication continues to be, as at first, to give the School news, but it now maintains entirely aside from that, a valuable literary department, and a Children's Page. Prose, poetry and half-tones contribute to make the magazine attractive. Those who are not acquainted with the SHERWOOD MUSIC SCHOOL NEWS, and would like a sample copy will be gladly furnished with the same upon application.

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 wishes 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.

Neighborhood Studios, Chicago

The Chicago "Neighborhood Studios" 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 these Neighborhood Studios, 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, and enable local students to cover very much the same ground with the utmost economy of time and money.

Teachers' Training Classes

Teachers' Training Classes are held at the Branches from time to time, to help the Affiliated Teachers to standardize their work with that of the Main School in Chicago, and to assist them in the solution of their local problems. This service is entirely free, and is in charge of Will A. Harding, the Chief Examiner for the Branches, and a corps of experienced assistants.

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 textbooks. 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 it 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 its Branches.

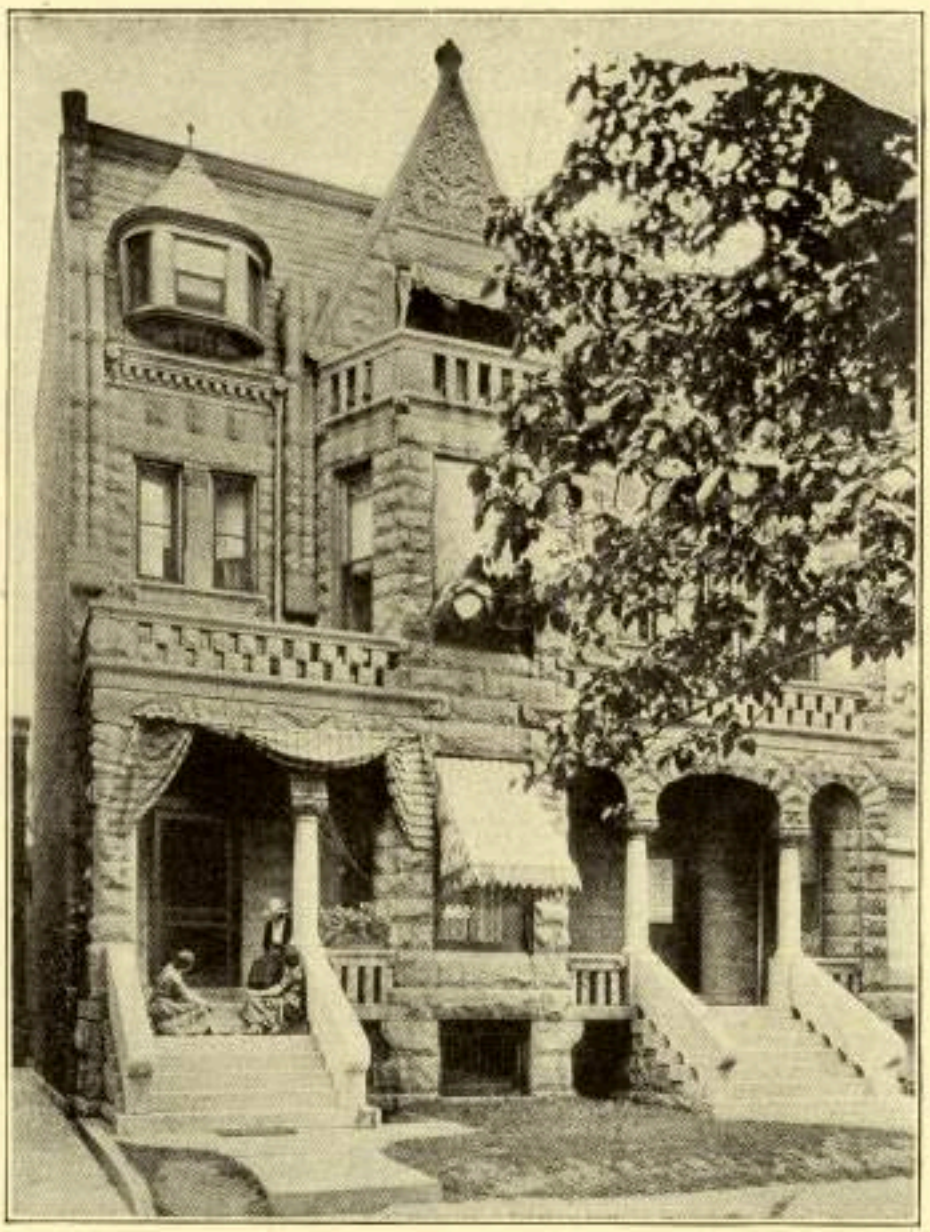
WILLIAM H. SHERWOOD
Founder of the Sherwood Music School

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 it greater scope; 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; which increases the value of each dollar spent in the study of music, and makes an education in music possible with a much smaller investment.



DORMITORY

Dormitory

THE SHERWOOD MUSIC SCHOOL, realizing the need of a Dormitory for out-of-town students, has selected for that purpose a beautiful home in the most desirable section of Chicago. It is located at 2831 Pine Grove Avenue, one block from Lincoln Park, and one block from Lake Michigan. It is only twenty minutes' ride from the School. Each room is light, attractively furnished and well ventilated.

The School has been very fortunate in securing the services of Mrs. J. C. Davis as House-Mother. Mrs. Davis is singularly qualified for the position, as she has had a great deal of experience in looking after the general welfare and happiness of many out-of-town students. The prominent feature of the Dormitory life, is the personal attention and care given to each student, and it is highly appreciated by both parents and pupils. (See letters on page 19.) Reservations should be made in advance. All communications should be addressed to the Assistant Secretary, but Mrs. Davis will be glad to answer, personally, any questions which parents may care to ask, after reservations are secured. A reservation fee of fifteen (15) dollars is required, and this is credited on the last term's charge for room and board.

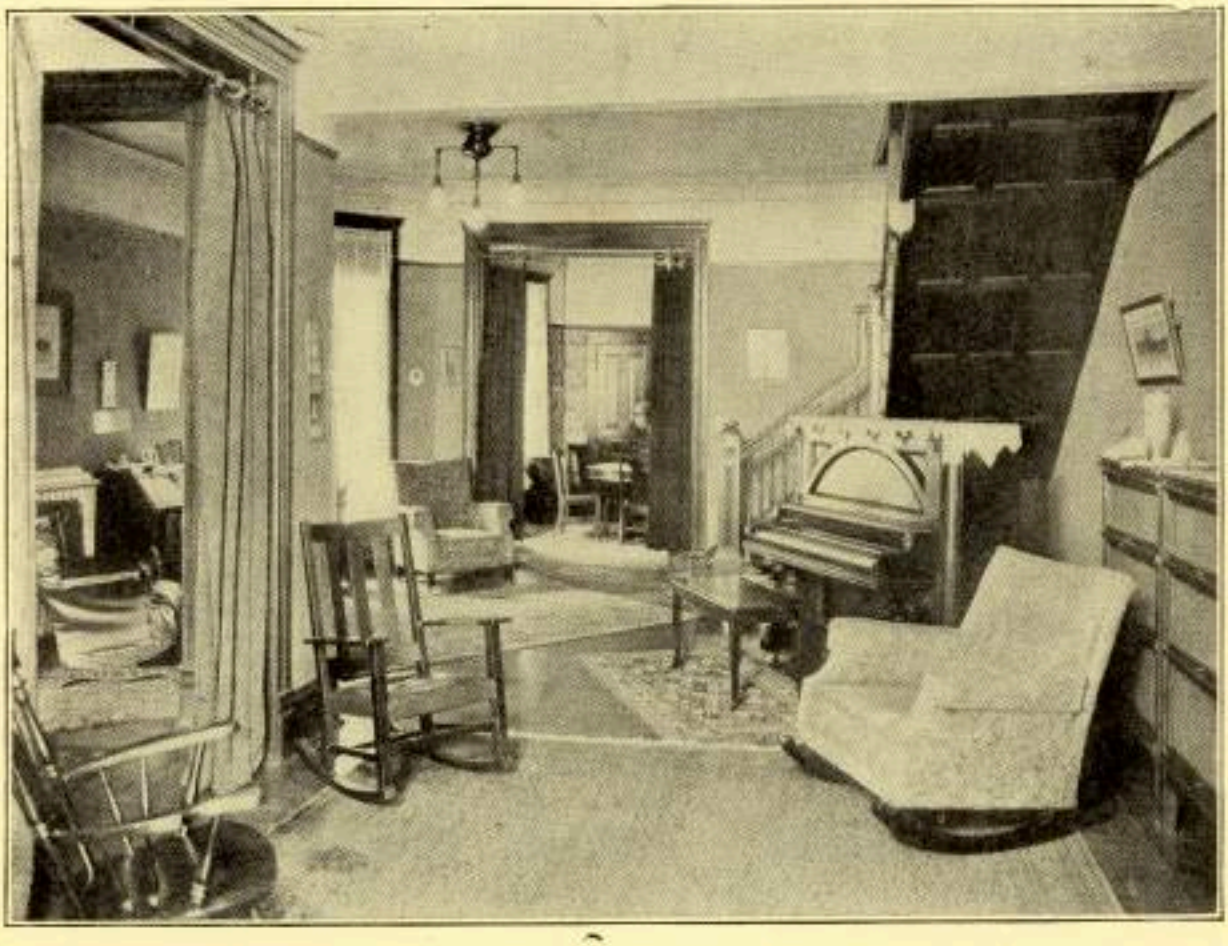
Charges are made by the term of ten weeks. A discount of five per cent is allowed if payment is made for the entire school year of four terms in advance.

Room and two meals a day for the term of ten weeks $125.00
(Laundry of bed linen, towels and napkins included)

All money is payable in advance. A refund is made only in case of protracted absence due to illness.

Articles Required for Dormitory Residence

Four sheets, plainly marked: size 60 or 63, for single beds.
Two pairs pillow slips, plainly marked.
One pair warm blankets, plainly marked.
Four napkins, plainly marked.
One napkin-ring.
Six hand towels, plainly marked.
Six bath towels, plainly marked.



DORMITORY LIVING ROOM

Letters from Dormitory Pupils

SHAMOKIN, PA.

DEAR MOTHER DAVIS:

I don't know how to express my appreciation for your kindness to my daughter, Elnora. I know she is well taken care of because she tells me so in her letters, and she keeps telling me how she hates to leave you all, and such wonderful music. She just loves music. I would be so glad to have the pleasure of meeting you people in person.

I beg to remain,

(MRS.) A. S. LATSHA.

PITCAIRN, PA.

MY DEAR MRS. DAVIS:

I shall always have a very warm spot in my heart for you for the kindness you have shown Hazalee. She is all I have and you know how precious the only one is to you.

Thanking you for the encouraging letters you wrote.

Your friend,

(MRS.) J. J. STEINBRUNN.

ELSIE, MICH.

MY DEAR MRS. DAVIS:

I want to thank you for your kindness to Frances all through the year. It means much to "mother" so many girls and you were so good to her. I hope some day to find a way of showing you how much I appreciate your kindness to my daughter.

Yours sincerely,

(MRS.) MARGARET A. PEARL.

BUCKINGHAM, ILL.

DEAR MRS. DAVIS:

I cannot tell you how happy I am to know that you are going to continue the Dormitory next year. If you have a room to spare when I return from home, I shall be so happy to live there. I will see you next month and we can have a good chat about everything.

Your many kindnesses will never be forgotten by me. I think of you many, many times, even tho' I haven't written. Bushels of love to you.

LUCILLE.

BLUEFIELD, W. VA.

MY DEAR MRS. DAVIS:

I cannot tell you how grateful I am for all that you have done. I certainly feel better satisfied to know that my daughter is under your care, than I could under any other circumstances and I surely do thank you. I know she will be happy to be in your home next winter and we, too, shall be glad to have her there and are very grateful to you for your kindness in the past.

Thanking you with all my heart, I am,

Yours sincerely,

(MRS.) MARGARET PHELPS.

SHERWOOD MUSIC SCHOOL

FACULTY

Piano

29-2 Charlotte Allen 2½
34-2 Gladys Atkinson
64 Anna Tomlinson Boyd 4
31-2 Milton V. Case 2
34-3 Edith C. Dawkins
31-3 Richard Edmundson 2
32-1 Leah Elward 2
70-2 Gertrude Fenstermacher
35-1 Ruth Adelina Franzen
70-3 Ruth Goetz
26 Edouard Hesselberg 5
32-3 Genevieve Hodapp 2
29-1 Elizabeth Keller 3
32-2 Francis Keyser 2
71-1 Florence Kirtland
22 Georgia Kober 6
71-2 Marie Krohn
30 George Ralf Kurtz 4
33-1 Irene Lamb 2
33-2 Gwendollyn Llewellyn 2
33-3 Elizabeth Lovell 2
71-3 Florence Luebke
28 Louis Luntz 5
74-3 Dwight Malsbary
78-1 Pauline Malsbary
35-2 Pearl Matthews
78-2 Rose Newman
35-3 Eloise Nolte
34-1 Fanny Amstutz Roberts 2 34-1
29-3 Eva M. Shirley 2½
24 Sidney Silber 6
42-3 Helen Stahler
75-3 Mildred Studebaker
70-1 Katherine Townsend
0 Thelma Wharton
31-1 Arthur Wildman 2½

Voice

36 Else Harthan Arendt 6
42-2 Ragnhild Holmquist Congdon 6
43-2 LeRoy Hamp 2
40 Louis Kreidler 5
43-1 Katheryn Llewellyn 2
44 Grace Kien Madison 3
68 Daniel Protheroe 5
24 ~~26-2~~ Hugh Rowland Roberts 3 42-1
43-3 Martha Stelzl 2
38 Arthur Van Eweyk 6

Violin

48 Ruth Breytspraak 3
50-1 Bernice Carl Eller 2
50-2 Mabel Kellogg 2
46 Leon Marx 4

Violoncello

60-3 Dwight S. Defty 3

Orchestra

46 Leon Marx

Ensemble Playing

46 Leon Marx

Organ

62 Tina Mae Haines 4
52 Walter Keller 4

Public School Music

56 Florence A. Crane 3

SHERWOOD MUSIC SCHOOL

Harmony, Counterpoint, Canon, Fugue, Composition, Orchestration

86 WILL A. HARDING 0 — 52 WALTER KELLER 4

29-1 ELIZABETH KELLER 2 — 68 DANIEL PROTHEROE 4

Choral Conducting, Accompanying

68 DANIEL PROTHEROE

History, Form and Analysis

62 TINA MAE HAINES

Normal Piano

64 ANNA TOMLINSON BOYD — WILL A. HARDING

Interpretation and Appreciation of Music

22 GEORGIA KOBER

Adults' and Children's Choruses

68 DANIEL PROTHEROE

Lectures on Weekly Programs of the Chicago Symphony Orchestra

62 TINA MAE HAINES

Dramatic Art and Expression

74-1 ROMAYNE MARGARET CAMPBELL 2 — 74-2 NINA E. LAWRENCE 1½

72 MABELLE CHURCH VAN ALSTYNE 3

Dancing

75-1 EDITH MORRISON 3½ — 75-2 FRANCES JANET ROSS 1½

Flute and Piccolo

0 JULES FURMAN 2½

Clarinet

76-1 HERMAN C. GUNKLER 2½

Cornet and Trumpet

76-2 WILLIAM H. BICKETT 2½

Saxophone

76-3 GUSTAVUS A. KOWALSKI 2½

Foreign Languages

75-3 JOSÉ CASTRO LEÓN 1

Chief Examiner for Branches and Affiliated Teachers

86 WILL A. HARDING

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, Stringed Instruments (Violin, Violoncello), 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 Technique; Choral Conducting; Sherwood Choral Society; Children's Chorus of Chicago; Church Music and Oratorio Coaching; Lectures on the Programs of the Chicago Symphony Orchestra; Wind Instruments (Flute, Piccolo, Clarinet, Cornet, Trumpet, Saxophone); Ensemble Playing; Accompanying; Orchestra; Foreign Languages; Dancing.

Students may register in any Department. Students who desire Diplomas or Degrees must specify their intention, and register for the Courses required in the Department from which they wish to be graduated.

SIDNEY SILBER

Sidney Silber, of the Piano Department and Dean of the School, is an American by birth. His early training was followed by a period of study in Piano and Theory under Heinrich Barth and Ernst Jedliczka of Berlin. Subsequently, he was for a period of three years a favorite pupil of Leschetizky. Previous to joining the Sherwood Music School, he taught for thirteen years as the Head of the Piano Department at the University School of Music, Lincoln, Nebr. He has written extensively on musical subjects for magazines. Mr. Silber has played as soloist with the Chicago Symphony Orchestra, the Minneapolis Symphony Orchestra, the Milwaukee Symphony Orchestra, and others.

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 (Teacher's Certificate).
The Graduate Course (Diploma).
The Postgraduate 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 registered directly in 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 Postgraduate Course (Bachelor of Oratory).

EDOUARD HESSELBERG

Edouard Hesselberg was born in Riga, Russia. He received his musical education at the Moscow Royal Philharmonique Conservatory, where among his associates and classmates were Scriabine, Lhevinne, Petschnikoff, Rachmaninoff, Kallinnikoff, Altschuler, and others. He graduated from the above Conservatory as Laureate Medalist and then studied under Rubinstein. He has had a brilliant concert career, appearing with Sembrich, Marconi, Nordica, De Reszke, Masini, Lucca, Yaw, Sousa, and Schiel in the principal cities of the Old and New World, with overwhelming success, earning the sobriquet of "Tone Poet." He is an interpretative artist of rare and distinguished ability and has a magnetic personality. His pupils are holding enviable positions in Europe, China, Austria and Canada, as well as in the United States. He is also well known as a composer, there being some hundred vocal, instrumental and orchestral works to his credit. He was advisory editor in preparing the encyclopaedic "Art of Music" for the National Society of Music (New York), in which Strauss, Debussy, Elgar, Chadwick and Damrosch were his colleagues.

Piano

Charlotte Allen
Gladys Atkinson
Anna Tomlinson Boyd
Milton V. Case
Edith C. Dawkins
Richard Edmundson
Leah Elward
Gertrude Fenstermacher
Ruth Adelina Franzen
Ruth Goetz
Edouard Hesselberg
Genevieve Hodapp
Elizabeth Keller
Francis Keyser
Florence Kirtland
Georgia Kober
Marie Krohn
George Ralph Kurtz
Irene Lamb
Gwendollyn Llewellyn
Elizabeth Lovell
Florence Luebke
Louis Luntz
Dwight Malsbary
Pauline Malsbary
Pearl Matthews
Rose Newman
Eloise Nolte
Fanny Amstutz Roberts
Eva M. Shirley
Sidney Silber
Helen Stahler
Mildred Studebaker
Katherine Townsend
Thelma Wharton
Arthur Wildman

Louis Luntz

Louis Luntz, of the Piano Department, 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, Teresa Carreño. His public work, both as a teacher and a concert-pianist, excited 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."

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 (Teacher's Certificate)
The Graduate Piano Course (Diploma)
The Postgraduate 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 13 and 14.)

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 Rudiments and General 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?

ELIZABETH KELLER
PIANO

CHARLOTTE ALLEN
PIANO

EVA M. SHIRLEY
PIANO

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 has won an enviable place for himself, on account of his high ideals of musicianship and his untiring efforts for the success of his pupils.

SHERWOOD MUSIC SCHOOL

Piano Department

Mere digital facility does not satisfy listeners who are longing to hear messages delivered by *real musicians* through the medium of their instruments.

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's 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.

ARTHUR WILDMAN
PIANO

MILTON V. CASE
PIANO

RICHARD EDMUNDSON
PIANO

LEAH ELWARD
PIANO

FRANCIS KEYSER
PIANO

GENEVIEVE HODAPP
PIANO

Piano Department

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.

The Advanced Piano Course

THE satisfactory completion of the Advanced Piano Course entitles the student to the Sherwood Music School Teacher's 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 13 and 14.) 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

Piano Department

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 by 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.

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 Course. 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.

IRENE LAMB
PIANO

GWENDOLLYN LLEWELLYN
PIANO

ELIZABETH LOVELL
PIANO

FANNY A. ROBERTS
PIANO

GLADYS ATKINSON
PIANO

EDITH C. DAWKINS
PIANO

Piano Department

The student of the Graduate Piano Course continues the study of the Printed Text (for description of this Printed Text, see pages 13 and 14) in class, and is required to take two class lessons each week in Counterpoint, and one class lesson each week in Ensemble Playing.

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 William H. Sherwood), Chopin Etudes, Beethoven Sonatas and compositions of Schubert, Liszt, Schumann and others.

The Graduate Piano Course is a one-year Course.

The Postgraduate Piano Course

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

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 Postgraduate Piano Course is required to take two class lessons 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. Upon graduation, qualified students will have the opportunity of playing their concertos with a professional orchestra, the soloists being selected by competition.

The Postgraduate 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 in Chicago.

RUTH FRANZEN
PIANO

PEARL MATTHEWS
PIANO

ELOISE NOLTE
PIANO

Else Harthan Arendt

Else Harthan Arendt, 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 various concert and oratorio successes have been obtained 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

Else Harthan Arendt
Ragnhild Holmquist Congdon
LeRoy Hamp
Louis Kreidler
Katheryn Llewellyn
Grace Kien Madison
Daniel Protheroe
Hugh Rowland Roberts
Martha Stelzl
Arthur Van Eweyk

ARTHUR VAN EWEYK

Arthur Van Eweyk is classed among the leading oratorio and *lieder* singers of the world. During his thirty years' residence in Europe he has sung most of the bass or baritone roles of the oratorio platform, and some with great frequency—for example, Haydn's Creation, fifty-six times; Beethoven's Ninth Symphony, forty-eight times; Bach's Matthew Passion, forty-seven times; Brahms' Requiem, thirty times, and many of these under famous conductors.

As a teacher, Mr. Van Ewyek has been connected with Stern's Conservatory (Berlin), the Thuringer Landes Conservatory (Erfurt) and the Jena Conservatory, and his tours have included the cities of Antwerp, Berlin, Brussels, Hamburg, Leipsic, London and many others.

His equal facility in both English and German is a great advantage to his classes.

Voice Department

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 (Teacher's Certificate).
The Graduate Voice Course (Diploma).
The Postgraduate 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 technique, 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 Technique and Interpretation.

Pupils in the Voice Department may enjoy the benefits of membership in the Sherwood Choral Society free.

Louis Kreidler

Louis Kreidler is one of the celebrated baritones of the Chicago Grand Opera Company, and was formerly with the Metropolitan Opera Company of New York. It is doubtful if America has produced an operatic baritone who at the same time has so completely and convincingly succeeded in the more difficult and refined environments of the concert stage. His triumph at the Bach Festival, Bethlehem, Pa., was a popular acknowledgment of his superlative gift as a concert baritone of the highest type. His experience as a concert artist has given him a keen sense of the requirements of the concert platform, and his full, resonant voice, pure diction and faultless style combine to make him one of the favorite teachers of voice before the public.

Voice Department

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 Bk. 1, Franz Abt Practical Singing Tutor, Salvatore Marchesi's Exercises, Bonoldi's Exercises and Vocalization, and songs of American, English, French, Italian and German composers.

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.

HUGH R. ROBERTS
VOICE

RAGNHILD H. CONGDON
VOICE

HELEN STAHLER
PIANO

Voice Department

The Advanced Voice Course

The satisfactory completion of the Advanced Voice Course entitles the student to the Sherwood Music School Teacher's 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 13 and 14.)

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 by 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 13 and 14) 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, and the works of Strauss, Beethoven, Liszt, Brahms, and others, furnish an enlarged repertory for concert and church programs.

The Graduate Voice Course is a one-year Course.

The Postgraduate Voice Course

The satisfactory completion of the Postgraduate Voice Course entitles the student to the Sherwood Music School Postgraduate 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 Postgraduate Voice Course is required to take two class lessons 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 Postgraduate Voice Course is a two-year Course; students who have exceptional gifts and unusual working ability may complete it in less time.

KATHERYN LLEWELLYN
VOICE

LE ROY HAMP
VOICE

MARTHA STELZL
VOICE

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.

Stringed Instruments

Violin

Ruth Breytspraak
Bernice Carl Eller
Mabel Kellogg
Leon Marx

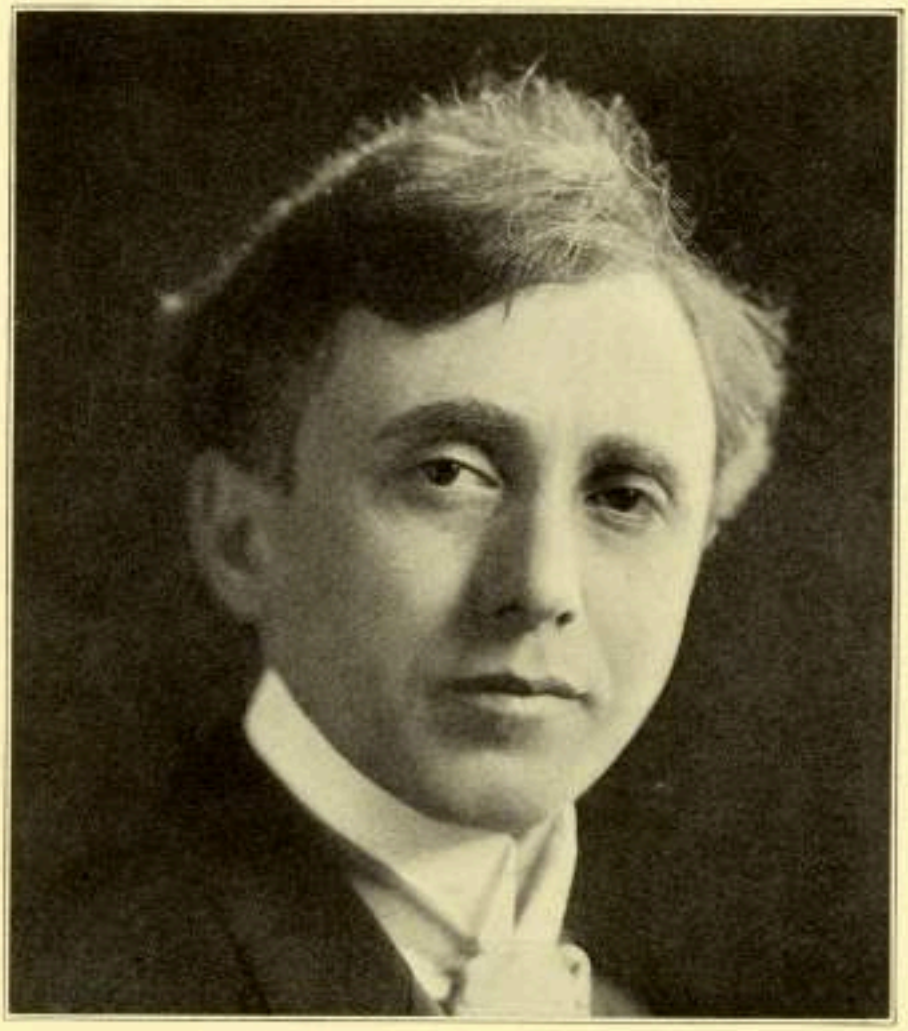
Violoncello

Dwight S. Defty

Ensemble Playing

Orchestra

Leon Marx



Leon Marx

Leon Marx, of the Violin Department, was known as "that wonderful boy violinist." At nine years of age, he won the Springer Medal, under Schradieck, in Cincinnati; at twelve, a diamond medal, under Jacobsohn, in Chicago; and at fifteen, the prize scholarship under Joachim, in Berlin. At twenty, he joined the Thomas Orchestra, in Chicago; and since then the Chicago Opera Company and many celebrated orchestras have made use of his talent. Because of his ability to pass on to his pupils much of the spirit that has put him in the front rank of the violinists of today, he has met with extraordinary success as a teacher.

Stringed Instrument Department

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 (Teacher's Certificate).
The Graduate Violin Course (Diploma).
The Postgraduate 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 13 and 14, 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 by 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.

The Advanced Violin Course

The satisfactory completion of the Advanced Violin Course entitles the student to the Sherwood Music School Teacher's 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

RUTH BREYTSPRAAK

Ruth Breytspraak, of the Violin Department, received four years' training under the eminent French virtuoso, 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.

Stringed Instrument Department

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, and one class lesson each week in Ensemble Playing.

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 by such composers as Beethoven, Mendelssohn, Burch, Kreisler, Dvořák, Tartini, D'Ambrosio.

The Graduate Violin Course is a one-year Course.

The Postgraduate Violin Course

The satisfactory completion of the Postgraduate Violin Course entitles the student to the Sherwood Music School Postgraduate 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 Postgraduate Violin Course is required to take two class lessons 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-Saëns, Lalo, Brahms, Tchaikovsky, and other works similar to these.

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

BERNICE CARL ELLER
VIOLIN

MABEL KELLOGG
VIOLIN

DWIGHT S. DEFTY
VIOLONCELLO

Stringed Instrument Department

Violoncello

The Violoncello is a beautiful solo instrument and occupies a most important place in the orchestra. It is not a difficult instrument to learn and a proficient 'cellist is always sure of a good income, as he is in great demand by professional orchestras.

Work in this Department does not regularly lead to graduation (although arrangements may be made for it to do so), but special instruction is given to suit the requirements of individual students. Both beginners and advanced pupils are accepted and there is ample opportunity for practice in the Sherwood Music School Orchestra and in the chamber music of the Ensemble Class.

Ensemble Playing

Ensemble Classes are conducted for the following combinations of instruments:

Piano and Violin.
Piano and Violoncello.
Piano, Violin and Violoncello.
Piano, Violin, Viola and Violoncello.
String Quartet.

These Classes give excellent practice in sight reading, and preparation for Chamber Music Concerts. Ensemble Playing is a requirement for the Diploma in Piano or Stringed Instruments. It is also open to others who are qualified to take part.

Orchestra

The Sherwood Music School maintains a Symphony Orchestra for the benefit of the students of the Stringed and Wood Wind Instrument Department. Membership is free. The members of this orchestra study the best orchestral literature, both classical and modern, and thus prepare to fill profitable positions in the professional orchestras of the city.

Organ

WALTER KELLER

TINA MAE HAINES

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, Paul Homeyer of the Gewandhaus Concerts, and 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 of the Fifth Church of Christ, Scientist, Chicago. 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 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 (Teacher's Certificate).
The Graduate Organ Course (Diploma).
The Postgraduate 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's "Phrasing Studies," the easier Preludes and Fugues by Bach, and organ solos by 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 Teacher's 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 13 and 14.)

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-Saëns, 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 13 and 14) 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 Postgraduate Organ Course

The satisfactory completion of the Postgraduate Organ Course entitles the student to the Sherwood Music School Postgraduate 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 Postgraduate Organ Course is required to take two class lessons 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 Postgraduate 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 equips students to fill such positions, and also to meet the growing demand for concert organists in the better class of theaters.

Organ Practice

Organ practice periods can be arranged for at the School by applying to the Assistant Secretary.

FLORENCE A. CRANE

Florence A. Crane, of the Public School Music Department, is a graduate of the State Normal School at Ypsilanti, Mich., in Public School Music. She studied for two summer sessions with the National Summer School in Chicago. This was followed by four summer sessions of study and assisting in the American Institute of Normal Methods at Northwestern University, Evanston, Ill. In addition, she has made a thorough study of the Piano and Voice.

Public School Music

FLORENCE A. CRANE

Harmony
Counterpoint
Canon Fugue
Composition
Orchestration

WILL A. HARDING
ELIZABETH KELLER
WALTER KELLER
DANIEL PROTHEROE

Public School Music Department

Florence A. Crane, who has charge of the Public School Music Department, had her first practical experience in teaching Public School Music in the Chelsea, Mich., Public Schools. Then she spent two years as Supervisor of Music in the Greenfield, Ohio, Public Schools; three years as Supervisor of Music in the Public Schools of Wausau, Wis.; two years as Supervisor of Music in the Public Schools of Calumet, Mich.; one year as instructor of Normal Methods in the State Normal School of Milwaukee, Wis.; two Summer School sessions in the State Teachers' College, of Cedar Falls, Iowa; five years as Supervisor of Music in the Public Schools of Glencoe, Ill., and West Chicago, Ill., which position she now holds; one year as Supervisor of Music in the Elm Place Public School of Highland Park, Ill., and in the Public Schools of Downer's Grove, Ill. She is also a teacher of Public School Music Methods and Appreciation of Music in the Lake Forest University School of Music, at Lake Forest, Ill., and has conducted the Chorus of the Chicago College Club for three years. For one year she traveled in seven States of the Middle West, representing the Music Department of Silver Burdett and Company.

This thorough training and broad experience insures pupils who study Public School Music under Miss Crane in the Sherwood Music School the most practical training.

Miss Crane takes a personal interest in seeing that her graduate pupils are properly placed in congenial and paying teaching positions, and receives, in this undertaking, the support and cooperation of the School. It is a well known fact that there is a greater demand for teachers of Public School Music than can possibly be supplied by the present facilities for training Teachers. While there is no uniformity among the different States as to the requirements for a State Certificate, yet, as a matter of fact, practically all the States grant Certificates to Teachers and Supervisors of Public School Music who hold an Illinois State Teacher's Certificate, without further examination, and the State of Illinois grants this Certificate to Sherwood Music School graduates, without further examination.

Public School Music Department

Outline of Public School Music Course

THE work in the Public School Music Course leads to a Teacher's Certificate and Diploma. The Course in this subject is designed to meet the legal requirements in regard to Training in Special Schools, so that graduates from this Course may receive full recognition from the State Boards of Education.

Candidates for this Course must have done either the English work of a High School Course or its equivalent. In music, the candidate's previous preparation must be equivalent to the work of the Preparatory Piano Course described on page 31.

The Public School Music Course covers a period of two years in class work with weekly schedules for forty weeks each year, as follows:

First Year

Appreciation .....One Hour
Harmony .....Two Hours
Methods and Folk Dancing .....Two Hours
Choral Conducting.....One Hour
Sight Singing, Ear Training and General Theory...One Hour
History .....One Hour
Form and Analysis.....One Hour
Observation and Practice Teaching .....One Hour

Second Year

Appreciation .....One Hour
Counterpoint .....Two Hours
Methods .....Two Hours
Choral Conducting.....One Hour
Sight Singing and Ear Training .....One Hour
Pedagogy and Psychology.One Hour
Orchestra Conducting....One Hour
Observation and Practice Teaching .....One Hour

Before graduation, students must show a fair degree of proficiency in Singing and in Piano playing. In one of these subjects the standing must be advanced; that is, equivalent to the Advanced Voice Course (see page 42) or the Advanced Piano Course (see page 32), and in the other it must be equal to the Intermediate Course (see pages 41 and 31.)

The demand for well equipped teachers of Public School Music is far greater than the supply. Opportunities are particularly numerous for Public School Music teachers who are competent to organize and conduct choruses and orchestras, as well as to teach General Theory, Harmony and Music Appreciation. Success in this work is assured to anyone who has the broad, general equipment provided by the Sherwood Music School Public School Music Course.

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 and make his own harmonization entirely, introducing modulations, diatonic or chromatic chords, ornamentation, etc. 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 Teacher's 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, two lessons 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 Postgraduate Diploma (Degree of Bachelor of Music) in Piano, Voice, Violin and Organ.

History Form and Analysis of Music

Lectures on Symphony Orchestra Programs

TINA MAE HAINES

Tina Mae Haines

Tina Mae Haines, of the Organ, Coaching and Lecture Department, 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.

Theory Department

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. Being eager to attain proficiency in some special department, they 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.

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.

History, Form, and Analysis of Music is a one-year Course, and consists of forty weekly Lectures of one hour each. Candidates for the Sherwood Music School Teacher's 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, will also find it of great benefit.

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.

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 enhances the value of specific study in all fields of musical activity.

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. Technique.
   a) Scales and Arpeggios—their Theory and Practice.
   b) The Trill and the Tremolo—their Theory and Practice.
   c) Octave and Chord Technique—their Theory and Practice.

Other subjects included are Sight Reading, Memorization and Pedaling. Since the student in this Course has a definite Printed Text to refer to (for description of the Printed Text, see pages 13 and 14), 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.

All the subjects treated in the Sherwood Course are discussed, all the lessons on any particular subject being taken collectively. Special lectures are given on teaching the work to little children. The correlation of the Exercises, Studies and Pieces with the Theory lessons is illustrated, with special attention to the grading of pupils' work, and the teaching of ear-training. The Examinations of the Course are discussed, the meaning of each question, with the correct answer, being explained. There is also outside work on the laws of memory, psychology, and pedagogy, and common faults of piano hands with exercises to remedy them.

Teachers and students attending this class should bring with them all the Examinations of the Course, whether written out or not, and any Lessons, Exercises, Studies or Pieces on which they desire help.

Candidates for the Sherwood Music School Teacher's Certificate in Piano are required to take this Normal Piano Course and teachers who feel that their measure of success is not commensurate with their ability as musicians, would do well to register for it, even though they may find it impossible to carry any other work at the School.

Teachers who complete the Course satisfactorily and show the requisite degree of general musicianship, may receive a Letter of Recommendation from the School.

The Course may be taken in private lessons if preferred.

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.

The Course is open to all advanced music students.

DANIEL PROTHEROE

Daniel Protheroe, of the Voice, Choral Music, and Theory Departments, one of the world's most noted choral conductors, was born at Ystradgynlais, Wales (the early home of Adelina Patti). At eighteen he was conducting choruses in national contests. He conducts the following organizations: Children's Chorus of Chicago (Junior Pupils of the Sherwood Music School), Sherwood Choral Society, Central Church Chorus, Hyde Park Congregational Church Chorus, The Illinois Bell Telephone Women's and Men's Choruses, The Chicago Training School Chorus, The Arion Musical Club and The Arion Junior Chorus of Milwaukee.

Choral Conducting

Accompanying

Sherwood Choral Society

Children's Chorus of Chicago

DANIEL PROTHEROE

KATHERINE TOWNSEND
PIANO

G. FENSTERMACHER
PIANO

RUTH GOETZ
PIANO

Choral Conducting

The art of conducting depends as much upon experience as upon the sound musicianship also required.

An understanding is necessary of the following important topics:

1. Balance of Chorus Parts.
2. Blending of Tone.
3. Technique of Beating Time.
4. Rhythm.
5. Interpretation and Expression.
6. Selection of Music.

The application of some of these subjects varies considerably according to whether the chorus is of mixed voices or of men's or women's voices, each of which must be separately considered.

The Choral Conducting Course is in charge of Dr. Protheroe, a conductor of such celebrity in all branches of choral singing that he has been repeatedly engaged to officiate as conductor and judge at the National Eisteddford held annually in Wales, Great Britain. He is the director of a number of choral societies in Chicago and vicinity (see page 68).

Accompanying

The accompanist must be familiar with vocal literature of all kinds, including the leading oratorios and operas, as well as the classical and modern songs, ballads and part-songs, in English, French and German. He must above all be a good sight reader, and have both natural and cultivated powers of interpretation. His keyboard technique must be beyond the average. He should be a good harmonist, and be thoroughly versed in the marks of expression, both usual and unusual, and be able to transpose. The Course in Accompanying, therefore, includes:

1. Sight reading of accompaniments.
2. Study of vocal literature accompaniments.
3. Interpretation of vocal literature accompaniments.
4. Harmony.

5. History, Form and Analysis.
6. Piano (or Organ) Technique.
7. The actual playing of accompaniments for singers.

The first three of the above are given by Dr. Protheroe, who is very familiar with vocal literature of all schools, and who has spent many years as a vocal coach. The Harmony can be taken under Dr. Keller, Dr. Protheroe or Miss Keller. The History, Form and Analysis is taken under Miss Haines, and the Piano or Organ Technique under any one of the various teachers of those subjects, according to the advancement of the student.

The pupil is given practical experience in being furnished with opportunities to play accompaniments in the studios of the various voice teachers of the School, and for pupils who appear in School recitals, or otherwise in public in the city, as well as in accompanying the Children's Chorus of Chicago and the Sherwood Choral Society.

Sherwood Choral Society

Membership in the Sherwood Choral Society is open to adult registered pupils in the School. Its object is to cultivate choral singing and to give its members an intimate acquaintance with the best modern and classical choral literature. Membership is free, but regular and prompt attendance at the rehearsals is required. A concert is given by the Society at the close of the year.

Children's Chorus of Chicago
(Junior Pupils of Sherwood Music School)

The aim of the work of the Children's Chorus is to train children in sight singing and choral work, preparing them for membership, later, in the larger choral bodies of the city, such as the Apollo Musical Club, the Chicago Mendelssohn Club, the Chicago Madrigal Club, etc. 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.

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

FLORENCE KIRTLAND
PIANO

MARIE KROHN
PIANO

FLORENCE LUEBKE
PIANO

Mabelle Church Van Alstyne

Mabelle Church Van Alstyne, of the Dramatic Art and Expression Department, is a postgraduate 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

Romayne Margaret Campbell
Nina E. Lawrence
Mabelle Church Van Alstyne

Dancing

Edith Morrison
Frances Janet Ross

Wind Instruments

William H. Bickett
Herman C. Gunkler
Gustavus A. Kowalski

Foreign Languages

José Castro León

ROMAYNE M. CAMPBELL
DRAMATIC ART

NINA E. LAWRENCE
DRAMATIC ART

DWIGHT MALSBARY
PIANO

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 is adapted to the personal needs of the individual pupil. However, in general, the work includes training in taking character parts, the psychology of the part, how and why stage business is invented, deportment, poise, make-up, and vocal culture. Special attention is given to dramatic movement exercises.

An ensemble Dramatic Rehearsal is held for one hour each week. The play that is being studied by the individual students in the Department, is used in this rehearsal (only plays of importance are adopted), due stress being laid on stage direction and the relation of one character to another. Public performances are given as soon as the pupils reach a point in their development that warrants such appearances. The object is to make these public appearances as often as possible, both in plays, and in readings of the highest calibre. Open Forum meetings are frequently held for the discussion of current plays and the theater as a whole.

The entire purpose of the Course is to unfold the individuality of the pupils along broad technical, and inspirational lines, and to bring out and develop whatever natural talent there may be. Instead of dogmas and mannerisms, the pupil is encouraged in flexibility, imagination and initiative. These are the true requisites in a dramatic artist.

The Dramatic Art Course is a two-year Course.

Dramatic Art Department

The Postgraduate Dramatic Art Course

THE Postgraduate 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 Postgraduate Diploma (Degree of Bachelor of Oratory).

The instructors in the Dramatic Art Department are prepared to fill engagements as follows:

1. Drama Recitals
   a) Mixed programs
   b) Modern plays
   c) Talks on Molière, Ibsen, and contemporary dramatic authors.
   d) Shakespeare
2. Coaching professional companies and amateur clubs and societies
3. Club talks on general theatrical topics
4. The organization of community theaters.

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.

Foreign Languages

The study of foreign languages is very desirable for one who is acquiring a thorough musical education, much standard music being of foreign origin. For a vocalist especially is it necessary, or some of the best vocal literature is otherwise only available in his repertoire through possibly inferior translation. Vocalization on some of the foreign vowel sounds is often used to enable the vocal student to improve his tone.

EDITH MORRISON
DANCING

FRANCES JANET ROSS
DANCING

JOSE CASTRO LEÓN
FRENCH AND SPANISH

HERMAN C. GUNKLER
CLARINET

WILLIAM H. BICKETT
CORNET

GUSTAVUS A. KOWALSKI
SAXOPHONE

Wind Instrument Department

Clarinet

Herman C. Gunkler, Clarinetist, of the Woodwind Instrument Department, is well known among professional symphony and band instrumentalists, having a broad knowledge of clarinet literature and the requirements for modern orchestral and band playing. He has been a member of the Chicago Grand Opera Orchestra, Sousa's Band, Pryor's Band, Conway's Band, and other well known musical organizations. His system of instruction leads to a thorough knowledge of the instrument and its requirements for ensemble work, and insures speedy advancement. He puts his professional experience at the service of his pupils.

Flute and Piccolo

Jules Furman, Flutist, of the Woodwind Instrument Department, has been a member of the Chicago Symphony Orchestra for fifteen years. He is also soloist for the Chicago Grand Opera Orchestra. He received his musical education at the Imperial School of Music, in Odessa, Russia, where Mischa Elman, Zimbalist, Seidel and other famous musicians were trained.

Cornet and Trumpet

William H. Bickett has been for ten years Cornet Soloist at the Olympic Theater, Chicago, and has had Grand Opera and Symphony Orchestra experience. He is an authority on tone production, scientific breathing, and articulation, for all brass valve wind instruments. Prominent soloists and band masters have been his pupils.

Saxophone

Gustavus A. Kowalski, Instructor in Saxaphone, has played in such organizations as the Chicago Band and Innes Band for more than twenty-five years, and has had extensive orchestral experience. He is capable of preparing students for any kind of public work on this most popular instrument.

Scholarships

Evening Classes

Free Advantages

Calendar

Rules and Regulations

Rates of Tuition

PAULINE MALSBARY
PIANO

ROSE NEWMAN
PIANO

MILDRED STUDEBAKER
PIANO

SCHOLARSHIPS

The Kober Scholarships

There are ten of these Scholarships, consisting of $500.00 each. The money is given by E. C. Travis of San Francisco, California, who wished the Scholarships to be known as the Kober Scholarships in recognition of the "great talent and unswerving loyalty of Georgia Kober," the President of the School. They are awarded "at the discretion of the management to talented students, who have no other means of carrying on their musical education," and the object of the Scholarships is "to enable such students to carry their studies to a point where they will be self-supporting and a credit to the Sherwood Music School."

Alumni Scholarships

These are Scholarships of $500.00 each, contributed by the Sherwood Music School Alumni Association, and are awarded according to the discretion of the Management.

Branch Scholarships

Between five hundred and one thousand Partial Scholarships are offered each year in the Branches of the Sherwood Music School. These Scholarships are given for two years, and are of the value of $100.00 per year each, and entitle the successful candidate to a total credit of $200.00 in tuition fees in connection with a complete course of study at the Main School. They are granted to the pupil who, at the end of the Junior year of the Course, has passed the best Examinations, and who is recommended by the local Affiliated Teacher.

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 every evening throughout the regular School Year, and instruction is given in all Departments of Study.

FREE ADVANTAGES

The following free advantages are enjoyed by pupils of the Sherwood Music School:

Sherwood Choral Society, for adults.
Children's Chorus of Chicago, for junior pupils.
Pupils' and Teachers' Recitals.
Orchestra Rehearsals.
Lectures on the Chicago Symphony Orchestra Programs.
Classes in the Rudiments of Music, Ear Training, etc.

CALENDAR FOR 1923-1924

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

First Term—Tuesday, September 11, 1923, to Saturday, November 17, 1923.

Second Term—Monday, November 19, 1923, to Saturday, February 2, 1924.

Vacation—Ten Days, December 23, 1923, to January 2, 1924.

Third Term—Monday, February 4, 1924, to Saturday, April 12, 1924.

Fourth Term—Monday, April 14, 1924, to Saturday, June 21, 1924.

Summer Term—Six weeks, Monday, June 30, 1924, to Saturday, August 9, 1924.

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 School 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.

SHERWOOD MUSIC SCHOOL

RATES OF TUITION

Piano

GEORGIA KOBER — SIDNEY SILBER

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

EDOUARD HESSELBERG — LOUIS LUNTZ

Term of ten weeks, half hour lessons, two lessons each week	$100.00
Term of ten weeks, half hour lessons, one lesson each week	50.00

ANNA TOMLINSON BOYD — GEORGE RALF KURTZ

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

ELIZABETH 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

CHARLOTTE ALLEN — EVA M. SHIRLEY — ARTHUR WILDMAN

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

MILTON V. CASE
RICHARD EDMUNDSON
LEAH ELWARD
GENEVIEVE HODAPP
FRANCIS KEYSER
IRENE LAMB
GWENDOLLYN LLEWELLYN
ELIZABETH LOVELL
FANNY AMSTUTZ ROBERTS

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

GLADYS ATKINSON
EDITH C. DAWKINS
GERTRUDE FENSTERMACHER
RUTH ADELINA FRANZEN
RUTH GOETZ
FLORENCE KIRTLAND
MARIE KROHN
FLORENCE LUEBKE
DWIGHT MALSBARY
PAULINE MALSBARY
PEARL MATTHEWS
ROSE NEWMAN
ELOISE NOLTE
HELEN STAHLER
MILDRED STUDEBAKER
KATHERINE TOWNSEND
THELMA WHARTON

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

SHERWOOD MUSIC SCHOOL

Rates of Tuition

Voice

ELSE ARENDT — ARTHUR VAN EWEYK

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 KREIDLER — DANIEL PROTHEROE

Term of ten weeks, half hour lessons, two lessons each week $100.00
Term of ten weeks, half hour lessons, one lesson each week 50.00

GRACE KIEN MADISON — HUGH ROWLAND ROBERTS

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

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

LEROY HAMP — KATHERYN LLEWELLYN — MARTHA STELZL

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

Violin

LEON MARX

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

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 — MABEL KELLOGG

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

FLORENCE A. CRANE

Course of ten 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

Special Private Instruction

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

SHERWOOD MUSIC SCHOOL

Rates of Tuition

Harmony, Counterpoint

WALTER KELLER — 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
Classes, ten weeks, one hour lessons, two lessons each week	20.00

WILL A. HARDING

(Mr. Harding's time is so fully occupied with the duties of the Examination Department, and the Teachers' Training Classes among the Branches, that he is not taking private students this year.)

ELIZABETH KELLER

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

Double Counterpoint, Canon, Fugue, Composition, Orchestration

WALTER KELLER — 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
Classes, ten weeks, one hour lessons, two lessons each week	20.00

Choral Conducting

DANIEL PROTHEROE

Classes, ten weeks, one hour lessons, one lesson each week	$15.00

Accompanying

(Sight Reading; Study and Interpretation of Vocal Literature)

DANIEL PROTHEROE

Term of ten weeks, one hour lessons, one lesson each week	$100.00

History, Form, Analysis of Music

TINA MAE HAINES

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

Special Private Instruction

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

Normal Piano

ANNA TOMLINSON BOYD

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

Special Season Course

ANNA TOMLINSON BOYD — WILL A. HARDING

Classes, forty weeks, one hour lessons, one lesson each week	$60.00

SHERWOOD MUSIC SCHOOL

Rates of Tuition

Interpretation and Appreciation of Music

GEORGIA KOBER

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

Ensemble Playing

LEON MARX

Classes, ten weeks, one two-hour lesson each week $15.00

Violoncello

DWIGHT S. DEFTY

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

Sherwood Choral Society
and
Children's Chorus of Chicago

DANIEL PROTHEROE

Season Course, class lessons, one hour each week. Open to all students of the School. Free

Orchestra

Season Course, one hour each week. Open to all students in Violin, 'Cello or Wind Instrument Departments . . . . . Free

Rudiments, Ear Training, 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. Open to pupils of the School. Free

Dramatic Art and Expression

MABELLE CHURCH VAN ALSTYNE

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

SHERWOOD MUSIC SCHOOL

Rates of Tuition

ROMAYNE MARGARET CAMPBELL

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

NINA E. LAWRENCE

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

Dancing

EDITH MORRISON

Term of ten weeks, one hour lessons, one lesson each week	$70.00
Classes, ten weeks, one hour lessons, one lesson each week	$15.00

FRANCES JANET ROSS

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

Clarinet

HERMAN C. GUNKLER

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

Flute and Piccolo

JULES FURMAN

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

Cornet and Trumpet

WILLIAM H. BICKETT

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

Saxophone

GUSTAVUS A. KOWALSKI

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

Foreign Languages

FRENCH AND SPANISH

JOSÉ CASTRO LEÓN

Term of ten weeks, one hour lessons, one lesson each week	$20.00
Term of ten weeks, half hour lessons, one lesson each week	10.00
Classes, ten weeks, one hour lessons, one lesson each week	7.50

Certificates and Diplomas

Teacher's Certificate	$15.00
Graduate Diploma	25.00
Postgraduate Diploma (Degree, Bachelor of Music)	25.00

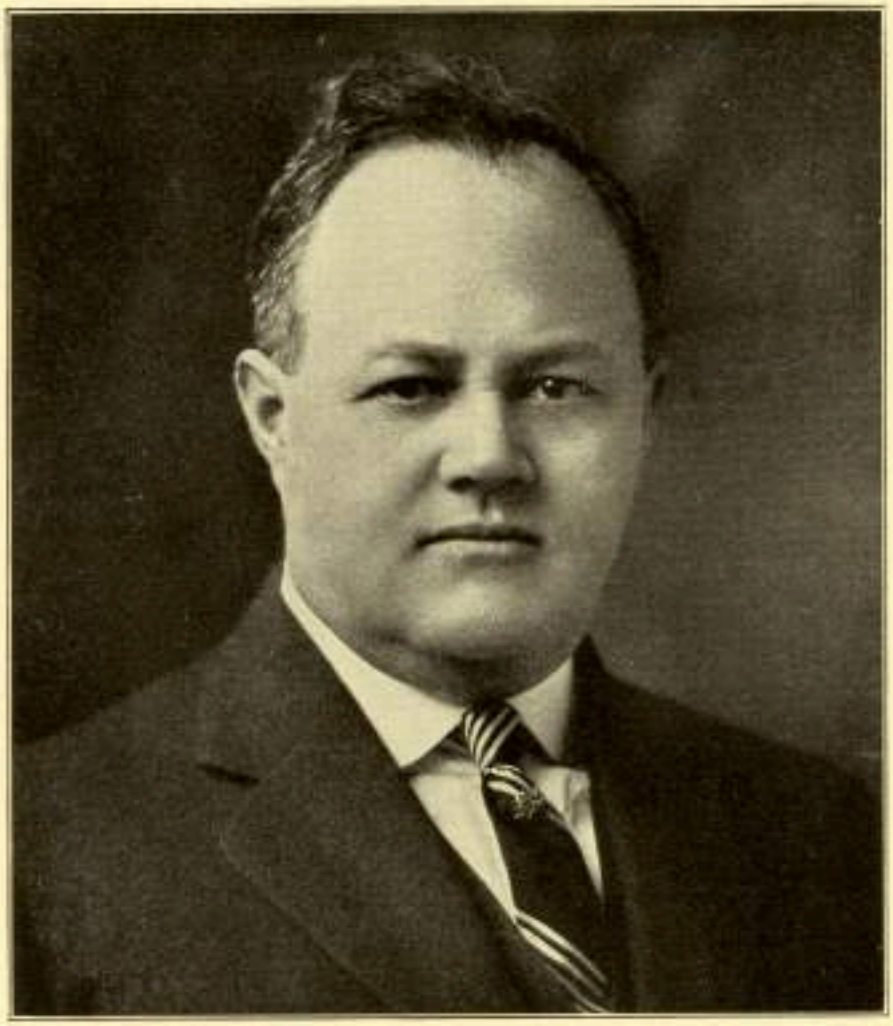
Branches

Affiliated Schools

and their

Teachers

WILL A. HARDING
Chief Examiner



WILL A. HARDING

Will A. Harding, Chief Examiner for the Branches and Affiliated Teachers of the Sherwood Music School, studied piano with Xaver Scharwenka; Harmony and Analysis with Cuthbert Clarkson; Instrumentation and Orchestration with Theo S. Evans; Counterpoint, Canon and Fugue with Walter Keller. He received the Degree of Bachelor of Music from the Sherwood Music School, and has specialized in the Theory of Music and its practical application to the piano keyboard. At first director of the Columbus (Ind.) Branch of the Sherwood Music School, he came to Chicago in 1916 to take charge of the Examination Department for the Branches and Affiliated Teachers.

BRANCHES

Affiliated Schools and Teachers

(Alphabetically Arranged)

ALABAMA

BESSEMER—Mildred Farr.

BIRMINGHAM—Elizabeth Buckshaw, Myrtle Mae Jones, Berte R. Rogers.

BLOUNTSVILLE—Alta Finley.

FAIRHOPE—Fanny R. Porter.

FLORENCE—Amelia Boddie.

MONTEVALLO—Clara B. Evans.

PRATT CITY—Sallie Johnson Womack.

ARIZONA

DOUGLAS—Ida Hickman, A. J. Pickering.

PHOENIX—Alice Arnold, Maud Pratt Cate, Mrs. A. G. Hulett, Ruth D. Smith, Nellie S. Trott, Merta H. Work.

WILLCOX—Lillian M. Lawrence.

ARKANSAS

BENTONVILLE—Catherine Smartt Terry.

BRINKLEY—Margaret Roy.

COTTON PLANT—Ruby Meadow Ross.

RATCLIFF—Lois L. Ferguson.

WALNUT RIDGE—Mrs. H. W. Green.

CALIFORNIA

ALHAMBRA—Clarence D. Kellogg, Mrs. E. L. Hart.

ALTA LOMA—Mrs. E. E. Ramsell.

ANAHEIM—Edna Hochuli, Stella Schwentker.

BERKELEY—Mrs. Eugene Lane.

BRAWLEY—Addie F. High.

CALEXICO—Grace E. Blaisdell.

CENTERVILLE—Inez Silva.

CLAREMONT—Louise Stover.

CONCORD—Elizabeth Ivy Brubeck.

CORONADO—Mrs. J. Wayne Elliott.

DINUBA—Marie Tout Bowers, Helen De Yarmin, Elsie Hannaford.

DOWNEY—Leona G. Hatch.

EAGLEROCK—Harry I. Neilson.

EL CAJON—Emma R. Stough.

EL CENTRO—Elmer A. Todd.

EL MONTE—Mrs. J. A. Cawood.

FRESNO—Elizabeth W. Alexander, Ella G. Barton, Mary E. Geerts, Ruby Duncan Hicks, Mildred Lynch, Pearl Pinkham Thomas.

GLENDALE—H. E. Cavanah, S. Gertrude Champlain, Gertrude Cleophas, Mrs. Jas H. Searles.

GLENDORA—Phoebe H. Appy.

HAYWARD—Anna V. Staley.

HERMOSA BEACH—Florentine Shaw.

HOLLYWOOD—Suzanne Joyce Spear, Vida Reed Stone.

HUNTINGTON PARK—Frederick Groton.

INGLEWOOD—Mrs. G. W. Crozier.

KINGSBURG—Lillian Brandvig, Mrs. Oliver Johnson.

LATUN—Dwight Malsbary.

LODI—Marie Bostwick, Blanche K. Davies, J. E. Fuerbringer.

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

LOS ANGELES—Benedict Bentley, Grace M. Bishop, J. M. Bush, Fannie C. Dillon, Mrs. W. N. Fancler, Paul Franklin, Gertrude E. Hall, R. G. Hand, Frederick Herman, Otto Hirschler, Leila Vernel

Branches

CALIFORNIA—*Continued*

LOS ANGELES—*Continued*
Isbell, Verda Mae Langston, Dorothy Adele Lauth, Coleman B. Long, Norma Manley, Daisy Palmer Mauer, Anna Etta Mayr, J. Franklin Newman, B. H. Pearson, Lillian Bishop Petnoldt, N. L. Ridderhoff, Angelo Rovero, Nell Rogers, Charlotte Sinnard, Helen Fitzsimmons Smith, Thelma M. Streit, Madge Patton Sullivan, Mrs. L. E. Sutherland, Mrs. Robert Thompsons, Albert Clarence Turner.

LOS GATOS—Emily L. Baker.

MODESTO—Myrtle M. Knorr.

MOUNTAIN VIEW—Maud Rinaman.

NAPA—Gertrude E. Lamdin.

OAKLAND—Edgar Bayliss, Mrs. Will W. Butler, Lillian Cushing, Eva May Garcia, Lillian M. Haywood, Aurora Thompson.

OCEANSIDE—Ina Belle Jolley.

ONTARIO—S. H. Blakeslee.

ORANGE—Emma Claypool, Alma M. Geiger.

OROSI—Lousie W. Harmon.

PALO ALTO—Ella May Adams.

PASADENA—Ethel Alair, Mildred V. Allen, Marion M. Anderson, Alice Coleman Batchelder, Mrs. Henley Bussing, Lulu E. Finney, Floyd C. Hollywood, Myra I. Husted, Morton F. Mason, Mrs. A. Hall Miller, Mary Alice Moody, George Arthur Mortimer, Harold Porter Smyth, Olga E. Stallfort, Charles G. Titcomb.

PITTSBURG—Mrs. C. T. Rouner.

REDLANDS—Alice M. Gibson.

REDONDO BEACH—Julia G. Howell.

REDWOOD CITY—Mrs. C. O. Bentley.

RICHMOND—Mary May Kleinhauf.

RIVERDALE—Dwight R. Malsbary.

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

SAN ANSELMO—Velma Walder.

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

SAN DIMAS—Dolores Cassel.

SAN FRANCISCO—Mabel S. Myers, Evelyn Sresovichware, Esther Widing.

SANGER—Marie Tout Bowers.

SAN JOSE—Benjamin J. Kennedy, Hazel Hutchins Kennedy, Elizabeth Pugh.

SAN LORENZO—Mrs. M. H. Schermerhorn.

SAN MATEO—Carrie J. Barnett, Mrs. N. M. Riley, Anna Van Valin.

SAN PEDRO—Maurice H. Koehler.

SANTA ANA—Freda Moesser Barger, Gladys L. Harris, Daisy Austin Marsden.

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

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

SANTA MONICA—Gretchen Rebok Gripp.

SANTA PAULA—Alice Bale.

SANTA ROSA—Louise C. Fenster.

SELMA—Mrs. Albert F. Brown.

SIERRA MADRE—Mrs. Cecil M. Deist.

SOUTH PASADENA—Eleanor Massard, Alma B. Terry.

SOUTH SAN FRANCISCO—Viola Mae Hein.

STOCKTON—Laura Freeman, Hester M. Gove, Helen H. Green, Mary Evalyn Knox, Cora B. Meyers, National Conservatory of Music (J. E. Fuerbringer, *Teacher*).

TRACY—Gladys De Freitas.

UPLAND—Helen Wiechman Duncanson, C. Bertha Palmer.

VALLEJO—Bessie N. Butler.

VAN NUYS—Edna Thompson.

WATSONVILLE—Pearl MacFarlane, Marie Allen Woodward.

WHITTIER—Clara B. Saxman.

COLORADO

ALAMOSA—Evelyn England, Gladys Helen Hood, Jeanne M. Kohler.

BOULDER—Eugenie E. MacAllister, Harriet L. McCuskey.

Branches

COLORADO—*Continued*

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

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

DENVER—Anna H. Alexander, Ada R. Bloedorn, Mabel L. Braidwood, Minne E. Davidson, Sybil A. Hosmer, Mrs. E. P. Klein, Sarah Layne, Miriam Grant Lindee, Ethel McEachern, Mary Jane Meyers, Otto W. Seelaus, Charlotte Pallot Vair, Clara Woeber.

EATON—Cora Fleming, Stella Heggen Thompson.

LONGMONT—Bessie Bennewitz, Olive Thompson Golden, Mrs. Monroe Markley.

LOVELAND—Lillian Montrose Grahame, Nell B. Schuerman.

MONTE VISTA—Mrs. A. R. Pollock.

PUEBLO—Jeannie MacGregor Rettberg, Mrs. Roger Wheldon.

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

STERLING—Dorothy May Green, Anna B. Lyman.

TRINIDAD—Laura Tichenor Beaver.

WALSENBURG—Caroline Ottilie Sporleder.

FLORIDA

TAMPA—Mamie Costelia Dawson, Ruth Du Puy, Hulda Kreher, Thelma D. Mote.

GEORGIA

ALBANY—Carrie Shook, Mertie M. Whiting.

AMERICUS—Kate Land.

ATLANTA—Lucy May Bacon, Mrs. B. L. Berry, Kate Blatterman, Estelle Bradley, Lillie D. Caldwell, Annie May Bell Carroll, Ethel E. Davis, Elizabeth T. Gregory, Elizabeth R. Groves, Merrill Hutchinson, Evelyn Jackson, Jessie Davenport Jones, Frances H. Stovall, Jennie Tutt, Florence Watson, Ruth Weegand, Elmira Grow Wood.

BLAKELY—Annie V. Womack.

CEDARTOWN—Helen Purks.

CORDELE—Comer School of Music (Helen Comer, Teacher).

DAWSON—Mrs. W. F. Sherman.

DECATUR—Martha Hudson.

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

GRIFFIN—Nettie Sherwood.

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

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

MADISON—Martha Atkinson.

MARSHALLVILLE—Mary D. Baldwin.

PLAINS—Berta Will Clark.

ROME—Amelia Berry, Georgia Word.

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

WASHINGTON—Gertrude Barnett.

IDAHO

BOISE—Bernice Hill.

KELLOGG—Florence Brennan Tobin.

WALLACE—Rena Albinola, Ellen N. Cummins.

WEISER—Irene Weightman.

ILLINOIS

ARROWSMITH—Leta B. Gathman.

ARTHUR—Alice Roe.

ATHENS—Harriet Swingle.

ATLANTA—Harville Crandall.

AURORA—Ruth Burnett, Margaret Mary Hancock, Melita Krieg, Rhoda H. Miller, Alice D. Wernicke.

BATAVIA—Ralph Norman Peterson.

BELLFLOWER—Ethel K. Wheeler.

BELVIDERE—Alma Aline Olson.

BERWYN—Nellie Farr, Natalie Kastel, Lenore Oglesbee, Irene Roberts, Anna M. Tomlinson, Ellen Topping.

Branches

ILLINOIS—*Continued*

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

CARLOCK—Florence Kensinger.

CHERRY VALLEY—Ramona S. Wilkening.

CHICAGO—

NEIGHBORHOOD STUDIOS

ALBANY PARK—3304 Lawrence Ave.

BEVERLY HILLS—1830 W. 103rd St.

CHICAGO LAWN—3156 W. 63rd St.

HYDE PARK—1535 Hyde Park Boul.

JACKSON PARK—7057 Jefferey Ave.

MORGAN PARK—1987 W. 111th St.

NORMAL PARK—508 W. 69th St.

OAK PARK—212 Wisconsin Ave.

ROGERS PARK—1220 Morse Ave.

ROSELAND—11007 South Michigan Boul.

SHERIDAN ROAD—4750 Sheridan Road.

WOODLAWN—1450 E. 66th Place.

CHICAGO HEIGHTS—Lulu Fleming.

CHILLICOTHE—Mabel Tawney.

CICERO—Sylvia Konvalinka, Irene Roberts, Jessie Robinson, Evelyn Larson.

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

COLFAX—Cleo Fern Ritchie.

CONGRESS PARK—Nellie Farr, Natalie Kastel.

DANVILLE—Helen D. Clark, Agnes D. McClure.

DE KALB—E. J. Swanson, C. F. Toenniges.

DELAVAN—Annie E. Lawton.

DE WITT—Alta E. Lafferty.

DES PLAINES—Alma F. Grambauer.

DOWNS—Mrs. E. C. Williams.

ELGIN—Mrs. R. A. Adkins, Elizabeth Johnson, Annie W. Rowland, Sadie Stuart.

EL PASO—Josephine E. Michels.

EUREKA—Mrs. S. J. Gains.

FAIRFIELD—Lila Stonemetz.

FREEPORT—Ive Swingley Wheat.

GENEVA—Elsie Forest Earley.

GIBSON CITY—Zelah Newcomb.

GLENCOE—Ethel M. Parry.

GREENFIELD—Geo. Carson Piper.

HARRISBURG—Mrs. F. Psaute.

HILLSBORO—Vira W. Brinton, Myrtie S. Colvin, Mabel I. Robbins, Ida Truitt.

HUDSON—Ada F. Ames.

IRVING—Ethel Stump Neisler.

JOLIET—Aneita H. Francis, Isabel V. Hill.

LA SALLE—Hugh C. Price.

LEE—Helma Eden.

LELAND—Ruby A. Hanson.

LYONS—Geraldine Lacey.

MACOMB—Mrs. H. H. Harris.

MALTA—Cora Wilson.

MARSEILLES—Mrs. A. H. Simmons.

MENDOTA—Clara L. Reul.

MOMENCE—Bertha A. Durham.

MONTICELLO—Amy Hefner.

MT. CARMEL—Miss E. Keneipp.

MT. PULASKI—Leona E. Zob.

NAPERVILLE—Nellie Farr.

NEWARK—Mina Ruth Koska, Emma Mathre, Julia Severtson.

NORWOOD PARK—Elmer Cholvin.

OGLESBY—Mrs. J. R. Bent.

OSWEGO—Millie Eichorn Pearce.

OTTAWA—Ida Brandner, Elizabeth Malcolm, Mrs. W. C. Paisley, Pleasant View Luther College, Anna Weeks Porter, Rebecca Rorem.

Branches

ILLINOIS—*Continued*

PAXTON—Anna Lundeen.

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.

RIVERSIDE—Gladys Muriel Cameron.

ROCHELLE—Ethel Hoon, Lillian A. Menz.

ROCKFORD—Mabel Viola Asprooth, Annie M. Baxter, Mrs. A. D. Bodfors, Margaret Dyer, Hazel J. Leeds, Mrs. Frank M. Seger.

ROCK ISLAND—Frank Friestat, Olga Junge.

ROSCOE—Alla Sammons.

SAN JOSE—Alma Adolph.

SENECA—Miss E. C. Stephens.

SERENA—Hannah M. Ness.

SEWARD—Stena Jansen.

SHERIDAN—Florence Lacart, Hazel Small.

SPRINGFIELD—Helen Nettleton.

STAUNTON—Mrs. V. S. Smith.

STREATOR—Martha Brennecke, Louise Castelli, Ceacilia D. Hudson.

SYCAMORE—Dorothy Doane, Mrs. Fred Myers, Jr., Helen Stroberg.

TOULON—Mrs. J. L. Jarboe.

WATERMAN—Ivy Fearon Camron, Burdell Whitford.

WATSEKA—Helen D. Clark.

WAUKEGAN—Mary H. Love.

WAYNESVILLE—Litta Hunt.

WENONA—Colette Harrington.

WESTVILLE—Stella Dickson.

WOODSTOCK—Mrs. E. E. Bokemeier, Mrs. William Charles, Vera Hughes, Carrie Lawson.

YORKVILLE—Julia Knudson.

INDIANA

ALEXANDRIA—George E. Payson.

ANDERSON—Margaret Jones.

BEECH GROVE—Maebelle Olive Jones.

BLUFFTON—Bessie C. Black.

BREMEN—Eleanor Roesener.

BRIMFIELD—J. E. McMeans.

CHESTERTON—Irma M. Stephens.

COLUMBUS—May Alice Snyder, Nellie McClintic Sparks.

CRAWFORDSVILLE—Emily Schlemmer.

CROTHERSVILLE—Lucy M. Ritz.

CULVER—Beatrice Irene Goss.

DANVILLE—Fern Walden Jackson, Fern Reed.

DECATUR—Edna Gentry Snyder.

EAST CHICAGO—Nellie Sparks Muha.

EDINBURG—Vera Albright.

ELKHART—Susan Brennan, Ella DeCamp.

EVANSVILLE—Pauline Geary, Otto P. Schwitz, Albert Foster Smith.

FT. WAYNE—E. J. Germann, Anna Pursian Martin.

FRANKFORT—Robert W. Birt.

GARRETT—Zulah Thumma.

GARY—Jessie Edwards Carlberg, Tessa Whitney Eason, Mrs. M. A. Klumpner, Edna M. Kyle, Carl L. Reif, Fannie Amstutz Roberts, Bernice Snyder, Gladys Snyder.

GREENCASTLE—Mrs. M. M. Kimball.

GREENFIELD—Betty R. Koin.

HAMMOND—Lillian Thompson.

HARTFORD CITY—Louise Mattax.

INDIANAPOLIS—Frances Charlotte Burkhardt, Anna Jane Denney, Lillian Greene, Mabelle Hendleman, Louise Nixon Huff, Indiana College of Music and Fine Arts, Mayme Reide Julian, Cecil Lancaster, Muriel Payne, John S. Pock, Margaret Elnora Rashbach, Edna Webster Shimer, Corinne Wilson, Zillah Worth.

KOKOMO—Ethel Alexander, Mrs. C. H. Brown, Mrs. Frederick Henderson, Mrs. Elmer Nesbitt, Irene Coleman Shawhan, Mary F. Stephens.

Branches

INDIANA—*Continued*

La Fontaine—Chloe Gatrel Smallwood.

LaPorte—Frances I. Kell.

Lebanon—Thyrza Bell Wheeler.

Lowell—Nora L. Pattee.

Marion—Mary Elliott, Anna Nell George, Hazel Myers Jacobs, Marion School of Music, Mrs. Inger Paulsen, P. Marinus Paulsen.

Michigan City—Helen M. Kramer.

Montpelier—Hope Bonham, Goldie Lenning.

Nappanee—Cora Stuckman.

New Albany—Amalie Scharf.

Newcastle—Donald E. Rogers.

Peru—Caroline E. Hiner.

Plainfield—Helen Caroline Baldock.

Richmond—Mildred Schalk.

Roachdale—Effie C. Harshbarger.

Rochester—Lucretia Rea.

Russiaville—Clara La Mar.

Seymour—Emilie R. Brand.

South Bend—Lewis Eash, South Bend Conservatory, Ruth B. Grove, Dora Hershenow, Ruth Kise, Theophila Makielski, Helen Schlegel, Carolen A. Walbridge, Ella Warskow, Mildred Miller.

University Heights—Indiana Central University (Marged Edith Jones, *Teacher*).

Valparaiso—Cecile B. Marimon.

Wabash—Josephine Alexander.

Warren—Pearl Smith.

West Lebanon—Mrs. M. L. Clow.

Whiting—Wilbur L. Gough.

IOWA

Anamosa—Florence L. Hale.

Ankeny—Mabel Geraldine Stanfield.

Atlantic—Marie Cavenaugh, V. Miriam Piper, Linn Schuler.

Boone—Ruth Joeckel.

Burlington—Helen H. Pearson.

Cedar Falls—Jessie A. Gable, Anne Ludemann.

Cedar Rapids—Mae Dell Ake, F. E. Galbraith, Julia Zalesky.

Churdan—Mary B. Perkins.

Clarinda—Frances E. Staton.

Clarion—Mrs. W. D. Pardun.

Cresco—Berenice E. Laidlaw.

Davenport—Gertrude Branigan.

Des Moines—Ernest Feichtinger, Alma L. Garber, Lillian M. Pratt, Edith M. Usry.

Eldora—Harriet Meader.

Elkader—Ella D. Wilke.

Glenwood—Mrs. S. M. Criswell, May Whitney Farnham, Mrs. R. E. Humphrey.

Grand View—Hazelle McCulley.

Grundy Center—Charles E. Walker.

Hampton—Jacqueline Etter.

Imogene—Eva Allshouse.

Independence—Mrs. Karl E. Manz.

Jefferson—Mrs. M. E. Adkinson.

Lone Tree—Mrs. E. D. Lantz, Claire H. Prentice.

Marion—Mrs. La Verna M. Crew.

Marshalltown—Marjorie Busch, Louise Clemens, Ruth Eichorn, Thomas B. Haines, Jr., Carrie B. Pinneo, Ralph A. Pyke, Clemma Winslow.

Mason City—Bertha Blanchard.

Missouri Valley—Mrs. Guy R. Smith.

Muscatine—Alice Chase, Eda Critz, Nora Schweitzer.

Nevada—Eva Kurtz.

New Hampton—Mrs. Frank G. Rehorst.

Osage—Sister M. Mercedes, Perna M. Whitney.

Osceola—Mrs. W. H. W. Webster.

Panora—Blanche Snyder.

Red Oak—Eva Kerrihard, Mabelle Reiners, Garnett Rogers.

Shenandoah—Mrs. J. A. Cheney, May Whitney Farnham, Mrs. B. B. Holdridge.

Branches

IOWA—*Continued*

Sioux City—Maude A. Chapin, Orwin A. Morse.

Tama—Dona E. Metz.

Villisca—Frances E. Staton.

Waterloo—Adele Doering, Neva W. Ellsworth.

Wilton Junction—Mabel DeWeese.

KANSAS

Concordia—Elizabeth O'Reilly, Eleda Nourie.

Pittsburg—Nora Neal.

KENTUCKY

Harrodsburg—May Wilmore.

Lawrenceburg—Lena Frazier.

Louisville—Flossie Robbins.

Winchester—Mrs. Fred Broadhurst.

LOUISIANA

Homer—Mrs. Lola W. O'Ferrall.

Minden—Lavinia Shealy.

New Orleans—Katharyne Dykers, Geo. A. Paoletti, Mrs. K. C. B. Trauth.

Shreveport—Orlean E. Forbes, Hester Norton Nash.

MARYLAND

Cumberland—Vera Backman, Lena R. Gerson, Alice Louise Mecusker, L. Marguerite Witwer.

Frostburg—Joseph Williams.

Grantsville—Beulah Engle.

Hagerstown—Roy A. McMichael.

MASSACHUSETTS

Roxbury—Louis Shapiro.

MICHIGAN

Adrian—Anna M. Arnot, Maude Metcalf, Irene E. Murphy.

Albion—Jennie A. Worthington.

Allegan—Edna Philley.

Ann Arbor—Bertha Morrison.

Bangor—Thelma Dell Doxtator.

Battle Creek—Lettie Bradley, Beulah Caldwell, Helen Graham, Lovona Johnston, Mrs. John B. Martin, Mrs. E. E. Sayles, Mrs. L. E. Stewart.

Blissfield—Alma Ballenberger Dickson, Arabella Collins Porter.

Britton—Carmen Gobba Brown.

Bronson—Genevieve Felland.

Cadillac—F. J. Radey.

Carrollton—Ivy M. Bierd.

Cassopolis—Mabel Sanderson.

Charlotte—Verdella Walters Folk.

Cheboygan—Helen Tremaine.

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

Detroit—Pearl Allen, Elsa Bock, Bessie Duckworth, Belle S. Evans, William Fishwick, Adah Hemingway, Jennie C. Kern, Floretta E. Kneisel, Mrs. Lucy G. Lee, Estelle Look, Olive McKamey, Theophile E. O'Kroy, Elliott Paturzo, Mrs. Albert I. Sharp, Charles L. Wuerth.

De Witt—Grace M. Coon.

Fairgrove—May I. Thompson.

Flint—Carl O. Paul.

Grand Haven—Iola C. Emery.

Hartford—Mamie Howes.

Hastings—Mrs. I. J. Smith.

Hillsdale—Vera Mae Marble.

Hudson—Immaculata Haley, Ona Myers, Nellie C. Taylor, Velma Taylor.

Iron Mountain—Mrs. John J. Weber.

Jackson—Mrs. C. E. Broughton, Anna Cecilia DeMay, Mrs. Chas. Field, Lucille Hives, Mrs. D. L. Mitchell, Gilberta Long Mitchell, Mrs. Ray A. Randall.

Branches

MICHIGAN—*Continued*

KALAMAZOO—Margaret B. Cobb, Estella Eastman, Frances Leavens, Victoria McLaughlin, Pearl B. Peabody, Walter Fair Pearson, Helen M. Read.

LANSING—Mrs. Fred L. Evans.

MANISTIQUE—Mary Kirby Mitchell, Anna Coryell Owen.

MANITOU BEACH—Vera Grimes.

MARCELLUS—L. Gertrude Lane.

MARQUETTE—E. Luella Ropes.

MASON—Jeanette Field.

MIDLAND—Josephine Bravot.

MONROE—A. W. Gale, Anna C. Kopf.

MONTAGUE—Clara L. Springer.

MORENCI—Marguerite Scofield.

MT. CLEMENS—Alice Louise Tucker.

MUSKEGON—Janet Hooker, Dorothy L. Hulbert, Mrs. F. A. Schuler, Sophia Van Andel.

OLIVET—Veldean Vrooman.

OVID—Clarence C. Kline.

OWOSSO—Clarence C. Kline.

PALMYRA—Mae Louise Wright.

PAW PAW—Aileen Van Buskirk Bennet, Gladys Boyd.

PETERSBURG—Elsie Kohler.

PETOSKEY—Blanche S. Bain.

PONTIAC—Marguerite Ballard, Grace Miller, Elizabeth Thorpe.

PORT HURON—R. V. Stratton.

REED CITY—Ethel M. Beecher.

RIGA—Alma Tagsold.

SAGINAW—Harriet Coon, J. G. Cummings, Helen B. Huff, Harriet Kren, Mrs. B. H. Lewis, Grace Perry, Catherine Sager, Orpha B. Vincent, Louis F. E. Witt.

SAULTE ST. MARIE—James L. Buckborough, Mrs. H. M. Edwards, Marie A. Fournier, Mrs. N. A. Jones, Rose Knowles, Helena Y. Mason, Mrs. Lewis McPike, Ruby L. Sass, Mrs. J. E. Whalen.

SOUTH HAVEN—Mary Irene Shoemaker.

SPRING LAKE—Mrs. E. B. Reed.

THREE RIVERS—Irene Robbins Godshalk, Mrs. Henry J. Kleinhuizen.

TRAVERSE CITY—Theresa Brinkman, Lola Lutman, Margaret Moffatt.

VASSAR—E. Grace Hough, Ardath Pratt.

VERMONTVILLE—Mary Lucile Holman.

VERNON—Mrs. C. L. Crandell.

WALDRON—Mary Crance, Carietta Meyers.

YPSILANTI—S. Belle Ross.

MINNESOTA

AUSTIN—Sue T. Bashford, Alice Bigelow, Mrs. G. H. Ten Broeck.

BLACKDUCK—Sally M. Witting.

BLOOMING PRAIRIE—Elsa A. Kubat.

BOYD—Mrs. Rood Johnson.

BUHL—Estelle Bastien.

CANBY—Mabel Moen.

CENTER CITY—Carl S. Malmstrom.

CLARKFIELD—Lillian Dunnom.

CHATFIELD—Nona Caw.

CHISHOLM—Marie Weismueller.

CORINTH—Nell Nelson.

DETROIT—Mrs. E. E. Hoit.

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

FAIRMONT—Mrs. S. H. Merrill, Hazel Richardson Allen.

FERGUS FALLS—Martin Read, Jr.

GOOD THUNDER—Mabel Campbell.

GRAND RAPIDS—Mme. E. A. Daix Des Pres.

GREENWOOD—Josephine Duggan.

HARRIS—Myrna Runskog Nordin.

HASTINGS—Mary Kranz.

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

HOWARD LAKE—Mrs. L. A. Bortel.

KENYON—Sigrid Sundry.

LOUISBURG—Mrs. Rood Johnson.

Branches

MINNESOTA—*Continued*

MADISON—Lillian R. Dunnom, Mrs. Rood Johnson, Ethel E. Mead.

MANKATO—Olga Hermanson, Gladys E. Randall, Adah M. Strand.

MENTOR—Mrs. W. H. Frey.

MINNEAPOLIS—Jennie M. Bentley, Angeline E. Buisson, Bertha D. Canney, Hazel J. Cowan, Lillian Crist, Helen B. Cirttenden, Anna M. Fardahl, Mrs. W. Anderson Gilman, Elsa Henke, Ruth Hurlbut, Carl A. Jensen, Mildred A. Jones, Suzanne Kranz, James Lang, Mrs. W. H. Marsh, Emma Olson, May H. Penberthy, Clara Rekstad, J. Frances Rogers, Mrs. J. B. Rosenberger, Herman A. Ruhoff, Bernice E. Smith, Annie P. Swensen, Edwina Wainman, C. G. Warmelin, Mary Louise Young.

OWATONNA—Archibald S. Bossart.

PIPESTONE—Ada Nash.

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

STEWARTVILLE—Mrs. Jackson Cussons.

ST. PAUL—Jessie Bill Clark, Irene L. Gault, Lena Halverson, Florence Hudson, St. Paul Musical Academy (Margaret Lawson, *Teacher*), Mary R. Willard.

ST. PETER—Adah M. Strand.

TAYLOR FALLS—Thelma Anderson.

WAVERLY—Mary C. Nolan.

WILLMAR—Helen Jenness.

WINDOM—Edith Guillemin.

WINONA—Arthur Thompson, Charlotte N. Thompson.

MISSISSIPPI

CAMDEN—Mrs. N. C. Moncrief.

CARROLTON—Sallie Harvey Bingham, Virginia Stilson.

CHARLESTON—Ruth Burke.

CLARKSDALE—Ada Chapman.

COFFEEVILLE—Julian Knox Morrison.

COLUMBUS—Grey Irion, Jerome Sage, Corinne Williams.

COMO—Mrs. W. G. Pearce.

DECATUR—Mrs. R. C. Pugh.

DURANT—Mrs. L. C. Lipsey.

ELLISVILLE—Lela M. Buckley, Lucille Collins, Mrs. C. T. Smith.

FOREST—Olivia Haralson.

GLOSTER—Mrs. H. B. Miller, Helen McDaniel Whittington.

GREENVILLE—Louise Antley, Mrs. A. C. Rose.

GREENWOOD—Mrs. W. S. Craig, Mabel Scott.

GULFPORT—Dora Howell, Mrs. D. A. McDavid, Mrs. T. A. Robinson.

HATTIESBURG—Mrs. A. T. Hallock, Ethel Powe.

HICKORY—Lora Belle Gilmore.

HOUSTON—Virginia Estelle Winter.

INDIANOLA—Carrie Ellington Green, Eddieth Morris.

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

LIBERTY—Winnifred Causey.

MACON—Edna Bush.

MAGNOLIA—Nema Weathersby.

MERIDIAN—Nina Graham, Mrs. E. H. Hart, Clara L. Hays.

MORGAN CITY—Alice S. Roe.

NEW HEBRON—Grace Baker.

OKOLONA—Sulu C. Stovall.

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

SCOOBA—Mrs. W. S. Carter.

STARKVILLE—Mary W. Ward.

TUNICA—Mary M. Settle.

TUPELO—Virginia Michell.

UNION—Kate D. McRaven.

UNION CHURCH—Mrs. S. R. Towns.

WEST POINT—Annie G. Moore.

WIGGINS—Louise Barnett.

SHERWOOD MUSIC SCHOOL

Branches

MISSOURI

BROOKFIELD—Beulah B. Reese.

KANSAS CITY—Rhea L. Culp, Mrs. L. F. Kilgore, Leone Lensons.

KIRKWOOD—Ida Missildine.

LOUISIANA—Mrs. E. J. Edgar.

ST. JOSEPH—George A. Everest, Birdie B. Lower.

ST. LOUIS—David F. Earle.

SEDALIA—Harold W. Steele.

SOUTHWEST CITY—Mrs. W. G. Brandstetter.

WASHINGTON—Mamie Ernst.

MONTANA

BILLINGS—Ethel Opie, Blanche McNeely Ragsdale.

BOZEMAN—Lela M. Maxwell.

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

GLASGOW—Mrs. B. H. Cottrell.

GLENDIVE—Mrs. P. J. Moe.

HAVRE—Marie Yeon.

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

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

LIVINGSTON—Jane Ninde.

MILES CITY—Esther Cox Benson, Millie S. Fedje.

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

WHITEHALL—Stella Tuttle Baird.

WILLOW CREEK—Laura Callaghan.

NEBRASKA

BEATRICE—Mrs. M. S. Calvin.

BETHANY—Doris A. Knight.

BROKEN BOW—Taylor School of Music (Jennie Taylor Dady, *Teacher*).

CLARKSON—Bessie E. Novotny.

COZAD—Darlene Hughes.

CREIGHTON—Helen Leone Sharp.

DORCHESTER—Dorothy Allen Beekly.

ELMWOOD—Cora Williams.

FAIRBURY—Mrs. G. C. Holman, Mary Murphy.

FALLS CITY—Julia M. Frederick, Maybelle Poteet, Sacred Heart Academy (Sister M. Anastasia, Sister M. Clara, Sister Mary Joseph).

FLORENCE—Amelia Waage.

FREMONT—Marilla Maxwell, Florence Mengel.

HASTINGS—Grace Hopper.

HAVELOCK—Rita B. Ackerman.

HUMPHREY—Lucille Welch Busch.

LEIGH—Pauline Bates.

LINCOLN—Helen Boyce, Mrs. C. K. Dart, August H. Dietze, Edna Z. Heffley, Elesha H. Holden, Lottie Larabee, Hazel O'Connor, Nita Samek, Marian Sargent, Bernice Thompson, Irene Townsend.

LITCHFIELD—Letha Hickman.

MEAD—Esther Edoff, Lillian Johnson.

MORTLAND—Neva Hoak.

NEWMAN GROVE—Mrs. C. L. Samuelson, Mabel Vaage.

NORFOLK—Cora A. Beels.

NORTH BEND—Mrs. Guy H. Teeter.

OMAHA—Mary H. Abbott, Frances Baetens, Alma Beebe, Harry Brader, Nettie F. Burke, Mrs. S. B. Collins, Luella M. Davis, Annie E. Glasgow, Mrs. R. C. Griffith, Gertrude Hoyden, George W. Johnson, Helen Mackin, Mrs. Geil W. McMonies, Bessie B. Middleton, Edith May Miller, Eulalia M. Rickly, Gladys McCann Rodman, Alfred S. Ryer, Mme. Alexandra Stadnitska, Georgia Way.

PIERCE—Marthe L. Schestedt.

PLATTSMOUTH—Lillian Freeman.

SNYDER—G. Lawrence Kibler.

SPRINGFIELD—Mabel Zimmerman.

Branches

NEBRASKA—*Continued*

TEKEMAH—Charlotte Coleman.

UNIVERSITY PLACE—Eva Fuller, Winifred Shackell.

WAHOO—Mildred E. Johnson.

WAYNE—Grace Dickson Keyser.

WILBER—Flavet Ruth Bollman.

NEW JERSEY

COLUMBIA—Olive Weidman.

PHILLIPSBURG—Jean Shillinger.

NEW MEXICO

ALBUQUERQUE—Louise M. Nichols, Gertrude Thompson.

NEW YORK

BATAVIA—Alice D. Corbett.

BATH—Sarah E. Babcock, Flora Knight Mayer.

BUFFALO—Leonard Adams, Rose A. Ball, V. Spencer Balser, William Benbow, Mildred Brachthauser, Grace H. Chester, Arnold Cornelissen, Marguerite G. Davison, Edmond J. Dowd, Nellie M. Gould, Otto Philip Hager, Henry M. Hoffman, Peter J. Jankowski, Henry H. Jocoy, Lloyd Price Jones, Inez Whittaker Larkin, Ethel M. Lowry, Gladys A. Mashke, Helen Garret Mennig, Lauretta Allyn Meyers, Flora J. Miller, John Edward Miller, Helen Stoddard Philp, Alice M. Richards, Carolyn D. Robison, Gertrude Thomas, Molly Thompson, Stanley T. Zakezewski.

CANANDAIGUA—J. Hart Kinsey.

CANISTEO—Bessie Sprague.

CORNING—Walter Kanbisch.

CORTLAND—Camilla Eder, Maude S. Edgbert, Louise Jones, Martha Phylena McGraw, Esther G. Robinson.

DANSVILLE—Elizabeth Endress.

DE RUYTER—Della Hinds Fox, Maud D. Stillman.

DUNKIRK—Carol M. Bozovsky, Rosabel E. Cummings.

FULTON—David B. Carroll.

GROTON—Myra Van Horn.

HAMMONDSPORT—Fanny Talmadge Aber, Ivah Jacobus.

HORNELL—Bertha Cadogan, Cecelia I. V. McGinty, Elthea B. Tupper.

JAMESTOWN—Gordon Brearey, Jean Talbot Miller.

LANCASTER—Philip L Kraemer.

LINCKLAEN—Lettie A. Parslow.

MARATHON—Mary Beach Shevalier, Elma W. Whitehead.

MEDINA—Mrs. Ernest Hart.

MT. MORRIS—Margaret Louise Pitt.

NEW YORK CITY—Mabelle Nash.

NIAGARA FALLS—Ruth Billet, C. Louise Crocker, Ethelda Drummond, Mary M. Kain, Agnes McGraw, Sybil I. Simmons.

NORTH TONAWANDA—Mrs. Vernon W. Curtis.

PENN YAN—Lina Perkins Hallock.

PORT BYRON—Mrs. Elmer Clapp.

ROCHESTER—Alice L. Kellogg.

SHERBURNE—C. Herbert Johnson.

SIDNEY—Helen M. Todd.

SYRACUSE—Angileen Gifford Runser, Mrs. Ernest Pechin.

WARSAW—Irma Blanche Buck, Maybel E. Eisenbart.

WILLIAMSON—Inez M. Clark.

NORTH CAROLINA

FREMONT—Ivor Aycock.

GREENSBORO—Maude Anderson, Florence Hunt.

KENANSVILLE—Sara E. Dennis.

NORTH DAKOTA

BALDWIN—Raymond D. Vickers.

BUCHANAN—Edna M. Halverson.

NORTH DAKOTA—*Continued*

CHRISTINE—Helen Jean Johnson.

EDGELEY—Marilla Walsworth.

ELLENDALE—Jessie Howel Dunphy.

HANKINSON—Evangeline Green.

JAMESTOWN—Caroline Kurtz Anderson.

MINOT—Jessie Finley Riley.

MONANGO—Harriet M. Caldwell, Vivian Moe.

OHIO

ADA—Gladys Stemen.

AKRON—Blanche Barry, Francesco De-Leone, Mary Dice, Bertha M. Farver, W. H. Hamilton, Ruth Hopkins, Edna Capes Kirby, Dorothy Markham, Louise I. Miller, Mrs. J. A. Minarde, Leola Moatz, Estelle Musson, Ada A. Rice, Edna Smith, Forrest Stump, Minnie Whittaker, Ruby Witner Weber.

ALLIANCE—Beatrice Graf.

ASHLAND—Vernon Baum, Jeanette Vanosdall.

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

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

BELLEVUE—Margaret H. Callaghan, Katherine Lehmann.

BLUFFTON—Harold B. Adams.

BOWDIL—Leomi Thomas.

BRYAN—Edith E. Donze, Isola Walters.

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

CANTON—Laura Armitage, Ruth W. Barbour, Mary A. Beckerer, Marvelle Bowman, Anna E. Bramhall, Gladys C. Cook, Mrs. Clarence K. Dretke, Evelyn Green, June M. Gregory, Mrs. J. F. Koehler, Clifton H. Koffel, Frieda Kreuz, Joy McKinney, Mount Marie Academy (Sister M. Gregory, *Teacher*), Alice Nieschwitz, Florence M. Nusly, Grace B. Penniman, Helen Popovici, Margaret Raz, Eleanor M. Ringwald, J. C. Ringwald, Goldie M. Rupright, M. Carolyn Sommer, Anna Swallen, Mrs. Wm. B. Taylor, Harry O. Wagner, Mrs. Austin Walter, Gertrude Wylie, Ruth LaVerne Zellers.

CINCINNATI—Cincinnati Academy of Music (Mary R. Rice, *Teacher*), Anne Cockburn, Lucy Jones.

CLEVELAND—Laura Louise Bender, Jessie Louise Havill, Mrs. C. H. Irving, Edith M. Lake, Mayme Morris, Franklin B. Taylor.

CONNEAUT—Miss E. Tracy Brown.

CONVOY—Irene Bowers.

COSHOCTON—Olga Schauweker.

CRESTLINE—Bessie Todd.

CUYAHOGA FALLS—Virginia Motz.

DOYLESTOWN—Lenore Landes.

DUNBRIDGE—Mary E. Hubbs.

EAST AKRON—Iona Goodhart Hughes.

EAST SPARTA—Magdalene Conrad Mueller.

ELLET—Mrs. William Hatter.

ELYRIA—Earl Bennett, Louise Brown, Mrs. Erie D. Chapman, Mrs. A. G. Melton.

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

FRANKLIN—Mrs. S. S. Stahl.

FREMONT—Lucy B. Garvin.

GAMBIER—Burdetta Clark Lepley.

GRATIS—Zelma Moyer.

HAMILTON—Nell Millikin Hull, Willa Eyre Ulmschneider.

HARTVILLE—Lucile C. Smith.

HOLLANSBURG—Etta Adeline Hill.

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

LAKEWOOD—Mrs. Emilio Wilkinson.

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, Mr. R. W. Wright.

Branches

OHIO—*Continued*

LOUISVILLE—Katheryn Immel.

LOWELL—Hazel Elizabeth Spies.

MALVERN—Anna E. Reese.

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

MARION—Mrs. Harry F. Williams.

MARTINS FERRY—Jessie Alma Wolfe.

MASSILLON—Mrs. Thomas Stephen, Mary C. Warth.

MT. VERNON—Lillian Minard.

NEVADA—Iona Martin Cover.

NEWARK—Marjorie C. Cochran, Bertha May Doomy.

NEWPORT—Ethel M. Hays.

NEW WASHINGTON—Sara Naomi Wert.

NORTH BALTIMORE—Blanche Tice.

OBERLIN—Mr. and Mrs. V. V. Lytle.

OHIO CITY—Lucile Hoffman.

PERRYSVILLE—Lucy M. Campbell.

PIQUA—Louise Miller.

PLYMOUTH—Mrs. A. T. Shafer.

POMEROY—Alfred Genheimer.

ST. MARYS—Zella Dixon, Amanda Limbacher, Bernice Skinner, Mrs. C. B. Whiteman.

SALEM—Ralph Coy.

SHELBY—Florence Crawford Kahn.

SHILOH—Greta Hamilton.

SPRINGFIELD—Helen J. Lutz, Anna Hollenbeck Nollen, Emma Timmerman, Sonora Trout.

TIFFIN—Katherine Arnold.

TOLEDO—Amy Almroth, Amy Decker, Lina C. Keith, Loma Taylor Rogers, Goldie Smith, Gladys Selner Temple.

UPPER SANDUSKY—Mildred J. Brown.

URBANA—Alice C. Longfellow.

VAN WERT—Hattie M. Counseller, Beatrice Hoghe Kenyon, Gladys Stemen, Walter R. Weber.

WADSWORTH—Edna R. Mills, Ruth Swain Nolf.

WAPAKONETA—Anna Kayser.

WASHINGTONVILLE—Birdie E. Brady.

WEST LIBERTY—Fidelia Eusey, Bessie Hayes, Dorothy F. Yoder.

XENIA—Katharine Trader.

YOUNGSTOWN—Mrs. J. C. Altomond, Edward Ellis, St. Edwards School (Sister M. Bonaventure, *Teacher*), Franklin B. Taylor.

ZANESVILLE—E. F. Buckmeyer, Vera Spangler.

OKLAHOMA

BLACKWELL—Vessie B. West.

CARMEN—Aleen Bogardus.

CHELSEA—Mary Rives Brown.

ENID—S. G. Hart, Verda E. Miller.

IDABEL—Mrs. Lee Martin.

MEDFORD—Mary McRaven Cotner.

PERRY—Minnie Cramer.

PONCA CITY—Elizabeth B. Olin.

RUSH SPRINGS—Mrs. M. M. Childress.

OREGON

FOREST GROVE—Mrs. E. F. Dunn.

METOLIUS—Jessie E. Marsh.

PENNSYLVANIA

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

AMBRIDGE—Milton T. Pickles.

BANGOR—Anna Enold Green, Evelyn B. Keat.

BEAVER—Belle Andriessen.

BEAVER FALLS—Effie C. Hamilton.

BELLEFONTE—Mary Bradley.

BELLE VERNON—Edgar E. Drake.

BETHLEHEM—Violet L. Straub.

BIRDVILLE—Lillian Hoover.

Branches

PENNSYLVANIA—*Continued*

BLAIRSVILLE—Martha E. Kier, Emil Steudel.

BRADDOCK—Grace G. Gourley.

BRADFORD—William R. Davis, Lois E. Duggan, Etta C. Hart.

BROCKWAYVILLE—Erma Bowdish.

BROOKVILLE—Mrs. Eugene F. Beer, Mary Erdice.

BUTLER—Velma Brown.

CANONSBURG—Grace McWilliams.

CARROLTON—Miss H. M. Sharbaugh.

CHARLEROI—R. T. McGowan.

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

COLUMBIA—Pearl C. Keesey.

CONNELLSVILLE—Miss Rae E. George, Pearl Keck.

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

COUDERSPORT—Nelda Doerner.

CURWENSVILLE—Harry A. Dickie.

DONORA—Edgar E. Drake, Eva Malm.

DOUGLASVILLE—Walter E. Shirey.

DU BOIS—Ida King, Florence Murphy Linaker, Ruth Woods, Sarah Belle Work.

EAST BRADY—Mary Kritchgan.

EAST MCKEESPORT—Anna M. Merhaut.

EASTON—Stella M. Brittain, Eleanor J. Fraunfelder, Grace Hahn, Earl D. Laros, Hazel A. Moser.

EAST STROUDSBURG—E. Gertrude Teets.

EBENSBURG—Elizabeth Gray.

ELK LICK—Della B. Livengood.

ELWOOD CITY—Otto E. Bartel.

EMLENTON—Irene Fleckenstein.

EMPORIUM—Myrtie Weber.

EMSWORTH—Mrs. Foster J. Hartman.

ENID—Mabel Edwards.

ERIE—Thekla F. Abbott, Nina Davis Beier, Gertrude Delano, Ruth E. Daugherty, Violet Fogleboch, Mabel Johnson, Viola Margaret Livingston, Mrs. Harry W. Schall, Alice Sloan, Frances Steiner, Thora Widd, Marie E. Zimmerman.

ETNA—Mae E. Miller.

FAIRCHANCE—Esther Z. Ridenour, Rose B. Victor.

GALETON—Mary Dillon, Huldah Randall.

GARRET—Elsie S. Kooser.

HOMER CITY—Gertrude Tuck.

HOMESTEAD—Mary Richards.

HOUTZDALE—Jennie C. Clark.

INGLESIDE—Annie G. Rayburn.

IRWIN—Marie L. Carroll.

JEANETTE—Lenore W. Stirling.

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

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

KANE—Ruby K. Evans, Mrs. Warren W. Tolles.

KITTANNING—Pauline E. George, Edna Norman.

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

LEETSDALE—Maude McQuaid.

LIGONIER—Olive Stom.

MARTINSBURG—J. C. Bolger.

MCDONALD—Hazel Speer.

MCGRANN—Dessie D. Yates.

MCKEESPORT—Adolph Mayer.

MEADVILLE—Mary Helen Martin, Mabel Virginia Shirk, Edith G. Zimmer.

MIDDLETOWN—G. W. Dasher.

MONACA—Frank R. Chamberlain, Louise Koehler.

MONESSEN—Mrs. T. S. Adams, Edgar E. Drake, Eva Malm.

MONONGAHELA—Luella M. Scott, M. Lenore Sutman.

MT. LEBANON—Rosetta B. Boyer.

NATRONA—F. M. Singer.

NEW BRIGHTON—Carrie M. Miller.

Branches

PENNSYLVANIA—*Continued*

NEWCASTLE—C. A. Douglas.

NEW KENSINGTON—Blanche A. Hill, Eda A. Kropff.

NEW SALEM—Nora D. Johnson.

OIL CITY—Euphrasia McCullough.

OSCEOLA MILLS—Charlotte Neff.

PHILIPSBURG—Nancy Holt.

PITCAIRN—Mrs. R. K. Boyer, Eva Hoover.

PITTSBURGH—Mrs. H. N. Biedermann, Clara Elkin, Esser School of Music (Mrs. J. H. Esser, *Teacher*), Henry Chas. Gerwig, Eda A. Kropff, T. Ubrica Liggitt, Mrs. J. W. Protzman, Blondena Berkenkamp Roth.

POINT MARION—Bertha Loriaux.

PUNXSUTAWNEY—Mrs. W. H. Hill, Lucille Zietler.

RAMSAYTOWN—Ruth Law.

REYNOLDSVILLE—Rose E. Mitchell, Zelda Snyder.

ROCHESTER—J. E. Roberts.

SCENERY HILL—H. P. Herlein.

SHAMOKIN—Elnora Latsha, Claude H. Readly, Mary L. Shoener.

SHARON—Mrs. John Babbington, Mrs. Geo. Welch.

SHARPSVILLE—Cora V. Fuller.

SOMERSET—Edith M. Young.

SOUTH FORK—Alma Hull Clemence.

SPRINGDALE—Eda A. Kropff.

STROUDSBURG—Blanche Sigafus.

SUMMERVILLE—Ella Carrier.

SUSQUEHANNA—Mr. H. S. Warner.

SYKESVILLE—Mrs. G. H. Klinefelter.

TARENTUM—Laura M. Adams, Eda A. Kropff.

TITUSVILLE—Louise C. White.

TROUTSVILLE—Helen I. Lott.

UNION CITY—Myra A. Duncombe.

UNIONTOWN—George Phillips, Fred Simpson.

WASHINGTON—Mrs. Harry E. Longdon.

WEBSTER—Edgar E. Drake.

WELLSBORO—Helen Bailey, Katherine C. McInroy.

WILKINSBURG—Jean F. Carroll, Marianne Genet, Arzella Huntsberger.

WINDBER—Mrs. K. E. Schulz.

YORK—Edward B. Dingler.

YOUNGWOOD—Emma Gertrude Roberts.

SOUTH CAROLINA

PELZER—Mrs. Thos. C. Crane.

SOUTH DAKOTA

ABERDEEN—Violet Beechey, Mrs. H. C. Goodsell, Mary Granger, Madge King Johnston, Ruth Malay, Mrs. D. J. Moriarity, Anita Nance, Walther Pfitzner, Mae E. Rummell, Mrs. E. J. Searle, Fay Squires Thurman.

BATH—Lola A. Bush.

BRADLEY—Jean McKenney.

CASTLEWOOD—Florence Luebke.

CLARK—Verna Headley.

DEADWOOD—Mrs. Olive Lathrop.

GROTON—Laurina A. Klug.

HENRY—Laura Ginther, Rev. Joseph Sharpe.

HETLAND—Edna C. Hall.

HOT SPRINGS—Mrs. J. C. Spencer.

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

IPSWICH—Theodosia Jones Grosy.

KIMBALL—Florence Kirtland.

LAKE NORDEN—Hilda Luoma.

LAKE PRESTON—Pearl G. Williams.

LAKE VIEW—Mrs. M. Rap.

LEAD—Isabel Treweek.

LEOLA—Pearl Slaughter Turner.

MITCHELL—Eva Lowrie Riley.

MOBRIDGE—Ruth Powers Harville, Alice Ray McCauley.

NAPLES—Jean McKenney.

ORIENT—Grace Gunnison.

Branches

SOUTH DAKOTA—*Continued*

RAPID CITY—Estelle Spayde.

RAYMOND—Katheryn Christensen.

REDFIELD—Mrs. W. H. Talmage.

SIOUX FALLS—Mrs. Frank Cary, Mrs. H. F. Chapman, Frances L. Grigsby, Jennie Hanson, Edith N. Mills, Louis Gilbert Piaggi, Alma Zaidee Stegner.

SPEARFISH—Ruth Lemen.

VIENNA—Jean McKenney.

WATERTOWN—Ida Young Clabby, Hazel Skinner Fisher, Pearl Y. Kellogg, Cora Lokensgard, Mabel McIntosh, Musette Skinner, Bertha L. Taecker, Effie Wanbaugh.

WILLOW LAKES—Pearl Y. Kellogg.

TENNESSEE

JACKSON—Cora Palmer Overall.

SAVANNAH—Olive O'Neil.

TEXAS

BRYAN—Lucille Ramsey Thornton.

DALLAS—Fairmount Conservatory of Fine Arts.

FERRIS—Bell Webb Cox.

FORT WORTH—Mrs. H. P. Ross.

GALVESTON—Dorothea Tietze.

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

SAN ANTONIO—Dora Armistead, Miss L. B. Cook, Maudetta Martin Joseph.

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

UTAH

SALT LAKE CITY—Cora Isabelle Orr.

VIRGINIA

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

STAUNTON—Leo J. Burnicke.

WASHINGTON

SEATTLE—Daisy D. Danford.

SPOKANE—Mrs. E. S. Eyer.

WEST VIRGINIA

BELMONT—Lorena Parr Williamson.

CHARLESTON—W. S. Mason.

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

FAIRMONT—Iva Ginkel.

HUNTINGTON—Dorothea Sandman Beuhring, Lelia Butler, Mrs. C. B. Lauhon.

MORGANTOWN—Blanche Protzman, Mrs. J. Earle Roberts.

MOUNDSVILLE—Helen Henderson, Emma Moore Scott.

PARKERSBURG—Frances Dwight Johnson.

SALEM—S. O. Dew.

WHEELING—Mary M. Kindelberger, Carl Nestmann.

WILLIAMSTOWN—Florence Bills.

WISCONSIN

ADAMS—Mrs. Ed. Hallahan.

ALMA CENTER—Mrs. H. J. Hart, Cecilia Sichler.

ASHLAND—Florence L. Puffer.

AUGUSTA—Vera W. Cameron.

BARABOO—Belle Risley, Ethel Rodwell.

BEAVER DAM—Gertrude Frances Deniger, Anna Hannemann Harder.

BELOIT—Helen E. Johnson, Alice Monohan.

BLACK EARTH—Christine Mickelson.

BLACK RIVER FALLS—Marie Breta Krohn, Caroline M. Stewart.

BLUE RIVER—Alice E. Washburn.

BOSCOBEL—Helen Reinhold.

CUDAHY—Pauline Attermeier.

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

EDGERTON—Mrs. Van Ness Green.

WISCONSIN—*Continued*

ELKHORN—Olive Spicer Edwards, Mamie Middaugh Hoffman.

ELLSWORTH—Louise Lundberg Nelson.

ENDEAVOR—Harriet Fletcher.

FOND DU LAC—Rose Bay, Mrs. Bernard T. Breister, Emily Hauer, Nellie M. Holland, Angeline Kommers, Lucine Marcoux, Antoinette Ward, Lillian H. Woods.

GENOA JUNCTION—Helena Sponholtz.

GRANTON—Vera B. Crandall.

GREEN BAY—M. Grace Church, Gladys Jonte, Larsen Conservatory of Music (Mrs. W. L. Larsen, *Teacher*), Mabel Thompson.

HANCOCK—Irma Hamilton.

HARTFORD—Phillip J. Beyer.

HATLEY—Helen Sobush.

HORICON—Dena L. Knop.

HUDSON—Amy Christopherson.

KENOSHA—Donald P. Fina, Carolyn Girard, Kenosha School of Music, Harriet Lewis LaViolette, Irene McClay, Olive McKenna, Ida Lydia Rydeen.

LA CROSSE—Eva M. Bennett, Elizabeth Ida George, Charles Weiss.

LAKE GENEVA—Mrs. W. Fitzpatrick Cobb, Jennie Londelius Madison.

LAKE MILLS—Etta Irene Wilson.

LANCASTER—Mabel Stone Pennock.

MADISON—Elizabeth Buehler, Dorothy Gutteboe, Laura J. Richards, Ethel M. Todd, Louise Vroman, Wisconsin Music School.

MANITOWOC—Anita Frazier, Bertha Klingholz.

MENOMONIE—Antonia Mitzner.

MILWAUKEE—Chas. W. Dodge, Carl Euler, Jacob Moerschel, Harriet D. Stevens, St. Joseph's Convent, Hazel Stuelpnagel, A. Peggy Westphal, Emma Wettstein.

MINERAL POINT—Henrietta Hanscom.

MONROE—W. Theophite Jenny.

NEENAH—Anette Sindahl Matheson.

NEILLSVILLE—Dorothy Huckstead.

NEW GLARUS—Rose Zwiefel.

OXFORD—Isabel Franklin.

PLATTEVILLE—Erna L. Saxman.

PLYMOUTH—Eva M. Dennis.

PORTAGE—Mrs. Jessamin Woodman.

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

REEDSBURG—Eugenia Lassallette Ellenberg.

RHINELANDER—Mrs. J. Hampton Welch.

RIPON—Erna Z. Luetscher.

SHEBOYGAN—Winifred Webb Hille.

SPARTA—Leah Doane.

ST. CROIX FALLS—Esther Laursen.

STOUGHTON—Vinnie Anderson.

VERONA—Verla Donkle.

WATERTOWN—Elizabeth Dorothy Ernst.

WAUKESHA—Blanche Willson.

WAUPUN—Ethel Jay Pinkerton.

WAUSAU—Chas. L. Hoyt.

WESTFIELD—Dora E. Hill.

WEST SALEM—Berneice McDonald.

WHITEWATER—Alvin William Halgerson, Katherine Scholl, Edith Caroline Wheeler.

WYOMING

CASPER—Mrs. Jessie Fowler, Mrs. Rudolph Lundberg.

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

DOUGLAS—Mary Merritt.

EVANSTON—Wm. H. Toy.

GREEN RIVER—Mrs. D. M. Brooks.

LARAMIE—John L. Hunton, Music Department of the University of Wyoming (G. E. Knapp).

POWELL—Mrs. W. G. Dungan.

RIVERTON—Isabel Rathbun Sarvis.

Index

PAGE

Accompanying 69
Affiliated Schools and Teachers..... 85
Analysis of Music..... 61

Branches and Affiliated Schools..... 10
Branches, List of..... 87
Business Training 8

Calendar 77
Canon 57
Certificates and Diplomas..... 84
Children's Chorus of Chicago..... 69
Choral Conducting..... 69
Church and Concert Organists..... 55
Clarinet 76
Composition 57
Concert Opportunities 15
Cornet and Trumpet..... 76
Counterpoint 57
Courses of Study..... 25
Credits 14

Dancing 73
Departments of Instruction..... 23
Dormitory 17
Dramatic Art and Expression..... 73

Ensemble Playing 45
Evening Classes..... 77

Faculty 20
Flute and Piccolo..... 76
Foreign Languages..... 73
Form 61
Free Advantages..... 77
Fugue 57

Harmony 57
History 61
History of Sherwood Music School..... 5

Interpretation and Appreciation..... 65

PAGE

Lectures 61
Location of Sherwood Music School... 5

Neighborhood Studios, Chicago.....10, 90
Normal Piano..... 65

Officers 3
Opportunities for Graduates..... 35
Orchestra 45
Orchestra Lectures..... 61
Orchestration 57
Organ 51
Organ Practice..... 55

Piano 27
Printed Text..... 13
Public School Music..... 57

Rates of Tuition..... 77
Registration 79
Rules and Regulations..... 77

Saxophone 76
Scholarships 77
Sherwood Choral Society..... 69
Sherwood Music School News..... 9
Standardized Teaching..... 11
Stringed Instruments..... 45
Summer Term..... 79
Symphony Orchestra Programs, Lectures on 61

Teachers' Training Classes (Branches). 10
Teaching Opportunities..... 15
Theory 57
Tuition, Rates of..... 77

Violin 45
Violoncello 45
Voice 37

Wind Instruments..... 73

HILLISON & ETTEN CO., CHICAGO