

far as possible, their real value and practical effect on the art of music from an educational standpoint. His residence in Berlin and subsequent visits to other European cities afforded him opportunities for acquiring information of the most comprehensive character concerning the best music schools and systems of musical instruction.

Some four years later, after returning from Europe, and while engaged at Ottawa as Musical Director of the Ottawa Ladies' College, and Conductor of the Choral Society of that city, he was offered and accepted the position which he has since held, as organist of St. Andrew's Church, Toronto; and soon after removing to this city, he also accepted the conductorship of the Toronto Choral Society. One of the chief features of Mr. Fisher's public career has been his connection with this last named organization, whose chorus varies from 150 to 400 active members, according to the magnitude of the works to be performed, and whose orchestra, proportionately, is about equally variable in numerical strength. In addition, the Society has a large honorary membership. Among the many important works performed under Mr. Fisher's baton, have been the following, namely:

The oratorios *Samson*, *Israel in Egypt*, *The Messiah*, by Handel; *The Creation*, (three times), first part of *The Seasons*, by Haydn; *St. Paul*, by Mendelssohn; *Eli*, by Costa; the cantatas *Athalie*, *Lauda Sion*, *Come let us Sing*, by Mendelssohn; "*Stabat Mater*", by Rossini; *Gallia*, by Gounod; *Song of Victory*, by Hiller; *The Dream*, by Costa; *Psyche*, *Spring's Message*, by Gade; *Paradise and the Peri*, *Gipsy Life*, by Schumann; *The Coronation Mass*, by Mozart, and about fifty choruses, part songs, overtures, etc., by various composers. Mr. Fisher was for six years the Musical Director in the Ontario Ladies' College, at Whitby, and was also, prior to the organization of the Conservatory, associated with the musical department in some of the leading private schools in Toronto. His specialty in the musical profession is pre-eminently that of a teacher, having made musical pedagogics a constant study for many years. The large number of his pupils throughout Canada, who besides being artistic and brilliant performers, are now filling important positions as piano teachers and organists, attest the thoroughness of his methods and his skill as an educator. Mr. Fisher was elected President of the Canadian Society of Musicians at the annual meeting in December, 1888 and re-elected in July, 1889, and has been Vice-President for Ontario of the Music Teachers' National Association since 1885.

It may readily be perceived that with such facilities for observation, the Musical Director of the Conservatory has had the best possible opportunities for noting the progress of the *art universal*, and the necessities of our own country in respect to its cultivation.

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