

1984

The Sherwood Conservatory of Music Annual Catalog 1984-1985

The Sherwood Conservatory of Music

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THE
SHERWOOD
CONSERVATORY OF MUSIC



90 years of musical excellence

1984/1985

WILLIAM HALL SHERWOOD, FROM A BUST BY LARADO TAFT



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CONSERVATORY ADMINISTRATION

Board of Trustees

Richard Arnesen
David M. Blodgett
Reverend William L. Casady
Roy W. Davis (Chairman)
Marian L. Erley (Emeritus)
Edwin K. Nicholson
Walter A. Tomlinson

Officers

David M. Blodgett, *President*
Edwin K. Nicholson, *Vice-President-Treasurer*
Bryan D. Shilander, *Secretary*

Administration

J. Paul Cochran, *Academic Dean*
Bryan D. Shilander, *Assistant to the President;*
Director of Admissions
Doris Storm, *Bursar*
Michael F. Burdick, *Registrar; Financial Aid Officer*
Ralph E. Sunden, *Musical Director; Extension Department*

ACADEMIC CALENDAR 1984-1985

Fall Semester

Registration	Sep 4-5, 1984
Classes Begin	Sep 6
Last Day to Drop/Add Classes	Sep 26
Thanksgiving Recess	Nov 22-25
Christmas Recess	Dec 17-Jan 1, 1985
Last Day of Classes	Jan 15
Final Exams	Jan 16-23

Spring Semester

Classes Begin	Jan 28
Last Day to Drop/Add Classes	Feb 15
Easter Recess	Apr 4-8
Last Day of Classes	May 21
Final Exams	May 22-30
Memorial Day (no classes)	May 27
Convocation	Jun 2



CONSERVATORY FACULTY

Bassoon

Susan Nigro

Cello

Jocelyn Davis
Vlastimil Dvorak

Clarinet and Saxophone

Stanley Davis
Karen Rockwell

Chorus

Marion Schroeder

Conducting

Giulio Favario
Justin Page
Marion Schroeder

Flute

Josef Zverov

French Horn

Helen Kotas

Guitar

Richard Medel
Richard Pick
Seigo Yamada

Harpisichord

Sr. Marjorie Delaplane

Music History and Literature

Michael F. Buralick
J. Paul Cochran
Herbert L. White
Edward J. McKenna

Opéra Workshop

Maria D'Albert
Walter Kirchner

Organ

Misty R. Schaffert
Ralph E. Sunden
Herbert L. White

Percussion

Donald Skoog

Piano

Richard Aldrich
Josette Behrend
William Browning
J. Paul Cochran
Bette Coulson
Marjorie Delaplane
Giulio Favario
Helen Kettner
Margaret Nichols
Justin Page
Leo Podolsky
Herbert Renison (Emeritus)
Lorraine Robas



Misty Schaffert
Bryan Shilander
Ralph E. Sunden
Robert Vander Schaaf
Blanche McGuire Zhouk

Theory/Composition

Michael F. Buralick
J. Paul Cochran
Bernard Fischer
Edward McKenna
Justin Page
Bryan Shilander
Ralph E. Sunden
Herbert L. White
Blanche Zhouk

Trumpet

Bette D'Asaro

Viola

Bernard Fischer

Violin

Bernard Fischer
Joyce H. Nah
Edward McKenna
Marna Karen Roberts

Vocal Coaching

William Browning
Giulio Favario

Voice

Marlene Arden
Robert Berthold
Maria D'Albert
Walter Kirchner
Janice Pantazelos
Lorraine Robas
Marion Schroeder

INTRODUCTION



Purpose

It is the primary educational objective of the Sherwood Conservatory of Music to prepare students to make the values of musical art widely available to contemporary society in the fields of performance and teaching. The faculty and administration of the school are dedicated to providing the highest quality of professional instruction possible to each student.

It is the conviction of those who direct the activities of the Conservatory that music is one of the most important cultural pursuits of civilization. Music study fosters both intellectual and aesthetic growth while providing creative and emotional outlets of expression. The study of music encourages a personal orientation toward beauty and excellence which is often lost in the modern world.

The students of the Conservatory are encouraged and expected to develop their applied music skills to their full potential, and at the same time pursue studies of allied musical arts and disciplines. The proven traditional practice of individual study with a master teacher is combined with classroom instruction and ensemble groups to acquaint students with the history, structure and theory of music.

History and Accreditation

The Sherwood Conservatory of Music is the legacy of some of America's leading music educators and performers. The school's founder, William Hall Sherwood, was one of the foremost pianists and teachers of his age. A student of Liszt, Deppe, and Mason, Sherwood was instrumental in the development of music instruction in America. Founding the Sherwood Music School in 1895, (changed to the Sherwood Conservatory of Music in 1983) he saw its mission as providing a "musical atmosphere" conducive to serious study, modeled after the conservatories of Europe.

Following Mr. Sherwood's death in 1911, the school continued to prosper under the administrations of Mr. and Mrs. A. J. Llewellyn, Georgia Kober, Arthur Wildman and Walter A. Erley. Many distinguished faculty have

been associated with Sherwood including renowned soloists, personnel from the Metropolitan and Lyric Operas, the Chicago Symphony Orchestra, and many other musical organizations.

In addition to the intensive training of resident conservatory students at the school in Chicago, the Sherwood Music School strove to meet a second goal with equal enthusiasm. In an effort to bring high quality music education to communities throughout the country the extension department was established, utilizing an innovative printed text taught by a network of local affiliated teachers. By 1930, nearly 25,000 students nationwide were enrolled in the extension program.

The Sherwood Conservatory of Music is an accredited institutional member of the National Association of Schools of Music (NASM). The requirements for entrance and for graduation as set forth in this catalog are in accordance with the published regulations of NASM.

The Conservatory is also a member of the Association of Illinois Music Schools. The degrees granted by the Conservatory are issued by authority of a charter granted by the State of Illinois to the Conservatory, as a not-for-profit educational institution.

The Conservatory participates in the Illinois Guaranteed Loan Program. The Conservatory also administers Federal Aid such as Pell Grants, Supplementary Educational Opportunity Grants (SEOG), College Work Study, and Illinois State Scholarship Commission Awards.

The Conservatory is approved by the State Approving Agency for the training of veterans and for the training of veterans' children, and by the Social Security Administration for training full-time students who qualify for monthly benefits under the Social Security Act. The Conservatory itself reserves a portion of its budget for scholarships and grants. Details may be obtained from the Financial Aid Office.

This school is authorized under Federal law to enroll nonimmigrant alien students.

The Conservatory does not discriminate on the basis of race, color, sex, national or ethnic origin, or handicap in the admission of students, employment of faculty and staff, in the administration of its educational policies, scholarship and loan programs, or any other of its official activities.

The School and Its Environs

Located in the midst of Chicago's cultural institutions, the Sherwood Conservatory of Music is housed in its Georgian style building on South Michigan Avenue, opposite Grant Park. With extensive renovation, the building was converted to a music conservatory according to the school's specifications, and features acoustically designed studios and practice rooms equipped with grand pianos by renowned makers. The Conservatory maintains a fine reference library of books, scores and recordings, and makes available to students recording and listening facilities. A recital hall seating 150 is used for most of the recitals, master classes and lecture programs presented by the Conservatory.

With its small student body and favorable teacher-student ratio, Sherwood offers an intimate atmosphere for the study of music, in which students need not feel lost in its classrooms or ensembles. On the other hand, the Conservatory is located in one of the largest and most culturally active cities in the country, providing numerous opportunities for artistic development. A wealth of museums and resident performing organizations are found in the city, and one has the chance to hear guest artists from around the world perform at Orchestra Hall, the Auditorium Theater, the Civic Opera House, Ravinia Park, and numerous small theaters and halls.

Most downtown concert halls, theaters and music shops are within walking distance of the Conservatory. The Chicago Cultural Center (with a very large record and score collection), and soon, the new Chicago Public Library, are nearby. The extensive public transportation system enables students to easily reach more distant performances, reference sources, museums and parks.

A beautiful city, Chicago is famous for its lakefront park district. A home for some of the world's leading architects, Chicago boasts many treasures by Wright, Sullivan and Burnham. A city of diversity, Chicago exhibits a rich ethnic blend, with a great number of international restaurants and events. Sherwood students have found the experience of living in Chicago to be one that they treasure for the rest of their lives.

THE BACHELOR OF MUSIC PROGRAM

Application Procedure

Applicants for admission to the Sherwood Conservatory of Music must submit the college's standard application form, which can be obtained by writing to:

DIRECTOR OF ADMISSIONS
Sherwood Conservatory of Music
1014 South Michigan Avenue
Chicago, Illinois 60605

A non-refundable application fee of \$10.00 must accompany the application.

In addition, the applicant must request that transcripts be sent from all high schools and colleges previously attended. Transcripts must be sent to the Conservatory directly from the schools.

An audition in the applicant's major field is required before the student can be accepted for admission. Such auditions must be scheduled in advance by appointment. Students living at a great distance may submit a tape recording in lieu of the audition. All tapes or cassettes become the property of the Conservatory and will not be returned. Applicants admitted on the basis of a taped audition may be asked to perform a live audition upon arrival in Chicago.

ENTRANCE REQUIREMENTS

Academic Requirements for Admission

An applicant for admission to the Conservatory must be a graduate of an accredited high school, or must present evidence of equivalent study. The high school transcript should include at least three units of English, with the other units being in fields of similar general educational value, such as mathematics, science, history, and foreign languages.

Foreign applicants must demonstrate proficiency in English to the satisfaction of the Conservatory.

Transfer students must show evidence of a satisfactory record at all institutions attended. Liberal Arts credits earned with a grade of C or better at other accredited institutions may be accepted for credit toward the degree at the discretion of the Dean. The transfer of music credits is subject to evaluation by placement examination or audition.

The Conservatory requires that a candidate for the Bachelor's Degree earn at least 24 of the last 30 semester hour credits in resident study at Sherwood.

Audition Requirements: Major Field

Piano

1. A polyphonic work of the Baroque, such as a Prelude and Fugue by J. S. Bach.
2. A movement of a sonata by Mozart, Haydn, or Beethoven.
3. A 19th or 20th Century composition, in contrasting style to Number 2 above.

Organ

1. A Prelude and Fugue for organ or a chorale prelude from Bach's *Orgelbuchlein*.
 2. An organ composition by a 19th or 20th Century composer.
- N.B.: If the student has no organ background, he or she must meet the entrance requirements for a piano major.

Voice

1. A song in English.
2. An Italian song of the 17th or 18th Century.
3. A song of the student's choice, preferably of a contrasting nature to the above.

Guitar

1. Scales. Demonstrate major, minor and chromatic scales.
2. Fingerboard Harmony. Demonstrate basic knowledge of the principal chords in various keys.
3. Repertoire. Two or more compositions of the student's choice.

Wind and Brass Instruments

1. Major and minor scales in all keys.
2. Two contrasting studies.
3. Orchestral excerpts.
4. A concerto or solo piece.

Violin, Viola, and Cello

1. Scales and arpeggios in all major and minor keys.
2. A standard etude.
3. A concerto or sonata movement.

Double Bass

1. A solo composition.
2. An etude.

Percussion

Applicants should possess a good sense of rhythm and pitch and should demonstrate ability on the following: timpani, snare drums, mallets (xylophone or marimba).

(Complete details available upon request)

THE SHERWOOD CONSERVATORY OF MUSIC

THE CURRICULUM

The Core Courses (80 semester hours)

The core courses form the basic music requirements for all students, regardless of major instrument.

First Year:

Major Instrument 111-2	8
Aural Skills 101-2	4
Harmony 101-2	6
Chorus	2
Recital Attendance	NC
	20

Second Year:

Major Instrument 211-2	8
Aural Skills 201-2	2
Harmony 201-2	4
Keyboard Harmony 201-2	2
Music History 201-2	4
Choral Conducting 201-2	2
Recital Attendance	NC
	22

Third Year:

Major Instrument 311-2	8
Aural Skills 301-2	2
Keyboard Harmony 301-2	2
Music History 301-2	4
Counterpoint 301-2	4
Form and Analysis 301-2	4
Recital Attendance	NC
	24

Fourth Year:

Major Instrument 411-2	8
Orchestration 401-2	2
Music electives at 400 level	4
Recital Attendance	NC
	14

Individual Major Fields (46 semester hours)

Piano:

Core	80
Ensemble	4
Piano Literature	4
Music electives	8
*Liberal Arts	30
	126

Voice:

Core	80
Ensemble	4
Vocal Literature	4
**Piano and/or music electives	8
*Liberal Arts	30
	126

Organ:

Core	80
Organ Literature	4
**Piano and/or music electives	8
Music electives	4
*Liberal Arts	30
	126

Guitar:

Core	80
Ensemble	4
Guitar Literature	4
**Piano and/or music electives	8
*Liberal Arts	30
	126

Orchestral Instruments:

Core	80
Ensemble	8
**Piano and/or music electives	8
*Liberal Arts	30
	126

*In addition to courses in musical subjects, students are required to take 30 semester hours of liberal arts courses at other accredited institutions. These must include three English courses, one of which must be a literature course. For Voice majors only, there must be one year each of French, Italian and German.

**Instrumental and Voice majors must continue piano studies until they can successfully sight-read simple accompaniments and perform prepared accompaniments and pieces of moderate difficulty.

Students must accumulate at least 126 semester hours for the Bachelor's Degree.



THE MASTER OF MUSIC PROGRAM

The Graduate Division of the Conservatory offers a course of study leading to the Master of Music Degree in Piano Performance.

Application Procedure

Applicants for admission are required to submit the following:

1. Completed Application for Admission.
2. Application fee of \$15.00 must be sent with the Application for Admission. (This fee is non-refundable).
3. Transcripts from all undergraduate and graduate schools attended. Transcripts should be sent directly to the Conservatory.
4. Three letters of recommendation.

No audition or entrance examinations at the Conservatory will be scheduled until the Conservatory has received the above materials. All materials submitted become the property of the Conservatory and cannot be returned. All admission materials should be sent directly to:

Academic Dean
Sherwood Conservatory of Music
1014 South Michigan Avenue
Chicago, Illinois 60605

Applicants are urged to apply as early as possible before the contemplated date of entrance. The application deadline: August 1 for the Fall semester and December 15 for the Spring semester.

ENTRANCE REQUIREMENTS

Academic Requirements for Admission

1. The applicant is expected to hold, or have earned by the time of entrance, a bachelor's degree in music from an accredited college or conservatory.
2. Applicants are required to audition in person and take examinations in Theory, History and Literature of the piano. These examinations will measure the student's background and evaluate his or her ability to commence graduate study. On the basis of these examinations, students may be required to take certain courses to correct deficiencies. No credit is granted for such courses.
3. Foreign applicants must demonstrate proficiency in English to the satisfaction of the Conservatory.

Audition Requirements for Admission

Each applicant will be examined in piano by the Graduate Examining Board. The technique examination consists of scales and arpeggi at certain designated speeds. The repertoire examination will consist of selections from the applicant's repertoire showing his or her familiarity with works from differing periods and styles.

A complete listing of the audition requirements and instructions will be sent upon request.

THE CURRICULUM

The minimum requirement for the Master of Music degree is 30 semester hours of credit. Candidates may complete the degree in one academic year but students should plan on 1½ to 2 academic years. A maximum of five years is allowed between the time of entrance and completion of the Master of Music degree.

Major Instrument Requirements

The candidate must pass two performance (repertoire) examinations with minimum grades of B, and also present one public recital. The two repertoire examinations will examine major works from the different periods, one concerto or concerto-type work, and one work prepared entirely by the candidate. A complete listing of performance requirements will be sent upon request.

Academic Requirements

Candidates for the Master of Music degree must complete the following curriculum with a minimum grade point average of 3.0:

Piano Performance	12 credits
Piano Literature	2 credits
Pedagogy of Theory	4 credits
Musicology	6 credits
Electives	<u>6 credits</u>
	30 credits

A maximum of six appropriate and applicable transfer credits can be used in fulfillment of the Master of Music degree requirements.

Graduate students are also required to participate in all ensembles to which they are assigned.

OTHER PROGRAMS OF THE CONSERVATORY

In addition to the Bachelor of Music and Master of Music degree programs, the Conservatory also offers instruction in the following divisions: The Preparatory School, Adult Education and Enrichment, and Artist Diplomas.

The Preparatory School offers a structured music program for children and young adults. The curriculum reaches from pre-school age up to the College Entry level and includes theory, sight-reading, and repertoire. Each student is given recital experience. The technique and repertoire requirements for the College Entry level correspond to the Freshmen entrance standard for the Bachelor of Music Degree program. Certificates of Achievement are awarded.

The Adult Education and Enrichment Division offers private music lessons both in performance and theoretical subjects to students of all ages and levels of advancement.

The Artist Diplomas are for performance-oriented musicians who, for various reasons, do not wish to pursue a degree. Under the guidance of a faculty artist, the student is awarded the diploma after he or she successfully accomplishes the necessary requirements:

PERFORMANCE DIPLOMA: Two full-length recitals and written examinations in music theory, history, and literature.

ARTIST DIPLOMA: Three full-length recitals and written examinations in music theory, history, and literature. In addition, an original composition of at least 10 minutes duration (in finished manuscript form) must be submitted.

COMPLETE DETAILS OF THE ABOVE DIVISIONS ARE AVAILABLE UPON REQUEST. ADDRESS YOUR INQUIRIES TO:

DIRECTOR OF ADMISSIONS
SHERWOOD CONSERVATORY OF MUSIC
1014 SOUTH MICHIGAN AVENUE
CHICAGO, ILLINOIS 60605

TELEPHONE: (312) 427-6267



FINANCIAL INFORMATION

Tuition and Fees for 1984-1985

Classroom courses (basic charge per semester hour)	
Undergraduate	\$ 85
Graduate	\$105

Applied Music Subjects: (varies with teacher)	
18 half-hour lessons per semester	\$144-360
18 hour lessons per semester	\$288-720

Ensembles: rate varies with teacher	\$ 85-180
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The average tuition cost for a full year (two semesters) of Freshmen study (not including Liberal Arts courses taken at other colleges) is approximately \$2,500.00; that of the Master's Program is approximately \$3,000.00.

Other fees include:

Application fee (Undergraduate)	\$10
Application fee (Graduate)	\$15
Diploma fee (in final semester, prior to graduation)	\$25
Transcript (the first is issued free)	\$ 2
Practice room fee (per semester)	\$54
Late registration fee	\$10
Make-up examination fee	\$20
Identification card	\$ 3

PAYMENT OF TUITION AND FEES

Tuition and fees for each semester are due prior to the first day of classes. For students who are unable to meet the regular method of payment, a deferred payment plan is available. Prospective students may request complete details concerning Sherwood's payment policies from the Director of Admissions. The Bursar's Office is also available to answer any questions.

OFFICIAL WITHDRAWALS AND REFUNDS

After a withdrawal/enrollment change form has been submitted, tuition charges will be reduced as follows:

Any private instruction taken during the first three weeks of the semester must be paid for, regardless of when the student ceases enrollment.

Any class instruction taken during these three weeks will not be charged if the student ceases enrollment by the end of the third week.

In either case (class or private instruction) the full charge for each semester will be effective upon completion of the third week of the semester and will not be subject to adjustment thereafter.

An exception may be made if the student experiences an interruption of study due to illness or death, in which case the charges for tuition are prorated according to the period of attendance. Charges for academic courses taken at another institution through our college are subject to the refund policy of that other institution. Fees are not refundable.

Scholarship and Financial Assistance

State and Federal financial assistance in the form of grants, employment, and loans is available to Sherwood students who are enrolled for at least six semester hours and who are pursuing the Bachelor's Degree. Applications may be obtained from the Financial Aid Office and should be submitted in the early Spring prior to enrollment.

The Conservatory awards scholarships to full-time students on the basis of musical ability, and, in the case of returning students, grade point averages. Once awarded, the scholarship may be renewed each year upon the evaluation and approval of the Scholarship Committee. A limited number of scholarships are available for qualified graduate students.

Each applicant is required to submit the "Financial Aid Form" from the College Scholarship Service of the College Board, and to indicate on the form that permission is to be given to the College Scholarship Service to send the financial information to the U.S. Department of Education, to the financial agency in the student's home state, and to the Sherwood Conservatory of Music. The College Board will forward its determination of the nature and extent of the applicant's financial need to the Conservatory for consideration in the awarding of institutional scholarships. (The College Board code number for the Conservatory is 1716.)

The Conservatory is also approved by the State Approving Agency for the training of veterans of the Armed Forces. Applications are available from local Veterans Administration Offices.

Student Residences

For those students who do not plan to live at home while attending college, housing may be found at the Herman Crown Center—a dormitory serving a number of local colleges; the Three Arts Club—a residence for women studying the arts; the Parkway Eleanor Club—a residence club for career women and full-time female students; or by renting an apartment in the city or near suburbs. Apartments vary greatly in rent, with those in the immediate downtown area being more costly than those at a greater

ACADEMIC REGULATIONS

distance. Information on the Herman Crown Center, the Three Arts Club, and the Parkway Eleanor Club may be obtained by writing to the following addresses, mentioning the Sherwood Conservatory of Music:

Herman Crown Center
Roosevelt University
425 South Wabash Avenue
Chicago, Illinois 60605
(312) 341-2004

The Three Arts Club of Chicago
1300 North Dearborn Parkway
Chicago, Illinois 60610
(312) 944-6250

Parkway Eleanor Club
1550 North Dearborn Parkway
Chicago, Illinois 60610
(312) 664-8245

1. Student Status:

A full-time degree student is one who has satisfied all entrance requirements and is registered for a minimum of twelve semester hours. Concurrent registration for liberal arts courses taken at another college is included in the determination of full-time status. A part-time degree student is one who has satisfied all entrance requirements and is registered for a minimum of six (but less than twelve) semester hours.

Students must show evidence of satisfactory and orderly progress towards the degree. Normally, a student may not advance to the next year of study until course requirements have been met for the previous year. All course work for a Bachelor's Degree must be completed within ten years from date of inception.

A special student is one who does not intend to receive a degree from the Conservatory, who is registered for less than six semester hours, or who has not completed all entrance requirements. Special students may take courses for credit or non-credit with the approval of the Dean and the permission of the instructor.

2. Concurrent Study at Other Institutions:

Studies in the Liberal Arts comprise approximately one-fourth of degree requirements and consist of essential general education subjects. Arrangements have been made with a number of local colleges and universities whereby degree students may register for Liberal Arts subjects. Arrangements for these courses are an integral part of registration with the Sherwood Conservatory of Music and are subject to the direction of the Conservatory.

3. Attendance:

Regular attendance is required of students for all classes and ensembles. An excessive number of absences, not excused by reason of illness, may result in a lowered grade. Student attendance is also required at recitals given at Sherwood.

4. Examinations and Juries:

Classroom examinations are conducted during the course of the semester at the discretion of the instructor, and final examinations are given at the end of each course. Examinations ("juries") in applied music subjects are conducted at the end of each semester or summer session by the teachers of each department and the Dean serving as an examining board. In order to receive credit and earn promotion in applied music subjects, the student must show satisfactory proficiency in the interpretation of an adequate amount of repertoire, of an appropriate grade of difficulty, with proper balance and variety as to schools and types of composition.



Students absent from final examinations will receive an "F" or "Incomplete" at the discretion of the instructor and Dean. Incompletes will be made up at the next regularly scheduled final examination or, under extenuating circumstances, by make-up exam (fee applies).

5. Recital Requirements:

All students are encouraged to participate in student recitals as often as possible. In the junior year, a performance major is required to present a recital comprising one-half or one-third (approximately 30-45 minutes) of a full program. A full-length solo recital (approximately 75 minutes) is required of all performance majors in their senior year.

6. Grading System:

The Conservatory uses the following grading system and quality points:

A	Excellent	4.0
B	Good	3.0
C	Fair	2.0
D	Poor	1.0
F	Failure	0.0
Cr	Credit Granted	
Dr	Drop (withdrawal)	
I	Incomplete	

Grade point averages are computed based on the above quality points. Grades of "Cr," "Dr," or "I" are not used in grade point computations. To receive the Bachelor's Degree, the student must establish a minimum grade point average of 2.0.

The grade of "Cr" is often given in the ensemble and coaching classes offered at the Conservatory.

A student may, at any time, enroll for additional private instruction for non-credit ("NC"), which will not earn any credits toward the degree.

The grade of "I" is given when a student submits passing work, but, for some valid reason, is unable to complete a portion of assigned material. A student with an Incomplete grade must arrange with the instructor to complete the material by the closing date of the following semester (not including the summer session); otherwise an "F" will automatically be entered into the records. In numbered course sequences, a student is not permitted to take the next level until the Incomplete is made up.

+ - Plus and minus signs are often used by instructors in grading students, but these do not affect grade point averages.

7. Course Changes and Withdrawals:

In keeping with the tuition refund policy of the Conservatory, a student cannot add courses after the third week of classes, nor will he or she be reimbursed for courses dropped after the third week. A student may drop a course only with the consent of the instructor and Dean. The grade given will be either "Dr" or "F," depending upon the quality of the student's work at the time of withdrawal.

8. Probation and Dismissal:

Any student may be placed on academic probation if his or her grade point average drops below 2.0. Any student placed on probation may be dismissed from collegiate status at the end of the following semester if the scholastic record does not show substantial improvement.

When a student is dismissed, a petition for re-admission may be considered by the Committee on Admission and Retention after a lapse of one semester. The School also reserves the right to dismiss any student, or to withdraw any student from any class, for reasons having to do with scholarship, or with poor attendance, or with conduct. Student conduct is considered unsatisfactory when it infringes upon the legitimate rights of others.

THE SHERWOOD CONSERVATORY OF MUSIC



COURSE DESCRIPTIONS

Sherwood Conservatory of Music awards credit in semester hours. Courses with insufficient enrollment may be cancelled or offered in alternate years.

Major Performance Courses

All students are required to take a minimum of one hour per week instruction in their major instrument during each semester they are enrolled in a degree program.

There are eight levels of achievement in the Bachelor's program, and two levels in the Master's. The levels are numbered: 111-2, 211-2, 311-2, 411-2 and 511-2. Successful completion of each level from 111-412 will earn the student 4 semester hours credit. Successful completion of each level of 511-2 will earn the student 6 semester hours credit.

Undergraduate performance courses consist of technical studies and work from the standard repertory. Each teacher and student may also investigate certain non-standard works particularly suited to the skills of the student, or which are a specialty of the teacher.

Graduate piano courses cover the important works from the standard repertory and the major composers. However the student is encouraged to develop his/her own repertory. For a more detailed description, contact the Dean.

A listing of yearly requirements and levels of advancement for the major instruments can be obtained from the individual departments and/or teacher.

Music History and Literature

Music History 201: 2 s.h. credit. A study of music history, literature, and trends from Antiquity to c. 1450 A.D.

Music History 202: 2 s.h. credit. A continuation of the study of music history, focusing on the period of c. 1450 to 1650 A.D.

Music History 301: 2 s.h. credit. A survey of music and composers of the late Baroque to early Classical Periods.

Music History 302: 2 s.h. credit. An examination of music, trends, and literature in the period from the late Classical to the late Romantic eras.

Music History 401-402: 2 s.h. credit each. An investigation of music written since 1900, along with a study of the most significant developments and revolutionary changes in music during the twentieth century.

Guitar Literature 301-302: 2 s.h. credit each. A survey of the solo and chamber music written for the classical guitar from the compositions of the early lute composers to works written specifically for the guitar in modern times.

Organ Literature 301-302: 2 s.h. credit each. A historical survey of organ literature from the Middle Ages to the present with emphasis upon registrational practices and correct interpretation of works.

Piano Literature 301-2: 2 s.h. credit each. A course designed to acquaint piano students with the literature of various stylistic periods, beginning with pre-Classical and Classical works and continuing through the compositions of the Twentieth Century. The emphasis is on listening and on the stylistic and technical development of piano literature.

Vocal Literature 301-2: 2 s.h. credit each. A survey of the art song (and operatic literature), with emphasis on the English, Italian, French and German repertoires.

Piano Literature 501-2: 1 s.h. credit each. A workshop class for advanced pianists in which standard and lesser known works for the piano are performed, analyzed and discussed. Performances are by class members, and students also present individual reports on performance topics. Prerequisite: Graduate standing.

Musicology 501-2: 3 s.h. credit each. A study of the standard tools and techniques of musical research. The course includes independent work by the student on selected topics culminating in a thesis. Prerequisite: Graduate standing.

Ethnomusicology 503: 3 s.h. credit. A substitute for Musicology 502. The structure of the course is similar with the emphasis being on non-western music. Prerequisite: Graduate standing.

Music Theory and Composition

Aural Skills 101: 2 s.h. credit. Interval singing and recognition; sight-singing and dictation of melodies in treble and bass clefs, major and minor keys; rhythmic patterns in simple and compound meters.

Aural Skills 102: 2 s.h. credit. Continuation of materials covered in 101; alto and tenor clefs added, along with non-modulating chromaticism and syncopated rhythms; recognition and singing of triads.

Harmony 101: 3 s.h. credit. A review of scales, intervals, triads. Principles of voice leading. Harmonization of bass lines and melodies in strict choral style as well as in pianistic styles, using the diatonic triads in various inversions. Keyboard exercises. Analysis of musical excerpts.

Harmony 102: 3 s.h. credit. Harmonization of melodies and bass lines; introduction of all seventh chords in root position and in inversions. Keyboard exercises. Analysis of musical excerpts.

Aural Skills 201-2: 1 s.h. credit each. Sight singing of melodies in various clefs; modulation, modality and more complex rhythms; melodic dictation; dictation of two-part counterpoint and harmonic progressions.

Harmony 201: 2 s.h. credit. The study of secondary dominants, secondary diminished sevenths, non-dominant diminished sevenths, and modulation to closely related keys. Analysis of large sections of music.

Harmony 202: 2 s.h. credit. The study of the Neapolitan chord, augmented-sixth chords, ninths, elevenths, and thirteenth chords, as well as non-functional chord progressions. Advanced modulation. Introduction to 20th Century harmony. Analysis of large sections of music.

Keyboard Harmony 201-2: 1 s.h. credit each. Harmonization of the keyboard of figured basses and melodies; harmonization of scales; keyboard modulation and transposition.

Aural Skills 301-2: 1 s.h. credit each. Sight singing of chromatic melodies including modulations and complex rhythms; sight singing non-tonal melodies. Contrapuntal and four-part harmonic dictation; dictation of 20th-century melodies.

Keyboard Harmony 301-2: 1 s.h. credit each. Advanced keyboard harmony; harmonic patterns, modulatory sequences; harmonization of melodies at sight; transposition; keyboard practice in reading from open score, using various clefs.

Counterpoint 301: 2 s.h. credit. Two and three-part studies in 18th century counterpoint through a species approach.

Counterpoint 302: 2 s.h. credit. Canon, invention and fugue in an 18th century style. Two, three, and four-part counterpoint.

Form and Analysis 301-2: 2 s.h. credit each. Elements of form as illustrated in the literature of the Baroque, Classical, and Romantic periods; analysis projects and composition assignments; analysis of 20th century musical forms.

Composition 401-2: 2 s.h. credit each. The writing of original compositions with emphasis upon the individual's creative style. Includes large forms and various instrumentations.

Orchestration 401: 1 s.h. credit. The study of modern musical instruments, including ranges, transposition and timbres; written assignments.

Orchestration 402: 1 s.h. credit. A study in instrumental combinations among the various families of instruments; orchestrating for full orchestra from a piano score; stylistic approaches to instrumentation.

Pedagogy of Harmony 501: 4 s.h. credit. An intensive review of harmony, with practice in grading, planning of courses and examinations. Will include a written comparison of standard textbooks. Prerequisite: successful completion of Graduate Entrance Examination, or Harmony 202 and Form and Analysis 302.

Pedagogy of Tonal Counterpoint 502: 4 s.h. credit. An intensive study of tonal counterpoint, with attention to harmonic, rhythmic, and melodic elements of imitation, invertible counterpoint, invention, canon and fugue. Will include a written comparison of standard textbooks. Prerequisites: Successful completion of Graduate Entrance Examination, or Counterpoint 302 and consent of instructor.

Twentieth Century Music 503: 4 s.h. credit. Detailed analysis and study of selected works of major twentieth century composers. Representative compositions will be studied in depth, emphasizing the composer's stylistic development and style. Students will do independent research on a composer of their choice. Prerequisite: Graduate standing.

Specialized Courses

Diction for Singers: 2 s.h. credit. Intensive drill in proper diction, as applied to speech and singing, for the English, Italian, French, and German languages; attention to phonetics and the international phonetic symbols.

Independent Study: 1 or 2 s.h. credit. A course for upper-level students who wish to pursue individual study in performance, music theory, history, or composition. Requires the direction of a member of the college faculty and the approval of the Dean.

Keyboard Jazz: 1 s.h. credit. Creative keyboard improvisation in a jazz style; principles of keyboard arranging. Requires approval of instructor and junior standing.

Piano Pedagogy 301-2: 2 s.h. credit each. Methods and materials for use in piano instruction at various levels, with observation of demonstration lessons.

Piano Pedagogy 501-2: 2 s.h. credit each. Methods and materials for use in piano instruction at various levels, with observation and teaching of demonstration lessons. Independent research required.

THE FACULTY

Service Playing: 2 s.h. credit. Techniques of service playing, including hymn playing, the use of musical interludes, improvisation, and practical use of organ registrations; anthem and solo accompaniment. Recommended for organ majors.

Ensembles

(All ensembles may be repeated for credit.)

Chorus: 1 s.h. credit. Rehearsals and concerts of the chorus are devoted to a wide range of choral materials, with special emphasis upon the oratorios.

Instrumental Ensemble and Conducting: 1 s.h. credit. Performance of chamber music utilizing the various instruments of the class members. Conducting assignments are based on the Classical symphonic literature. Problems of score reading and baton technique are emphasized in the first semester. Practice conducting and sight-reading are essential features of the course.

Guitar Ensemble: 1 s.h. credit. Works written for two guitars, or for guitar with voice, flute or violin, etc., are performed and studied.

Opera Workshop: 1 s.h. credit. A workshop dealing with the problems inherent in the performance and production of the standard opera literature. The course includes the performance of operas or scenes from operas.

Hungarian Opera Workshop: 1 s.h. credit. Performance and production of Hungarian opera and operetta literature in the original language and in translation.

Vocal and Instrumental Ensemble: 1 s.h. credit. Performance of music written for voice with instrumental obbligatos. Problems of interpretation and ensemble are discussed.

Ensemble 501-2: 1 s.h. credit each. The study of chamber music is considered by the Conservatory to be an integral part of each student's training and experience. Students will be called upon to rehearse and perform with various ensemble combinations. Prerequisite: Graduate standing.

Conducting

Choral Conducting 201-2: 1 s.h. credit. The following essential elements of choral conducting are studied: baton technique, blending of voices, obtaining good tone and intonation, attack and finish of phrases, enunciation, interpretation.

Instrumental Ensemble and Conducting: (see above under "Ensembles").

Richard Aldrich, piano; B.M., Sherwood Music School; M.M., Sherwood Music School. Mr. Aldrich studied under Leo Podolsky and Leon Rosenbloom. He has been a member of the piano faculty for many years.

Marlene Arden, popular and jazz vocal styling; B.M., American Conservatory of Music. Miss Arden has sung on the stages of major night clubs and theatres in Chicago and throughout the country. She is also active in commercial recording, both as a singer and composer.

Josefette Behrend, piano; B.M., M.M. cum laude, D.M.A., American Conservatory of Music; student of William Browning and advanced study with Adele Marcus and in France with Jeanne-Marie Darfe. Miss Behrend is also Head of the Piano Department of VanderCook College of Music. She has appeared in numerous recitals in the Midwest.

Robert Berthold, voice, B.M., Denison University; studied with Sonia Sharnova, Dimitri Onofrei, and Edo Karrisoo. He has extensive experience as an operatic tenor, and has given many solo recitals. As a tribute to his teaching success, Mr. Berthold has had students place as finalists in the Metropolitan Auditions.

William Browning, piano; B.S., B.M., Kansas State, University of Pittsburgh; M.M., American Conservatory of Music. An internationally acclaimed pianist, vocal coach, pedagogue and accompanist, Mr. Browning has studied with Will Humble, Hans Heniot, Carl Friedberg, Gui Mombaerts, Ely Ney and Leo Sowerby. He has performed and premiered numerous works as a soloist and has accompanied many of the world's leading artists, including Sherrill Milnes, Carol Smith, Martina Arroya and Aksel Schitz. Mr. Browning recently toured England and the People's Republic of China, performing in concerts and master classes.

Michael F. Burdick, theory, composition, and ethnomusicology; B.F.A. in piano, SUNY at Buffalo; M.M. in theory, University of Houston; Ph.D. in theory, Indiana University. Dr. Burdick has taught theory and music literature at Indiana University and Chicago Conservatory College. He is published in the *Indiana Theory Review* and is a member of the College Music Society.

THE SHERWOOD CONSERVATORY OF MUSIC

J. Paul Cochran, composition, theory, and piano; B.A., Hanover College; M.M., University of Redlands; D.M., Northwestern University; studied composition with Barney Childs, Anthony Donato, and Alan Stout. Dr. Cochran is also a jazz pianist, organist, and choir director. He has taught theory and composition at Chicago Conservatory College and is a member of the College Music Society and the American Society of University Composers.

Bette Coulson, piano; B.M., American Conservatory of Music; M.M., Chicago Conservatory College; additional studies at Northwestern University and Interlochen National Music Academy. Mrs. Coulson was twice a winner of the Chicago Conservatory Concerto Contest, with appearances at Orchestra Hall. She was also a recitalist at Louis Moreau Gottschalk Concerts in New Orleans.

Maria D'Albert, voice, director of Hungarian opera workshops and the vocal-instrumental ensemble; a graduate of the Liszt Academy, Budapest, with highest honors. Miss D'Albert studied with Szekelehyidy, Molnar, and Kodaly. She was a soloist with the Budapest Philharmonic, Hungarian State Opera, and Strasbourg Symphony. Her debut was at the Budapest State Opera House as Leonora in Verdi's *Il Trovatore*. She has concertized in Europe, Canada, and the U.S.

Bette D'Asaro, trumpet; B.A., University of Chicago. Mrs. D'Asaro is a student of Adolph Herseth, Renold Schilke, and Hans Kelter. She has been a frequent soloist in the Chicago area and has performed with such groups as the Lyric Opera Orchestra, Chicago Chamber Orchestra, Chicago Strings and Friends, and the Joffrey Ballet Orchestra.

Jocelyn Davis, cello; member of the Sherwood Trio; B.M., Rosary College; studied with Frank Miller, Daniel Morganstern, and Channing Robbins. She has served as principal cellist of the Civic Orchestra of Chicago, is presently a member of Sinfonia Musicale, and has performed in various local orchestras, including the Chicago Symphony.

Stanley Davis, clarinet, saxophone; B.M., M.M., Chicago Musical College. Mr. Davis is a member of the Grant Park Symphony and Lyric Opera Orchestra. He has also served as a guest member of the Chicago Symphony Orchestra and has played with the University of Chicago Contemporary Chamber Players.

Marjorie Delaplane, O.P., piano, harpsichord; B.M., Siena Heights College; M.M., University of Michigan; advanced study at Indiana University with Jorge Bolet and Marie Zorn. Sister Delaplane also holds a piano certificate from the Mozarteum in Salzburg. She has played with orchestras and in recitals throughout the Midwest.

Vlastimil Dvorak, cello; B.M., DePaul University. Mr. Dvorak is a highly renowned cellist who has performed as soloist with the Prague Chamber Orchestra and the Chicago Chamber Orchestra. He has also played with such outstanding orchestras as the Vienna Symphony, Chicago Symphony, and Bolshoi Ballet Orchestra, and has been a member of the String Quartet in residence at Governor's State University.

Giulio Favario, piano, vocal coaching, conducting; conductor of the Sherwood Symphony Orchestra; M.M., Sherwood Music School. Mr. Favario is a well known pianist, accompanist, and coach for many famous opera singers. He is the critically acclaimed Chorus Master of the Lyric Opera, and has filled many engagements as guest conductor with opera companies in Chicago.

Bernard Fischer, violin, viola, theory; M.A., University of Chicago. Mr. Fischer was a pupil of Alexander Sebal, and studied theory under Leo Sowerby and at Juilliard. He is the author of string methods and etudes, and was a member of the editorial committee of the American Music Teacher. He has concertized as a violist and was a member of the Kansas City Philharmonic Orchestra.

Helen Kettner, piano; B.A., Rockford College; M.M., Chicago Musical College; additional study at DePaul University and the University of Chicago. Miss Kettner studied piano with Egon Petri, Carl Friedberg and Adele Marcus. Her composition study was with Darius Milhaud. She has played in Town Hall (New York), Wigmore Hall (London), in San Francisco, and in Chicago, where she has appeared with the Chicago Symphony Orchestra and with other orchestras.

Walter Kirchner, voice; B.M., American Conservatory of Music; advanced study at Juilliard School of Music. His teachers have included Conrad Bos and Martial Singher. Mr. Kirchner has established an excellent reputation as a vocal pedagogue, and his students are active in opera, concert, and musical comedy. He is founder and director of the Fort Dearborn Portable Opera Troupe and director of the Gala Opera Theatre.

Helen Kotas, French Horn; B.A., University of Chicago. Miss Kotas has played under internationally famous conductors such as Frederick Stock, Bruno Walter, and Leopold Stokowski. She has appeared as soloist with the Pro Arte, Budapest, and Fine Arts Quartets.

Edward McKenna, theory, violin, composition; B.M., Chicago Conservatory College; M.A., University of Chicago; Diploma from the Institut Catholique de Paris; B.A. from St. Mary of the Lake Seminary; M. Div. from St. Mary of the Lake Seminary; further studies with Olivier Messiaen and Nadia Boulanger. Reverend McKenna is an active violinist, composer and contributor of articles to various publications.

Richard Medel, popular and jazz guitar; studied with Richard Pick. Mr. Medel has performed with many celebrities, such as Rodney Dangerfield and Sandler & Young, and has made commercials. He is currently developing a jazz-guitar method.

Margaret Nichols, piano; B.M., DePaul University; M.M., American Conservatory of Music, under Bruno Glade; additional study at the Eastman School of Music. Mrs. Nichols is also on the faculty of VanderCook College of Music. She is very active as a soloist, accompanist, and pedagogue.

Susan Nigro, bassoon and contrabassoon; B.M.E. and M.M., Northwestern University; instructors include Burl Lane, contrabassoonist with the Chicago Symphony Orchestra and Willard Elliot, principal bassoonist with the Chicago Symphony Orchestra. Miss Nigro's professional experiences include performances with the Chicago Symphony Orchestra, the Boston Symphony Orchestra and other orchestras. She is also on the faculty of VanderCook College of Music and North Park College of Chicago, and heads the theory department at Curie Metropolitan High School.

Joyce Noh, violin; member of the Sherwood Trio; Artist Diploma from the Juilliard School. Violin studies with Ivan Galamian, chamber music with Felix Galimir of the Juilliard String Quartet. Member of the Chicago Symphony Orchestra. Miss Noh is also an active recitalist with concerts in New York, Philadelphia, Montreal, Boston, Michigan, Chicago and Korea.

Justin Page, piano, theory, director of instrumental ensembles; member of the Sherwood Trio; B.M., Sherwood Music School; M.M., Northwestern University. Mr. Page was a student of Leon Rosenbloom, Herbert Renison, and Gui Mombaerts. He has trained extensively with Mary Sauer and in the Civic Orchestra of Chicago.

Janice Pantazelos, voice; B.M. cum laude, DePaul University; M.M. cum laude, Northwestern University; instructors include Patti O'Neill, Norman Gullbrandson, Frank Little and Alan Peters. Miss Pantazelos is a very active soloist and also directs musicals. In addition to her own performance career, Miss Pantazelos has developed a reputation as an exceptionally effective teacher.

Richard Pick, guitar; B.S., DePaul University; additional study at University of Illinois and University of Chicago. Mr. Pick has appeared extensively on radio and TV as a guest artist, and was the first guitar soloist to play with the Chicago Symphony. He has written numerous works for the guitar, including his "Fundamental Fingerboard Harmony." Mr. Pick also holds the position of Professor of Guitar at DePaul University.

Leo Podolsky, piano; honorary Vice-President of the Sherwood Conservatory of Music. A renowned virtuoso, Mr. Podolsky has completed two round-the-world concert tours and numerous recitals in Europe and the U.S.A. He has been a soloist with many symphony orchestras, including those of Chicago, Los Angeles, and Detroit, and has been a faculty member of the Mozarteum for two summers. Mr. Podolsky is also an editor of piano repertoire volumes and has conducted over 1500 piano workshops in Canada and the U.S.A.

Herbert Renison, piano (emeritus); graduate of the National Conservatory in Buenos Aires. Mr. Renison has won a place among the leading pianists by his recitals in South America and in the United States. Critics refer to him as "one of the most interesting personalities among Argentine pianists," and recognize in his playing "a perfection beyond digital prowess."

Lorraine Robas, voice, piano; B.M., M.M., American Conservatory of Music. Graduate study in voice with Eileen Deneen and coaching with Rhea Shelters. She has been the Choir Director of the Evangelical Lutheran Church of Peace, and has performed frequently as a soloist throughout the Chicago area.

Morna Karen Roberts, violin; B.M., Northern Illinois University; studied with Pierre Menard and Shmuel Ashkenazi; graduate studies at Chicago Musical College under Adia Gherovici. Miss Roberts has served as concertmaster of the Chicago Civic Orchestra and is a founding member of the Nexus Trio. She has performed in recitals throughout the U.S. and Canada.

Karen Rockwell, clarinet (on leave of absence); B.M., Oberlin Conservatory; M.M., Cleveland Institute of Music. Miss Rockwell's teachers include Robert Marcellus and Larry Combs. She has participated in Wolf Trap, Blossom, and the New College Music Festivals, and has performed with the Cleveland Civic Orchestra, Chicago Chamber Orchestra, and Chicago Civic Orchestra.

Misty R. Schaffert, piano, organ; B.M. in piano and organ, Sherwood Music School. Miss Schaffert has appeared in piano and organ recitals in California, Washington, and Chicago. She is currently the organist at Old Saint Mary's Church in Chicago.

Marion Schroeder, voice, chorus; studied with many prominent Chicago musicians, including Else Harthan Arendt. She has served as soprano and assistant musical director of Radio Station WGN, and as soloist at St. James Episcopal Cathedral. She is director of Youth Choirs of St. Matthew's in Evanston, and has appeared in recitals, oratorios, and operas.

Bryan Shilander, piano; B.M., Sherwood Music School; student of Leo Podolsky. Mr. Shilander has appeared in many recitals in Chicago and other cities throughout the United States, Canada, and Mexico. He has also performed as an accompanist with instrumentalists, singers, and with chamber music ensembles.

Donald Skoog, percussion; B.M., American Conservatory of Music. Mr. Skoog has studied percussion with various teachers, including Bobby Christian, and composition with Karol Husa. He has been a soloist with several Chicago area orchestras, and has taken first place in the ACM commencement and Enlow Award competition.

Ralph Sunden, organ, piano, theory; Examiner of the Extension Department; M.M., Sherwood Music School; studied composition and theory under Radie Britain. Organist of the St. Paul Community Church in Homewood, Illinois; has also served Addison Street Baptist Church, Lakeview Presbyterian, and Faith United. He has performed in many organ recitals and in chamber music engagements.

Robert Vander Schaaf, piano; B.M., Sherwood Music School; M.M., Northwestern University; studied with Leo Podolsky, Gui Mombaerts, and William Browning. Mr. Vander Schaaf has concertized in the Midwest since an early age, and has appeared with symphony orchestras at Orchestra Hall on three occasions. He is recorded on the Orion Label.

Herbert White, organ, music history, aural skills, keyboard harmony; B.M., Oberlin Conservatory; M.M., Mus.D., Indiana University. Dr. White is the organist of the First Church of Christ, Scientist, Oak Park. He has given numerous recitals and radio programs. Previous teaching engagements were at Indiana University, DePauw, Central Washington College, and Iowa State Teacher's College.

Seigo Yamada, classical guitar, former teaching assistant to Christopher Parkening; B.M., Montana State University; studied with Christopher Parkening, Ray Reussner, and Norihiko Watanabe. Mr. Yamada has given many recitals in California, Montana, and Illinois.

Blanche McGuire Zhouk, piano, theory; M.M., Chicago Musical College; post-graduate work with Celia Bender. Mrs. Zhouk has studied with Alexander Ragab, Felix Barowski, and Louis Victor Saar, and has attended master classes given by members of the Juilliard faculty. She has had many appearances as soloist, accompanist, and member of chamber music groups.

Josef Zverov, flute; M.M. in theory, Chicago Musical College. Mr. Zverov is a member of the Lyric Opera Orchestra and a former member of the Indianapolis and Grant Park Orchestras. He has been a soloist with the Topeka Civic Symphony, Chicago Chamber Orchestra, and Skokie Valley Symphony. He has also taught flute and theory at Washburn University.





Designed by W. Fleming Brown

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