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1925

Sherwood Music School Annual Catalog 1925-1926

Sherwood Music School

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SHERWOOD MUSIC SCHOOL

1926

FINE ARTS BUILDING

CHICAGO

SHERWOOD MUSIC SCHOOL

HOME OF THE SHERWOOD MUSIC SCHOOL

WILLIAM H. SHERWOOD
Founder of the Sherwood Music School

CATALOG

SHERWOOD MUSIC SCHOOL

FINE ARTS BUILDING
CHICAGO

Founded 1895 by Wm. H. Sherwood
"America's Greatest Pianist"

GEORGIA KOBER
PRESIDENT

A. J. LLEWELLYN
VICE-PRESIDENT AND TREASURER

L. W. ROGERS
HONORARY VICE-PRESIDENT

ESTELLE A. LLEWELLYN
SECRETARY

EVA S. FRAM
ASSISTANT SECRETARY

WALTER KELLER
MUSICAL DIRECTOR

SIDNEY SILBER
DEAN

WILL A. HARDING
EXAMINER

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Sherwood Music School
Chicago, Ill.

DESIGNED AND PRINTED BY
HOLLISTER BROTHERS
CHICAGO, ILL.

HISTORY OF THE SHERWOOD MUSIC SCHOOL

"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.*

THE SHERWOOD MUSIC SCHOOL was founded in 1895 by William H. Sherwood, "America's Greatest Pianist." Mr. Sherwood advocated, more than any other musician, "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, one of the most musical cities of the world, and facing directly on 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. Its Lecture and Concert Halls, Libraries, Art Institute and Opera Houses afford the means for study and experience that can be found in few other

cities. Lake Michigan and the spacious park and boulevard system offer an endless variety of scenery and out-door recreation. 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, Orchestra Hall, or one of the theaters.

Looking from The Lounge up the marble steps into the Vestibule of the School, leaves a lingering and impressive memory. Silhouetted against an Italian red damask background is the Lorado Taft gold-bronze bust of William H. Sherwood, set high on a black marble pedestal. The Vestibule opens into an unusually large Reception Room, furnished and decorated in Seventeenth Century style.

Purpose

Paraphrasing Walt Whitman, "To have great Artists, we must have great Audiences, too." The "great Artists" are on the way; the SHERWOOD MUSIC SCHOOL is one of the institutions producing them. It is also, by making a thorough musical education accessible to everyone, providing the "great Audiences." It welcomes to its halls the talented and less talented, alike. It trains the latter to appreciate and enjoy the former. It is a well-known fact that no education, however thorough it may seem, is complete without at least some knowledge of music. It is also a recognized fact that music tends, more strongly than any other of the fine arts, to elevate the standards of culture and refinement in home and community life.

The purpose of the SHERWOOD MUSIC SCHOOL, then, is to increase the number of educated, cultivated musicians in the country, preparing the Artists to perform and the Audiences to appreciate. It is a place of artistic beauty and joy, where rich and poor progress together in a healthy, harmonious atmosphere, towards a worthwhile goal. There is a spirit of enthusiastic loyalty which makes every teacher and pupil feel, "This is *my* SHERWOOD MUSIC SCHOOL."

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 20,000 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.

These teachers are taught how to organize and successfully maintain classes, not theoretically, from textbooks, but practically, by coöperating 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. Teachers are made familiar with a set 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 relatively as thorough 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.

BRANCHES AND AFFILIATED SCHOOLS

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 outside Chicago 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, Examiner, 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 cus-

tomary, to give lessons without any definite, well prepared Text for the student to use; the instruction has been entirely 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.

The Printed Text

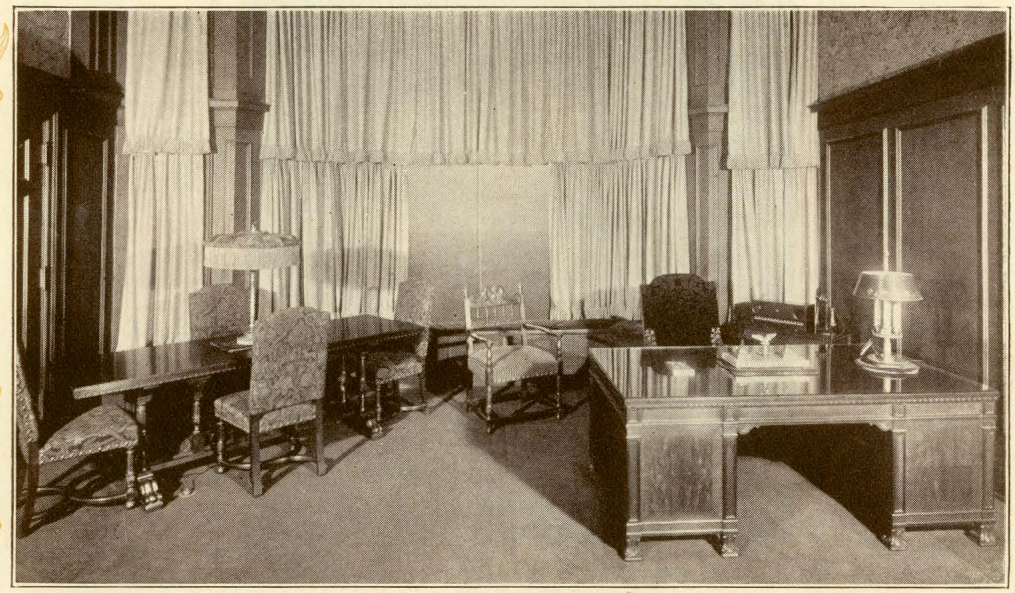
The Printed Text, in which all the instruction of each lesson taken with the teacher is written down in black and white for study

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 in printed form, the student has to make a definite grade, and the parent can watch the child's progress, and coöperate 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 lessons are given by a teacher at regular lesson periods, the Printed Text forming a basis for each lesson, and making the instruction permanent. Neither does the use of the Printed Text eliminate the individuality of the teacher, but on the contrary, affords it wider 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.

Then, too, a great deal of the rudimentary Theory instruction that should be given at the lesson period, can just as well be learned at home, without explanation on the part of the teacher, inasmuch as it is all in printed form. This gives much more time for purely technical work during the lesson period with the teacher.



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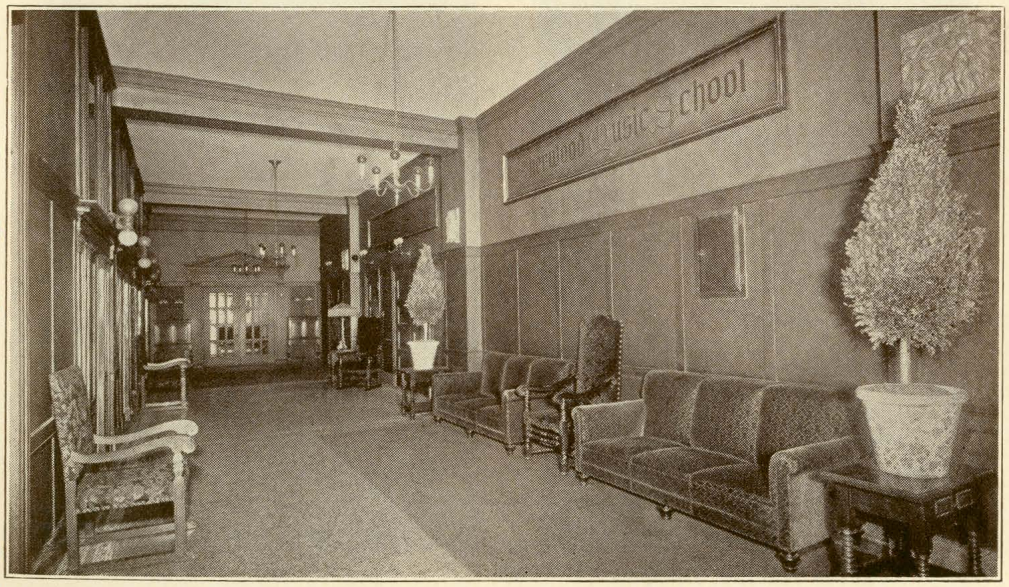
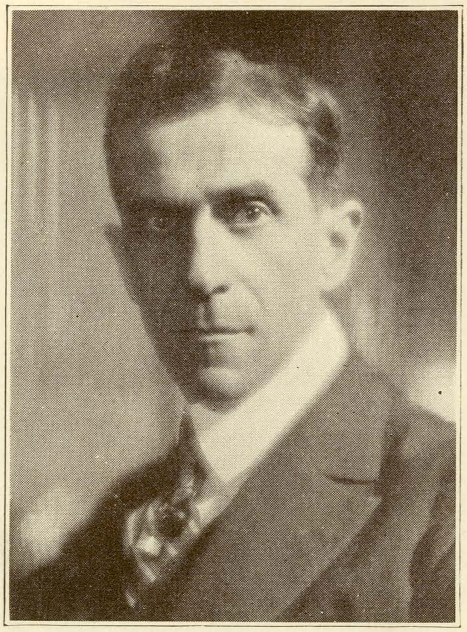


THE LOUNGE

GEORGIA KOBER, *President*
Piano



WALTER KELLER, *Director*
Organ and Theory

SIDNEY SILBER, *Dean*
Piano

Biographical Sketches

GEORGIA KOBER, *President*
Piano

Georgia Kober 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.

WALTER KELLER, *Director*
Organ, Theory

Walter Keller is a pupil of Frederic Grant Gleason of Chicago and of Paul Homeyer (Gewandhaus Organist) and Carl Piutti of Leipzig. He has given organ recitals in all of the largest cities of the country, and 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. Arranged for organ and orchestra, it has been performed by the Chicago Symphony Orchestra under Frederick Stock.

SIDNEY SILBER, *Dean*
Piano

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.

Mr. Silber has played as soloist with the Berlin Philharmonic Orchestra, Vienna Tonkuenstler Orchestra, Chicago Symphony Orchestra, Russian Symphony Orchestra of New York City, American Symphony Orchestra of Chicago, the Minneapolis Symphony Orchestra, the Milwaukee Symphony Orchestra, and others, besides giving numerous recitals in this country and abroad. He has written extensively on musical subjects for magazines, and is the author of *Reflections for Music Students* (Theo. Presser Co.).

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

If a person of adult mind attends a lecture for an hour, how much can he remember when he reaches home? Yet, a young student has been expected to remember all that is given him in a short, half-hour lesson period!

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

Credits

The value of a Diploma depends upon the standing of the institution that issues it. The SHERWOOD MUSIC SCHOOL Diploma is issued by authority of the State of Illinois. The high standard of the School is so well known that many high schools and Universities grant credits to its students. It is one of the institutions of learning at which Chicago public school teachers can work for Promotional Credits. It appears on the list of Accredited Schools recognized by the State of Illinois, and in 1921 received official recognition from the State Department of Education, for its meri-

torious work in extending and standardizing music education through its system of Branches.

Concert and Teaching Opportunities

The widespread work of the School, brings with it unusual opportunities for its students in the way of concert and recital engagements, and for these they are well prepared by the numerous public recitals held in the Sherwood Recital Hall.

A practical assurance of teaching positions for its graduates in the Piano Department can be given, as a result of the requirements of its hundreds of growing Branches.

The policy of the School in establishing Neighborhood Studios in Chicago also affords openings for its young teachers; and those of them that have had some experience are given opportunities to teach while carrying on their own studies, after being with the School a short time.

The School has, for several years, placed its graduates in lucrative and pleasant positions, and its rapid growth causes a constantly increasing demand for well-equipped Sherwood teachers, both in the Branches and in the Main School, which is greatly in excess of the supply. Every one of its last year's graduates was immediately placed in a satisfactory position. (See page 63.)

Classification of Students

Students are classified as Regular and Special. Regular students are those working for Certificates, Diplomas, or Degrees. Special students are those who are doing special work in any Department, without the object of earning credits. Special students are entitled to all the free advantages of the School, the same as Regular students.

Credit for Previous Work Done

Students entering the SHERWOOD MUSIC SCHOOL, and desiring to complete certain Courses, will be given full credit for work done in other schools.

SHERWOOD MUSIC SCHOOL

THE FACULTY

Piano

Gladys Atkinson
Myra Brown
Whitmer Byrne
Ila S. Carter
Milton V. Case
Winifred Cline
Elizabeth Crater
Carrie Mae Diggs
Lewis Eash
Theresa Eberhart
Leah Elward
Vera M. Ewing
Ruth Adelina Franzen
Ruby E. Fuerst
Dorothy Giffin
Opal Gill
Marcella Glavin
Florence Glosser
Amy Hefner
Genevieve Hodapp
Elizabeth Keller
Francis Keyser
Irene Lamb Keyser
Georgia Kober
Charlotte Allen Koons
George Ralf Kurtz
M. Bede Lee
June Lightfoot
Gwendollyn Llewellyn
Louis Luntz
Elizabeth Lovell
Genevieve McGreevy
Dwight Malsbary
Mildred Martin
Marguerite Meek
Ernest Nalbach
Rose Newman
Eloise Nolte
Doris Parks
Lola Phifer
Anna Gwin Pickens
Loma Rogers
Edwin Stanley Seder
St. Elmo Selfridge
Blossom Sewell
Sidney Silber
Helen Stahler
Alverna Stetzler
Mildred Studebaker
Loretta Todd
Katherine Townsend
Theodora Troendle
Cora Vroom
Thelma Wharton
Fair Wiggins
Arthur Wildman
Louise Wildman
Elizabeth Ziegler

Voice

Else Harthan Arendt
Ragnhild H. Congdon
Cornelia Conrey
Carleton Cummings
Glenn Friermood
Nora Babbitt Harsh
Robert Ellis Jones
Loretta Liedell
Lucille Long
Katheryn McCord
Thirza Parmenter
Daniel Protheroe
Helen Louise Shaffer
Oliver Smith

Violin

Carl Blum
Howard Cress
Joska De Babary
Bernice Carl Eller
Louise Harris
Harry Eduard Miller
P. Marinus Paulsen
Matison Vroom
Reid Whisler

Violoncello

John Strnad

Organ

Mildred Fitzpatrick
Tina Mae Haines
Walter Keller
Edwin Stanley Seder

SHERWOOD MUSIC SCHOOL

Harmony, Counterpoint, Canon, Fugue, Composition, Orchestration

WILL A. HARDING
ELIZABETH KELLER
WALTER KELLER
DANIEL PROTHEROE

Public School Music

ELIZABETH SCHROCK

Normal

WILL A. HARDING
ELIZABETH KELLER

History of Music, Analysis and Appreciation

TINA MAE HAINES

Psychology, History of Education

W. E. RICE

Church Choir Conducting

DANIEL PROTHEROE

Accompanying

EDWIN STANLEY SEDER

Ear Training and Sight-Reading

EDWIN STANLEY SEDER

Ensemble Playing

P. MARINUS PAULSEN

Choral Society, Glee Club and Children's Chorus

DANIEL PROTHEROE

Orchestra and Orchestra Classes

P. MARINUS PAULSEN

Dancing

RUTH HURLEY
DOROTHY ROBBINS
HAZEL WALLACK

Dramatic Art and Expression

WILLIAM OWEN
LULU JAY SAMSON

Foreign Languages

JOSE CASTRO LEON
MARY ELIZABETH PERLEY

Flute and Piccolo

HERMAN COLBITZ
GEORGE SOELLER

Clarinet and Saxophone

EARL COMBS
L. B. WELLS

Cornet and Trumpet

EMIL KOPP

Banjo

JOHN MARLER

Examiner

WILL A. HARDING

DEPARTMENTS OF INSTRUCTION

Graduate Departments

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

Special Departments

Special Departments of Instruction include General Theory, Harmony, Counterpoint, Canon, Fugue, Composition and Orchestration; History of Music, Analysis and Appreciation; Psychology and Education; Normal; Orchestra, Church Music and Choir Conducting; Ear Training and Sight-Singing; Accompanying; Dancing; Foreign Languages; Wind Instruments; Sherwood Choral Society; Children's Chorus of Chicago; Sherwood Glee Club; Ensemble playing; Sherwood Symphony Orchestra; Sherwood Junior Orchestra.

Students may register in any Department. Those 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. Credit is given for work done previously.

COURSES OF STUDY

Courses in Piano, Voice, Violin and Organ

The Courses of Study open to students who register in these Departments, are:

The Junior Course.
The Intermediate Course.
The Advanced Course.
The Teacher's Advanced Course.
The Graduate Course.
The Postgraduate Courses.

Beginners are registered in the Junior 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.

Diplomas With Honors

Graduates whose work is of special merit, evidenced either through public performance or otherwise, will receive their degrees "With Honors."

Higher Courses

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

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 State Certificate as a Teacher of Music in the Public Schools, or the Supervisor's Diploma, without examination.

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).

Outline of Piano Courses

In the Junior, Intermediate, Advanced and Graduate Piano Courses, the pupil uses a Printed Text, in conjunction with his class and private lessons, for both his Theory and Keyboard studies, just as in other school work. (For a description of this Printed Text, see page 10.)

Educators everywhere agree that a pupil who is given merely a thirty-minute technic lesson once a week, and who pays little or no attention to the Theory of Music, has small opportunity to secure an education in music. Such a pupil is a "taker of lessons" but cannot be looked upon as a music student. 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.

Biographical Sketches

LOUIS LUNTZ

Piano

Louis Luntz is a native of the United States. After studying with the best teachers in New York City, he went to Europe, becoming a pupil of the famous Berlin pianist and pedagog, Severin Eisenberger, and the well-known concert artist, 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."

GEORGE RALF KURTZ

Piano

George Ralf Kurtz was a pupil of William S. Sherwood, and has for many years been an able and highly valued teacher in the Piano Department. His high ideals and painstaking instruction have been conducive to successful achievement with a long list of pupils.

EDWIN STANLEY SEDER

Organ, Piano

Edwin Stanley Seder was for four years Director of the College of Fine Arts, and head of the Piano Department in the University of New Mexico. He holds a B. A. degree from this institution. As a piano accompanist his work is distinguished. As an organist he is even better known than as a pianist, and in the recital seasons 1923-25 played more than one thousand compositions in Chicago, including the entire Franck works, all the Vierne and Widor symphonies, eight Guilmant sonatas, etc. One hundred eighty-five recitals were for radio.

Mr. Seder is Director of the Organ Department, Northwestern University; Organist-Director First Congregational Church, Oak Park, Illinois; Fellow of the American Guild of Organists and member of the National Association of Organists.

THEODORA TROENDLE

Piano

Prior to her connection with the Sherwood Music School, Theodora Troendle was for seven years the pupil and assistant of Fannie Bloomfield Zeisler. By her concertizing and teaching, Miss Troendle has achieved an enviable position in musical circles and has established herself as one of the foremost of American pianists. She has appeared as soloist with the St. Louis, Minneapolis, Indianapolis and Milwaukee Symphony Orchestras, in addition to giving recitals in many of the largest cities of the country. On all occasions her playing has won the enthusiastic commendation of critics. Her studies with Mme. Zeisler enable her to impart to students the principles underlying the success of that famous artist.

SHERWOOD MUSIC SCHOOL

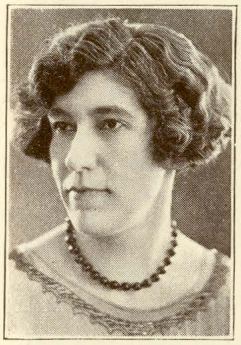
LOUIS LUNTZ
Piano

GEORGE RALF KURTZ
Piano

EDWIN STANLEY SEDER
Organ and Piano

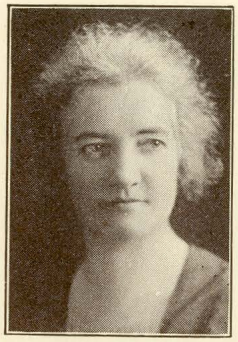
THEODORA TROENDLE
Piano

SHERWOOD MUSIC SCHOOL



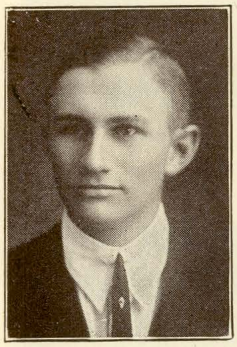
ELIZABETH KELLER
PIANO

CHARLOTTE A. KOONS
PIANO

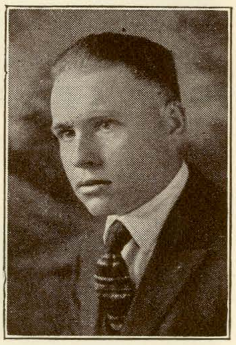


LEAH ELWARD
PIANO

GWENDOLLYN LLEWELLYN
PIANO



ARTHUR WILDMAN
PIANO



MILTON CASE
PIANO

FRANCIS KEYSER
PIANO

IRENE LAMB KEYSER
PIANO

GLADYS ATKINSON
PIANO

WINIFRED CLINE
PIANO

GENEVIEVE HODAPP
PIANO

M. BEDE LEE
PIANO

SHERWOOD MUSIC SCHOOL

Music students who have the advantage, in their early years, of well-organized class work in the Theory of Music and in Ear Training, 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 Junior and Intermediate Piano Courses

In order to encourage the broad scholarship referred to above, students in these Courses are given free class instruction in Elementary Theory, Form and Analysis, and Ear Training, with the aid of the Printed Text (see page 10), during these most important years of study.

The Keyboard instruction is given in one or two private lessons of thirty minutes each week. This instruction may be briefly classified 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: The study of works of such composers as Haydn, Jensen, Mozart, Schumann, Mendelssohn.

Although the work of each of these Courses usually covers a period of two years, talented students, or students with previous preparation, may complete it in less time.

Students are granted Credentials, upon passing satisfactory Examinations in both their Theory and Keyboard work, as follows:

The JUNIOR CERTIFICATE, upon completion of the Junior Course.

The INTERMEDIATE CERTIFICATE, upon completion of the Intermediate Course.

The Advanced Piano Course

Students who have completed the Intermediate Piano Course, or its equivalent, may register for this Course without examination.

The study of the Theory part of the Printed Text (see page 10), is continued in class, and insures a much broader musical education than is possible in any other way. The student is also

required to take one year of Harmony, two class lessons each week; and one year of History of Music, one class lesson each week.

The Keyboard instruction is given in two private lessons of thirty minutes each week, or one lesson of sixty minutes. The technical and interpretative work includes études by Cramer, Clementi, and Chopin; sonatas by Mozart and Beethoven; polyphonic works of Bach, and compositions selected from recognized classic, romantic, and modern composers.

This is a two-year Course, but by intensive study may be completed in one year. Its satisfactory completion entitles the student to the SHERWOOD MUSIC SCHOOL ADVANCED CERTIFICATE.

The Teacher's Advanced Piano Course

This Course requires the same preparation and comprises the same subjects as the preceding course; and these are supplemented by thorough and complete training in Normal Methods.

The Sherwood Music School has, for many years, recognized the importance of Normal Training, and this is one of the reasons why its pupils have had such unusual success as teachers.

The Normal Course consists of forty weekly class lessons in the Teaching of Ear Training, Notation, Sight-Reading, Rhythm, and Harmony, and forty weekly class lessons in the study and playing of Teaching Repertoire.

The Teacher's Advanced Piano Course is a two-year Course, but by intensive study may be covered in one year. Its satisfactory completion entitles the student to the SHERWOOD MUSIC SCHOOL TEACHER'S CERTIFICATE.

The Graduate Piano Course

Students who have completed the Advanced Piano Course may register for this Course without examination. Those who have received their preparation elsewhere will be given an examination on the work of the preceding Course. If only a portion of the work has been covered, the other subjects may be made up by the student while taking this Course.

The student continues the study of the Theory division of the Printed Text (see page 10) in class; and is required to take one year of Counterpoint, two class lessons each week; one year of Analysis and Appreciation, one class lesson each week; and one year of Ensemble Playing, one class lesson each week.

The Keyboard instruction is given in two private lessons of thirty minutes each week, or one lesson of sixty minutes. The technical and interpretative work covered 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.

This is a two-year Course, but by intensive study, it may be completed in one year. Its satisfactory completion entitles the student to the SHERWOOD MUSIC SCHOOL DIPLOMA.

For Postgraduate Courses, see page 39.

OUTLINE OF VOICE COURSES

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 to 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 correction of injurious habits which singers, either unconsciously or carelessly, may have acquired.

An educated musician must know something more of music than his own particular subject. The Rudiments and Fundamental Laws of Music, Harmony, Form, Analysis and History, should be understood by students in all departments of music study. Besides this, graduates in the Voice Department should have enough knowledge

of the piano keyboard and technic, and sufficient facility at the instrument, to enable them to play their own accompaniments reasonably well. For this reason a knowledge of the rudiments and fundamental laws of music and piano playing, as given in the Junior and Intermediate Courses of the Piano Department, is required of students working for credits in the Voice Department. This preliminary work includes Ear Training, Elementary Harmony and a practical acquaintance with Piano Technic and Interpretation.

Pupils in the Voice Department may enjoy the benefits of membership in the Sherwood Choral Society, free, and when qualified, sing solos at its concerts, as well as at the concerts of the Sherwood Symphony Orchestra.

The Junior 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 these Voice Courses, the chief work is devoted to correct breathing, correct singing of vowels, tone production, scale equalization, diction and primary technic.

Students are required to take the work of the corresponding Piano Courses, using the Printed Text described on page 10, unless they already have an equivalent knowledge of Piano and Theory. Certificates are given at the completion of each of the Junior 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 two private lessons of thirty minutes each week. The technical and interpretative work 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 Junior 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.

The Advanced Voice Course

The student who registers for this Course, must have a knowledge of Piano and Theory equivalent to the work of the Junior and Intermediate Courses in the Piano Department, some of which work may, if necessary, 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 is required to take one year of Harmony, two class lessons each week; one year in History of Music, one class lesson each week; and one year of Ear Training and Sight-Singing, one class lesson each week.

The Voice instruction is given in two private lessons of thirty minutes, each week. The technical and interpretative work covered includes studies by Marchesi, Concone, Frederic Root, and others; together with songs, and some of the oratorio and opera selections suitable for concert repertory.

This is a two-year Course, but may be completed in less time under favorable conditions. Its satisfactory completion entitles the student to the SHERWOOD MUSIC SCHOOL ADVANCED CERTIFICATE.

The Teacher's Advanced Voice Course

This Course requires the same preparation and comprises the same subjects as the preceding Course; and these are supplemented by thorough and complete training in Normal Methods.

The Normal Course consists of forty class lessons in the teaching of Ear Training, Notation, Sight-Singing, Rhythm and Harmony, and forty class lessons in the study of Teaching Repertoire.

The Teacher's Advanced Voice Course is a two-year Course, but may be covered in less time by special study. Its satisfactory completion entitles the student to the SHERWOOD MUSIC SCHOOL TEACHER'S CERTIFICATE.

The Graduate Voice Course

Students who have completed the Advanced Voice Course may register for this Course without Examination.

The student is required to take one year of Counterpoint, two class lessons each week; and one year of Analysis and Appreciation, one class lesson each week.

The Voice instruction is given in two private lessons of thirty minutes, each week. The study of the Oratorio is continued and well known opera rôles are worked out in detail. French, German, and Italian arias, and the songs of Strauss, Beethoven, Liszt, Brahms, and others, furnish an enlarged repertory for concert and church programs.

This is a two-year Course, which may be completed in less time by intensive study. Its completion entitles the student to the SHERWOOD MUSIC SCHOOL DIPLOMA. For Postgraduate Courses, see page 39.

Private Voice Lessons for Children

Special provision is made in the Voice Department for teaching children the rudiments of singing. The popular idea that vocal study should be postponed until the sixteenth year is erroneous. By that time faults are often so deeply rooted that correction is difficult, if not impossible; and, at the best, much valuable time is wasted in the effort.

Individual training of the voice is desirable as soon as the child can read, in order to gain clear enunciation, control, and an idea of placement. The voice then grows, to the very best advantage, with the general physique.

Outline of Violin Courses

The Junior 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 page 10, is required of all students working for credits in this Department. This work is given in class, and is free to students of the Junior and Intermediate Violin Courses. The Violin instruction is given in either one or two private lessons of thirty minutes each week. The technical and interpretative work 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 these Courses depends largely upon the age and ability of the student. Each Course usually covers a period of two years, but may be finished in less time under favorable circumstances. Upon their completion, students are granted the Junior Certificate and the Intermediate Certificate, respectively.

The Advanced Violin Course

Students who have completed the Intermediate Violin Course may register for this Course without examination.

The student is required to take one year of Harmony, two class lessons each week; and one year of History of Music, one class lesson each week.

The Violin instruction is given in two private lessons of thirty minutes each week, or one lesson of sixty minutes each week. The technical and interpretative work 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.

Biographical Sketches

ELSE HARTHAN ARENDT

Voice

Else Harthan Arendt 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. Numerous concert and oratorio successes have been obtained in Europe, South America and the United States. Mme. Arendt has been unanimously praised as an exceptional artist, with a magnetic personality and a voice of fresh and appealing beauty.

GLENN FRIERMOOD

Voice

Glenn Friermood studied first with Mme. Tecla Vigna in Cincinnati, and was trained in traditions of the old Italian School, with work in Italian and French operas. He then went to Berlin for voice culture with Richard Lowe, taking German *lieder,* piano, and composition with Hugo Kaun. He made a concert tour through Germany.

Since 1916 Mr. Friermood has studied opera and French songs with Oscar Seagle in New York.

CARLETON CUMMINGS

Voice

Carleton Cummings, tenor, is an American by birth and has received all his training in this country. His voice instructors have included such internationally known men as Arthur Middleton and Oscar Seagle. He has coached in opera under Richard Hageman, oratorio with Emil Mollenhauer, Geo. W. Chadwick, and musical appreciation with W. J. Henderson and Henry Krehbiel. Mr. Cummings was voice instructor in the New England Conservatory, Boston, for two years, and has taught in Chicago several years. His concert engagements have taken him all over the United States, and press critics have rated him as one of the best American tenors. Richard Hageman (New York) said "Carleton Cummings is the possessor of a splendid voice. It has power, range and quality."

OLIVER SMITH

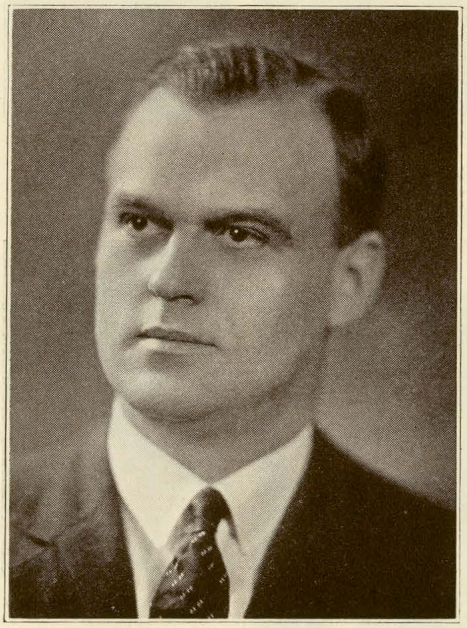
Voice

Oliver Smith is a tenor who has "made good" on the concert platform, receiving eulogistic comments from the press. After having been a "boy singer" of note, he was trained by some of the best American teachers, and then went to Europe, studying with Mme. Jully-Grizelli of Paris, and others. He was until recently Voice Instructor in Shurtleff College.

SHERWOOD MUSIC SCHOOL

ELSE HARTHAN ARENDT
Voice

GLENN FRIERMOOD
Voice



CARLETON CUMMINGS
Voice

OLIVER SMITH
Voice

SHERWOOD MUSIC SCHOOL

THIRZA PARMENTER
VOICE

RAGNHILD CONGDON
VOICE

NORA B. HARSH
VOICE

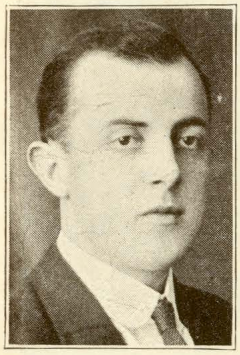
KATHERYN MCCORD
VOICE

HELEN LOUISE SHAFFER
VOICE

LORETTA LIEDELL
VOICE

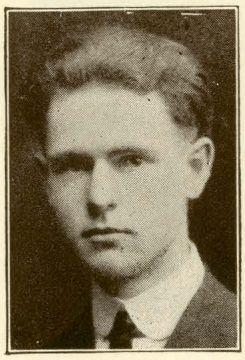
LUCILLE LONG
VOICE

CORNELIA CONREY
VOICE



ROBERT E. JONES
VOICE

ELIZABETH LOVELL
PIANO



DWIGHT MALSBARY
PIANO

KATHERINE TOWNSEND
PIANO

This is a two-year Course. The time may be reduced by intensive study. Its satisfactory completion entitles the student to the SHERWOOD MUSIC SCHOOL ADVANCED CERTIFICATE.

The Teacher's Advanced Violin Course

This course requires the same preparation and comprises the same subjects as the preceding Course; and these are supplemented by thorough and complete training in Normal Methods. The Normal Course consists of forty weekly class lessons in the teaching of Ear Training, Notation, Sight-Reading, Rhythm and Harmony, and forty weekly class lessons in the study and playing of Teaching Repertoire.

This is a two-year Course, but may be completed in less time under favorable circumstances. Its satisfactory completion entitles the student to the SHERWOOD MUSIC SCHOOL TEACHER'S CERTIFICATE.

The Graduate Violin Course

Students who have completed the Advanced Violin Course may register for this Course without examination.

The student is required to take one year of Counterpoint, two class lessons each week; one year of Analysis and Appreciation, one class lesson each week; and one year of Ensemble Playing, one class lesson each week.

The Violin instruction is given in two private 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 Beethoven, Mendelssohn, Bruch, Kreisler, Dvorák, Tartini, D'Ambrosio, etc.

This is a two-year Course, but may be covered in less time under favorable circumstances. Its satisfactory completion entitles the student to the SHERWOOD MUSIC SCHOOL DIPLOMA.

For Postgraduate Courses, see page 39.

Violin Class Instruction

Practical application of violin class instruction over a number of years has long since taken it out of the experimental period, and has demonstrated its superiority over private lessons, in many respects, for beginners. Position, relaxation, intonation, rhythm, interpretation—everything which enters into private instruction, is treated in these classes.

The first three years of violin study can be accomplished in this way at a very small expense.

The instruction is under the direct supervision of the head of the Violin Department, insuring uniformity and thoroughness in all of the classes in the Neighborhood Branches.

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. (See page 53.)

OUTLINE OF ORGAN COURSES

The Junior Organ Course

Facility at the piano is a necessary foundation for good organ playing, and therefore the Junior Course for an organ student consists of piano training, and is identical with the Junior Course of the Piano Department (see page 23), in which the student is given thorough instruction in Music Notation, Ear Training, the Rudi-

ments of Music, and elementary Harmony, as well as technical work at the keyboard.

The Intermediate Organ Course

Students who have satisfactorily completed the Junior Piano Course may register for this Course without examination.

The student here makes his first acquaintance with the organ. The Course is the same as the Intermediate Piano Course (see page 23) excepting that one lesson a week on the organ is substituted for one of the piano lessons. These organ lessons are private lessons of thirty minutes each. Such fundamental material as Schneider's and Dudley Buck's Pedal Studies, is used, followed by the easier Preludes and Fugues of Bach, and a suitable selection of pieces for the application of simple registration. This is a two-year Course; the time, however, may be reduced by special study, or previous preparation. Its satisfactory completion entitles the student to the INTERMEDIATE CERTIFICATE.

The Advanced Organ Course

The student who has completed the Intermediate Organ Course may register for the Advanced Organ Course without examination.

The student is required to take one year of Harmony, two class lessons each week; and one year of History of Music, one class lesson each week. The Organ instruction is given in weekly, private, sixty minute lessons. The technical and interpretative work covered includes the Preludes and Fugues of Bach; the sonatas by Mendelssohn, Merkel, Guilmant; and compositions in larger form by Handel, Merkel, Rheinberger, Saint-Saëns, Dubois, Guilmant and others.

This is a two-year Course; the time, however, may be reduced by intensive study. Its satisfactory completion entitles the student to the SHERWOOD MUSIC SCHOOL ADVANCED CERTIFICATE.

The Teacher's Advanced Organ Course

This Course requires the same preparation and comprises the same subjects as the preceding, with the addition of a Course in Normal Methods.

5 Popular music in all its forms.
6 Improvising for Feature and also Comedy Pictures. Harmonizing from "lead-sheets" or violin parts of orchestral scores.
7 Playing with picture on screen before pupil.
8 Explanation of different types of pictures with film projection, such as Features, Comedies, News Reels, Scenics, Cartoons, etc.
9 Dramatizing of picture before screen under conditions that will face the student in the theater.
10 Playing from cue sheets, or lists.

The SHERWOOD MUSIC SCHOOL has more demands made upon it for well-equipped theater organists, at good salaries, than it is able to supply.

THEORY DEPARTMENT

General Theory

The theoretical rudiments of music are necessary to every music student, of whatever applied subject. These are covered in the General Theory Lessons of the Printed Text (see page 10) which are studied in classes, free to students in any Course.

Harmony

In this Course the important subject of Harmony is made thoroughly practical. It is not enough that the music student 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 covers a period of one year, two lessons each week in class or privately. It is one of the requirements for the SHERWOOD MUSIC SCHOOL ADVANCED and TEACHER'S CERTIFICATES.

Counterpoint.

The work in the Counterpoint Course covers a period of one year, two lessons each week in class or privately. It is one of the requirements for the SHERWOOD MUSIC SCHOOL DIPLOMA in any subject.

Canon, Fugue, Form and Composition

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

This Course is one of the requirements for the SHERWOOD MUSIC SCHOOL POSTGRADUATE DEGREE, BACHELOR OF MUSIC, in any subject.

Advanced Composition and Orchestration

The subject of Composition is continued through a third and fourth year, one lesson a week, either in class or private. These final years cover advanced work, including Orchestration, and qualify the candidate for the MASTER OF MUSIC DEGREE.

POSTGRADUATE COURSES

Bachelor of Music Degrees

The Postgraduate Courses, leading to the Bachelor degrees, are two-year Courses. Students who have completed the Graduate Course in Piano, Voice, Violin or Organ may register for one of these Courses, without examination.

Candidates for these degrees take two one-hour class lessons each week in the higher theoretical subjects, Double Counterpoint, Canon, Fugue, Form and Composition; and have practical platform experience in the Artists' Repertoire Class (see page 54) that meets one hour each week. The instruction in the major subject, Piano, Voice, Violin, etc., is given in private lessons, two lessons of thirty minutes each week, or one lesson of sixty minutes each week.

The Bachelor Degree Course is a two-year Course. Its satisfactory completion entitles the student to the BACHELOR OF MUSIC DEGREE and DIPLOMA.

For particulars of Postgraduate Courses in Public School Music, and Dramatic Art, see the respective subjects.

Biographical Sketches

P. MARINUS PAULSEN
Violin
Conductor of Sherwood Orchestras

P. Marinus Paulsen, violinist, composer and conductor, was born in Aalborg, Denmark, and at an early age came to Chicago, where he received his education, supplemented by a short finishing course in Europe. His teachers were Rabe, Listermann, Falk, and, in Europe, Svendsen of Copenhagen. One of his larger compositions is the sacred cantata "Love Triumphant". In 1923 he won the $1,000 prize offered by the Chicago Theater for the best tone poem, with "Four Oriental Sketches", conducting its first performance in the Chicago Theater, May 6 of the same year.

JOSKA DE BABARY
Violin

Joska De Babary acquired his training from the celebrated masters, Eugene Hubay and Ottokar Sevcik. He was graduated from the Royal Academy of Music, Budapest, with highest honors, and was awarded a professorship in that institution, by reason of his attainments as a virtuoso. During 1921 and 1922 he made a concert tour of Europe in the course of which he received tremendous ovations from the public and flattering notices from the press. Mr. De Babary's playing combines the warm and colorful tone of Hubay with the brilliant technic of Sevcik. His mastery of violinistic resources are of great value in his work as instructor.

HARRY EDUARD MILLER
Violin

Harry Eduard Miller is a pupil of Bernhard Listemann, Max Bendix, Ottokar Sevcik (in Prague), and Cesar Thomson (in Brussels). He studied theory with Dr. J. Lewis Browne, and was for several years a member of the New York Philharmonic Orchestra. He has had many years success as a teacher.

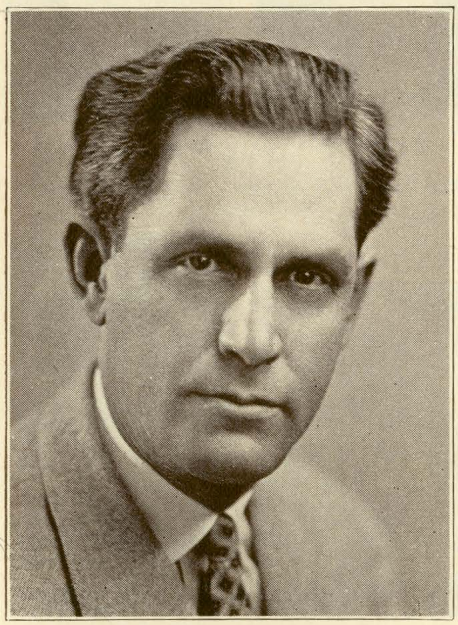
MILDRED FITZPATRICK
Motion Picture Organ

Mildred Fitzpatrick is noted as a motion picture organist. She holds that position for the summer feature at Orchestra Hall, this being the ninth season that she has played there. She has also played in other Chicago theaters, including five years at the Pantheon. Miss Fitzpatrick's organ training was with Dr. Louis Falk and Dr. J. Lewis Browne. She is thoroughly familiar with all types of organs, and is especially capable of giving instruction on the unified theater instrument. She was chosen to demonstrate Moving Picture Organ-Playing at a concert given by the National Association of Organists in Chicago, 1925.

SHERWOOD MUSIC SCHOOL

P. MARINUS PAULSEN
Violin
Conductor of the Orchestras

JOSKA DE BABARY
Violin



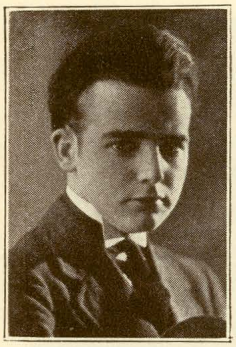
HARRY EDUARD MILLER
Violin

MILDRED FITZPATRICK
Motion Picture Organ

SHERWOOD MUSIC SCHOOL

BERNICE CARL ELLER
VIOLIN

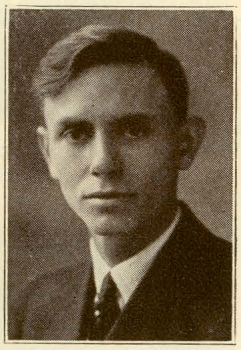
REID WHISLER
VIOLIN



CARL BLUM
VIOLIN

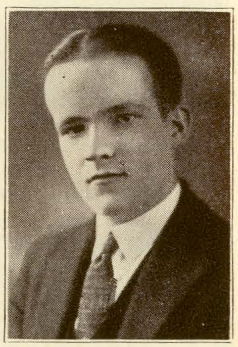
HOWARD CRESS
VIOLIN

LOUISE HARRIS
VIOLIN



MATISON VROOM
VIOLIN

THELMA WHARTON
PIANO



WHITMER BYRNE
PIANO

ILA S. CARTER
PIANO

RUTH FRANZEN
PIANO

ELOISE NOLTE
PIANO

ANNA G. PICKENS
PIANO

Master of Music Degrees

The Postgraduate Courses leading to the Master degrees, are two-year extensions of the foregoing Bachelor Courses. Their object is to give the student a more thorough and comprehensive education in his chosen field of work. A very high degree of proficiency is required of executive performers, as well as a practical, workable understanding of the theoretical and creative sides of their art. To the earnest and sincere student, who expects to give his time and effort to professional activities, this Course is recommended. Further particulars upon application.

OUTLINE OF PUBLIC SCHOOL MUSIC COURSES

The work in the Public School Music Department has been arranged to meet the latest requirements of the State Boards of Education. The courses are as follows:

I A Two-Year's Course, entitling the student to a Public School Music Teacher's Certificate and a State Special Certificate. (Seventy-five credits required.)

II A Three-Year's Course, entitling the student to a Public School Music Teacher's Diploma. (Thirty-nine additional credits required.)

III A Four-Year's Course, leading to the degree, Bachelor of Music Education. (Thirty-three additional credits required.)

The schedules of required credits follow:

First Year

	Hours per week	Credits
Elementary Theory, Ear Training and Harmony	2	4
Appreciation	1	2
Public School Music Methods	4	8
Observation and Reports	1	2
Educational Psychology (College Credit)	1½	3
Sight-Singing and Chorus	2	2
Harmony	2	4
Applied Music (Private Lessons)	2	4
Applied Music (Private Lessons)	1	2
Musical Pedagogy, Repertoire and Public Performance	3	6
		37

Second Year

	Hours per week	Credits
Elementary Theory, Sight Singing and Ear Training	2	4
History of Music, and Written Assignments	1	2
Analysis and Appreciation	1	2
Public School Music Methods	4	8
Orchestra Conducting	1	2
Supervised Teaching	2	4
Principles and Methods (College Credits)	1½	3
Counterpoint	2	4
Chorus	1	1
Applied Music (Private Lessons)	1	2
Applied Music (Private Lessons)	2	4
Teaching Repertoire Class	1	2
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Upon the satisfactory completion of the above two years' work the student is awarded the PUBLIC SCHOOL MUSIC TEACHER'S CERTIFICATE.

Third Year

	Hours per week	Credits
Applied Music (Private Lessons)	2	4
Applied Music (Private Lessons)	1	2
Artists' Repertoire Class	1	2
Theory (Double Counterpoint. Canon and Fugue)	2	4
History of Education (College Credit)	1½	3
High School and Community Music	3	6
English	3	6
Playing in Orchestra	2	4
Practice Teaching	2	4
Orchestra and Band Material, and Conducting	2	4
		39

Upon the satisfactory completion of the foregoing three years' Course the student is awarded the PUBLIC SCHOOL MUSIC TEACHER'S DIPLOMA of the SHERWOOD MUSIC SCHOOL, and the STATE MUSIC SUPERVISOR'S DIPLOMA.

Fourth Year

(POSTGRADUATE COURSE)

	Hours per week	Credits
Applied Music (Private Lessons)	2	4
Applied Music (Private Lessons)	1	2
Artists' Repertoire Class	1	2
Theory (Composition and Orchestration)	2	4
History of Education (College Credit)	1½	3
High School and Community Music	2	4
English	3	6
Playing in Orchestra	2	4
Practice Teaching	2	4
		33

Upon the satisfactory completion of the above four years' Course, the student is entitled to the degree, BACHELOR OF MUSIC EDUCATION.

Entrance Requirements

The entrance requirements for a student desirous of taking up the Public School Music Course are as follows:

a) An Academic Education representing a four-year High School Course or its equivalent.

b) A reasonable amount of elementary musical training.

Transfer of Credits

Credits will be accepted from recognized schools, and a special examination for advanced standing will be granted to students, who can demonstrate their ability.

Special Advantages

1 Opportunity to "observe" the Sherwood Glee Club and the Children's Chorus of Chicago.

2 Membership in the Sherwood Choral Society, giving two public performances each year. (Required.)

3 The Sherwood Symphony Orchestra and the Sherwood Junior Orchestra, both under P. Marinus Paulsen, offer the rare privilege of becoming familiar with orchestra routine and conducting, and orchestral music.

4 College Subjects, offered without additional cost in first and second year.

5 A Practice School within fifteen minutes ride of the SHERWOOD MUSIC SCHOOL, consisting of the primary, intermediate and grammar grades.

Paying Positions

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.

Miss Schrock 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 coöperation of the School. While there is no uniformity among the different States as to the requirements for a State Certificate, practically all the States grant Certificates to Teachers and Supervisors of Public School Music who hold an Illinois State Teacher's Certificate, without examination, and the State of Illinois grants this Certificate to SHERWOOD MUSIC SCHOOL graduates, also without examination.

EDUCATIONAL PSYCHOLOGY

The essentials of Applied Psychology, whether for the child, the adolescent, or the adult, cover such subjects as the following:

Nature and functions of the nervous system; its physiological structure; reactions, reasoning, consciousness, imagery, instincts, emotions.

The will and the nature of intelligence.

The means devised for applying tests and acquiring data.

Classification of children for music instruction purposes.

The Seashore Music Tests, with analysis and method of grading results obtained.

The Psychology Course is given in one ninety minute class lesson per week.

It is a requirement for Public School Music students.

THE NORMAL COURSE

The Normal Course is a one-year Course, and consists of eighty class lessons, two per week, each of sixty minutes. The following are some of the important subjects covered:

1 Awakening and maintaining the interest of the pupil.
2 The relation of Eye-Training and Ear-Training to Sight-Reading.
3 Relaxation, Control and Flexibility as fundamental principles of technic, and the application of these principles to performance.
4 The laws of Memory, with practical demonstrations.
5 The Principles of Pedagogy, exemplifying the laws of Organization, Apperception and Presentation.
6 Teaching Repertoire Class, for the study and performance of teaching material. (One hour per week is devoted to this subject.)

Since the piano student in this Course has a definite Printed Text to refer to (for description of the Printed Text see page 10), he is able to grasp more in detail the subject of each lesson, and through this Text, and his notes on the Lessons, can refresh his memory on these important details from time to time.

All the subjects treated in the Printed Text are discussed, the lessons on any particular subject being taken collectively. Special lessons are given on teaching the Text to little children. The correlation of the Exercises, Studies and Repertoire compositions with the Theory lessons is illustrated, with special attention to the grading of pupils' work, and the teaching of theory and ear training, privately and in classes. The best methods of conducting the Examinations of the Text are discussed, the meaning of each question, with the correct answer, being explained.

Teachers and students attending this class should bring with them all the Examinations of the Text, 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 are required to take this Normal 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.

The Course may be taken in private lessons if preferred.

Teaching Repertoire Class

The Teaching Repertoire Class is one of the features included in the Normal Course. (See list of subjects, above.) Its object

is the study of the teaching material available for Grades I to V, with regard to interpretation, construction and memorization. Each member of the class periodically makes a practical demonstration of the way in which repertoire material should be taught, and interpreted. Sight-reading is also cultivated, this being an indispensable requirement for the teacher, in assigning new music to the pupil.

History 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 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 and impressionism.

This is a one-year Course, and consists of forty weekly Lectures of one hour each.

It is required of students of the Advanced Course in any Department. Special students, not working for credits, but appreciating the cultural value of a good musical education, will also find it of great benefit.

Analysis and Appreciation

The intellectual appreciation of music implies the ability to analyze it, at least to some extent; for appreciation means understanding. Different kinds of compositions are constructed on different plans, employ different kinds of harmony and, if for orchestra, utilize the instruments in endless different ways. By analysis of these differences the student increases his understanding and his appreciation.

The forms of all the familiar kinds of musical composition are dissected and explained. The radical differences, for instance, between a sonata and a rondo are made clear. The contrasts, in style, between modern and old classical writers are discussed and illustrated, and the salient features of different schools of composition thoroughly explained.

This is a one-year Course, and is given in class lessons, one hour each week for the forty weeks. It is a requirement in the Graduate Course in any Department.

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 technic must be beyond the average.

The Course in Accompanying includes such topics as:

1 Stage deportment.
2 Artistic working out of accompaniment.
3 Coöperation with moods of soloist.
4 Early classical arias.
5 Wagner, Wolf, Strauss, and the moderns. Accompanying violinists or other instrumentalists.
6 Adaptation of organ accompaniments to piano, and vice versa.

The pupil is given opportunities to play accompaniments for the School Choruses, Orchestras and Recitals, and in the studios of the various voice teachers, for pupils who are to appear in recitals.

Ear Training and Sight-Singing

This Course aims to develop a high degree of musicianship, including accuracy of pitch and rhythm, especially for vocal students. The following subjects are treated:

Scales—Chromatic, Diatonic, Whole-tone.
Intervals and Rhythms—Their combination into Melodies.

Biographical Sketches

ELIZABETH SCHROCK
Public School Music

Elizabeth Schrock's preparatory work was done in the Public School Music Department of Northwestern University, Evanston, and in Columbia University, New York. Her teaching experience covers twelve years in the Grades and High Schools as Supervisor, to which has been added several years as Normal Instructor, and head of the Public School Music Department in the Sherwood Music School.

WILL A. HARDING
Examiner

Will A. Harding, of the Normal Department, 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.

TINA MAE HAINES
Organ, History
Analysis and Appreciation

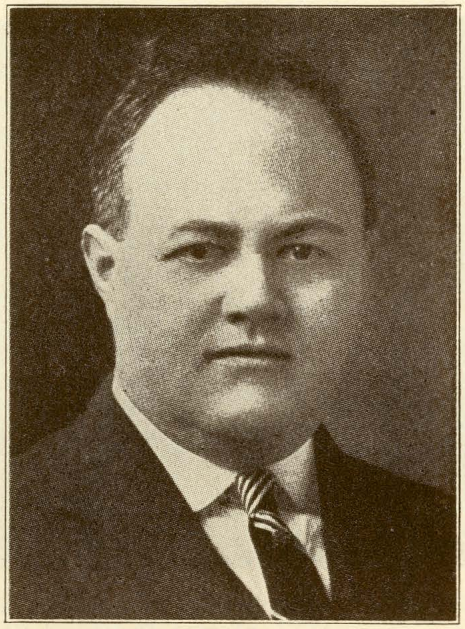
Tina Mae Haines is a teacher, lecturer and organist of great natural talent, with an unusually broad education and extensive experience. She studied organ with Alexander Guilmant in Paris. She was Sub-dean of the Illinois Chapter of the American Guild of Organists, and is organist and director at St. 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.

DANIEL PROTHEROE
Voice, Theory
Conductor of Sherwood Choruses

Daniel Protheroe, one of the world's most noted choral conductors and composers, 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, First Methodist Church Chorus, Oak Park, Illinois, 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.

SHERWOOD MUSIC SCHOOL

ELIZABETH SCHROCK
Public School Music

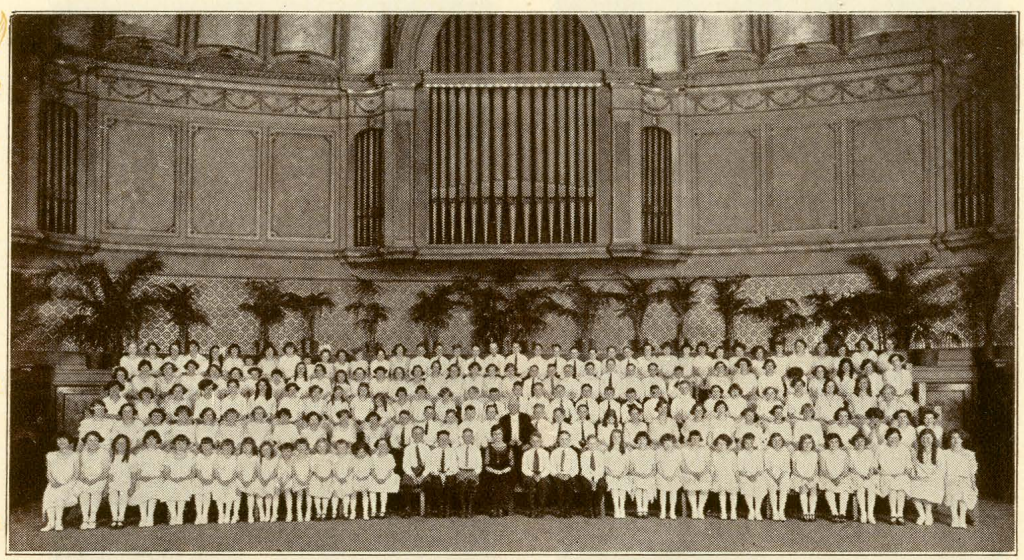


WILL A. HARDING
Examiner

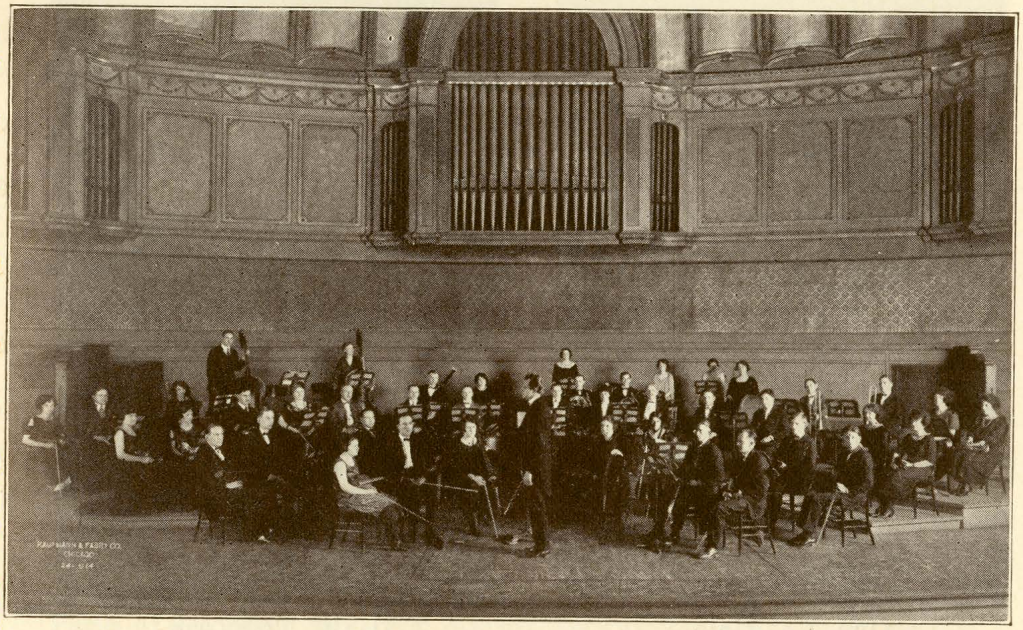
TINA MAE HAINES
History
Analysis and Appreciation

DANIEL PROTHEROE
Voice, Theory
Director of the Choruses

SHERWOOD MUSIC SCHOOL



CHILDREN'S CHORUS OF CHICAGO IN ORCHESTRA HALL
(Junior Pupils of Sherwood Music School)
DANIEL PROTHEROE, *Conductor*



SHERWOOD SYMPHONY ORCHESTRA
P. MARINUS PAULSEN, *Conductor*

After discussion and demonstration of these subjects, members of the class are individually and collectively drilled and tested, in order that the Course may be of the greatest practical benefit to those who need to improve their ability in sight-singing.

Church Music and Choir Conducting

This Course covers the subjects of the organization of the choir, the manner of conducting the various rhythms, the blending of the voices to obtain correct tone, the use of dynamics, vocal attack, style and repertoire. A study is made of hymn-tunes, with emphasis on their expression according to the text. The appropriate selection of anthems is discussed, and general rules laid down for discriminating between those more suitable for quartet or for chorus, where any doubt could arise. Later, standard choral works are considered. The choice of sacred solos for church use, and their proper accompaniment, receives due attention. Under such a noted authority and expert as Dr. Daniel Protheroe, this Course is invaluable to the prospective or present organist and choir director.

Ensemble Playing

Members of the Interpretation and Ensemble Class play together concerted works (Chamber Music), namely, violin and piano; violin, 'cello and piano; string quartet; etc.; and their work is discussed by the instructor.

Short talks on the essential outlines of compositions, sight-reading, expression, balance, intonation, tempo, etc., occupy a portion of each session.

The work of this class is a requirement in each of the instrumental Graduate Courses.

Special students, not working for credits, may also take it with advantage.

Orchestra Class

Students contemplating the conducting of theater, school, church or civic orchestras, as well as those already occupied with such

work, will derive great benefit from this Class. It is conducted in weekly one-hour sessions, and includes the following subjects:

1 Organizing an orchestra.
2 The instruments of the orchestra.
3 General principles of conducting—use of baton; tempi; deportment; obtaining perfect ensemble.
4 The handling of junior Orchestras in Schools, Sunday-schools and club organizations.
5 General principles of orchestration.
6 A survey of symphonic literature.
7 Accompanying soloists with orchestra.
8 Phrasing, style, interpretation, contrasts, dynamics, etc.
9 Arranging large scores for small orchestras.
10 The correction of amateur orchestral scores.
11 The real experience of conducting put to practical tests by members of the Class.

Artists' Repertoire Class

This class is a requirement in the Postgraduate Courses for the Bachelor Degree in Piano, Voice, Violin and Organ. It is of one hour duration, once a week, and is conducted in rotation by various members of the artist faculty.

Students are called upon to present compositions prepared. These are followed by practical talks by the superintending teacher, who discusses the technic of platform appearances. The class is designed to serve the following two important purposes:

1 To acquaint students with advanced musical literature.
appearance.
2 To develop self-confidence and ease in platform technic and appearance.

The Dramatic Art Course

The work in this Department is adapted to the personal needs of the individual pupil. However, in general, it includes training in character parts, the psychology of the part, stage business, deportment, poise, make-up, and vocal culture.

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 caliber. Each year a number

of short plays are given to overflowing houses. When plays are to be presented, the Department holds special rehearsals, and as much extra time as is necessary is given to the class and the individual student.

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 covers two years and leads to the SHERWOOD MUSICAL SCHOOL DIPLOMA.

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 entitled 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

The Metronome Ballet System, as taught by Miss Wallack, is used as the foundation of all the courses in interpretative dancing.

There is a general course covering an Outline of Dance Technic, and several courses for specialization in the various types of dancing.

An outstanding feature of the Department is the Sherwood American Ballet, which represents a combination of all the foreign schools of ballet, with the addition of original American features, thus forming a new, typically American school, which has an individuality all its own. The training it affords is consequently the broadest and most practical available.

Students of the Sherwood American Ballet are provided with professional opportunities as soon as qualified. A special part of Miss Wallack's work, as Director, consists of the formation of ballet companies to fill local and traveling engagements. The need for talent in this connection greatly exceeds the supply.

Selecting the style of dancing best suited to the student, the art of making up, and the practical application of acquired technic are some of the subjects given due attention.

Special courses are provided for those interested in Dancing from the standpoint of physical culture.

Children's Classes are conducted by Ruth Hurley and Dorothy Robbins, who also give instruction in all the regular interpretative courses.

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 it is especially 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.

French, German, Italian, and Spanish are taught in private lessons or in classes.

Orchestral Instruments

The largely increased number of theater and dance orchestras of the present day causes a constant demand for players of orchestral instruments. Flute, Piccolo, Clarinet, Cornet and Trumpet

have long been standard instruments in every orchestra, and of recent years the Saxophone has taken a prominent place. Still more recently the Banjo has achieved an importance that it has never hitherto had.

All of these instruments are taught by experienced players, each man a specialist. Private thirty-minute lessons are usually given.

Players when sufficiently advanced have the opportunity of gaining orchestral experience and practice in the Sherwood Symphony Orchestra, or the Sherwood Junior Orchestra, according to their ability.

GENERAL INFORMATION

Sherwood Symphony Orchestra and
Sherwood Junior Orchestra

The Sherwood Music School maintains a Symphony Orchestra for the benefit of the advanced students of the Stringed and Wood-wind Instrument Departments, and a Junior Orchestra as preparatory to this. Membership in either is free. The best orchestral literature, both classical and modern, is studied, and thus the students are prepared to fill profitable positions in the professional orchestras of the city. Several public concerts are given during the year.

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 the 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 member-

ship, later, in the larger choral bodies of the city. The greatest care is taken of the children's voices, and they are taught to breathe and sing correctly.

There is no membership fee, the only requirement being regular attendance at the rehearsals. An important annual Concert is given by this chorus in Orchestra Hall or the Auditorium, the proceeds of which are devoted to a children's charity.

Sherwood Glee Club

The Glee Club is formed of the older and more experienced members of the children's Chorus. It therefore consists chiefly of Intermediate grade pupils of the School. Membership is free, and the Glee Club takes part in the annual concert of the Children's Chorus.

Test Rehearsals for Junior Recitals

By a system of Test Rehearsals, Junior and Intermediate pupils with numbers prepared for recital, are given a hearing before the Examiner, and passed upon as to qualifications for public appearance. This assists both pupil and teacher, giving a great incentive for good work.

Evening Instruction

Many who would like to prepare themselves for the musical profession are by necessity employed during the day, for self-support, and to obtain the funds for instruction. For such, the School's arrangements for evening instruction are most convenient. Private tuition in every department may be obtained in the evening, and the classes held include Harmony, Normal, History of Music, etc. The Choral Society and Orchestra rehearsals are also held in the evenings.

Advisory Lectures

A series of free weekly half-hour Advisory Lectures is given during the first term of each year. These Lectures are for the benefit of New Advanced Students, to enable them to become more quickly and agreeably adapted to their environment, and to make

the best use of its opportunities. Attendance is required from students working for credits, but others are welcome.

The Lectures are given on Tuesday mornings of the First Term of each School year, at 8:30 a. m., and are as follows:

1 Welcome and Adjustment *(A. J. Llewellyn).*

2 History of the Sherwood Music School, and What It Stands for Now. Its Present Advantages and Opportunities *(Walter Keller).*

3 Relation of the Students to the School, to Their Teachers, and to One Another *(Will A. Harding).*

4 Good Manners and Common Courtesy *(Elizabeth Keller).*

5 Taking Advantage of the City's Musical Activities *(Tina Mae Haines).*

6 The Music Student's Relation to Literature, in Chicago *(Sidney Silber).*

7 The Music Student's Relation to Art, in Chicago *(Daniel Protheroe).*

8 Religion and the Music Student *(Estelle A. Llewellyn).*

9 The Music Student's Relation to Social Life, in Chicago *(Georgia Kober).*

10 Why Every Music Student Should Attend Orchestra Concerts *(P. Marinus Paulsen).*

11 The Music Student's Relation to the Drama, in Chicago *(William Owen).*

Fraternity and Sorority

The Chicago Chapter (Rho Chapter), Phi Mu Alpha, Sinfonia, a national musical fraternity, has its headquarters at the Sherwood Music School, its secretary being Arthur Wildman, of the faculty. The object of this Fraternity, besides good fellowship, is the promotion of American music and the interests of American musicians. Many of Chicago's eminent musicians are associated with the Rho Chapter, and every year a number of students of the School are elected to membership.

The Sorority is known as Sigma Chi Delta, and its object is to encourage high scholarship and promote sociability among its members. There are three classes, Active, Associate, and Honorary.

Biographical Sketch

WILLIAM OWEN, *Director*
Dramatic Art

William Owen's career as an actor began where High School left off. He has had long and varied theatrical experience, at a very early stage of which he embarked on Shakesperian and classical drama, and thus laid the foundation for the high grade of work which he has since consistently pursued. As understudy to Lewis Morrison, he took the latter's *Mephistopheles* in an emergency and played it for half a season under the star's name with marked success. He has played *Orsino* and other parts with Julia Marlowe; has collaborated with Creston Clark (nephew of the famous Edwin Booth and heir to the latter's productions and traditions); and at twenty-six became a star, heading his own company, and playing all the leading classical roles, for a period of about twelve years. During this time he had the opportunity of "finding" and bringing out such artists as Guy Bates Post, Lee Baker and Willette Kershaw.

The Active membership consists of young women at present studying in the School. Upon leaving, active members enter the class of Associate members.

Scholarships

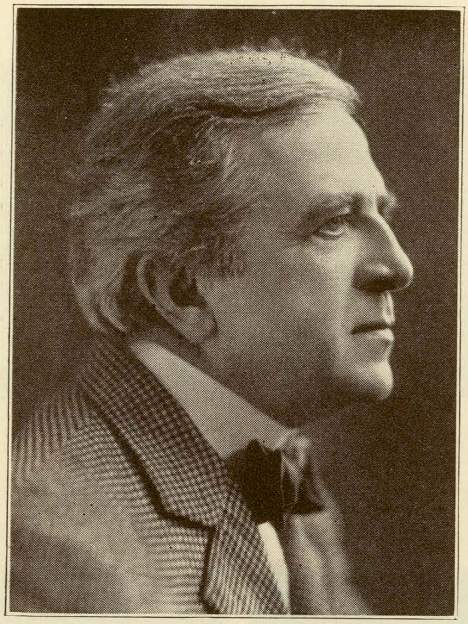
The Kober Scholarships

There are ten of these Scholarships, consisting of $500 each The money was given by the late 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 each, contributed by the Sherwood Music School Alumni Association, and are awarded according to the discretion of the Management.

SHERWOOD MUSIC SCHOOL



WILLIAM OWEN
Dramatic Art

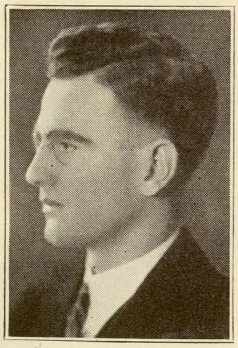
LULA JAY SAMSON
DRAMATIC ART

VERA M. EWING
PIANO

LOMA ROGERS
PIANO

CORA VROOM
PIANO

DOROTHY GIFFIN
PIANO



ST. ELMO SELFRIDGE
PIANO

CARRIE MAE DIGGS
PIANO

MARGUERITE MEEK
PIANO

SHERWOOD MUSIC SCHOOL

ROSE NEWMAN
PIANO

HELEN STAHLER
PIANO

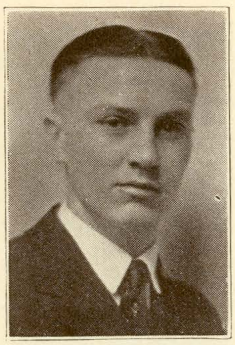
ALVERNA STETZLER
PIANO

MILDRED STUDEBAKER
PIANO

ELIZABETH ZIEGLER
PIANO

MYRA BROWN
PIANO

ELIZABETH CRATER
PIANO

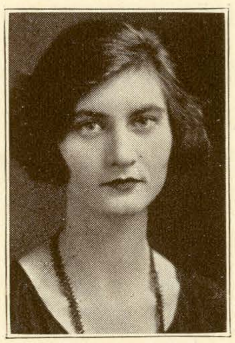


LEWIS EASH
PIANO

THERESA EBERHART
PIANO

RUBY E. FUERST
PIANO

OPAL GILL
PIANO



MARCELLA GLAVIN
PIANO

Partial Scholarships

These Scholarships are given for two years, and are of the value of $100 per year each, and entitle the successful candidate to a total credit of $200 in tuition fees in connection with a complete course of study at the Main School. They are granted to pupils of the Extension Branches who, at the end of the Third year of the Course, have passed the best Examinations, and who are recommended by the local Affiliated Teacher. One hundred of these Scholarships are available for the coming year.

Free Advantages

Classes in General Theory, Elementary Harmony, Ear Training, etc.
Advisory Lectures during the first term of each year.
Pupils' Recitals.
Faculty Recitals.
Test Rehearsals for junior pupils.
Symphony Orchestra Rehearsals.
Junior Orchestra Rehearsals.
Children's Chorus of Chicago, for pupils between 7 and 14.
Sherwood Glee Club, for pupils between 14 and 18.
Sherwood Choral Society for adults.
Solo Appearances with Symphony Orchestra.
Employment Bureau.

Teaching Positions

The Sherwood Music School now has Twenty-six Chicago Neighborhood Branches, occupying more than eighty studios. These afford teaching positions for advanced students and teachers who wish to study and teach at the same time.

The steady increase of enrollments in these Neighborhood Branches, and in the constantly added new ones, makes necessary the addition of a large number of new Junior Teachers to the Faculty, each teaching season. These are generally selected from among the advanced and artist students, who have proved their ability and loyalty.

Such Junior Faculty positions represent not only a means with which to continue study; they are opportunities to advance to higher and permanent places in the School.

Besides the Junior Faculty positions, there are numerous excellent teaching opportunities in the thousand and more Extension Branches of the Sherwood Music School, throughout the country.

This makes the number of opportunities so great, that any talented, ambitious student or teacher, with reasonable preparation, may be sure of a place in the Sherwood organization.

Employment Bureau

The openings in the Junior Faculty for those who are qualified to study and teach at the same time have been referred to under "Teaching Positions" above. Many such students, who began with only a few pupils, now have large classes that pay all their expenses. Last year the School paid its Student Teachers more than Fifty Thousand Dollars for the teaching they did.

Students are also assisted in obtaining professional engagements—choir, theater organ, dancing and concert playing—according to their requirements.

In clerical work, the large business department of the School frequently offers employment for a greater or less amount of the student's time. Such an arrangement has the double advantage of providing income, and at the same time giving an insight into business methods as applied to the profession of the music teacher.

No one who has a little money to start with, and who is ambitious, capable and willing to work, need hesitate to begin a course of study at the Sherwood Music School.

Applicants who wish the help of this Bureau should address "Employment Bureau, Sherwood Music School, Fine Arts Building, Chicago."

Calendar For 1925-1926

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

First Term—Tuesday, September 8, 1925, to Saturday, November 14, 1925.

Second Term—Monday, November 16, 1925, to Saturday, January 30, 1926.

Vacation—Ten Days, December 24, 1925, to January 2, 1926.

Third Term—Monday, February 1, 1926, to Saturday, April 10, 1926.

Fourth Term—Monday, April 12, 1926, to Saturday, June 19, 1926.

Summer Term—Six weeks, Monday, June 28, 1926, to Saturday, August 7, 1926.

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 one term.

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.

Teaching outside of the School. No teacher is permitted to give lessons to any student away from the School except by permission of the Management.

Punctuality at Lessons. Students must be prompt for the lesson period in order to receive the full time alloted.

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

GEORGE RALF KURTZ — 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

EDWIN STANLEY SEDER — THEODORA TROENDLE

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 — CHARLOTTE ALLEN KOONS

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

MILTON V. CASE — IRENE LAMB KEYSER — GWENDOLLYN LLEWELLYN
LEAH ELWARD — FRANCIS KEYSER — 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

GLADYS ATKINSON
WHITMER BYRNE
ILA S. CARTER
WINIFRED CLINE
RUTH A. FRANZEN
GENEVIEVE HODAPP
M. BEDE LEE
ELIZABETH LOVELL
DWIGHT MALSBARY
ELOISE NOLTE
ANNA GWIN PICKENS
LOMA ROGERS
ST. ELMO SELFRIDGE
KATHERINE TOWNSEND
CORA VROOM
THELMA WHARTON

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

MYRA BROWN
ELIZABETH CRATER
CARRIE MAE DIGGS
LEWIS EASH
THERESA EBERHART
VERA M. EWING
RUBY E. FUERST
DOROTHY GIFFIN
OPAL GILL
MARCELLA GLAVIN
FLORENCE GLOSSER
AMY HEFNER
JUNE LIGHTFOOT
GENEVIEVE MCGREEVY
MILDRED MARTIN
MARGUERITE MEEK
ERNEST NALBACH
ROSE NEWMAN
DORIS PARKS
LOLA PHIFER
BLOSSOM SEWELL
HELEN STAHLER
ALVERNA STETZLER
MILDRED STUDEBAKER
LORETTA TODD
FAIR WIGGINS
LOUISE WILDMAN
ELIZABETH ZIEGLER

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

Voice

ELSE HARTHAN ARENDT

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

GLENN FRIERMOOD — 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

CARLETON CUMMINGS — OLIVER SMITH

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

THIRZA PARMENTER

Term of ten weeks, half-hour lessons, two lessons each week	$60.00
Term of ten weeks, half hour lessons, one lesson each week	40.00

RAGNHILD H. CONGDON — NORA BABBITT HARSH
KATHERYN McCORD — HELEN LOUISE SHAFFER

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

CORNELIA CONREY — ROBERT ELLIS JONES
LORETTA LIEDELL — LUCILE LONG

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

JOSKA DE BABARY — HARRY EDUARD MILLER
P. MARINUS PAULSEN

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
Classes, ten weeks, one-hour lessons, one lesson each week	25.00

BERNICE CARL ELLER

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

CARL BLUM — HOWARD CRESS — LOUISE HARRIS
MATISON VROOM — REID WHISLER

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

Violoncello

JOHN STRNAD

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

Church Organ

TINA MAE HAINES WALTER KELLER
EDWIN STANLEY SEDER

Term of ten weeks, half-hour lessons, two lessons each week . . . $100.00
Term of ten weeks, one-hour lessons, one lesson each week . . . 100.00
Term of ten weeks, half-hour lessons, one lesson each week . . . 50.00
Classes, ten weeks, one-hour lessons, one lesson each week . . . 25.00
Organ practice periods—a ticket entitling holder to ten hours . . . 7.50

Motion Picture Organ

MILDRED FITZPATRICK

Term of ten weeks, one-hour lessons, one lesson each week, with screen and operator $120.00
Classes, ten weeks, two-hour lessons, one lesson each week, with screen and operator (four in class) 60.00

Class lessons must positively be paid for a term in advance and cannot be made up.

General Theory of Music Including Elementary Ear Training

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

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, of ten weeks, one-hour lesson, two lessons each week . . 20.00

WILL A. HARDING

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

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

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, of ten weeks, one-hour lesson, two lessons each week . . 20.00

Public School Music

ELIZABETH SCHROCK

Course, including all classes listed under Requirements. See page 43.
(College Credit subjects included in First and Second Years only.) Term of ten weeks $60.00

Special Private Instruction

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

Psychology and Education

W. E. RICE

Classes, ten weeks, ninety-minute lessons, one lesson each week . . $ 5.00

Normal

Season Course, including "Teaching Repertoire" Class

WILL A. HARDING AND ELIZABETH KELLER

Classes, forty weeks, one-hour lessons, two lessons each week . . . $100.00

Special Private Instruction

WILL A. HARDING

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

Analysis and Appreciation

History of Music

TINA MAE HAINES

Season Courses, forty weeks, class lessons, one hour each week, each . $20.00

Special Private Instruction

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

Accompanying

(Study and Interpretation of Vocal Literature)

EDWIN STANLEY SEDER

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

Ear Training and Sight-Singing

EDWIN STANLEY SEDER

Classes, ten weeks, one hour lessons, one lesson each week . . . $ 5.00

Church Music and Choir Conducting

DANIEL PROTHEROE

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

Ensemble Playing

P. MARINUS PAULSEN

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

Orchestra Class

P. MARINUS PAULSEN

Classes, ten weeks, one-hour lessons, one lesson each week—	
To members of Sherwood Symphony Orchestra . . .	$ 5.00
To non-members	15.00

Artists' Repertoire Class

Classes, ten weeks, one-hour lessons, one lesson each week . . .	$10.00

Dramatic Art and Expression

WILLIAM OWEN

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

LULA JAY SAMSON

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
Classes, ten weeks, one-hour lessons, one lesson each week . . .	15.00

Dancing

HAZEL WALLACK

Term of ten weeks, half-hour lessons, two lessons each week . . .	$70.00
Classes, ten weeks, one-hour lessons, one lesson each week . . .	25.00

RUTH HURLEY — DOROTHY ROBBINS

Term of ten weeks, half-hour lessons, two lessons each week . . .	$50.00
Classes, ten weeks, one-hour lessons, one lesson each week . . .	15.00

Foreign Languages

French, German, Italian and Spanish

JOSE CASTRO LEON — MARY ELIZABETH PERLEY

Term of ten weeks, half-hour lessons, two lessons 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

Flute and Piccolo

HERMAN COLBITZ — GEORGE SOELLER

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

Clarinet and Saxophone

EARL COMBS — L. B. WELLS

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

EMIL H. KOPP

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

Biographical Sketch

HAZEL WALLACK

Dancing

Hazel Wallack has made such a wide study of all the schools of ballet, and has had such extensive public experience, as to make her instruction a rare opportunity for students of dancing. Her debut was made with the famous Tivoli Opera Company at San Francisco, and she has filled many other notable engagements, including appearances with the Metropolitan Opera, New York, and the Company of Pavley and Oukrainsky, Chicago. Among her teachers have been Prof. Matildita of the Dancing Academy at Madrid, Spain. Karl Marwig, noted Russian dancer; and Mmes. Cavallazzi and Verhoeven of the Metropolitan Opera; in addition to which she studied at the Royal Academy, Milan, Italy.

Banjo

JOHN MARLER

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

Orchestras

P. MARINUS PAULSEN

Season Courses, open to all students in Violin, 'Cello or Wind Instrument Departments. Sherwood Symphony Orchestra, two hours per week; Junior Orchestra, one hour per week . . . . . Free

Sherwood Choral Society, Glee Club and Children's Chorus of Chicago

DANIEL PROTHEROE

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

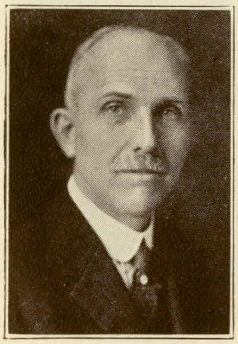
Advisory Lectures

Half-hour talks to New Advanced Students, one each week of First Term . . . . . Free

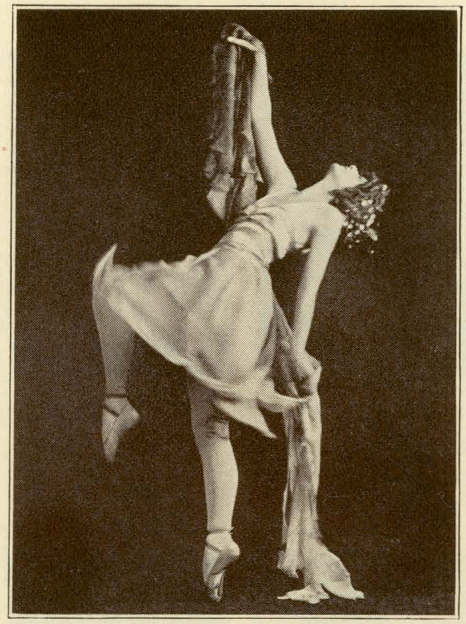
Certificates, Diplomas and Degrees

Junior Certificate	Free
Intermediate Certificate	Free
Advanced Certificate	$15.00
Teacher's Advanced Certificate	15.00
Teacher's Normal Certificate (Summer Term)	10.00
Public School Music Teacher's Certificate	15.00
Public School Music (Supervisor's Diploma)	25.00
Graduate Diploma	25.00
Postgraduate Diploma (Bachelor Degree)	25.00
Postgraduate Diploma (Master Degree)	25.00

SHERWOOD MUSIC SCHOOL



W. E. Rice
PSYCHOLOGY AND EDUCATION



Hazel Wallack
Dancing

John Strnad
VIOLONCELLO

Mary E. Perley
FRENCH, GERMAN

Dorothy Robbins
DANCING

Earl Combs
SAXOPHONE

Jose Castro Leon
ITALIAN, SPANISH

Ruth Hurley
DANCING

John Marler
BANJO

SHERWOOD MUSIC SCHOOL

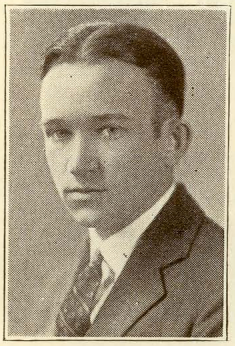
FLORENCE GLOSSER
PIANO

AMY HEFNER
PIANO

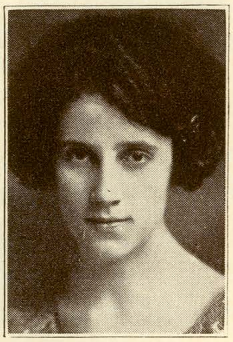
JUNE LIGHTFOOT
PIANO

GENEVIEVE MCGREEVY
PIANO

MILDRED MARTIN
PIANO



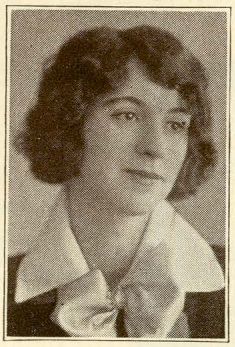
ERNEST NALBACH
PIANO



DORIS PARKS
PIANO

LOLA PHIFER
PIANO

BLOSSOM SEWELL
PIANO



LORETTA TODD
PIANO

FAIR WIGGINS
PIANO

LOUISE WILDMAN
PIANO

SHERWOOD MUSIC SCHOOL

BRANCHES

Affiliated Schools and Teachers

(Alphabetically Arranged)

ALABAMA

BESSEMER—Mildred Farr.

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

BLOUNTSVILLE—Alta Finley.

FLORENCE—Amelia Boddie.

MOBILE—Clara B. Evans.

MONROEVILLE—Sarah E. Dennis.

PRATT CITY—Mrs. E. B. Womack.

ARIZONA

DOUGLAS—Ida Hickman, A. J. Pickering.

PHOENIX—Mrs. A. G. Hulett, Maude Pratt Cate, Ruth D. Smith, Nellie S. Trott.

ARKANSAS

BENTONVILLE—Catherine Smartt Terry.

BRINKLEY—Margaret Roy.

HOT SPRINGS—J. R. Callahan.

WALNUT RIDGE—Mrs. H. W. Green.

CALIFORNIA

ALHAMBRA—Mildred M. Allum, Mrs. E. L. Hart, Clarence D. Kellogg.

ALTO LOMA—Mrs. E. E. Ramsell.

ANAHEIM—Edna Hochuli, Stella A. Schwentker.

ATASCADERO—Jessie B. Urey, Zella B. Williams.

BELL—Genevieve T. Stivers.

BISHOP—Gertrude Horner.

BURLINGAME—Earl Dillon.

CLAREMONT—Louise Stover.

COMPTON—Urias Williams.

CONCORD—Elizabeth Ivey Brubeck.

CORONADO—Mrs. J. Wayne Elliott.

DINUBA—Helen A. De Yarmin, May Eigensatz Flower, Elsie Hannaford.

EAGLE ROCK CITY—H. Leora Johnstone.

EL CAJON—Emma R. Stough.

EL CENTRO—Elmer A. Todd.

EL MONTE—Mrs. J. A. Cawood.

ELSINORE—Esther Hodding.

ETNA MILLS—Hester M. Gove.

FRESNO—Myra Aarestrup, Ella G. Barton, Lillian Brandvig, Mary E. Geerts, Mildred Lee Lynch.

FULLERTON—Clara Newcomb Askin, Helen Johnston.

GLENDALE—Gertrude Cleophas, Alice Roe, Lucille Croft Teckley, Ruth Bagnell Townsend.

GLENDORA—Phoebe H. Appy.

HAYWARD—Anna V. Staley.

HERMOSA BEACH—Florentine Shaw.

HOLLYWOOD—Gladys T. Littell, Suzanne Joyce Spear, Nancy Watkins.

HUNTINGTON PARK—Sylvia S. Brownfield, Frederic Groton, Alila Terwilliger.

INGLEWOOD—Colette Jocouard.

LA HABRA—Ethel B. Phillips.

LODI—Marie Bostwick, Blanche K. Davies.

LONG BEACH—Mabel Campbell, Mr. and Mrs. Abby De Avirett, Mrs. Clifford Nelson.

LOS ANGELES—Mary Christine Albin, Coral Atkins, Ramona Baker, Raymond H. Baldwin, Grace M. Bishop, Mrs. D. R. Boyd, Roy Reid Brignall, Edith Lillian Clark, Edna Cooke, Miss O. L. Cooper, Mrs. C. J. Enyeart, Harold S. Farnese, Hallie Frazee, Rose Frazer, Grace Gunnison, Raymond G. Hand, Thelma C. Hellems, Otto T. Hirschler, Grace Inman, Stephanie Frances Jambon, Mrs. Oliver Johnson, Leila Vernel Isbell, Louise Kulpe, Verda Mae Langston, Mrs. R. C. Larkin, Adele Dorothy Lauth, Clem Leming, Lydia Elizabeth Lewis, Coleman B. Long, Gilda Marchetti, Constance S. McDonald, Daisy Palmer Mauer, Ann Etta Mayr, J. Franklin Newman, May Orcutt, Mrs. A. H. Peabody, B. H. Pearson, Mrs. Chas. Peck, Charles E. Pemberton, N. L. Ridderhoff, Nellie Mae Schwankovsky, Howard D. Sellers, Thelma M. Street, Lou Etta Sutherland, H. E. J. Webb, Mrs. Ewart Williams, Daisy Winfrey, Emil L. Winkler, Myrtle F. Woodson, Fred S. Youngfelt.

LOS GATOS—Emily L. Baker.

MODESTO—Rachel Cottrell, Carrie B. Curtis, Myrtle M. Knorr.

Affiliated Branches

CALIFORNIA—*Continued*

MORRO BAY—Helen L. Elwell.

MOUNTAIN VIEW—Mrs. Alfred Bernard, Maud Rinaman.

NAPA—Gertrude E. Lemdin.

OAKLAND—Mabel Viola Asprooth, Mrs. Will W. Butler, Ida May Borncamp, Clara Crouch, Lillian Cushing, Eva May Garcia, Alice Gray Padel, W. C. Van Buren.

OCEANSIDE—Ina Belle Jolley.

ORANGE—Lela May Heil.

OROVILLE—Charlotte Huntley Foster, Ada Jordan Pray, Marie Obenchain.

PALO ALTO—Ella May Adams, Mildred Frances Kennedy, Grace Isabelle Osmonson, Kathryn D. Stewart, Monica Ting Weaver.

PASADENA—Rita B. Ackerman, Mildred V. Allen, Marion M. Anderson, Alice Coleman Batchelder, Mrs. Henley Bussing, Myra I. Husted, Morton F. Mason, Mrs. George Arthur Mortimer, Harold Porter Smyth, Olga E. Stallfort.

PITTSBURG—Mrs. C. T. Rouner.

POMONA—Ethel S. Bresnahan.

RAMONA—Alice J. Anderson.

REDLANDS—Alice M. Gibson.

REDONDO BEACH—Mrs. F. Psaute.

REDWOOD CITY—Mrs. C. O. Bentley.

RICHMOND—Mary May Kleinkauf.

RIVERSIDE—Florence E. Lorbeer, Florence Norlen, Minnietta Buchner Porter.

SAN ANSELMO—Velma Walder.

SAN DIEGO—Leila Black, Florence M. Bradley, Maud Holcomb Lydick, Mrs. H. W. Sharman, Nora Truex, Mrs. I. J. Ward.

SAN DIMAS—Dolores Cassel.

SAN FRANCISCO—Mabel S. Meyers, Evelyn Sresovich Ware, Esther M. Widing.

SAN JOSE—Elizabeth Pugh.

SAN LORENZO—Mrs. M. H. Schermerhorn.

SAN LUIS OBISPO—Lallah M. Fulton.

SAN MATEO—N. M. Ryley, Anna Van Valin.

SAN PEDRO—Maurice T. Koehler.

SANTA ANA—Fredda Moesser Barger, Daisy Austin Marsden, Emma C. Moore, Leonora Tompkins.

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

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

SANTA MONICA—H. Anson Clapperton, Gretchen Rebok Gripp, Ida C. Hedger, Hugo Scherzer, Joseph Ellis Smith.

SANTA PAULA—Alice Bale.

SELMA—Mrs. Albert F. Brown.

SOUTH PASADENA—Alma B. Terry, Hilda Willoughby Wolf.

STOCKTON—J. E. Fuerbringer, Mary Evalyn Knox, Cora B. Meyers, National Conservatory of Music.

TRACY—Gladys De Freitas.

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

VALLEJO—Bessie N. Butler.

VAN NUYS—Edna Thompson.

VENICE—Minnie Eastman.

VISALIA—Lillian Hinman.

WHITTIER—Lulu Goodlander Cunningham, Louise W. Harmon, Clara B. Saxman.

CANADA

ONTARIO—Doris Knight.

WINNIPEG—Mrs. E. C. Wieneke.

COLORADO

ALAMOSA—Gladys Helen Hood.

ARVADA—Maude Bengley.

BOULDER—Eugenie E. Mac Allister, Harriet L. McCuskey.

CANON CITY—Julia Newell Chappell, Robert Lithgow Dick, Ruth B. Goetz, 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, Hermanna J. Bigler, Ada R. Bloedorn, Mabel L. Braidwood, Lilly Thorne Brown, Minnie E. Davidson, Sybil A. Hosmer, Mrs. A. R. Pollock Jackson, Mrs. E. P. Klein, Sarah Layne, Miriam Grant Lindee, Mary Jane Meyers, Mrs. W. J. Shaffer, Charlotte Pallot Vair, Clara Woeber.

EATON—Cora Fleming.

GREELEY—Mrs. Laurence M. Thompson.

Affiliated Branches

COLORADO—*Continued*

LONGMONT—Bessie Bennewitz.

LOVELAND—Lillian Montrose Grahame.

MARBLE—Evelyn England.

PUEBLO—Jeannie MacGregor Rettberg, Mrs. Roger Wheldon.

SALIDA—James S. Ramey.

STERLING—Anna B. Lyman.

TRINIDAD—Laura Tichenor Beaver.

WALSENBURG—Caroline Ottilie Sporleder.

FLORIDA

ST. PETERSBURG—Mabel Cilley, Doris Eastman.

SANFORD—Etho Allingham.

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

GEORGIA

ALBANY—Carrie Shook, Mertie M. Whiting.

AMERICUS—Kate Land.

ATLANTA—Kate Blatterman, Estelle Bradley, Lillie D. Caldwell, Annie May Carroll, Ethel E. Davis, Elmira Grow Wood, Merrill Hutchinson, Evelyn Jackson, Jessie Davenport Jones, Florence Watson, Ruth Weegand.

BLAKELY—Annie V. Womack.

CEDARTOWN—Helen Purks.

CORDELE—Mrs. Thomas Thompson.

DECATUR—Martha Hudson.

DUBLIN—Grace Cowart, George L. Rowe.

GRIFFIN—Nettie Sherwood.

LA GRANGE—Viola Burks, Mrs. W. R. Campbell, Jeannette Wilhoite.

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

MARSHALLVILLE—Mary D. Baldwin.

PLAINS—Mrs. Arnold Carroll

ROME—Amelia C. Berry.

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

WASHINGTON—Gertrude Barnett.

IDAHO

BOISE—Bernice Hill.

WALLACE—Rena Albinola, Ellen W. Cummins.

ILLINOIS

ARROWSMITH—Ethel K. Wheeler.

ARTHUR—Margaret C. Knobloch.

ATHENS—Harriett Swingle.

AURORA—Alice D. Wernicke.

BATAVIA—Elsie Forest Earley, Ralph Norman Peterson.

BELVIDERE—Alma Aline Olson.

BERWYN—Anna Tomlinson Boyd, Mary Rives Brown, Natalie Kastel, Lenore Oglesbee.

BLOOMINGTON—Vera Pearl Kemp, Mabel D. Orendorff, Edna Fern Otto, Mabel Pitney, Mabel Jones Pitts, Hermann Schwiemann, Clara B. Wilson.

CARMI—Ethel Morgan Stokes.

CHICAGO—

NEIGHBORHOOD STUDIOS

ALBANY PARK—3304 Lawrence Ave.

AUBURN PARK—822 West 79th St.

AUSTIN—5359 Chicago Ave.

BEVERLY HILLS—1808 West 103rd St.

BLUE ISLAND—475 Western Ave.

CHELTENHAM—2748 East 79th St.

CHICAGO LAWN—6247 S. Kedzie Ave.

CICERO (East)—5627 West 22nd St.

CICERO (West)—6028 West 22nd St.

GARFIELD PARK—426 S. Crawford Ave.

HYDE PARK—5240 Harper Ave.

JACKSON PARK—6760 Stony Island Ave.

LONGWOOD—1753 West 95th St.

MAYWOOD—516 S. Fifth Ave.

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