

# *Toronto Conservatory of Music*

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THE TORONTO CONSERVATORY OF MUSIC, which was first opened in September, 1887, affords every facility for obtaining, upon moderate terms, a thorough MUSICAL EDUCATION in all branches of the art.

An incorporated company of now fifty-seven shareholders—among whom are many of the most influential citizens of Toronto—it is provided with large capital, and possesses all primary requisites for carrying out its objects. These objects, as stated in its charter, are manifold, but of chief public interest are the following :

“To furnish instruction in all branches of the Art and Science of Music, and to furnish instruction in such other subjects as may be considered necessary for the fullest development of the students’ mental and physical faculties preparatory to their pursuing music as a profession, with full power to acquire and hold by lease, purchase or otherwise, all lands, buildings, instruments and appliances necessary for the thorough equipment and maintenance of a Conservatory of Music, and to exercise all such powers as may be calculated to advance musical culture and appreciation.”

The encouragement met with thus far has been phenomenal, and has so greatly exceeded the most sanguine expectations of its founders and friends that no room is left to doubt the necessity and wisdom of establishing a Conservatory of Music in Canada.

Each term the attendance of pupils has greatly increased, so that it has become necessary in several departments to enlarge the staff of teachers. The list of these latter include some of the most eminent musicians in Canada, besides others of great distinction, brought expressly by the Conservatory from England and the United States. All are well known, and in themselves a guarantee that students receive the most careful instruction, and are educated upon sound principles.

In the brief history of the Toronto Conservatory of Music, over 900 pupils have availed themselves of its advantages, and so high is the esteem in which the training is held, that there is already a constant demand for its students, in concert and church choir engagements, organ positions, musicales, etc. It has enjoyed the patronage of those who are most friendly to the cause of musical education, and has received the encouragement of a press which is fully