


1948

# Sherwood Music School Annual Catalog 1948-1950

Sherwood Music School

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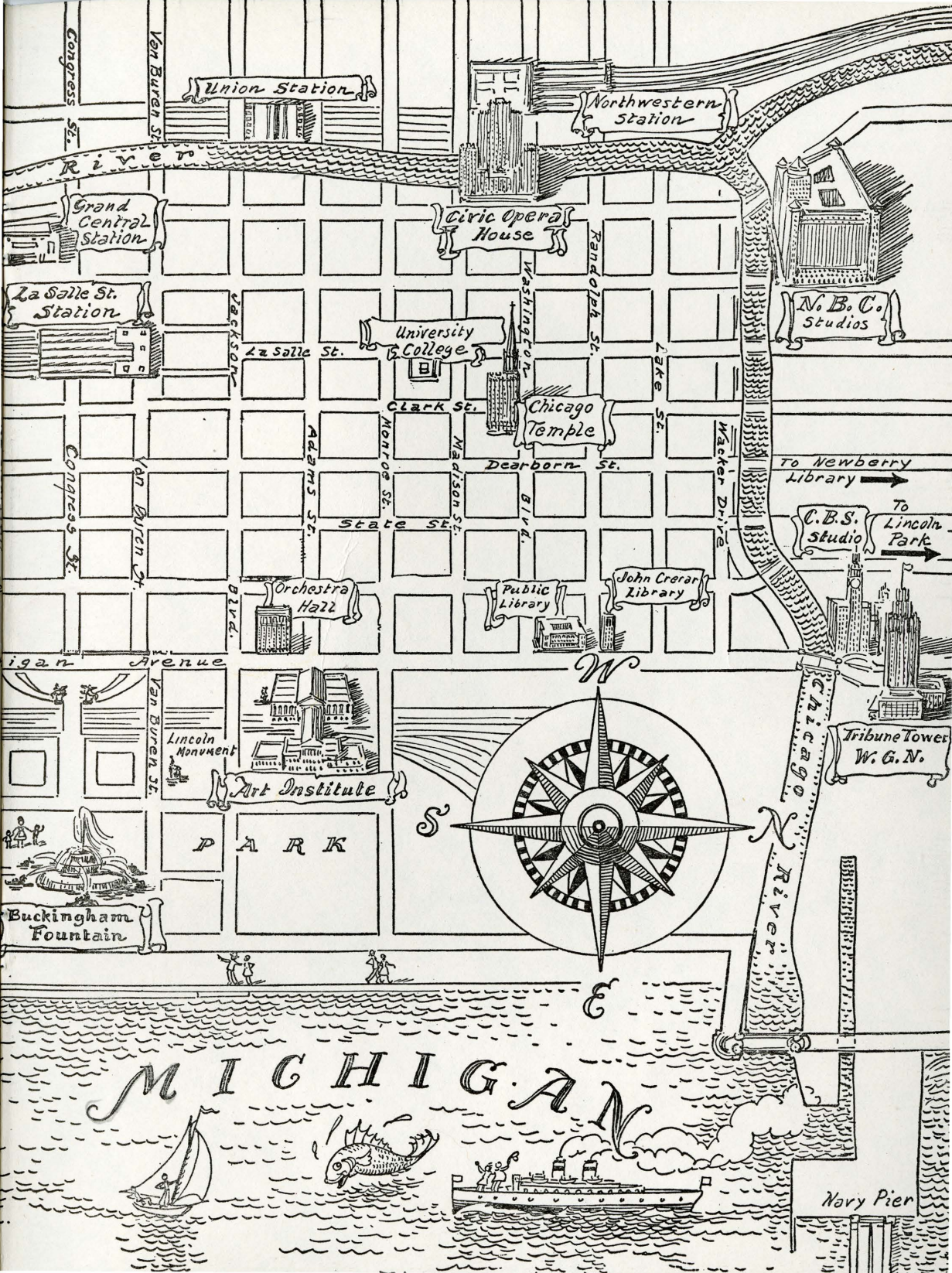
## Recommended Citation

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# SHERWOOD MUSIC SCHOOL



Union Station

Northwestern Station

River

Grand Central Station

Civic Opera House

N. B. C. Studios

La Salle St. Station

University of Chicago

Washington St.

Randolph St.

La Salle St.

Clark St.

Chicago Temple

Lake St.

Dearborn St.

To Newberry Library

C. B. S. Studio

To Lincoln Park

State St.

Orchestra Hall

Public Library

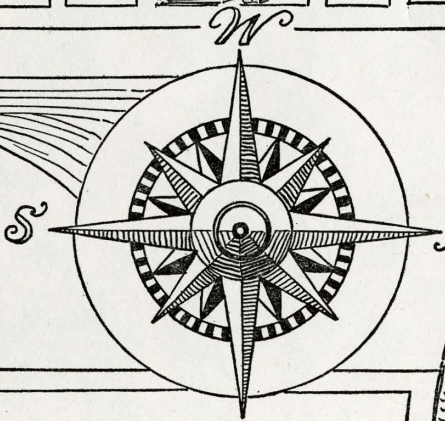
John Crerar Library

192nd Avenue

Lincoln Monument

Art Institute

PARK



Tribune Tower W. G. N.

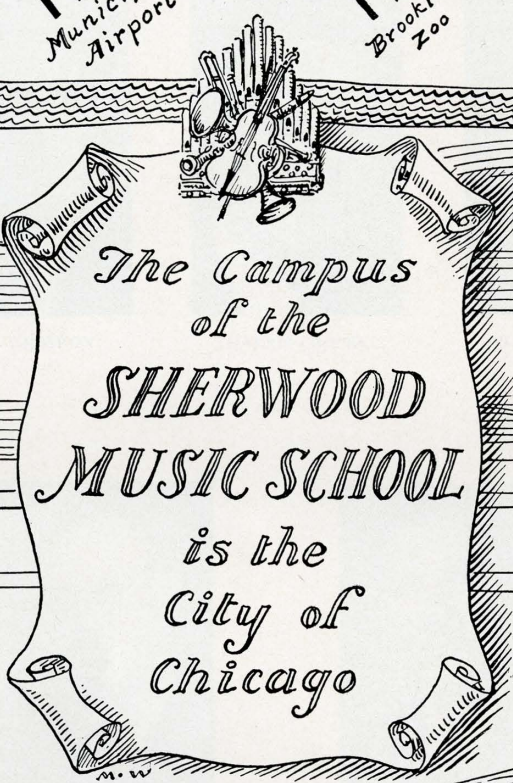
Buckingham Fountain

Navy Pier

MICHIGAN

↑ To the  
Municipal  
Airport

↑ To the  
Brookfield  
Zoo



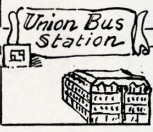
Roosevelt Road

Canal St.

Chicago



Dearborn  
Station



Union Bus  
Station

Wabash Ave

Sherwood Bldg.  
HOME OF  
Sherwood Music School

Logan  
Monument

GRANT

West Drive

Soldier Field

Field  
Museum

Orchestra  
and  
Band Shell

East Drive

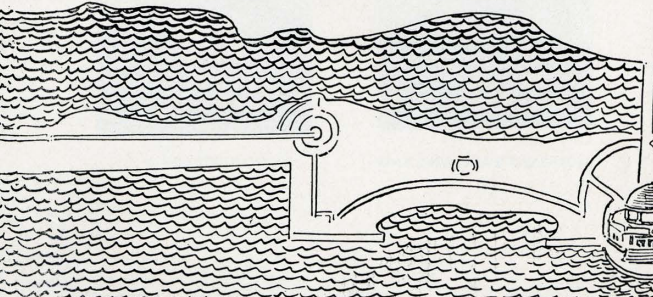
↑ To Jackson  
Park and Museum  
of Science and  
Industry

Zelp Erikson Drive

Shedd  
Aquarium

L A K E

Adler  
Planetarium



*A non-profit educational institution,  
chartered by the State of Illinois*

## SHERWOOD MUSIC SCHOOL

Founded 1895 by WILLIAM H. SHERWOOD • 1014 South Michigan Avenue • CHICAGO 5, ILLINOIS

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

# THE NEW SCHOOL HOME

After being housed for more than a half century in the Fine Arts Building, the Sherwood Music School has moved to its own building at the northwest corner of Michigan Avenue and Eleventh Street.

In its new home, the School has twice the studio space previously occupied in the Fine Arts Building, thus gaining the added facilities needed for its enlarged enrollment. Ownership assures the School a permanent location in the heart of Chicago.

The refreshing view of Grant Park and Lake Michigan which Sherwoodites have always enjoyed is still at hand, for the new home has an unobstructed view of the Park and the Lake, with the Museum of Natural History, the Shedd Aquarium, the Adler Planetarium, Soldier Field, and the Band Shell as its near neighbors. Orchestra Hall, the Art Institute, the Chicago Public Library, the Civic Opera House, and other cultural and musical centers are conveniently accessible. The new home of the School is easily reached by the public through seven arteries of local transportation: the Surface Lines, the Elevated, the Subway, the Bus Lines, the Illinois Central, the North Shore Electric, and the South Shore Electric.

The first step toward making the building ready for School use was the mounting of a new fireproof roof of steel, concrete, gypsum, and asphalt, with a slate surface for the outer side of the parapet and a traffic deck which makes the roof available to students as a spacious recreation area.

Next came the installation of a sprinkler system, to give every room on every floor complete protection against fire.

To provide for sound-resisting partitions between studios, a special kind of wall was designed, based upon parallel sections which do not touch one another, with balsam wool between. Each section is made of plaster on metal lath,

supported by steel studding. The sound-reflecting and sound-absorbing surfaces in each studio have been carefully calculated to provide neither too much nor too little reverberation.

All artificial lighting is fluorescent. The fireproof main stairway is made of steel and terrazzo, with the balustrade of wrought iron, embodying a lyre design.

## *Late Georgian Interior*

The styling of the interior is Late Georgian, suggestive in many details of the buildings which may be seen at the Williamsburg Restoration. Three tones of gray have been used in the decorative scheme, and windows are fitted with gray Venetian blinds. The doors are of laminated cellular construction with polished bronze hardware, and with patented double thresholds which retard sound.

Ceilings of corridors are covered with acoustical tile, to reduce noise, and the floors of these areas are covered with gray and black rubber tile. Washrooms are walled with Vitrolite and glazed tile, and are equipped with electric driers and ultra-violet-ray germicidal lamps. Storage space for wraps, music and books is available in recessed lockers.

The fourth floor lounge is softly skylighted by a ceiling of fluted glass. The third floor lounge is finished in Williamsburg green with antique white trim, and contains one of the few real open fireplaces in downtown Chicago. Adjacent to this lounge is the library with ample shelf-room for the thousands of books and phonograph records used by students and teachers.

The sum total of facilities and appointments is such as to give the School everything needed for the utmost in efficient and effective operation, and to give every member of the Sherwood family new inspiration for the years ahead.

*Chicago's famous Lakefront skyline. The enlarged view in the circle at the left shows the Sherwood Music School Building in its correct location.*





*Third Floor Lounge*

★ ★ ★ ★ ★

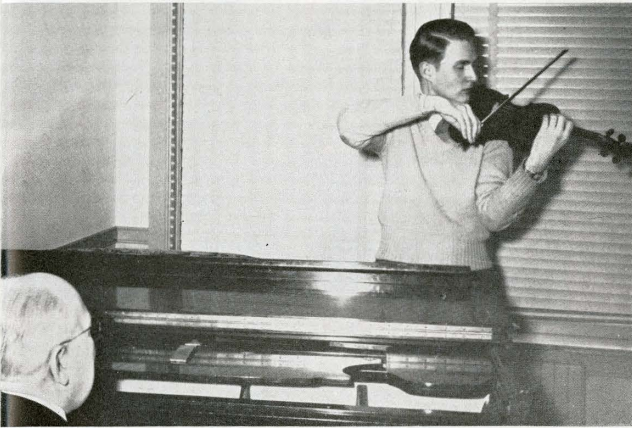
## STUDENT LIFE AT SHERWOOD

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."

In the past fifty 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 enjoy.



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.



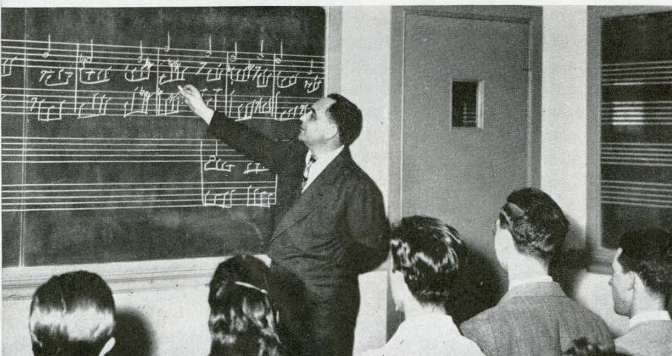
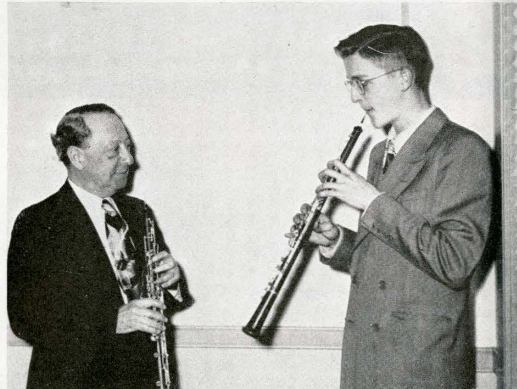


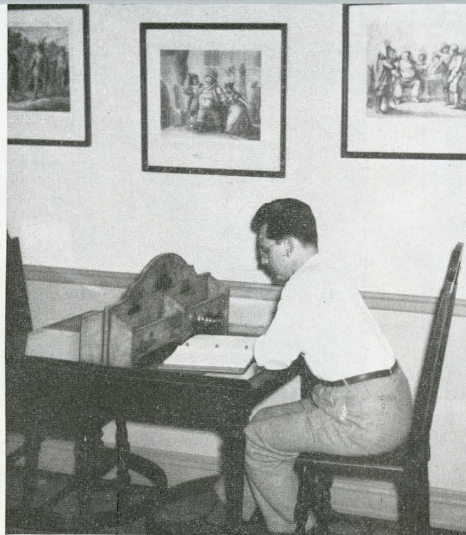
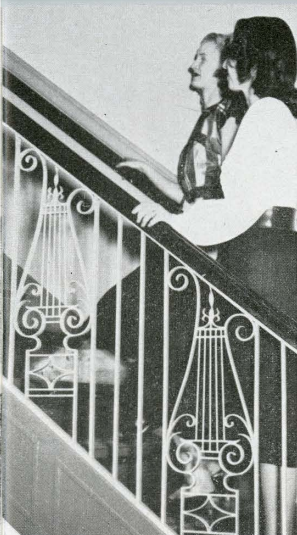
"ART is long, time is fleeting" . . . this is the impelling motive of student life at Sherwood. First, last and always, the business of the day is to make each moment count toward the mastery of music.

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 musical art.

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. In the library, artistically finished in green and gold, you will find thousands of books on music (many of them rare, out-of-print copies); and you will find hundreds of albums of phonograph records of musical masterpieces.





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).





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

The School, in co-operation with the Student Council, sponsors a number of social occasions each year. Small, informal gatherings of students and teachers are frequent.

The Student Council contains a representative 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.





*Sherwood Symphony Orchestra in Orchestra Hall*



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

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

Soloists 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.

While developing your talent as a solo interpreter, you will also constantly take part in group work. The Sherwood Symphony Orchestra, the Sherwood Band, the Brass and Woodwind ensembles, the Opera Class, the String Quartettes, the Sherwood Chorus . . . in these you will learn to the fullest the delights of playing or singing with others . . . the comradeship of artistic endeavor.





### *THE CAMPUS OF THE SHERWOOD MUSIC SCHOOL IS THE CITY OF CHICAGO*

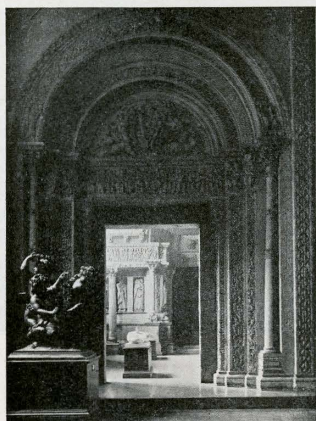
—and here is a striking view of the Sherwood campus, taken from a short distance south of Michigan Avenue and Eleventh Street, looking to the north along the mile-and-a-half expanse of Grant Park, on the Lakefront. **The four-story building at the extreme left in this picture is the new home of the School.** Walking north on Michigan Avenue from the point where this picture was taken, one passes many famous

buildings, among them the Stevens Hotel, Orchestra Hall, the Art Institute, and the Chicago Public Library. Not visible in this picture but located only a little way east of the School are the Bandshell where free open-air symphony concerts are given in the summer, the Chicago Museum of Natural History, the Shedd Aquarium, Soldier Field, and the Adler Planetarium.



## *Chicago Symphony Orchestra*

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*

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.

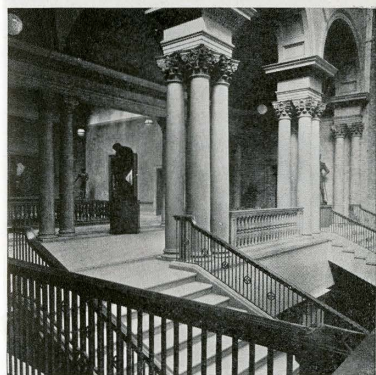
In the concert halls and theaters, an endless procession of the world's greatest musicians and actors . . . in the libraries and museums, the treasures of the ages . . . at every turn, something which will inform, inspire and enlighten you.

## *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*



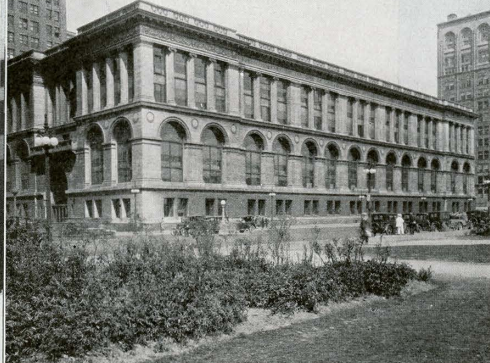
*Stairway and Corridor*

## *Interior Views at the Art Institute*

The Art Institute houses an art collection of fabulous value. It is only a short distance 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.

### *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 growing plants. (A short walk from the School.)

### *Chicago Museum of Natural History*

The Chicago 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. (A short walk from the School.)

### *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



*Shedd Aquarium*



*Chicago Museum of Natural History*

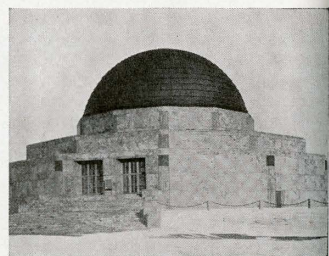
coal mine in operation. Many of the best exhibits from A Century of Progress Exposition have been permanently installed here. Of special interest to music students are the sound exhibits . . . mechanical reproductions visualizing sound-wave motion in air, devices which show how sounds are produced in 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*

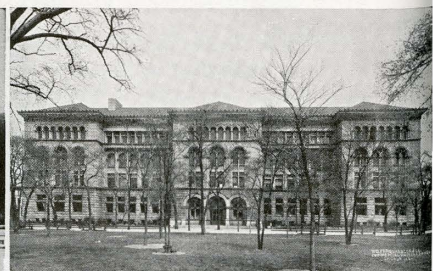
Here the heavens in all their splendor are made to move at man's command. You can see the stars as they looked two thousand years ago, as they look to the people in the Southern Hemisphere, or at the North Pole, or as they would look if a year's time elapsed in a single dizzy moment. (A short walk from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

### *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."

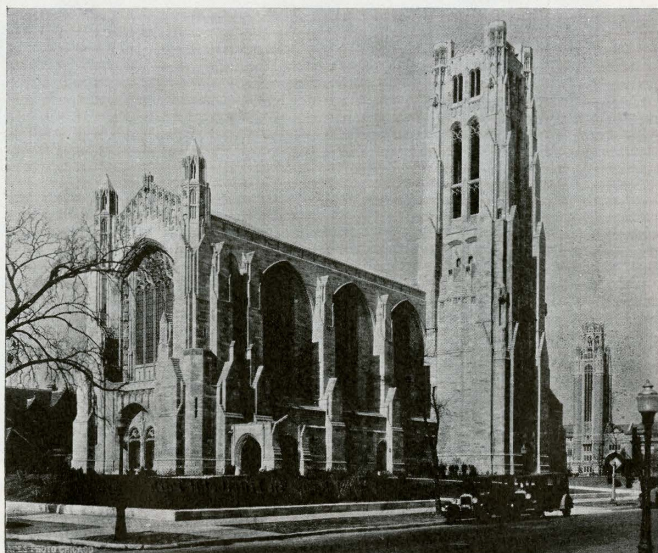


*Adler Planetarium*



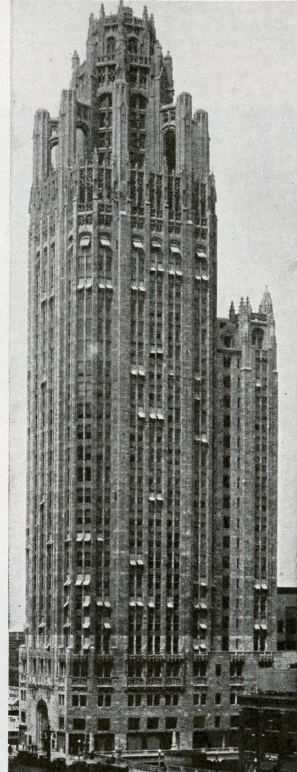
*Newberry Library*

*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*

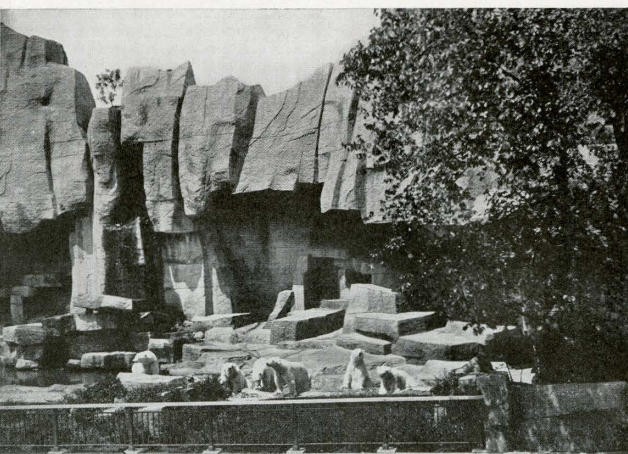




*Fountain of the Great Lakes*



*"Far from the Madding Crowd"*



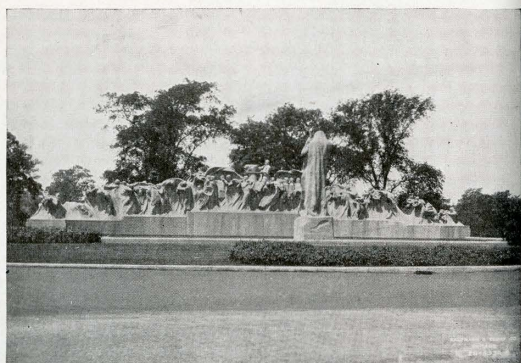
*Bear Pit at Brookfield Zoo*

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



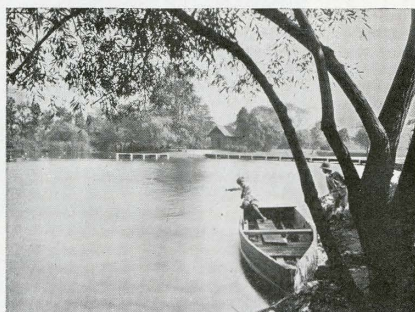
*A Scene in Humboldt Park*

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.

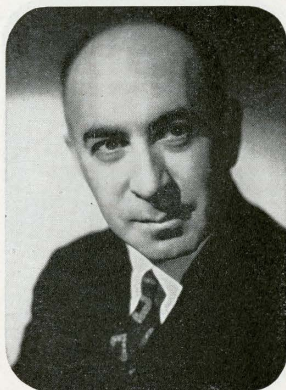


*Fountain of Time*

*Washington Park Lagoon*



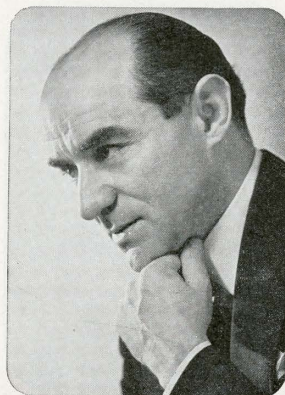
★ ★ ★ THE FACULTY ★ ★ ★



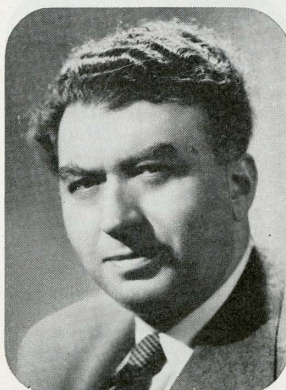
**LEO PODOLSKY**, renowned virtuoso, Honorary Vice-President of the School, Artist Teacher of Piano. Pupil of George Lalewicz. Among his activities: A round-the-world concert tour (forty recitals in fifty-one days in the Far East); soloist with Chicago, Detroit and Los Angeles Symphony Orchestras; recitals in New York, Boston, Chicago, and other American and European music centers. *Chicago Tribune*: "One of the few and rare personalities in music." Concert management: National Concerts and Artists Corporation, N. Y.



**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.



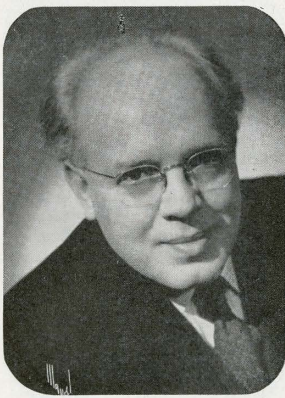
**LEON ROSENBLOOM**, Dean of the School, Artist Teacher of Piano. Born in Odessa, Russia. Pupil of the world-famous Arthur Schnabel. Graduate. Krakow and Russian Imperial Conservatories. Formerly member of faculty of Imperial Conservatory (Ekaterinodare Caucasus) and Neues Konservatorium (Berlin). Recitals 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."



**SENIA ARNOLD GREVE**, bass, Artist Teacher of Voice, won renown in the opera companies of Berlin, Hamburg, Barcelona, and Prague. As a teacher, he is responsible for the success of numerous eminent European and American artists. Maria Husa, stellar soprano of the Berlin, Vienna and Chicago Operas, 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."

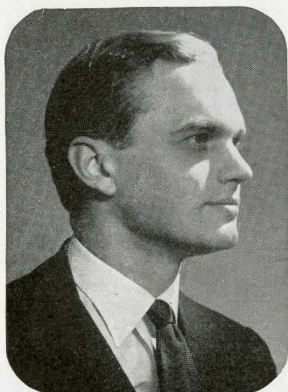


**MARIA HUSSA**, soprano, Artist Teacher of Voice, has gained highest distinction in the Operas of Berlin, Hamburg, and Vienna, and in the Metropolitan and Chicago Opera Companies. European centers in which she won acclaim included Paris, Milan, The Hague, Antwerp, Budapest, Prague, Lisbon, and Salzburg. She was decorated by the Austrian and Czechoslovak governments for her vocal achievements. As an exponent of the songs of Richard Strauss, she has given many recitals with the famous composer at the piano.

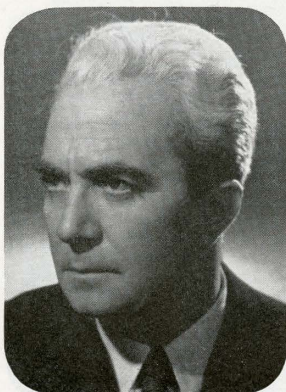


**LEOPOLD FOEDERL**, Artist Teacher of Violin and Conductor of the Sherwood Symphony Orchestra. Widely known as soloist, and as teacher of many of Europe's foremost violinists. Graduate of the University of Vienna. Within his distinguished career, he has been a member of the faculty of the New Vienna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

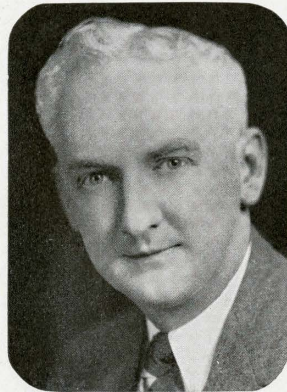
\* \* \* THE FACULTY—*Continued* \* \* \*



**HERBERT RENISON**, Artist Teacher of Piano, is a concert artist of English descent, who first won a place among leading pianists by his recitals in South America, and who has since transferred his activities to the United States. He is a graduate of the National Conservatory of Buenos Aires, where he studied under George Lalewicz, renowned teacher of many pianists. Critics refer to him as "one of the most interesting personalities among Argentine pianists," and recognize in his art "a perfection which goes beyond digital prowess."



**JOAQUIN FUSTER**, renowned Spanish pianist, Artist Teacher of Piano. Graduate of the Conservatory of Madrid, pupil of Turina, Vines, and Sauer. Recitals in music centers of Europe, Latin America, and United States. Sent twice by Spanish Republic as musical "good-will ambassador" to South America. Soloist with symphony orchestras of Madrid, Montevideo, and Washington. A leading Madrid newspaper has remarked that "without doubt, Joaquin Fuster and Jose Iturbi are the best pianists Spain has produced in recent times."



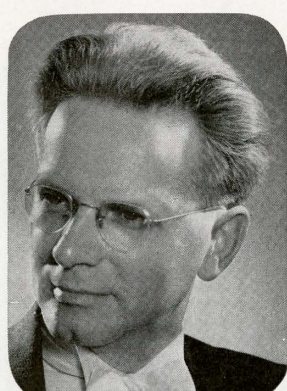
**HUGH PRICE**, Artist Teacher of Piano and Organ, received his training in piano from Marie Schada, Fanny Bloomfield Zeisler, and Leopold Godowsky; and his organ training from Wilhelm Middelschulte. He has also studied theory and composition extensively, and is a Master's Degree graduate of the Sherwood 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, including the virtuoso organist, Virgil Fox.



**FLORENCE GRANDLAND GALAJIKIAN**, distinguished American composer, Artist Teacher of Composition. Pupil of Lutkin, Oldberg, Saar, Borowski, Rubin Goldmark, and Noelte. Composer of a long and varied list of choral and instrumental works, including the *Symphonic Intermezzo* which won NBC Orchestral Award and was internationally broadcast. Orchestral works performed by leading symphonies of this country. Twelve current encyclopedias and biographical books pay tribute to her broad musical achievements.



**PHILIP WARNER**, Artist Teacher of Piano, Theory, Composition. Pupil of Josef Lhevinne (piano) and Albert Noelte (composition). Staff pianist, WCFL. Tour accompanist of Charles Hackett, Gladys Swarthout, Coe Glade, Richard Crooks, Lauritz Melchior. Soloist with Illinois Symphony in performance of own piano concerto. Compositions performed by NBC Orchestra (Stokowski), Chicago Philharmonic (Weber), and Illinois Symphony, including *Sinfonietta*, *Green Mansions*, *Youth Overture*, *Sketches of Chicago*.

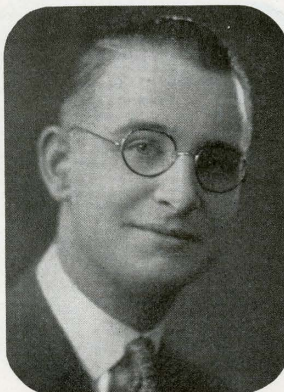


**RUDOLPH REINERT**, Artist Teacher of Violin, has been a member of the first violin section of the Chicago Symphony Orchestra for the past twenty-one years. He received much of his training from Leon Sametini (whose assistant he was for twelve years) and studied in Berlin under Carl Flesch. He has concertized in Europe and America, besides engaging in radio work for Columbia and NBC. He is conductor of the Gary Civic Orchestra, North Side Symphony, and the Chicago String Ensemble.

★ ★ ★ THE FACULTY — *Continued* ★ ★ ★



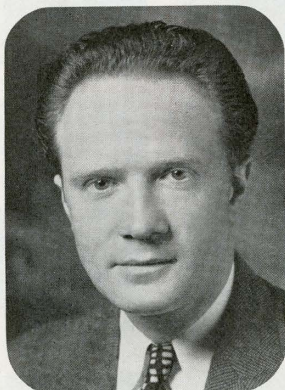
**ELIZABETH KELLER**, teacher of Piano, Harmony, and History of Music, also in charge of the Piano Normal Class which is featured in the Piano Department curriculum. Master's Degree graduate of the School. Her uniformly successful teaching experience has covered all grades. In the capacity of Normal 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.



**FRANCIS KEYSER**, teacher of Piano and Theory, is in charge of the class groups in Harmony 101 and 102, and is available also for private instruction in elementary or advanced Harmony, Counterpoint, and Ear Training, as well as Piano. Mr. Keyser brings to all phases of his work the benefits of years of experience and of comprehensive training which began with study of the Extension Course, and which culminated in the Master of Music Degree, awarded to him by the Sherwood Music School.



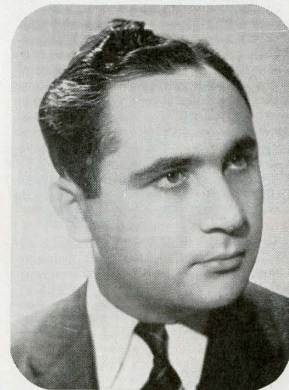
**ROBERTA SAVLER**, teacher of Piano and Ear Training, is a Master of Music Degree graduate of the Sherwood Music School. Her appearances as soloist with the Illinois Symphony Orchestra, the Sherwood Symphony Orchestra, and the Oak Park Symphony Orchestra have been most enthusiastically received by the musical public, and she has given successful recitals in numerous cities. She is the author of "Teaching the Reading of Piano Music," an article in *Music Educators' Journal* which attracted wide attention.



**ALOIS TRNKA**, Artist Teacher of Violoncello, is a member of the cello section of the Chicago Symphony Orchestra. Mr. Trnka received his training from three distinguished cellists: Bogumil Sykora, Engelberg Roentgen, and Alfred Wallenstein. He has appeared as soloist with the Chicago Symphony Orchestra, has filled numerous other solo engagements, has done much radio work for National Broadcasting Company and Columbia Broadcasting System, and is first cellist of the Chicago String Ensemble.



**LOUIS BLAHA**, nationally known band and orchestra leader, teacher of Instrumental Methods and Wind Instruments, and Director of Practice Teaching. Master's Degree graduate of Sherwood Music School. His training included studies under the eminent American bandmaster, Victor Jean Gabel. Mr. Blaha is the head of the Music Department of Morton High School and in this connection he has been responsible for the bands and orchestras from that school which have consistently won national honors.



**HAROLD BERLINGER**, teacher of Piano and Ear Training, combines the highest musical attainments with rare skill in teaching. He is a Master of Music Degree graduate of the School, and except for a leave of absence for service with the USAAF during World War II, he has been continuously associated with the School since entering its preparatory department for his first piano instruction. Appointed to a place on the teaching staff after graduation, he rose rapidly to a place of responsibility.

★ ★ ★ THE FACULTY—*Continued* ★ ★ ★



**MARION SCHROEDER**, teacher of Voice. Soprano soloist, St. James Episcopal Church. Staff member of Radio Station WGN. Miss Schroeder has filled with distinction many important singing engagements in radio, opera, and recital.



**ALVERNA STETZLER**, teacher of Piano. Master of Music Degree graduate of the Sherwood Music School. Miss Stetzler has achieved musical distinction through numerous recitals, and through her success as a teacher.



**RALPH SUNDEN**, teacher of Theory, is also Examiner of the Extension Department of the Sherwood Music School, and in the latter capacity is in charge of the grading of the written tests submitted by pupils of Affiliated Teachers in all parts of the country.



**CORNELIUS KICKERT**, teacher of Public School Music Methods, imparts to his students the best of current practices in music education, including original ideas developed from his broad experience on the staff of Morton High School.



**LAUREL WATKINS**, teacher of Organ and Piano, is a Master of Music Degree graduate of Northwestern University. She has served numerous large churches as organist, and is at present organist of Bethany Union Church.



**IRENE KEYSER**  
*Piano*



**MINAS BOORAS**  
*Voice*



**BLOSSOM SEWELL**  
*Piano*



**FRIEDA GROSS**  
*Voice*



**ANGELA LEWIS**  
*Piano*



**LEAH ELWARD**  
*Piano*



**HELEN I. LYNCH**  
*Piano*

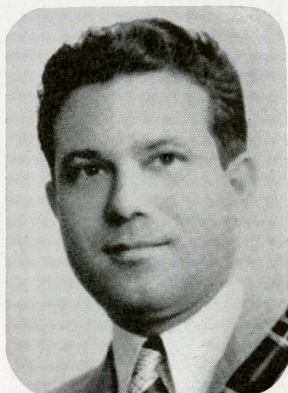


**JUNE ROSS**  
*Piano and Voice*



**HATTIE FISCHER**  
*Piano*

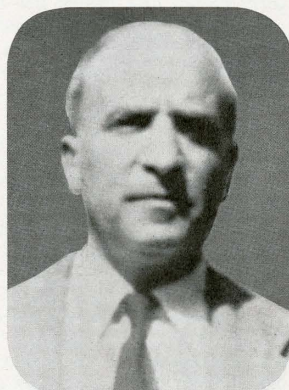
★ ★ ★ THE FACULTY—*Continued* ★ ★ ★



ANGELO DE CAPRIO, teacher of Clarinet and Saxophone. Conductor of Sherwood Band, assistant conductor of Sherwood Symphony. Author of instruction books, composer of many solos. Former member of Detroit and Minneapolis Symphony Orchestras.



JOSEPH KELTER, Teacher of Trumpet, is first trumpeter of the Chicago Opera Orchestra; previously first trumpeter with NBC Chicago Orchestra, WGN Concert Orchestra, San Antonio Symphony, and New Orleans Symphony Orchestra.



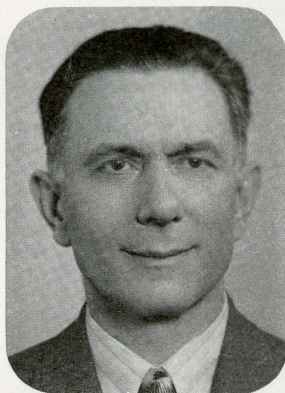
FORTUNATO COVONE, teacher of Flute, has been a member of numerous outstanding musical organizations in this country, among them the Chicago Opera Company and the famous Cavallo Band; and has been the teacher of many professional flutists.



BEVERLY WATTS  
*Voice and Piano*



EDWARD KOSECK  
*Organ*



NICK DE ROSA, teacher of Clarinet and Saxophone, was formerly solo clarinetist of the famous Innes Concert Band, and has filled long engagements with the Chicago Theater Orchestra and Tivoli Theater Orchestra.



JOSEPH TURSO, teacher of Bassoon. First bassoonist of Chicago Opera Orchestra, of which he has been a member since 1918. Mr. Turso received his training from the celebrated Italian bassoonist, Luigi Caccavia.



IRENE DIACOU  
*Piano*



DEAN BALL  
*Violin*



ESTELLA FELTON  
*Piano*



CYNTHIA HOTTON  
*Piano*



WILMA SVATOS  
*Piano*

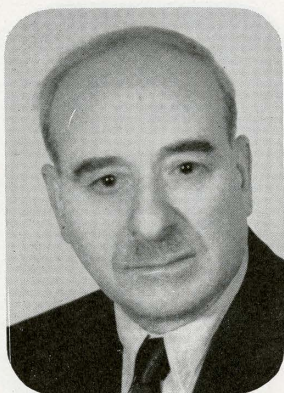


CHARLES HALL  
*Violin*

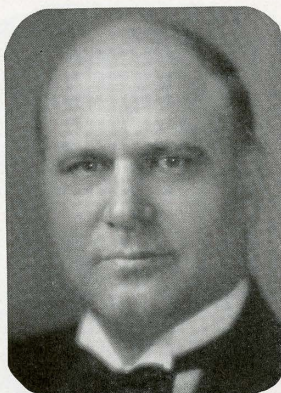


PERI PANDAZI  
*Voice and Piano*

★ ★ ★ THE FACULTY—*Continued* ★ ★ ★



**JOSEPH D'ARPA**, teacher of Trumpet. In the course of his career, Mr. D'Arpa has filled long engagements with the St. Paul Symphony Orchestra, Sheehan Opera Company, Chicago Civic Opera, and the Grant Park symphony concerts.



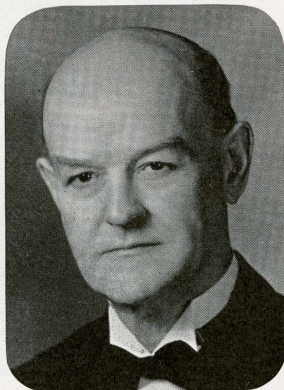
**FRANK CRISOFULLI**, teacher of Trombone and Tuba. For the past eleven years, first trombonist of Chicago Philharmonic Orchestra, broadcast by WGN. Mr. Crisofulli is also a member of the Chicago Opera Orchestra.



**JACK BRUNO**, teacher of French Horn, has gained the broadest kind of symphonic experience through membership in the Houston Symphony Orchestra, the San Antonio Symphony Orchestra, and the Oklahoma City Symphony.



**FRANCIS NAPOLILLI**, teacher of Oboe and English Horn. A member of the Chicago Symphony Orchestra for thirty years; also a member of Chicago Opera Orchestra. A distinguished player and teacher.



**OTTO KRISTUFEK**, teacher of percussion instruments. Tympanist of Chicago Opera Orchestra. Other engagements: St. Louis Symphony Orchestra, American Opera, Russian Ballet, Pavlova Ballet, Grant Park concerts.



**JAMES TEDESCHI**, teacher of Double Bass. Eight years a member of Cincinnati Symphony Orchestra, now principal bass of Chicago Opera Orchestra. Other engagements include Ballet Russe and San Carlo Opera.



**FRANCIS STEVENSON**  
*Piano*



**NICOLAS SERRA**  
*Wind Instruments*



**FERN VAN BRAMER**  
*Piano and Accordion*



**JENNY LIND COLEMAN**  
*Piano*



**BLANCHE BENSINGER**, Student Counsellor, is in charge of living accommodations and health service for students. She also co-operates with the student body in extra-curricular activities, including social events, and serves the School as Concert Manager.

## RESIDENCE - PRACTICE - HEALTH SERVICE

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 \$12.00 weekly per person, the rates covering not only rooming accommodations, but also breakfast and evening dinner. The beds are all single, and each resident has her own closet.

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.

Rates for rooms shared range upward from \$6.50 and \$8.75 per person weekly.

### *Practice Facilities*

Piano practice is provided at \$18.00 per Semester in the studios of the School. Organ practice is available to Collegiate Division students at 30c an hour.

### *Health Service*

Regular students of the Collegiate Division are entitled to Health Service rendered by Dr. H. L. Widenhorn. This service provides office treatment of minor, non-chronic illnesses, without charge. House calls, laboratory and surgical procedures, and hospitalization at Henrotin Hospital are all available through Dr. Widenhorn at moderate cost, when needed.

Dr. Widenhorn is a distinguished member of the medical profession, with a deep and friendly interest in students and their problems. He is an Associate Professor of Surgery at Loyola Medical School; is a member of the surgical staff of Henrotin Hospital; has been associated with the Rockefeller Foundation and Johns Hopkins Hospital; and is the author of more than forty publications on medical subjects.



**SHIRLEY STEINQUEST**  
*Piano and Voice*



**ROBERT HOFFMAN**  
*Piano*



**GIULIO FAVARIO**  
*Piano*

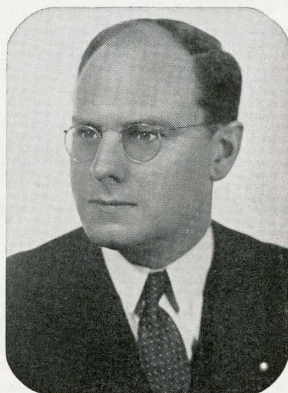


**DORIS GESLER**  
*Piano*



*Exterior View of an Eleanor Club*

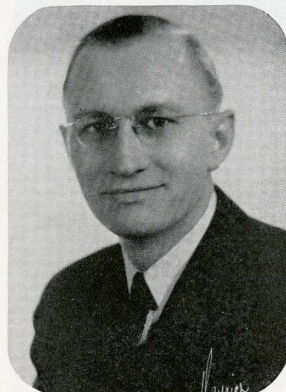
★ ★ ★ THE EXECUTIVE STAFF ★ ★ ★



WALTER A. ERLEY  
*President*



ESTELLE LLEWELLYN  
*Secretary of the School*



ARTHUR WILDMAN  
*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 to the School, as a non-profit educational institution.

The Music Education Degrees issued by the School are recognized by the Illinois State Department of Public Instruction, and by the Illinois State Examining Board for Teachers' Certificates, as meeting the requirements for certification to teach music in the public schools of Illinois.

The School is also recognized by the Chicago Board of Education for the promotional credit studies of school teachers; is approved for training to be given to veterans under the G.I. Bill of Rights; and is 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.

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 profession.

### *Purpose*

It is the purpose of the Collegiate Division of the School to give to musically talented individuals the thorough, specialized, professional training needed for success in musical careers; and at the same time to provide the general cul-

## GENERAL INFORMATION—Continued

tural training needed to unfold powers of thought and expression, and to enrich intellectual life.

### *The School Year*

The School Year is divided into two Semesters of eighteen weeks each. The Fall Semester begins on the third Monday in September.

The annual Summer Session is nine 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, and not working for credit.

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

### *Entrance Requirements*

Students who have sufficient musical talent and musical training to enable them to undertake Degree courses, and who wish to enter the Collegiate Division of the School as classified students, may do so under any one of the following procedures:

1. Presentation of a transcript showing graduation from an accredited High School, or equivalent training. Credits are accepted from all High Schools and Academies which hold membership in the recognized regional standardizing agencies, and from all High Schools and Academies listed as approved by the State universities.

2. Graduates of non-accredited High Schools may be admitted on a probationary basis, if they rank within the upper half of their graduating classes, and if they are recommended for college study by their principals. The admission of such students becomes final if they establish during their first semester a scholastic record with an average grade of C or better.

3. Students who have not received High School Diplomas may be admitted if they present transcripts showing the following distribution of units: 3 units in English; units in academic subjects (Social Sciences, Natural Sciences, Mathematics, Foreign Languages) so distributed as to make up either a major sequence of 3 units in one field and a minor sequence of 2 units in another field, or minor sequences in three of the fields mentioned; other units in any subjects accepted toward graduation to make up a minimum total of 15 units. Deficiencies in High School credits must be made up during the first year of study. No credits are recorded for students entering with deficiencies in High School credits until deficiencies have been removed.

4. Applicants for admission from foreign countries may be admitted upon presentation of transcripts indicating satisfactory preparation for the courses which they wish to undertake.

(See page 31 for information concerning musical entrance requirements.)

### *Unit of Credit*

Credits granted are expressed in terms of the Semester Hour. 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

Nine half-hours of private instruction in Applied Music, with adequate practice and satisfactory progress.

### *Departments*

Pages 25 to 35 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, Wind Instruments, Organ, Theory, Composition, Public School Music. The courses in academic subjects which appear in these outlines are not required in connection with the earning of Certificates or Diplomas, but are required as an essential part of all Degree courses.

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.

### *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. Candidates for Degrees must earn in the School not less than 30 of the last semester hour credits applied against Degree requirements, and of this number, not less than 24 must be earned through resident study.

When proficiency examinations are taken to establish recognition for music studies pursued subsequent to graduation from High School, credit granted is tentative, subject to validation through more advanced work.

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 Semester 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 Teachers of each Department, and the President and Musical Director, sitting as an Examining Board.

### *Grades*

Letter grades used by the School to express quality of work may be interpreted numerically as follows:

A+	97 to 100
A	94 to 96
A—	90 to 93
B+	87 to 89
B	84 to 86
B—	80 to 83
C	76 to 79
D (Barely passing)	75
F	Failed

The designation "Inc" (Incomplete) is used for a course on which the final examination was not taken. This designation is also used in connection with an Applied Music course, to indicate that the amount of new repertoire presented was not sufficient for full credit; the awarding of credit in such case depending upon a satisfactory repertoire total at the end of the following semester. When a