

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, a position which the continued growth of the Conservatory made it necessary for him to resign in the spring of 1891. Among the many important works performed under Mr. Fisher's baton by the Choral and other societies, are the following, namely:

The oratorios *Samson*, *Israel in Egypt*, *The Messiah*, by Handel; *The Creation*, *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, besides many choruses, part songs, overtures, etc., by various composers. Mr. Fisher was also for six years, prior to the organization of the Conservatory, the Musical Director of the Ontario Ladies' College, Whitby. His specialty in the musical profession is pre-eminently that of a teacher, having made musical pedagogics, especially in its relation to the pianoforte, 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.

System of Instruction.

CLASS INSTRUCTION.

Both the Class and Private Lesson Systems are employed in the Conservatory. There are peculiar advantages in the former, concerning which a few words of explanation may be desirable for those who are unfamiliar with that system as applied to music.

The Class System shall contain all the studies which are to be studied.

Secondly, the student receives a proportion of his instruction by listening to other members of the class on their performances, a portion of which is by means of private lessons.

The Class System is spurred on to greater efforts by the higher degree of perfection of the class affords, and may profit by avoiding the channels; and judge the performances of the class.

Progress in music can, by many students, be made by instruction.

Students who are especially instructive in their faults are treated by the class, individually, and which are successful in their class lessons constitute the advantage of the Class System, and special teachers and special instruction.

The Conservatory

Opinion of Mendelssohn whose object is to give all those branches of study to the musician, and to educate him by private instruction of the same studies, a true industry, and spurs on the taste—a tendency against