

1939

Sherwood Music School Annual Catalog 1939-1940

Sherwood Music School

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Student Life at
SHERWOOD

1939-1940

Canal St.

↑
TO
BROOKFIELD
ZOO

CHICAGO RIVER

↑
TO
MUNICIPAL
AIRPORT

GRAND CENTRAL STATION

*The
campus of the
Sherwood
Music School
is the
city of
Chicago*

Roosevelt Road

DEARBORN STATION

UNION BUS
STATION

S. Michigan Ave.

LOGAN
MONUMENT

ILLINOIS CENTRAL STATION

WEST

← TO JACKSON PARK AND MUSEUM OF SCIENCE AND INDUSTRY

ORCHESTRA AND
BAND SHELL

GRANT

EAST

SOLDIERS FIELD

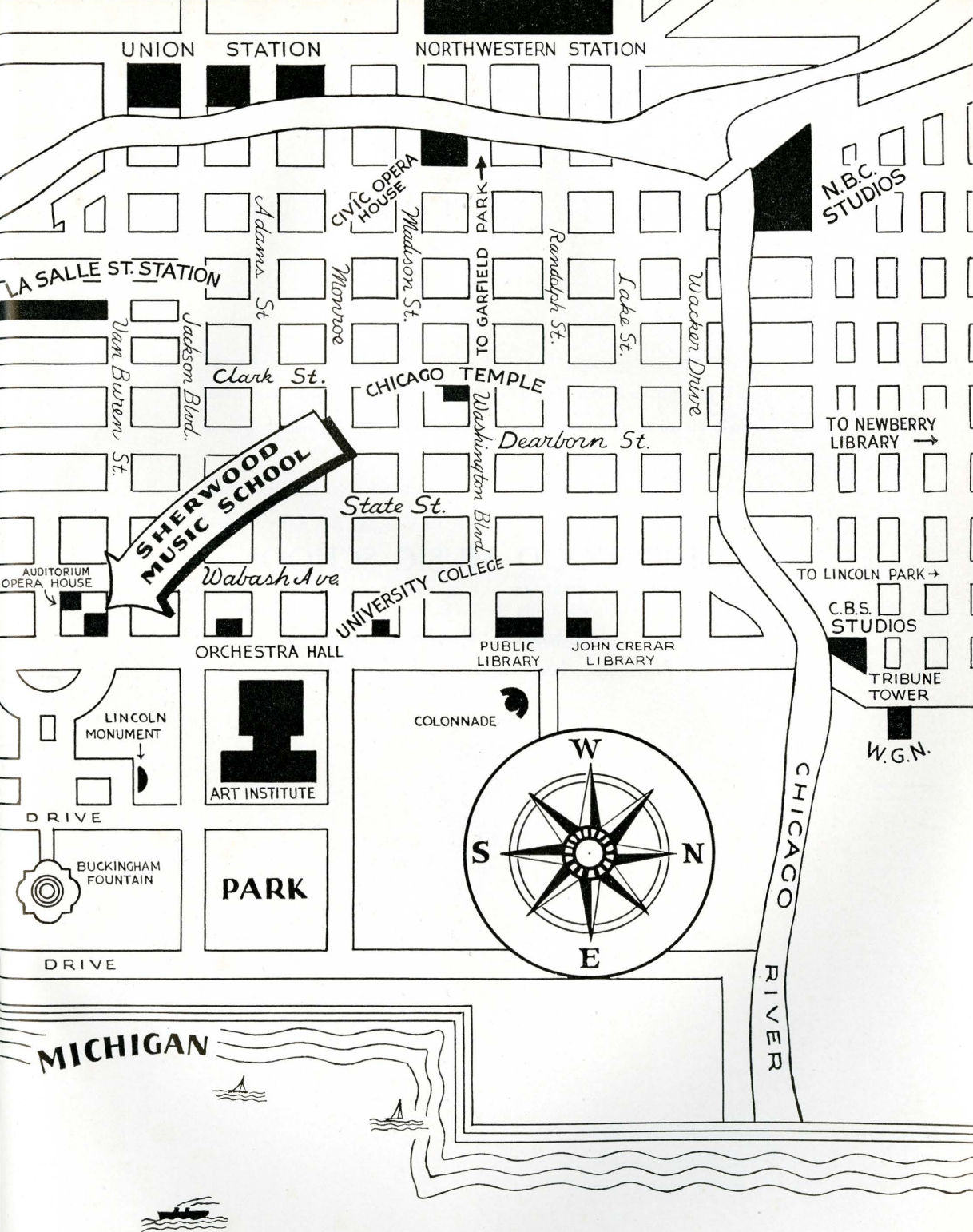
FIELD
MUSEUM

LEIF ERICKSON DRIVE

SHEDD
AQUARIUM

LAKE

ADLER
PLANETARIUM



SHERWOOD MUSIC SCHOOL

Founded 1895 by WILLIAM H. SHERWOOD • • 410 South Michigan Avenue • • CHICAGO

*Institutional Member of the
National Association of Schools of Music*

STUDENT LIFE AT SHERWOOD



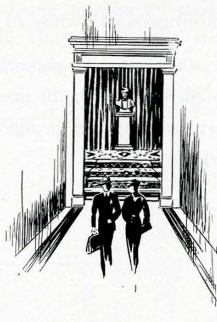
The colorful pattern of student life at Sherwood is made up of the interwoven activities of many enthusiastic individuals who have come from all parts of the world to prepare for successful living, through the media of music and the drama.

They have come to Sherwood because they have answered for themselves three questions which you, also, must ask yourself:

"Is there a career for me in music or the drama?"

"What kind of training should I have for such a career?"

"Why should I choose Sherwood Music School training?"





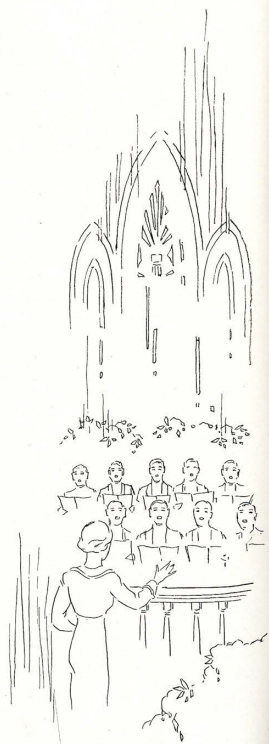
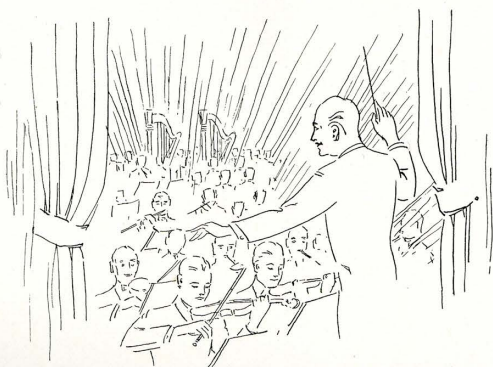
Is there a career for me in music or the drama?

* * *

The annual expenditures of the people of our country on music and the drama exceed a billion dollars.

Surely there is a place for you in an enterprise of such magnitude. A glance at the scenes portrayed on these two pages will bring to your mind a dozen forms of specialized service, on any of which you can base a successful career. Each one offers congenial employment, with earnings equal to those of other professions.

No matter which one you choose, you will experience all through your career the keen pleasure which the artist, perhaps more than anyone else, derives from his daily work.



What kind of training should I have for such a career?

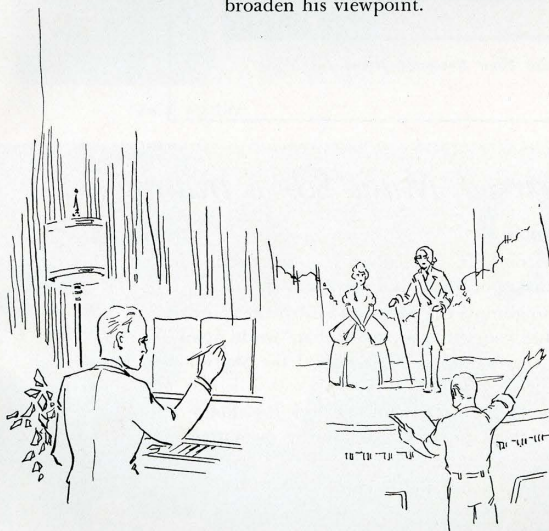
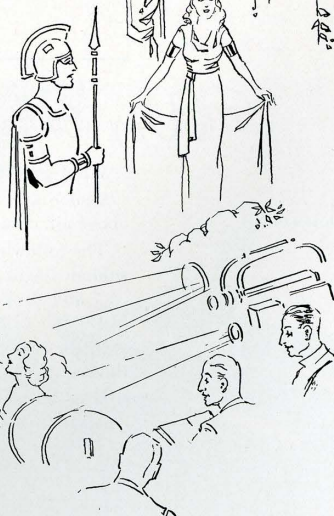
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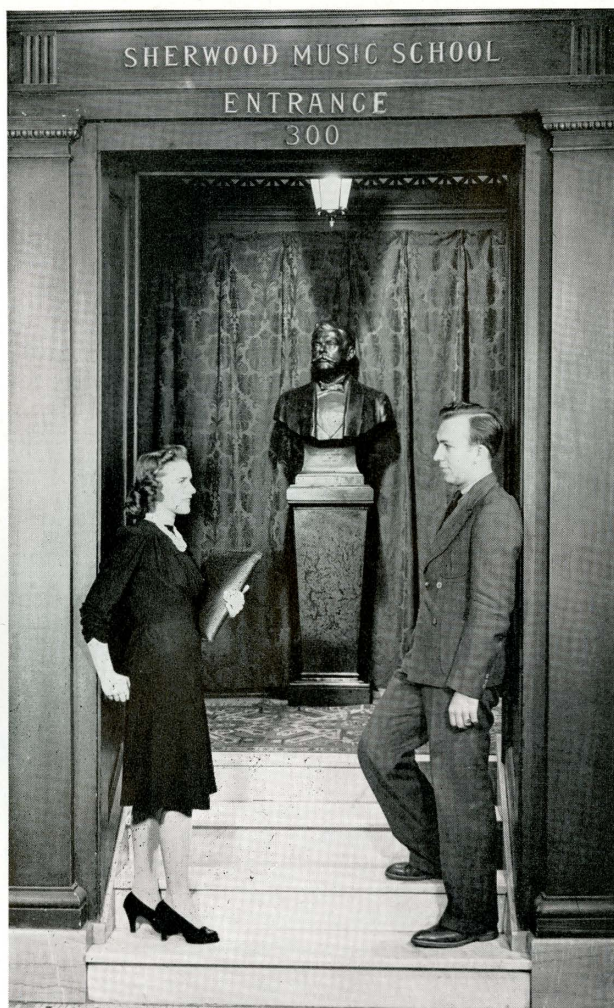
First of all, you should have training which will make you a superior artist.

In addition, your training should prepare you to experience life to the fullest.

Such balanced preparation the Sherwood Music School provides.

Highly specialized instruction in music and the drama lays a solid foundation for the student's future professional success. The most essential courses in the liberal arts unfold his powers of thought and expression, enrich and enliven his intellectual life, and broaden his viewpoint.





Entrance to the Third Floor Reception Room

Why should I choose Sherwood Music School training?

What goes into the making of a school?

Students, teachers, equipment, environment, curriculum . . . all these, and above all, an animating spirit which makes of them all a living entity.

The following pages will help you to glimpse the scenes and catch the spirit of student life at Sherwood . . . to visualize yourself as a part of that "world apart" . . . and thus to answer for yourself the question: "Why should the Sherwood Music School be my choice?"

In the past forty-five years, the Sherwood Music School has been the choice of thousands of students who have gone forth to success, treasuring memories of student days at Sherwood.

All that they found here is yours to experience and to enjoy.



A Theory Class



"Allegro con brio"



Daily Practice

As a Sherwood student, you will find yourself in a school which is neither too large nor too small.

It is large enough to provide for you everything you want and need in the way of educational facilities. Yet it is small enough to give you the intimate contact between yourself and your teachers which is the key to rapid artistic advancement.

Indeed, as a Sherwood student, you will find yourself an active member of a friendly family . . . a family happy in mutual interests and common objectives.



Rehearsal



The Hammond Organ



A Harmony Class



Scenes from Shakespeare



Making Ready for Radio



Melodrama in the Making

“ART is long, time is fleeting” . . . this is the impelling motive of student life at Sherwood.

First, last and always, the business of the day is to make each moment count toward mastery of music and the drama.

No influence can so effectively mold a student's development, or so profoundly stir him to progress, as this daily living, thinking and working in terms of the interpretative arts.



Brass Ensemble





Singing Strings



Woodwind Trio



"As he played on his big bass viol"



The Maid of Orleans



A master of rhythm

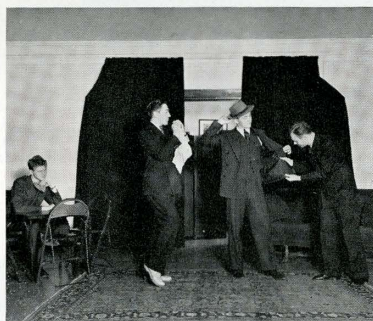


Tarentelle



*A Dramatic Fantasy:
"Hope and Despair"*

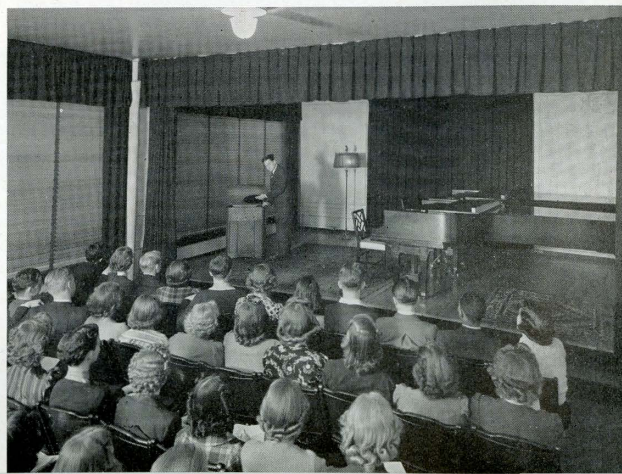
*Dramatic Presentation:
"If Men Played Cards as Women Do"*

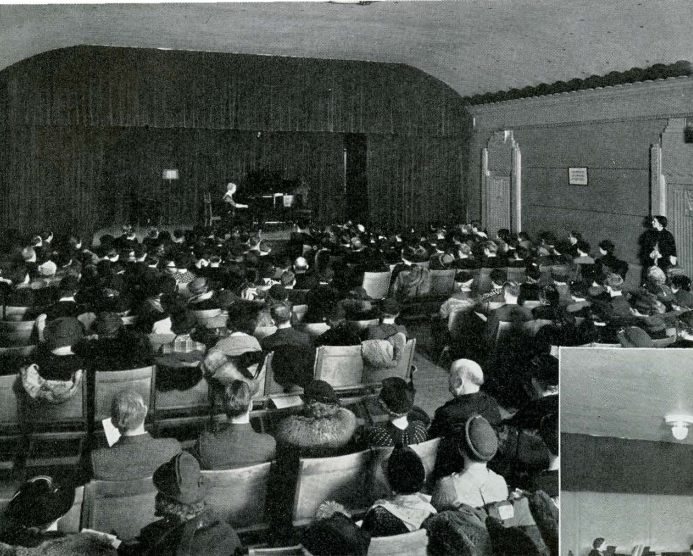


*Dramatic Presentation:
"If Women Worked as Men Do"*



A Haydn Symphony is Analyzed





Faculty Recital in Curtiss Hall

AS often as you may be prepared, you will have opportunity to bring your talent before the public.

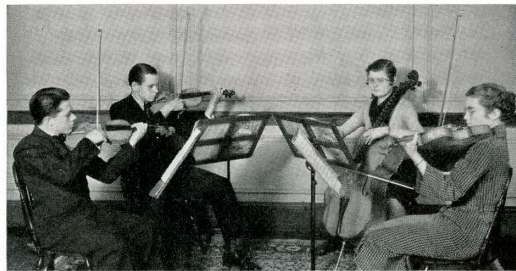
More than one hundred recitals, concerts and plays are given by Sherwood students every season, in addition to frequent Faculty recitals.

Soloists and dramatic leads for the important public programs of the School, including the Commencement program in Orchestra Hall, are chosen from among students with exceptional talent for performance.

Homage to Schumann



Student Recital



An Hour with Beethoven



"A Belle of the Old South"



"Transfiguration"

"The Business of the Day"





"Attention!"



The Bach Singers

WHILE developing your talent as a solo interpreter, you will also constantly take part in group work.

The Sherwood Symphony Orchestra, the Ensemble Class, the Sherwood Chorus, the Bach Singers, the Classes in Play Production . . . in one or another of these you will learn to the fullest the delights of playing, singing or acting with others . . . the comradeship of artistic endeavor.



Opera Class Production—Scene from "La Traviata"

Sherwood Symphony Orchestra in Orchestra Hall



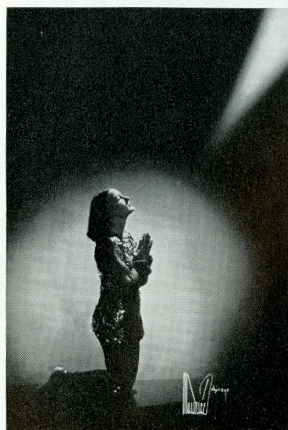


A Class in Instrumental Methods

*Dramatic Presentation:
"The Lost Sixpence"*



"Supplication"



Concert Scene—Sherwood Symphony Orchestra in Curtiss Hall

THE equipment of the School includes a large collection of orchestral instruments which are lent to students for recital appearances, or rented at nominal rates for practice purposes. Recent notable acquisitions include a viola by Storioni (1780), and a violoncello by Compostano (1707).

*Dramatic Presentation:
"When the Sun Rises"*



A Choral Group

*The
Faculty Council
Meets*



*One of the
"Little Women"*



IMMEDIATELY upon entering the School, you will be impressed by the beauty of the environment in which you are to carry on your studies.

You will find at your disposal instruments by world-renowned makers; and a library devoted to the best books on the arts, many items of which are rare, out-of-print copies.

Each of the sixty studios, halls and classrooms of the School exemplifies the inscription which greets the students upon entering the Fine Arts Building: "All passes—art alone endures."



In the Library



Between Classes



A Lively Discussion



Study Group



Senior Prom

AS a Sherwood student, you will work hard . . . but you will also find time for wholesome fun.

The School sponsors four dances each year, in addition to the teas which follow the Sunday afternoon recitals by artist teachers. Small, informal gatherings of students and teachers are frequent.

Letters from Home



A Meeting of the Student Council

Pause for Refreshments

THE Student Council contains representatives from each of the class groups—Freshman, Sophomore, Junior, and Senior—and exercises a vital influence upon the social and other extra-curricular activities of the student body. Lively reports of School affairs are published bi-weekly in the student paper, "The Glissando."



Getting Out "The Glissando"

THE Student Counsellor of the School will consult with you on living accommodations, and place you according to your wishes.

Dormitory facilities for women students are provided through co-operation of the Eleanor Clubs, of which there are four in Chicago, all located in good residential neighborhoods, with convenient transportation to the downtown district in which the School is situated.

Endowed for their work and operated not for profit, the Eleanor Clubs provide at lowest cost all the comforts and advantages of a real home, under careful and competent supervision, with varied social contacts and a congenial environment.

Spacious parlors and living rooms, fireplaces, roof gardens, sleeping porches, radios, libraries, sewing rooms with sewing machines, and laundries with modern equipment for the use of guests are among the comforts and conveniences. Entertainments and social affairs are frequent.

The Club rates average from \$6.75 to \$8.50 weekly for a double room, and \$8.00 to \$9.50 weekly for a single room, the rates covering in each case not only rooming accommodations, but also breakfast and evening dinner on week days, and three meals on Sundays. The beds are all single, and each resident has her own closet.

For men students, and also for women students who prefer residence in private homes, the School has on file a large list of families offering accommodations at moderate rates.

The average weekly expense for a room shared with a roommate is \$2.50 to \$3.00; for a room occupied by one student alone, the average weekly rental is \$4.00 to \$6.00.

The Y. M. C. A. hotels (for men); the 830 South Michigan Hotel (for men and women); the Y. W. C. A. hotels (for women); and the Allerton Club (for men and women) offer many exceptional advantages to their residents, at reasonable rates.

Practice Facilities

Piano practice is provided at nominal rates in the Eleanor Clubs and in the studios of the School, also in private homes offering living accommodations for students. Organ practice is available at \$0.20 to \$0.60 an hour.



BLANCHE BENSINGER
Student Counsellor



Exterior View of an Eleanor Club



A Fireside Group in an Eleanor Club



A group of Affiliated Teachers honor the memory of William H. Sherwood, founder of the School, by a visit to the Chicago Historical Society, where a bust of Mr. Sherwood was placed by popular subscription.



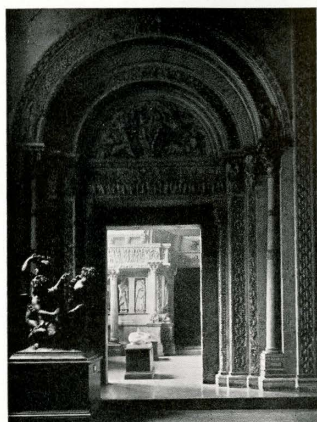
Palmolive Beacon, Viewed from Lake Shore Drive



Chicago Symphony Orchestra

(Dr. Frederick Stock, Conductor)

The Chicago Symphony Orchestra annually gives more than one hundred concerts, covering the whole range of symphonic literature, and featuring world-famous soloists.



Blackstone Hall

The campus of the Sherwood Music School is the city of Chicago . . .

Just to live in Chicago will contribute vitally to your education.

You will have always at hand a wealth of cultural advantages which are available only in a great metropolitan center like Chicago.

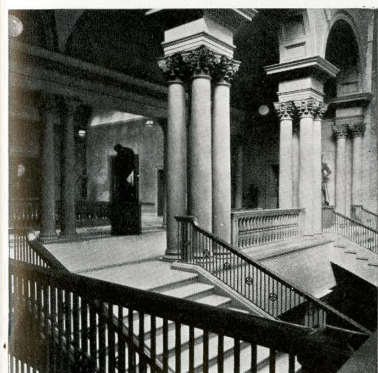
In the concert halls and theaters, an endless procession of the world's greatest musicians and actors . . . in the libraries and museums, the treasures of the ages . . . at every turn, something which will inform, inspire and enlighten you.

Chicago Opera Building

The brilliant operatic season is an outstanding part of the musical year in Chicago. At nominal cost, students may witness the finest operas, with the greatest singers, and with such lavish staging as is made possible only by the superb facilities of the Chicago Opera Building.



Chicago Opera Building



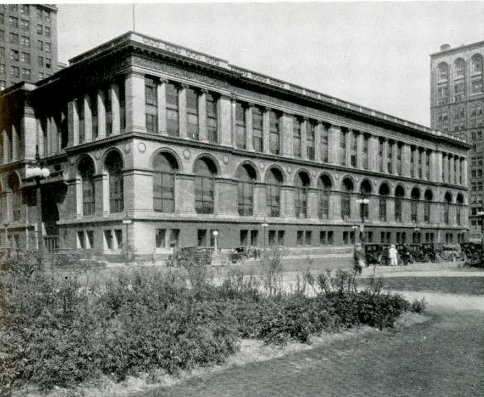
Stairway and Corridor

Interior Views at the Art Institute

The Art Institute houses an art collection of fabulous value. It is only one block away from the School, so you can visit it frequently. Here you will see the originals of many familiar paintings—the masterpieces of Rembrandt, Raphael, Inness, Corot, and all the most noted artists of every period.

A Scene from "Tales of Hoffmann"





Chicago Public Library

Chicago Public Library

One million, five hundred seventy-eight thousand, five hundred eighty-nine books . . . and a Music Department which contains all the best compositions. Plan to use the Public Library freely . . . it is conveniently near the School.

Shedd Aquarium

Live fish from the seven seas swim about in the eye-level glass tanks of the Shedd Aquarium. The infinite variety of marine life is paraded before your eyes, with many surprising oddities, such as dolphins, sea-horses, electric fish, and fish that look like gwing plants.

Field Museum of Natural History

The Field Museum is the largest white marble building in the world, and it is filled with natural history exhibits gathered from all parts of the globe. These show human and animal life not only as they exist today, but also as they existed long ago. Some of the "high-lights" among the thousands of exhibits: The Carl Aiken group of elephants in battle, a cave-man family "at home," birds and beasts of all kinds, Egyptian mummies, bones of prehistoric monster reptiles, the gem room.

Museum of Science and Industry

The exhibits at the Museum of Science and Industry set forth, on a large scale, the scientific and industrial activities of the modern world. Imagine, for example, an exhibit which consists of a full size

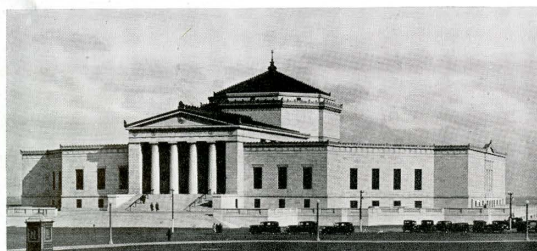
coal mine in operation. Many of the best exhibits from A Century of Progress Exposition have been permanently installed here. Of special interest to music students are the sound exhibits . . . mechanical reproductions visualizing sound-wave motion in air, devices which show how sounds are produced in various wind instruments, the siren by means of which pitch is measured, exhibits showing the development of our best known band instruments, and a demonstration of sound-wave motion by means of the stroboscope.

Adler Planetarium

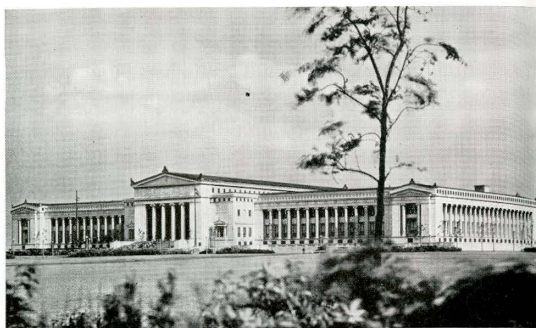
Here the heavens in all their splendor are made to move at man's command. You can see the stars as they looked two thousand years ago, as they look to the people in the Southern Hemisphere, or at the North Pole, or as they would look if a year's time elapsed in a single dizzy moment.

Newberry Library

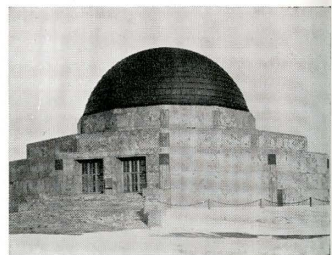
Music students visit Newberry Library particularly to study the collection of ancient illuminated musical manuscripts, pre-dating the era of printing; and the original scores of famous composers. This Library has the only known existing copy of the first opera ever written, Peri's "Euridice."



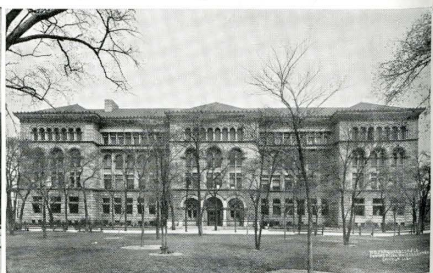
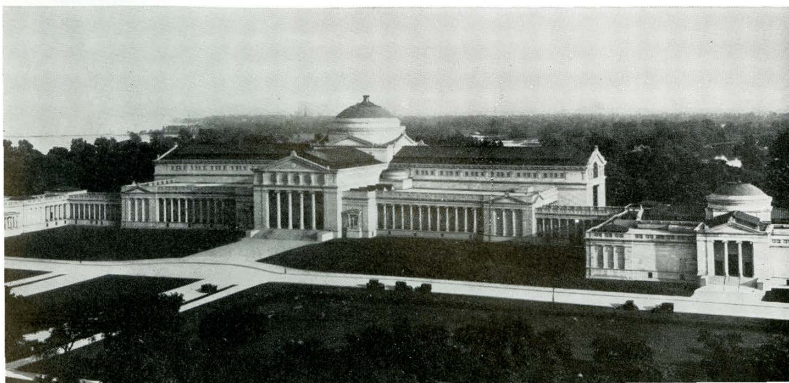
Shedd Aquarium



Field Museum of Natural History

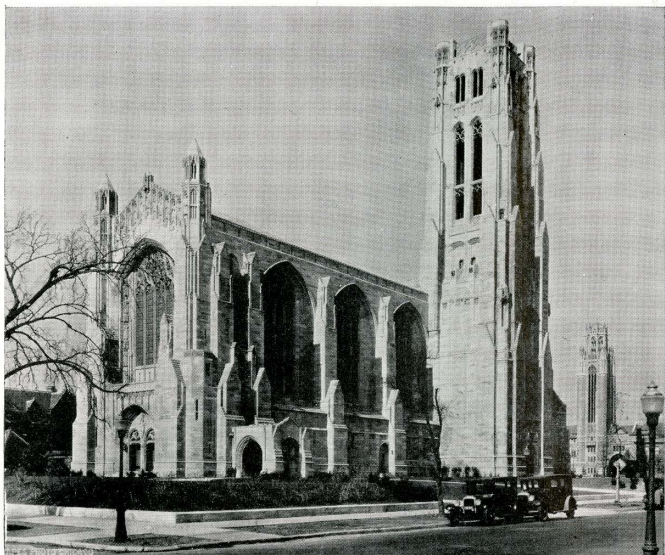


Adler Planetarium



Newberry Library

Museum of Science and Industry



University Chapel

There are seventeen hundred churches in Chicago, representing every faith and creed. One of the most notable of the church edifices is the University Chapel, University of Chicago, which is often referred to as the finest example of modern Gothic architecture in America. The Sunday afternoon service at the Chapel begins with a half-hour carillon recital, followed by a recital on the Skinner antiphonal organ and a splendid choral concert. Just around the corner from the Chapel is the Oriental Institute, with its many exhibits pertaining to ancient Assyrian, Babylonian, Egyptian and Hebrew history.



Tribune Tower

Tribune Tower is the home of the Chicago Tribune. The Tribune plant welcomes visitors, and provides tours with guides for those who would like to see the printing of a metropolitan newspaper from start to finish.

The Heart of a Great City





Panorama of Michigan Avenue

The arrow indicates the Fine Arts Building, home of the Sherwood Music School. In the left foreground is the Buckingham Memorial Fountain, largest in the world. The fountain always provides an inspiring sight in the daytime, with its white plumes against the azure blue of Lake Michigan. It is a spectacle never to be forgotten when its effervescing waters are painted at night by colored floodlights, in all the hues of the rainbow, and it can be seen at its best from the windows of the School.

Downtown Chicago at Night. The building in the left foreground is the Merchandise Mart in which are located the Chicago Studios of the National Broadcasting Company.



Airplane View of Grant Park, Opposite the Sherwood Music School



Lake Shore Drive and Oak Street Beach



Fountain of the Great Lakes

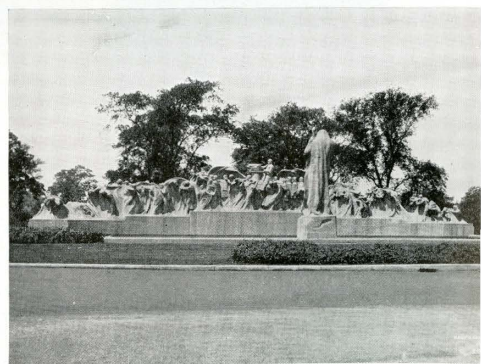


A Scene in Humboldt Park

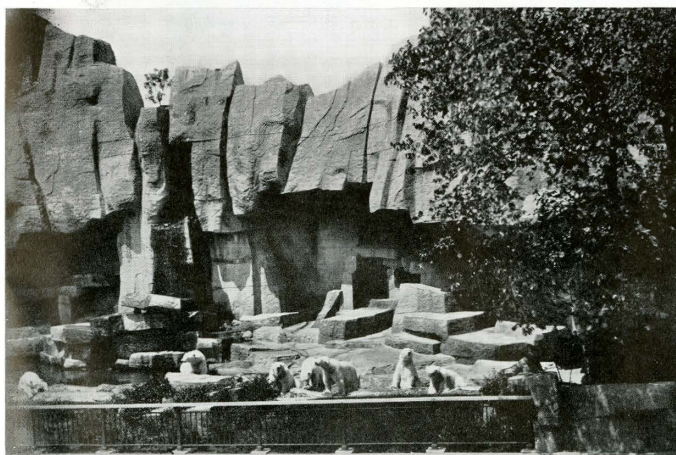


"Far from the Madding Crowd"

THE Chicago Parks cover eight thousand acres. If you are "outdoor-minded" you will revel in their landscapes, and you will marvel that such pastoral scenes are to be found in the fourth largest city in the world. You will also enjoy the outdoor games and diversions for which the parks offer facilities . . . tennis, golf, boating, skating, archery, bowling on the green, horseback riding, and many others.



Fountain of Time



Bear Pit at Brookfield Zoo

The Brookfield Zoo is one of a few zoological gardens where the animals are not kept in barred cages, but can be seen as if they were roaming wild in their native haunts.



Washington Park Lagoon

★ ★ ★ THE FACULTY ★ ★ ★



GEORGIA KOBER, President of the School, artist teacher of Piano. The chief assistant of Wm. H. Sherwood, she was chosen by him to be his successor. Sherwood taught her what he had learned from Liszt, Deppe and Kullak; Kappes, what he had gained from Mendelssohn, Schumann and Schneider von Wartensee (favorite pupil of Beethoven). A brilliant exponent of the modern and ultra-modern schools. Soloist with New York, Cincinnati, Minneapolis, Seattle and San Francisco Symphony Orchestras.



LEO PODOLSKY, renowned virtuoso, Honorary Vice-President of the School, artist teacher of Piano. Born in Odessa, Russia. Pupil of George Lalewicz. Among his recent activities: A round-the-world concert tour (forty recitals in fifty-one days in the Far East); soloist with Chicago, Detroit and Los Angeles Symphony Orchestras; recitals in New York, Boston, Chicago, and other large music centers, and in all the principal countries of Europe. Press comment from *Chicago Tribune*: "One of the few and rare personalities in music."



ELSE HARTHAN ARENDT, Honorary Vice-President of the School, artist teacher of Voice. Received early training from her father, Dr. Hans Harthan, director of Imperial Conservatory, Odessa, Russia. Her later teachers: Mme. Bianchi, Mme. Rueckbeil-Hiller, Anton Dressler, Peter Raabe. Renowned as concert and oratorio singer in Europe, South America, and the United States. Musical Director for Oak Park Congregational Church. Soloist with Apollo Club, and Philadelphia, Cleveland and Chicago Orchestras.



P. MARINUS PAULSEN, Mus.Doc., Honorary Vice-President of the School, artist teacher of Violin and Orchestra Conducting. Pupil of Rabe, Listemann, Falk, Svendsen. Winner of Chicago Theater \$1,000 prize and Bispham Medal for best American opera. Honored by Orchestra Hall concert devoted to his compositions. Conductor of Sherwood Orchestras. Composer of the opera, *The Cimbrians* (premiere in Copenhagen; overture performed by Minneapolis and Philadelphia Symphonies).



LEON ROSENBLOOM, Dean of the School, artist teacher of Piano. Born in Odessa, Russia. Pupil of the world-famous Arthur Schnabel. Graduate, Krakow and Russian Imperial Conservatories. Formerly member of faculty of Imperial Conservatory (Ekaterinodare Caucasus) and Neues Konservatorium (Berlin). Recitals in the music centers of Germany, France and England, and in the largest cities of the United States. *Chicago Daily News*: One of the most admirable influences brought to bear upon Chicago's music in many years."



MARGIT VARRO, artist teacher of Piano, has achieved a world-wide reputation as a musician, educator, author and lecturer. Her book, *Living Piano Instruction*, published in French and in German, is a standard text in Europe. She writes for *Musical Quarterly* and other periodicals. Her principles of teaching are enthusiastically endorsed by Bela Bartok, Zoltan Kodaly, and Leo Weiner, composers; by Roger Ducasse of the Paris Conservatoire; by Fritz Reiner of the Pittsburgh Symphony; and by others equally eminent.

★ ★ ★ THE FACULTY—*Continued* ★ ★ ★



SENIA GREVE, bass, artist teacher of Voice. As a singer, Mr. Greve won renown in the opera companies of Berlin, Graz, Hamburg, Barcelona, and Prague. As a teacher, he is responsible for the success of numerous of the most eminent European artists. Maria Husa, formerly stellar soprano of the Berlin and Vienna Operas, and now a member of the Chicago Opera Company, received her vocal training entirely from Mr. Greve. A letter from Lauritz Melchior, famous tenor of the Metropolitan Opera, says of Mr. Greve: "He will be of tremendous assistance to the students in America."



MARIA HUSSA, soprano, artist teacher of Voice, gained highest distinction in the State Operas of Berlin, Hamburg, and Vienna, and is now a member of the Chicago Opera Company. Other European centers in which she won acclaim through opera and concert appearances included Paris, Milan, The Hague, Antwerp, Budapest, Prague, Lisbon, and Salzburg. She was decorated by the Austrian and Czechoslovak governments for her vocal achievements. Widely known as an exponent of the songs of Richard Strauss, she has given many recitals with the famous composer at the piano.



RAYMUND KOCH, one of the most widely known of American singers, artist teacher of Voice. Mr. Koch supplemented intensive training under American teachers by study in France and Germany. He has appeared with many of the leading American symphony orchestras, and in opera, oratorio, and recital throughout the country. Renowned as an oratorio baritone, he is famous as *Elijah*, having sung more than 150 performances of that work. *Chicago Herald Examiner*: "Master of one of the great baritone voices." *Chicago Evening American*: "An all-around artist."



HELEN BICKERTON, brilliant soprano of radio, concert, and oratorio, artist teacher of Voice. Extensive study in Italy and France and with American coaches have made her a thoroughly equipped singer and teacher. She has appeared with Chicago Symphony Orchestra, Chicago Bach Chorus, Apollo Club, and other leading choral organizations; and took leading role in gala production of *Pilgrim's Progress*, given in honor of the composer, Edgar Stillman Kelley, *Chicago Daily News*: "Her singing has everything desirable."



LEOPOLD FOEDERL, artist teacher of Violin. Widely known as soloist, and as teacher of many of Europe's foremost violinists. Graduate of the University of Vienna. In the course of his distinguished career, he has been a member of the faculty of the New Vienna Conservatory and the Salzburg Mozarteum; first violinist of Vienna Philharmonic Orchestra and Vienna State Opera Orchestra; and guest conductor of Budapest Symphony, Vienna Symphony, Vienna Philharmonic, and Vienna Private Opera Orchestras.

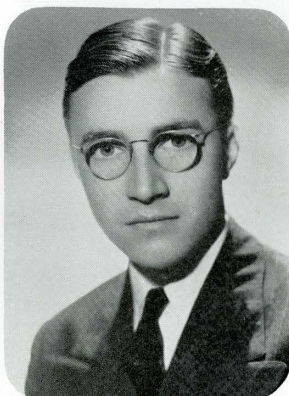


MICHEL WILKOMIRSKI, artist teacher of Violin, was born in Russia, and studied in Paris under the direction of Mme. S. Joachim-Chaigneau, at the Modern Institute of Violin. His recital and radio activities in this country have won for him an outstanding place among concert violinists. His frequent Chicago recitals have won, without exception, the enthusiastic comments of the critics, with particular reference to his "prodigious technical facility," "great smoothness of tone," and "ease of stage manner."

* * * THE FACULTY—*Continued* * * *



JEAN FARDULLI, eminent operatic baritone, is the artist teacher in charge of the Opera Class which is one of the unique features of the Sherwood Music School curriculum. Mr. Fardulli brings to this Class all the values of his wide experience as a member of the Opera Comique (Paris), the Chicago Opera Company, and the Hellenic Opera Association, and the executive ability which he has developed through having full charge of numerous operatic productions. Mr. Fardulli's repertoire includes upward of forty of the most important operas.



ELDON HASSE, artist teacher of Organ, is a graduate of the Sherwood Music School. Promptly upon being graduated, he was appointed to one of the most responsible church positions in the Chicago area, that of the large First Congregational Church, in Oak Park. Mr. Hasse has command of a wide range of repertoire, including many of the most difficult items in organ literature. He has, moreover, rare skill as a teacher, and exceptional ability in providing the painstaking guidance which must be given to all who desire mastery of the organ.



CHARLES ESPENSHADE, teacher of Public School Music. Studied under Rollo Maitland, Walter Dietrich, Fredric Hahn, Eugene Marks; normal and literary courses in Columbia University; spent two seasons in Berlin, studying piano with Xaver Scharwenka and conducting with Bruno Kittle. For the past eighteen years, Supervisor of Music in Englewood High School, Chicago; for the past fourteen years, organist and choirmaster of St. Paul's Church, Chicago. Composer of numerous songs, anthems, and other works.



LOUIS BLAHA, teacher of Instrumental Methods, Band Conducting and Wind Instruments, received his musical training in the Imperial Military Academy (Vienna) and in the Sherwood Music School, where he was a student of the eminent American bandmaster, Victor Jean Grabel. Mr. Blaha is the bandmaster of Morton High School and in this connection he has been responsible for the band from that school which has won Illinois State Contests and a place in the first group in the National Contest.



ALOIS TRNKA, artist teacher of Violoncello, is a member of the Chicago Symphony Orchestra. Mr. Trnka received his training from three distinguished 'cellists: Bogumil Sykora, Engelberg Roentgen, and Alfred Wallenstein. In addition to seven years' experience with the Chicago Symphony, he has filled numerous solo engagements, has done much radio work for National Broadcasting Company and Columbia Broadcasting System, and has been a member of the Beethoven Trio and Vernon String Quartet.



MARTHA SWING, teacher of Public School Music, District Supervisor in Chicago Public Schools, superintending the music instruction in more than forty schools. Her instruction covers the training of child and adolescent voices; modern song literature for school use; comparative methods and available materials; sight singing, ear training and dictation; and the teaching of appreciation of music in the public schools. The breadth of her experience makes her guidance exceptionally authoritative and helpful.

★ ★ ★ THE FACULTY — *Continued* ★ ★ ★



CATHERINE M. GEARY, B.D., teacher of Drama. Cultural and dramatic courses in Webster College; special dramatic training from Lawrence Paquin (now of Radio City); graduate courses under Winifred Ward. Winner of Phi Mu Gamma scholarship. Director of dramatics at Medinah Club. Organizer and director of Children's Theater of Highland Park. Miss Geary's courses include creative dramatization, diction, stagecraft and play production, monodrama, pantomime, puppetry, teaching methods, history of the drama.



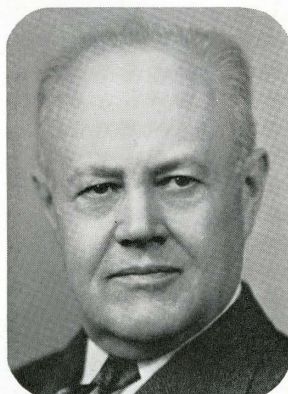
JAMES BAAR, teacher of History of Music, and critic teacher in charge of practice teaching in the Public School Music Department, is prominent in the musical life of Chicago as an educator and as a choral conductor. He is supervisor of music in the Chicago Christian Schools, in which the students of the Public School Music Department fulfill requirements in practice teaching. He is also conductor of the Oratorio Society of Chicago, and choirmaster of the Evangelical Church of Peace.



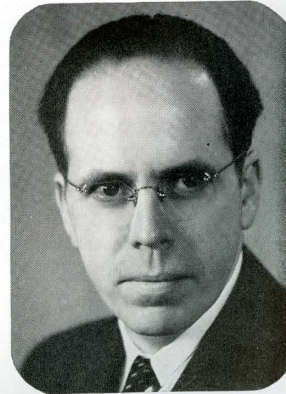
ELIZABETH KELLER, teacher of Piano and Harmony, also in charge of the Piano Normal Class which is featured in the Piano Department curriculum. Master's Degree graduate of the School. Her uniformly successful teaching experience has covered all grades. In the capacity of Normal Instructor, she supervises all practice teaching and observation of young teachers in the Junior Department. A member of the faculty for upward of fifteen years.



HUGH PRICE, artist teacher of Piano and Organ, received his training in piano from Marie Schada, Fanny Bloomfield Zeisler, and Leopold Godowsky; and his organ training from Wilhelm Middelschulte. He has also studied theory and composition extensively, and is a Master's Degree graduate of the Sherwood Music School. He has been organist for the First Methodist Church of Kewanee, Illinois, through the past twenty years. Numerous of his students have achieved distinctive success in the musical profession.



WILL A. HARDING, Extension Department Examiner and teacher of Ear Training and Theory. Pupil of Scharwenka, Clarkson, Evans and Keller; Master's Degree graduate of the Sherwood Music School. His qualifications include not only intensive training, but also varied and highly successful teaching experience. In addition to other duties, Mr. Harding is in charge of Normal Classes for Affiliated Teachers in centers outside Chicago.



FREDERIC YOUNGFELT, teacher of Piano and Theory. Mr. Youngfelt's work as a member of the faculty includes private instruction in Piano, Harmony, and Counterpoint; and class instruction in Form and Analysis and other theoretical subjects. He brings to his teaching the benefits of broad experience, and of musical training which culminated in the Master of Music Degree, awarded him by the Sherwood Music School. He is the composer of numerous works for piano and orchestra, and for instrumental ensembles.

★ ★ ★ THE FACULTY—*Continued* ★ ★ ★



JOHN McMAHILL, artist teacher of Theater Arts, and director of stars, is truly a man of the theater, having played and directed for several seasons on Broadway, and having created and directed the new Michiana Shores Summer Theater which rocketed to success last summer, with such stars as Lenore Ulric, Taylor Holmes, Alison Skipworth, Sally O'Neil, Philip Trent, and a supporting cast of New York and Hollywood professionals. Mr. McMahon is always on the alert to discover potential stage material, and is in a position to place properly trained talent in the theatrical profession.



MARION SCHROEDER
Voice



HAROLD BERLINGER
Piano



IRMA ORSER
Piano



IRENE KEYSER
Piano



ALVERNA STETZLER
Piano



LEAH ELWARD
Piano



FRANCIS KEYSER
Piano



CLEM LEMING
Piano



ROBERTA SAVLER
Piano



ANGELA LEWIS
Piano



BLOSSOM SEWELL
Piano



GLADYS ZERBEL
Piano and Theory



HELEN I. LYNCH
Piano



HATTIE FISCHER
Piano



EUGENIA RYDNIK
Piano



WALTER BAUER
Piano

★ ★ ★ THE FACULTY—*Continued* ★ ★ ★



MAXINE LAGERSTROM
Voice



MINAS BOORAS
Voice



FRIEDA GROSS
Voice



MARY M. BEUTLER
Piano



JOSEPH HORAK
Violin



VELTA SKALINDER
Piano



MURLYN FIELD
Piano



HELEN SPOTTSWOOD
Piano



ESTELLA FELTON
Piano



BEVERLY WATTS
Piano and Voice



EDWARD KOSECK
Organ



JENNIE GAUDIO
Violin



HARRY ROSENBERG
Wind Instruments



LOULA JAY SAMSON
Dramatic Art



JERI CORNELL
Dramatic Art



JOSEPH DYKAST
Wind Instruments



ELWOOD FUNK
Piano and Accordion



KATHERINE MAGINN
Fretted Instruments



NICOLAS SERRA
Wind Instruments



AILEEN PETERS
Harp

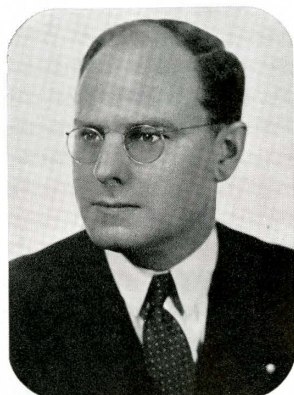
★ ★ ★ THE EXECUTIVE STAFF ★ ★ ★



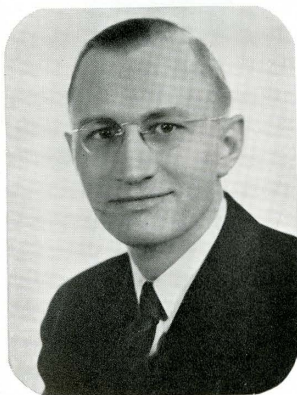
A. J. LLEWELLYN
Chairman of the Board of Directors



ESTELLE LLEWELLYN
Secretary of the School



WALTER ERLEY
General Manager of the School



ARTHUR WILDMAN
Acting Musical Director

GENERAL INFORMATION

Accredited Standing

The Sherwood Music School is an Institutional Member of the National Association of Schools of Music. The requirements for entrance and for graduation as set forth in this catalog are in accordance with the published regulations of the National Association of Schools of Music. This membership applies only to the Main School in Chicago and does not include Affiliated Teachers.

The Certificates, Diplomas and Degrees of the Sherwood Music School are issued by authority of a charter granted by the State of Illinois.

The School is accredited by the Illinois Department of Education, for the training of teachers and supervisors of school music; and by the Chicago Board of Education, for the promotional credit studies of school teachers, and for the outside music study of High School students.

The School is also approved by the Federal Government, for the training of non-quota foreign students.

History of the School

The Sherwood Music School was founded in 1895 by William Hall Sherwood, whose name looms large in the history of American music, as a concert pianist and teacher.

Since the death of Mr. Sherwood in 1911, the School has been headed by colleagues of Mr. Sherwood who were closely associated with him in the early years of its history, and who shared with him his musical ideals and his vision of the future usefulness of the School.

Steadily expanding its sphere of service, the Sherwood Music School has gained international recognition as a center of higher artistic learning. Its Faculty includes many of the most noted American and European artists. Its student body contains members attracted to it not only from all parts of the continent, but also from abroad. Its graduates are leaders in all phases of the musical and dramatic professions.

Scope of Its Service

The Sherwood Music School is chartered as a corporation not for profit, and it renders service both as a professional and as a cultural school. Its courses may be pursued either for their practical or for their cultural values.

The School has long been noted for the training it provides for those who seek careers as

Teachers of all musical subjects, dramatic art and dancing,

Concert, radio, opera, oratorio and dramatic artists, and interpretative dancers,

Teachers and supervisors of Public School Music,

Church, radio and theater organists,

Conductors, composers and arrangers, and

Orchestra and band players.

The School Year

The School Year is divided into three Quarters of twelve weeks each, Autumn, Winter and Spring. The Autumn Quarter begins on the third Monday in September. Vacation periods occur at the end of the Autumn and Winter Quarters.

The annual Summer Session is twelve weeks in length.

Classified and Special Students

Students may enter the School as classified students, working for Certificates, Diplomas or Degrees; or as special students, registering only for those courses which are of particular interest to them.

Classified students may enter at the opening date of any Quarter or Summer Session, as new classes are organized on all such dates. Special students may enter at any time.

Entrance Requirements

Students who wish to enter the School as candidates for Degrees are required to present transcripts showing the completion of fifteen units of study in an accredited High School, or the equivalent.

The following distribution of units is recommended: 3 units in English; 2 in Foreign Languages; 1 in Mathematics; 1 in History or Science; 5 electives chosen from general academic subjects; and 3 electives chosen without restriction (these may be all in Music, or in general academic subjects, or may include such special subjects as Bookkeeping, Typewriting, Domestic Science, Manual Training, etc.).

Deficiencies in High School credits must be made up during the first year of study.

(See page 37 for information concerning musical entrance requirements.)

Unit of Credit

Although the courses of the School are organized on the basis of twelve-week Quarters, the credits granted are expressed in terms of the Semester Hour commonly used by institutions of college grade. This unit of credit is granted for

Eighteen fifty-minute class recitations in a subject requiring twice as much time for preparation as for recitation, as for example, Harmony; or for

Thirty-six fifty-minute class recitations in a subject requiring little or no preparation, as for example, Ear Training; or for

Six hours of private instruction in Applied Music, with adequate practice and satisfactory progress.

Departments

Pages 31 to 36 show the semester hour credits required in various subjects for the Certificates, Diplomas and Degrees issued by the School in the following Departments of Instruction: Piano, Violin, Cello, Voice, Organ, Theory and Composition, Public School Music.

Students who desire to earn credentials with a major in Wind Instruments, may do so by meeting the requirements outlined for the Violin Department, substituting for Violin the instrument or instruments of their choice.

Students who are not financially able to register for full courses of study may register for partial courses, and gradually fulfill the requirements for the credentials desired.

Minimum Requirements for Credentials

The minimum numbers of semester hour credits required for various credentials are as follows: For a Normal Certificate, 30; for a Teacher's Certificate, or Certificate of Advanced Proficiency, 60; for a Teacher's Diploma, or Junior Diploma, 90; for the Bachelor's Degree, 120.

GENERAL INFORMATION—*Continued*

Recognition of Previous Advanced Studies

Credits earned in other accredited institutions may be transferred to the School, subject to validation by examination or by work in residence. All candidates for Degrees must establish a record of not less than 24 semester hours in the School, out of the last 30 credits earned.

A minimum of one full School Year, or twenty-four weeks of summer study, is required for any Degree. Summer courses toward Degrees must include studies earning an average of not less than one semester hour credit per week.

Examinations

Examinations are conducted at the end of each Quarter and Summer Session. No semester hour credits are granted in connection with any course unless the student passes the examination given at the end of the course. Examinations in Applied Music subjects are conducted by the artist teachers of Applied Music, sitting as an Examining Board.

Rules and Regulations

Except during the Summer Session, students are not regularly accepted for less than one Quarter of twelve weeks. During the regular School Year, candidates for credentials are not allowed credit for less than a full Quarter of study.

Unless special arrangements are made for deferred payments, tuition is payable by the Quarter, in advance. Tuition is not subject to refund under any circumstances.

A matriculation fee of \$5.00 is charged new advanced students, and is not refunded. An Activities Fee of \$5.00 per Quarter covers Library privileges, locker rental, tickets to Sunday afternoon concerts and teas, two reserved seat tickets to the Commencement Concert, cap and gown rental for Commencement Convocation, Normal and Teacher's Certificates and Diplomas, the making of phonograph recordings in connection with the study of Applied Music, and the cost of a number of social functions.

The fee for the issuance of a Degree is \$25.00.

Unexcused absence from class is not permitted, and any absence must be approved by the teacher. Excessive absence or tardiness has an important bearing on final grades, and may result in the withholding of credit.

A student desiring to defer a private lesson beyond the week within which it should be taken must give adequate reason, and obtain written permission from the Schedule Department to be presented to the teacher at the following lesson. Otherwise, any private lesson missed will not be made up. The unauthorized deferring of private lessons has an important bearing on final grades, and may result in the withholding of credit.

Students cannot be transferred from the class of one artist teacher to that of another, except with the consent of the Assistant Musical Director, and only at the beginning of a regular Quarter.

Each student is entitled to receive one transcript of his record on request, free of charge. Additional transcripts will be provided for a fee of \$1.00 each.

No teacher is permitted to give lessons to any student away from the School, or not registered in the School, except by permission from the General Manager.

Students must be prompt for lesson periods, in order to receive the full time allotted.

The Sherwood Music School reserves the right to withdraw any class for lack of sufficient registration.

Credentials and transcripts of credit are not issued to students unless they have paid in full all fees due the School.

No credential is issued to a student unless he has either received from the School any and all credentials preceding in order of advancement the credential desired, or has received their acceptable equivalents from other institutions.

Honor Scholarships

Honor Scholarships are awarded each season to the ten students ranking highest in the Collegiate Division. Each is valid for one hour of private instruction weekly in Applied Music, from a member of the artist faculty, through the three Quarters of the succeeding School Year. Funds for these Scholarships have been given by Mr. and Mrs. A. J. Llewellyn. The recipient of an Honor Scholarship is required to register and pay for not less than fifteen semester hours of class instruction in music subjects. The ranking of each student competing for an Honor Scholarship is determined by the sum of his grade points.

Gifts and Bequests

Funds given or bequeathed to the School for scholarship or other purposes are administered by the executive staff with utmost care, and with particular regard for the wishes and intentions of the donor.

An unrestricted bequest may be worded as follows: "I give, bequeath and devise to Sherwood Music School, an Illinois corporation chartered not for profit dollars." A restricted endowment bequest may be worded as follows: "I give, bequeath and devise to Sherwood Music School, an Illinois corporation chartered not for profit, dollars, in trust, the income therefrom to be expended by said School for the following purposes:"

The Alumni Association

All who have received credentials from the School, including Affiliated Teachers and graduates of the Extension Department, are eligible for membership in the Alumni Association, which sponsors numerous activities helpful to the School and its students.

Tuition Fees

Although the caliber of the teaching staff of the Sherwood Music School ranks with that of any other leading conservatory, tuition rates are surprisingly low. This is because the School is only partly dependent upon tuition receipts for its income, the balance being derived from other sources.

The rates of tuition payable in the various Departments of Instruction are published in a separate bulletin, mailed upon request. The same bulletin covers all current announcements concerning student aid.

Employment

Openings are available for men students to earn their meals in restaurants and cafeterias, and for women students to earn their board and room in private homes.

Deferred Payment of Tuition Fees

With the approval of the School, the total tuition for the School Year may be paid in a series of ten monthly installments.