

are awakening to the fact, that in order to secure good results from their labours, they must adopt the means by which educationists in other fields of knowledge achieve success. They are learning gradually that the same pedagogical principles which are applied to the teaching of the Languages, the Sciences, or other subjects, may be applied to the teaching of the piano, or any other branch of music, with far better results than by the old methods.

The most careful attention is given to the laying of a proper foundation in the playing of every Conservatory pupil, at whatever age he or she may enter the institution. The best of all modern discoveries, inventions and methods, are sought out and utilized in developing to the utmost the students' capabilities and talents.

While the standard classical composers are drawn upon for the greater part of the piano curriculum, the more modern romantic school is by no means neglected. The Conservatory recognizes the fact that pianists of the present day should be versatile and many-sided in their artistic resources, and to this end the piano course is planned from its most elementary stages to graduation.

A STRONG TESTIMONIAL.

A letter dated October 4th, 1890, from MR. WM. H. SHERWOOD, the eminent piano teacher and virtuoso, to the Musical Director, contains the following complimentary allusion to the Conservatory teaching :

" My experience as examiner at the Toronto Conservatory of Music for the year ending June, 1890, was very satisfactory.

The methods of technical instruction, and of artistic interpretation pursued in that institution, as well as the results obtained from the advancement of pupils, whose career I have followed for three years past, is on a par with that of the best institutions of the United States or Europe.

" Yours respectfully,

WM. H. SHERWOOD."