

Miss S. F. Smith, A. C. M.

Certificated Pupil

July 16th 1892.

Of the Toronto College of Music

- AND -

1899 Gold Medalist of H. M. Field, Leipzig, Germany



MISS SMITH'S STUDIO



Studio: 57 Fort Street,

Victoria, B. C.

*PR.
V.
A.
1900-3*

Miss Smith receives pupils in Pianoforte Playing and History and Theory of Music. Every possible care given to Piano Pupils and the most modern and approved methods taught in developing a perfect technique, interpretation and style.



For Proficiency in Music.

Pupil of PROF. TORRINGTON, Director of Toronto College of Music.

PROF. H. M. FIELD,
A. S. VOGT, } Leipzig Conservatory.
W. O. FORSYTH, }

PROF. F. BOSCOVITZ,
W. E. FAIRCLOUGH, } London, England.

Terms on application at the Studio, 57 Fort Street.

Testimonials

From Lady Aberdeen

GOVERNMENT HOUSE,
British Columbia,
Nov. 13th, 1895.

DEAR MADAM,

It has given us much pleasure to hear some specimens of the results obtained by your training of your pupils in the theory and practice of music and we beg to offer you our best wishes for your success in Victoria.

I remain,
Yours faithfully,
ISHBEL ABERDEEN.

MISS SMITH.

From Lieutenant-Governor Dewdney

GOVERNMENT HOUSE,
British Columbia,
Sept. 25th, 1896.

DEAR MADAM,

I have much pleasure in endorsing your system of teaching music, because I think it is thorough, inasmuch as the pupils are well grounded in theory before being allowed to undertake difficult pieces without the necessary knowledge of the elementary principles of music.

I am, Madam,
Yours very truly,
E. DEWDNEY.

From His Lordship Bishop of Columbia

BISHOPSCLOSE,
Victoria, B. C.

Aug. 6th, 1895.

I have had the opportunity of judging Miss Smith's system of teaching music, and I can testify to the extreme accuracy of the work done by her pupils.

They showed great interest and evidently grasped the meaning of the technical phrases they had been taught. This was notably shown in one very young pupil (about seven or eight years old) who also played her selection on the piano quite admirably. The system of developing the muscles of the fingers is carefully followed and I can heartily recommend Miss Smith's School of Music.

W. W. COLUMBIA.



From Sir Henry Pellew Crease

PENTRELEW,
4th July, '96.

Miss Selina F. Smith,
Studio, 57 Fort Street.

DEAR MISS SMITH,

I accompanied a lady who was desirous of attending the recent examination of your pupils held at your studio a few days ago. She has children who will shortly require musical instruction; an excellent musician herself, she is all the more competent to judge of the progress of your pupils. We were pleased and surprised with the result and she has requested me to write, on her behalf and my own to express the satisfaction which the examination gave us that you also should have the pleasure of knowing how much your patient, skilful and successful efforts have been appreciated. We were not prepared for so clear an exhibition of the good effect of your excellent system of teaching upon children of all ages and both sexes. It is a certain proof which he who will may read that your plan of beginning at the beginning and teaching the children the very principles of music from the commencement is the correct one. The necessity of being perfect in each successive step before the next one is commenced, the

good form to which they have been accustomed till it has become a second nature, the admirable time and execution without any appearance of show or effort will leave them nothing to unlearn when they come to the highest branches of the art. Perhaps the children themselves had special aptitudes. But it was strange to see such young pupils, after one or two years' study, execute with ease and verve the music of such masters as Chopin, Mendelssohn and the like, all showing that your studio is a first rate though most unpretentious school for the early training of children in the best class of music in the best way. If I had to describe the system in every part by a single word it would be Thorough. At the conclusion of the seance my companion endorsed my opinion by her own in a very practical way, for she assured me she should send her own children as they became old enough—and this I hear she has already done—to get the benefit of so much patience, good temper and musical knowledge and skill as must be required in bringing such young children to such an advanced state as was exhibited in this examination. With every good wish for your continued success,

I remain,

Faithfully yours,

HENRY P. CREASE.

From Archdeacon Scriven

VANCOUVER HOUSE,

Victoria, B. C.

29th July, 1896.

Having been present at a public examination of the pupils of Miss Selina Smith in the Theory and Practice of Music, I have much pleasure in testifying to the favorable impression which I then formed both of the method which she follows and of her own ability as a teacher.

I should never hesitate to recommend Miss Smith whether for elementary or for advanced instruction in a subject in which she is herself so proficient, and which she has so decided a gift in imparting to others.

AUSTIN SCRIVEN, M.A.,

Archdeacon of Vancouver.

From Canon Paddon

July 3, 1896.

To Miss Selina F. Smith, Certificated Pupil of the Toronto College of Music.

DEAR MISS SMITH,

I have great pleasure in recording the impressions left upon my mind by the examination of your pupils which I attended.

I was, on that and a former occasion, amazed at the proficiency attained by very young pupils in the studies preliminary to instrumentation, and could thoroughly understand how a system which catches and utilizes the marvellous memory of childhood in the retention of the details of Musical Theory (a system of which you appear to be the only exponent in the Province) would tend to produce accomplished musicians instead of mere instrumentalists.

Wishing you heartily all success

I am, yours very sincerely,

W. S. PADDON. *P*

x

From Rev. Dr. Campbell

VICTORIA, B. C.,

July 9th, 1896.

This certifies that I attended the examination of Miss Smith's pupils at her studio in Victoria, and that I was much pleased with her method of teaching and the creditable manner in which her students acquitted themselves. Miss Smith pays particular attention to the laying of a good foundation in all the branches of the Science of Music which she teaches. She practises the principle "to simplify and repeat" until the pupils acquire thoroughness in a lower before they advance to a higher step. "The Krause System," which Miss Smith mainly follows in theory and practice, is abreast of the times, and is adopted by some of the leading Academies of Europe and America. Miss Smith having qualified herself as teacher by taking a thorough course at the Toronto College of Music, should receive the liberal patronage she merits.

J. CAMPBELL, M.A., Ph. D.

7
From Alfred Hall, B.D.

VICTORIA, B. C.,

July 21st, 1896.

I once spent an hour at Miss Smith's studio, and was greatly interested in her manner of imparting instruction to her pupils.

The Theory of Music was thoroughly taught on that occasion, and the class, as a whole, well advanced.

I was impressed with the fact that all seemed to take an intelligent interest in the lecture. The teacher had the rare gift of making things difficult easily understood.

ALFRED HALL, B.D.

x
From Sheriff McMillan

VICTORIA, B. C.,

July 15th, 1896.

MY DEAR MISS SMITH,

Having on several occasions recently had the pleasure of attending your studio and witnessing the methods employed in imparting instruction to your pupils in the difficult and somewhat complex Science of Music, no flattery is intended when I say I was surprised to witness the remarkable progress manifested by your pupils—young and old alike—in the theory and practice of Music. The success achieved in so short a time speaks well for the means you employ in engaging the attention of your pupils, and rivetting, as it were, in their minds an accurate knowledge of a subject which to many of a larger growth has proven an insurmountable difficulty. The readiness with which even the youngest of your pupils answered questions of a theoretical nature evidenced the thoroughness of your work, and could but afford satisfaction to those of your patrons who had the privilege of being present. Not only in a knowledge of the use and quality of written music were your pupils well grounded, but in the use of the piano they gave evidence of careful instruction, and especially in the easy and graceful movement of the fingers over the key-board, which I understand to be a peculiarity of the School of which you are a distinguished graduate.

With best wishes for future success, believe me,

Very sincerely yours,

J. E. McMILLAN.



WE are pleased to chronicle the return from Toronto Musical College of Miss Selina F. Smith with distinguished honor, she having become a certificated pupil of the above college, the only one so distinguished in the province of B. C. The necessary requirements for obtaining such certificates must be to pass theoretical examination, which embraces a complete theoretical course for a period of three years, and embodies the study of harmony, counterpoint, canon and fuge, instrumentation, musical history and musical form and analysis.—*Colonist.*

