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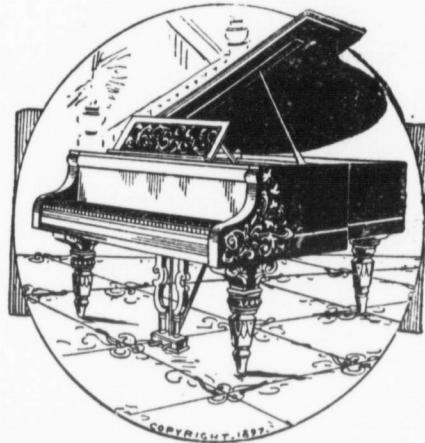
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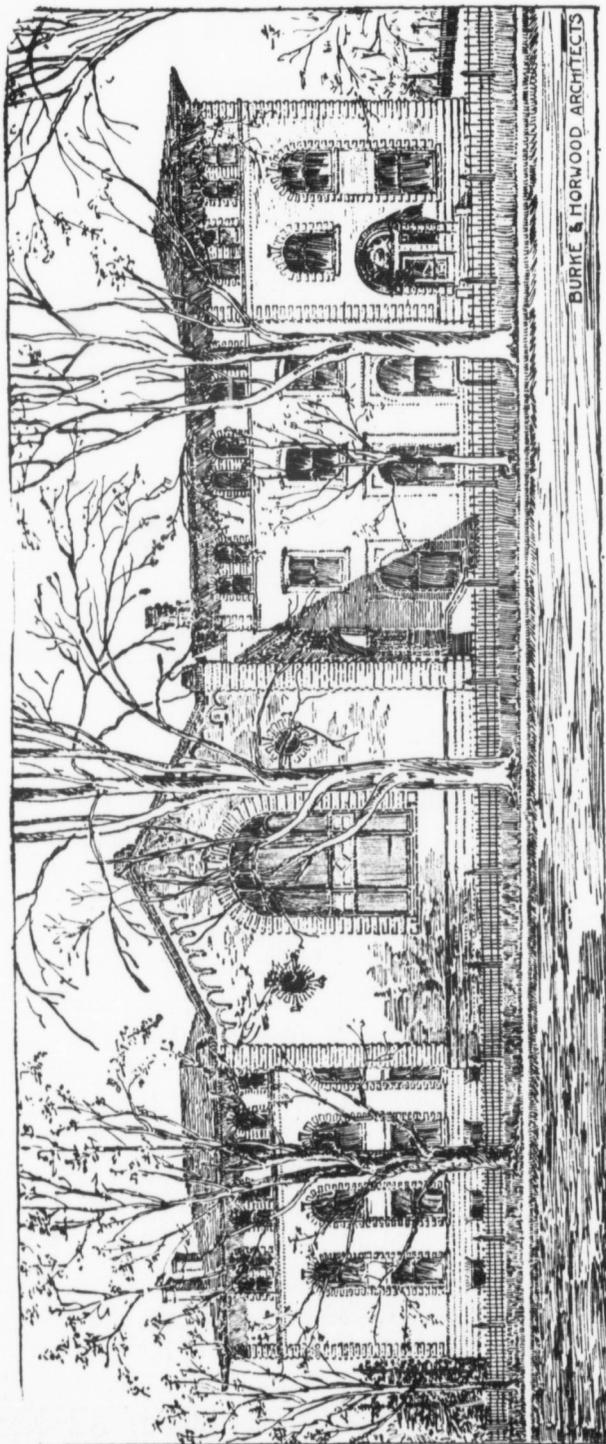
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F.R.C.O. (Eng.)—Theory.
- T. ARTHUR BLAKELEY—Organ.
- MRS. J. W. BRADLEY—Voice.
- ISABEL CHRISTIE, A.T.C.M.—Piano.
- LILLIE COTTAM—Mandolin.
- A. T. CRINGAN, Mus. Bac.—Sight-Singing,
Introductory Theory, Music in Public
Schools.
- EDITH M. CRITTENDEN, A. T. C. M.—
Piano.
- MRS. INEZ CUTTER—Teacher of Reading,
Physical Culture.
- SARA E. DALLAS, F. T. C. M., Mus. Bac.—
Piano and Organ.
- ALICE DENZIL—Voice.
- NAPIER DURAND, F.T.C.M.—Piano.
- HELENE GERVAIS - German.
- MAUD GORDON, A.T.C.M.—Piano.
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- J. W. F. HARRISON—Piano and Organ.
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lish Literature.
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Term Calendar, 1899-1900.

FALL TERM, 1899.

Begins Friday, September 1st, and closes on Thursday, November 9th.

WINTER TERM, 1899-1900.

Begins Friday, November 10th, and closes Tuesday, January 30th. Thanksgiving Day will be a holiday. Christmas vacation begins on Saturday, December 23rd. Classes open again on Wednesday, January 3rd.

EXAMINATIONS.

Wednesday, January 31st, Thursday, February 1st and Friday, February 2nd have been set apart for examination purposes; no lessons will be given on these days. *Applications should be in on or before January 15th.*

SPRING TERM, 1900.

Begins Saturday, February 3rd, and closes Thursday, April 12th. Easter vacation begins Friday, April 13th. Classes resume on Tuesday, April 17th.

SUMMER TERM, 1900.

Begins on Tuesday, April 17th, and closes on Friday, June 29th. The Queen's Birthday will be a holiday. Lessons falling on that day will be made up on Saturday, June 30th.

EXAMINATIONS.

The days June 19th, 20th, 21st and 22nd will be devoted exclusively to examination purposes. No lessons will be given on these dates. *Applications should be in on or before June 5th.*

SUMMER NORMAL TERM.

Begins Monday, July 2nd, and closes Saturday, July 28th.

Departments of Instruction.

The following list of Departments of Instruction, each having a definite field of work, and presenting such distinctive characteristics as to give it the importance of a separate school, indicates the broad lines on which the Conservatory is conducted :

- SCHOOL FOR THE PIANOFORTE.
- “ THE VOICE.
 - “ THE ORGAN.
 - “ THE VIOLIN AND OTHER STRINGED INSTRUMENTS.
 - “ THEORY, INCLUDING HARMONY, COUNTERPOINT, COMPOSITION,
INSTRUMENTATION, MUSICAL HISTORY AND ACOUSTICS.
 - “ ORCHESTRAL AND BAND INSTRUMENTS.
 - “ LITERATURE, ELOCUTION, ORATORY AND PHYSICAL CULTURE.
 - “ LANGUAGES (Italian, German, French and Spanish).
 - “ PIANO AND REED ORGAN TUNING.

For Tuition Fees see pages 71, 72 and 73.

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Toronto Conservatory of Music.

ORGANIZATION, HISTORY, OBJECT, ETC.

THE TORONTO CONSERVATORY OF MUSIC may justly claim the honor of being the pioneer institution of its kind in the Dominion of Canada. The name "Conservatory" had perhaps been applied to some private institutions prior to 1886. These, however, possessed none of the distinctive features of a genuine *Conservatory of Music* in the sense that term is understood in European countries, and the name, therefore, must have been in those cases a misnomer.

It was incorporated Nov. 20th, 1886, and was first opened to the public in September, 1887.

The amount of its capital stock was placed at \$50,000, about two-thirds of which was at once subscribed for, thus putting the institution on a solid financial basis. The corporation now contains some sixty shareholders, among whom are many of the most influential citizens of Toronto, all desirous of developing in our midst a Canadian Music School of superior excellence.

The objects of the Conservatory, 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."

With the object of affording its students the highest university advantages, the Conservatory became affiliated in 1888 with Trinity University, and also in 1896 with the University of Toronto. By virtue of authority conferred upon these institutions by Royal Charter, the degrees of Bachelor of Music and Doctor of Music are attainable by students passing the three prescribed examinations as set forth in the University Calendars. Conservatory graduates in Theory are exempted by the terms of affiliation from the first two University examinations.

The substantial encouragement received by the Conservatory thus far has greatly exceeded the most sanguine expectations of its founders and friends, and

has amply demonstrated the necessity and wisdom of establishing a Conservatory of Music in Canada.

The Conservatory opened in 1887 with about 200 pupils; but the attendance increased to such an extent that it became necessary from time to time to increase, not only the number of teachers in the various departments, but also the classroom accommodation.

In 1892 the building then occupied by the Conservatory was enlarged to three times its former capacity, and remodelled throughout, adapting it to the requirements of the institution at that period.

From all parts of the Dominion and many points in the United States students were drawn in yearly increasing numbers, until the capacity of the old premises became wholly inadequate for the purposes and work of the Conservatory.

It has been the aim of the Board of Directors, from the beginning, to furnish the most complete accommodation and equipment possible for the special educational work of the Conservatory. In order to meet the imperative demand for larger and more commodious premises, the Directorate decided that instead of further enlarging the old building, they would purchase a site and erect buildings of such character as the growing necessities of the institution warranted. This project was fully carried out, and the Conservatory opened its eleventh season in new and spacious buildings at the corner of College Street and University Avenue.

It was supposed that the increased number of class rooms provided in the new building would afford ample accommodation for many years to come. It was found, however, before the expiration of the first year in the new quarters that extensive additions would have to be made to the buildings in order to meet the requirements of the rapidly growing attendance of students. Therefore, after full consideration of the matter in all its bearings, and giving due weight to the importance of providing adequate facilities for the highest musical education under the most favorable conditions, the Board of Directors, with the approval of the Shareholders, decided early in the present year to extend the main building southward, adding thereby about twenty-five studios and class rooms, and effecting various other improvements to the premises.

The Faculty includes some of the most eminent Canadian musicians, besides others of distinction who have been attracted to the Conservatory from England, Germany, France, the United States and other countries. All are well known, and their names alone form the best possible guarantee that students receive careful and thorough instruction, and are educated upon sound principles, and according to modern methods.

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So high is the esteem in which the training received at the Conservatory is held that there is a constant demand for its students in concert and church choir engagements, organ positions, *musicales*, etc.

It may fairly claim to possess all the modern requisites of a complete Conservatory of Music, and to be endowed with facilities for furnishing to students, at a moderate cost, a *thorough musical education in all branches of the art*, preparing them fully for the teaching profession, for concert, church and platform work, as well as for the drawing-room and social circle.

TWELFTH GENERAL ANNUAL MEETING OF SHAREHOLDERS.

TO THE SHAREHOLDERS OF THE TORONTO CONSERVATORY OF MUSIC :—

In submitting their Twelfth Annual Report, the Directors of the Toronto Conservatory of Music feel that they may congratulate the Shareholders and all who are interested in musical education on the continued successful progress of this institution.

How widely the advantages afforded by the Conservatory to all students of music are appreciated is most satisfactorily shown by the yearly increasing numbers attracted to its classes not only from all parts of Canada, but in many instances from the United States also.

The Report of the Musical Director, Dr. Fisher, will be found to contain a very gratifying account of the work of the institution during the past year, and is as follows :

To the Directors of the Toronto Conservatory of Music :

Gentlemen—The duty which devolves upon me of presenting to this Board a yearly report indicating the general condition of our institution and its work has invariably been an agreeable one to perform, the history of the Conservatory in the twelve years of its existence having been one of uninterrupted growth and prosperity.

I am glad to say that the past year has proved to be no exception to the rule. The attendance of students has been considerably larger than ever before, necessitating an increase of our teaching staff as well as added facilities for the prosecution of our work, all of which has resulted in greater enthusiasm and effort on the part of both teachers and pupils.

There is one matter, however, which, affecting as it does in a large measure the future progress of our institution, demands the immediate attention of this Board.

When the Conservatory moved into its present quarters in August, 1897, we all felt that with the increase of class-room accommodation which the new buildings afforded, ample provision had been made for any possible growth of the institution for some years to come. Notwithstanding that fact, we now, within eighteen months of that period, find ourselves seriously inconvenienced for lack of sufficient class-rooms, practice-rooms and studios. This means that we are again face to face with the question as to whether we shall rest content with the degree of material development which our institution has already attained, or shall provide for further enlargement of its scope and influence.

The Directors and Shareholders of the Conservatory have in the past shown in a very practical manner their confidence in the institution, and they have never been disposed to curtail its usefulness by adopting a narrow and shortsighted policy of false economy. I need only say, then, that our building is too small for the present requirements of the school, not to mention the probable future increase in the number of our students, and I feel that to invite your attention to this condition of things is to insure its receiving your careful consideration, combined with wise and energetic action.

With regard to the various departments of instruction, the record of the past year will compare favorably in every respect with that of former years. The Piano department continues to keep the lead with regard to the number of pupils making this subject their principal study, while the departments of Theory, Voice, Organ and Violin follow respectively in numerical importance.

A new feature in elementary musical instruction has been introduced recently in the form of Kindergarten classes taught according to the Fletcher Method. This system has proved very successful in its results elsewhere, and promises to be not less so in the Conservatory.

Our Post-graduate course has latterly been more clearly defined in the leading departments, and Post-graduate examinations will be conducted at the close of each year in the future.

I should omit an important fact did I fail to mention in this Report the new departure which has been instituted during the past year in connection with the Conservatory examinations, by which they will hereafter be available for candidates living at considerable distance from Toronto without their being subjected to the trouble and expense of coming here. Local examining centres are being established by the Conservatory in all the cities and chief towns of Ontario, and will be located in other parts of Canada as occasion arises. This is a liberal policy for the Conservatory to adopt, but one which is clearly conducive to the advancement of

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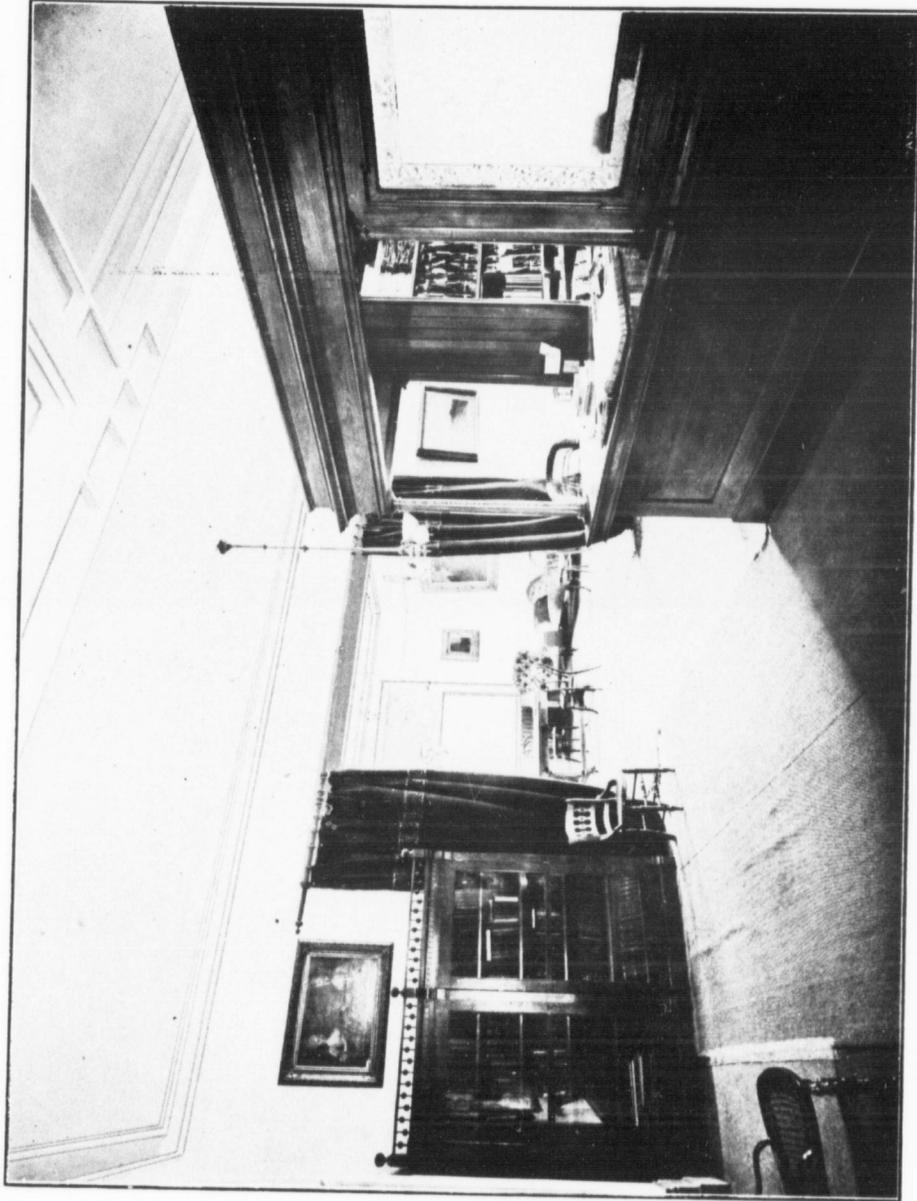
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music in Canada, and one which I believe our institution is now strong enough to undertake, although its immediate financial results may not be great. This Board is alive to the fact that although the Conservatory receives no special Government subvention, it is a public institution organized and maintained in the interests of the people, and we all realize that it should be our endeavor to meet the requirements and the conveniences of the public in every way as far as may be compatible with sound business principles in its general management. The statistics concerning the certificates, diplomas, medals and scholarships awarded during the year I have not inserted in this Report, as it seems more fitting that a Special Report should be made concerning these matters at the end of our academic year in June.

All of which is respectfully submitted.

EDWARD FISHER.

The new departure referred to by Dr. Fisher in the extension of the usefulness of the Conservatory by the establishment of "Local Centres" for holding examinations in music for candidates living at a distance who may be unable to afford the time and expense of coming to Toronto, is one which the Directors feel will be very much appreciated, and cannot but be considered, as Dr. Fisher says, to the advancement of music in Canada.

Another and most important matter, and to which the Directors have to invite the special attention of the Shareholders to-day, is that although only eighteen months have passed since we took possession of our new building, having provided, as we then thought, ample accommodation for a long time to come—already, owing to the increase in the number of our students—we now find ourselves, as Dr. Fisher states, seriously inconvenienced for lack of sufficient class-rooms, practice-rooms and studios.

It will be seen, therefore, that we are confronted with a condition of things which calls for careful and prompt consideration.

The question for decision is simply this: Do our Shareholders desire to rest satisfied with what has been already accomplished, or, having such abundant proof in the steadily increasing numbers who are seeking admission to the Conservatory, that a still wider field of usefulness is open to the institution if the additional facilities for training and study are provided, do the shareholders approve of the necessary steps being taken to meet these requirements by a further enlargement of our building?

Dr. Fisher brought this important subject before the Board of Directors in the early part of December, and sketch plans prepared by our architect were submitted,

showing how the desired extension of the present building could be best accomplished.

After a good deal of discussion, a Special Committee was appointed, to whom the matter was referred, together with the plans for the proposed enlargement, with instructions to look into and carefully consider the whole subject, and if they decided to report in favor of extension, to report at the same time as to the best course to be adopted to provide the necessary funds.

This Committee met, and after examining the plans, which showed an extension of the present building of some 65 or 70 feet, and which will provide some 25 additional rooms at an estimated cost of about \$9,000, they approved of the plans as being the best that could be adopted for the required objects.

In regard to the question of ways and means—after fully considering the statement of the accounts for the past year which were submitted to them, and the general financial condition of the Conservatory, they decided to report as follows: "That the extension of the present building, as shown in the plans submitted, should, if possible, be proceeded with during the present year, and they recommended that the funds required for the same should be provided by an effort being at once made to secure subscriptions for \$10,000 of the yet unsubscribed capital of the Conservatory, and upon which 60 per cent. should be required to be paid up, and by a further call of 10 per cent. upon the present subscribed stock (thereby placing all the Shareholders in the same position in respect to the amount paid up), which altogether would realize a sufficient amount to provide for the cost of the enlargement."

This report was subsequently submitted to a meeting of the full Board of Directors and approved by them, and is now submitted for the consideration of the Shareholders and for their approval, if the proposal commends itself to them.

Having thus fully laid this important subject before the Shareholders, the Directors would, in conclusion, call their attention to the Financial Statement accompanying this Report, which, they think, will be found of a very satisfactory character.

(Signed) G. W. ALLAN, *President.*

DIPLOMAS, CERTIFICATES, SCHOLARSHIPS, MEDALS.

The following is a record of the attendance of pupils, examinations, etc., during the past Academic year, which began September 1st, 1898, and ended July 29th, 1899, as reported to the Board of Directors by the Musical Director :

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DIPLOMAS AWARDED.

Pianoforte (Post-Graduate, Artists' Course).....	1
" (Artists' Course)	5
" (Teachers' Course)	11
Voice (Artists' Course)	11
Violin (Post-Graduate, Artists' Course).....	1
" (Artists' Course)	1
Organ	3
Harmony and General Theory	7
Elocution (Artists' Course).....	4
" (Dramatic Course).....	2
" (Teachers' Course).....	1
Piano Tuning.....	1
	48

CERTIFICATES AWARDED.

Pianoforte (Junior)	89
" (Intermediate)	56
Voice (Junior)	29
" (Intermediate)	24
Violin (Junior).....	1
" (Intermediate)	2
Organ (Junior)	3
" (Intermediate).....	3
Harmony and General Theory (Introductory)	9
" " (PPrimary)	91
" " (Junior)	84
" " (Intermediate)	27
Musical Form	32
Elocution (Junior).....	3
	453
Total	501

Gold Medals were awarded in each of the following departments: Pianoforte—Artists' Course. Pianoforte—Teachers' Course, Karn Medal. Vocal—Artists' Course. Organ—Artists' Course. Violin—Artists' Course. Harmony and General Theory and Elocution.

A Silver Medal was also awarded in the School of Elocution. The usual scholarships were awarded in all the leading departments. The total number of pupils in attendance during the season was 1081. Concerts and Recitals given, 50. Free Lectures on Theory and other musical subjects, 140.

The Conservatory's New Buildings.

The Toronto Conservatory of Music has for many years been one of the firmly established and far-famed institutions of the city, one of the potent educational forces of the Province and of the Dominion. The new buildings which were erected in 1897, and which have been largely extended the present year, comprise by far the largest and most completely equipped conservatory buildings in Canada, and will compare favorably in this, as in other respects, with the best institutions of the kind either in Europe or America. They are situated most favorably at the corner of University Avenue and College Street (in the heart of the city's population), adding to that great cluster of educational institutions which are grouped around Queen's Park, including the University of Toronto. The Parliament Buildings, with their beautiful surroundings, are in open view from the Conservatory. University Avenue, on which the institution faces, is one of the most picturesque streets in Toronto, and noted for its broad expanse, its stately trees and general park-like appearance. The elegant buildings comprising the Conservatory's group (see cut on page 3) consist of a main building, three stories high, having a frontage of fifty feet on College Street, and extending south parallel to the avenue 175 feet. Adjoining the main building on the east, near its centre, and running easterly towards the avenue, is the artistically designed Music Hall, 42 feet wide and about 75 feet long, forming with the main building two semi-quadrangles, south and north, upon the latter of which the main doors of both buildings open. On the ground floor of the main building next College Street are the offices, reception halls, the main corridor (extending nearly the whole length of the building), on one side of which, near the Reception Hall, is a large Lecture Hall; opposite is a suite of rooms for the Musical Director, Dr. Fisher. Further on are located the main staircase, elevator, teaching rooms, lavatories and the caretaker's apartments. On the next floor are twenty-two class rooms located on either side of a broad corridor. On the next or upper floor are thirteen class rooms, a large room for chorus practice and an extensive hall, specially designed for the purposes of the Elocution School. All of the fifty rooms, which are of ample size for the purpose required, are well lighted and ventilated. Electric time-bells are in every room and speaking tubes at various points, all connected with the offices; double floors, partitions and doors are provided throughout, a special insulating sheathing being used as a deadener of sound, adapting the rooms to the requirements and comfort of both pupil and teacher.

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The Music Hall, which is somewhat unique in character, is one of the most elegant recital halls in Canada. The architectural design of the interior is very attractive and appropriate, while the acoustic properties are excellent, making it an ideal hall for chamber music. It is capable of seating between five and six hundred persons.

At its western end is the platform which is adjoined by the retiring-rooms for performers. At the opposite end is a commodious gallery, reached by stairs direct from the auditorium. The main floor of the auditorium is in part level, to permit of its use for examinations and other purposes, while the portion toward and beneath the gallery rises in low steps, giving from all parts a good view of the platform and large Conservatory organ, which has been completely rebuilt and converted into a thoroughly modern electric organ and placed in this new hall. The interior of the Music Hall is finished in buff pressed brick, having a high wood dado and an artistically modelled plaster frieze consisting of cherubic figures dancing and performing on musical instruments. The roof, which is carried on boldly designed principals, is open to the ridge, and beautifully finished in unique panelled work.

The buildings throughout are heated by steam and lighted by electricity and gas, especial attention being given to ventilation and sanitary conditions. The style of architecture is Italian in type, with accentuated angles in brickwork of two shades and broad overhanging eaves. The buildings have been designed and their erection superintended by Messrs. Burke and Horwood, who are well and favorably known as the architects of many prominent buildings in Toronto and elsewhere.

The Musical Director.

The Board of Directors, at the time of organization, appointed to the office of Musical Director Dr. Edward Fisher.

Early in the course of his musical education, Dr. Fisher's attention was attracted towards the diversified and conflicting systems of instruction adopted in various Conservatories of Music. So deeply was he interested in what he observed of these institutions, especially while pursuing his own musical studies



growth of the Conservatory made it necessary for him to resign. His specialty in the musical profession is pre-eminently that of a teacher, having made the art and science of teaching, 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 a musical educator.

Dr. Fisher's services in the cause of music have been publicly recognized by Trinity University, this institution having conferred on him in 1898 the degree (*honoris causa*) of Musical Doctor.

at Boston and Berlin, that he determined to thoroughly investigate the most important methods in use, and ascertain, as 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.

After returning from Europe, he occupied at different times the position of Musical Director in several of the leading educational institutions of Canada; held the post of organist and choirmaster of St. Andrew's Church, Toronto, from 1879 to April 1st, 1899; and was for some twelve years conductor of the Toronto Choral Society, both of which positions the continued

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Advantages of Conservatory over Private Instruction.

The great Conservatories of European fame were so called because they were intended to preserve (conserve) the true theory and practice of musical art from corruption. The first was that of Santa Maria Loreto of Naples, founded in 1537. Since then many others have been established in Italy, Germany, France, Russia, England, and other countries, some of which are wholly or in part maintained by Government or otherwise subsidized. In America the Conservatory system depends almost solely upon public patronage for support.

The advantages of Conservatory over private instruction are so numerous and varied, and so obvious to anyone giving the matter serious thought, that it is sufficient merely to suggest the more important aspects of the subject.

The genuine Conservatory of Music stands in much the same relation to the private teacher as the University to the private tutor. Exceptional circumstances render it desirable at times to employ private instruction, whether in music or other branches of learning, but such exceptions only serve to emphasize the need of institutions carefully organized to meet the needs of the large majority of students. Unfortunately, the musical profession embraces more or less incompetent teachers, no one being debarred from entering it, whether properly qualified or not. It therefore rests with each individual, when seeking the services of a private teacher, to form his judgment as best he can on that person's fitness for his vocation. A Conservatory of Music, worthy of its title, presents no such uncertainty to the mind of the pupil. It is morally certain that the teachers of a Conservatory are selected mainly on account of their ability, as it would not be in the best interests of any institution to sacrifice its reputation by employing other than good teachers. Again, the stimulating atmosphere of a large music school is another distinct advantage over private instruction. Narrowness and one-sidedness of culture are always to be guarded against by the music student of high aims, and no better safeguard from these faults can be found than in the broadening and inspiring influences of a comprehensive and progressive Conservatory of Music.

The Class System, in which pupils are arranged in graded classes, is available in all branches for such as desire it, although individual instruction is generally advised, more especially for students taking the Artists' Course in vocal and instrumental music.

Individual instruction has distinct merits and advantages of its own, both of

which are greatly enhanced by the broadening and elevating musical atmosphere of a Conservatory. The student may take individual lessons at the Conservatory either once, twice or oftener each week, the lesson consisting of thirty, forty-five or sixty minutes each in length, as may be desired, the tuition fees being proportioned to the length of the lesson.

There are many circumstances which should be taken into consideration by the pupil when deciding whether to take class or individual lessons. In many instances a combination of *both systems* produces the best results. The Musical Director may be consulted at any time by pupils or parents on this or any other subject connected with the welfare of Conservatory students.

Whether class or individual instruction is selected, the Conservatory system can hardly fail to induce among its students emulation, ambition and self-reliance. The student is spurred on to greater efforts by observing the proficiency of those who have attained a higher degree of perfection; energy is directed into proper channels, the critical faculties are sharpened by frequent opportunities afforded for hearing the performances of other pupils and comparing their respective merits; confidence, ease and grace are acquired in performing before an audience, and a refined and cultivated musical taste is rapidly acquired under the stimulating influence by which the student is surrounded.

In the study of music, theory and practice should always go hand-in-hand. While it is possible to obtain excellent instruction from private teachers, provided the best are selected, yet it is only the Conservatory, with its specialists in every department, that can give the student a full equipment as a musician, and send him forth into the world thoroughly prepared to make his mark as an artist, whether it be in the capacity of a teacher or a virtuoso.

Free Advantages.

HARMONY, SIGHT-SINGING, LECTURES, ENSEMBLE PLAYING,
ORCHESTRAL PRACTICE, ETC.

Students of the Conservatory have, in addition to their regular lessons, certain specific FREE ADVANTAGES. Among these are included Elementary Classes in THEORY and SIGHT-SINGING. One introductory term in each of these subjects may be taken by all Conservatory students pursuing one or more principal studies. The Free *Theory and Sight-Singing* classes are designated more properly by the

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name INTRODUCTORY THEORY classes. An improved method of teaching the rudiments of music has been adopted by the Conservatory, which renders the study of musical theory far more practical and interesting than by the usual methods. No student should neglect the privilege of attending these classes, as they have an important influence on his or her general progress in whatever branch of music pursued. The above-named free elementary classes are formed at convenient intervals throughout the year. Free Ensemble Piano instruction and Orchestral practice is extended to the more advanced pupils in these respective departments. Also LECTURES, accessible gratuitously to all Conservatory students, are given at frequent intervals on such subjects as *Musical History and Biography*, *Æsthetics of Music*, *Analysis of Classical Works*, *Acoustics*, *Anatomy and Hygiene of the Vocal Organs*, *Health Principles* and other relevant subjects. These lectures, delivered by members of the Faculty and other professional gentlemen, are always suitably illustrated, those on Musical History often involving the performance of important classical compositions. They are altogether highly instructive and enjoyable, and form an intellectual background of great value to all who wish to acquire, with their practical studies, an intelligent and comprehensive view of musical art.

Free and partial scholarships are annually awarded to students in each of the leading departments, thus often enabling those to complete courses of study when otherwise it would have been impossible.

During the twelve years of the Conservatory's existence, scholarships amounting in the aggregate to \$10,000 have been awarded to students.

CONCERTS AND RECITALS.

In addition to the other means of culture gratuitously afforded by the Conservatory, numerous concerts are held, at which the choicest works of the great masters, consisting of sonatas, concertos, etc., for the pianoforte, and for pianoforte and violin, string and piano trios, quartettes and quintettes, songs, oratorio and operatic selections, etc., are performed by students and professional musicians. Occasionally, also, Artists' Recitals are given by members of the Faculty and visiting musicians. Besides these more important occasions, weekly recitals are given in which Conservatory pupils of all grades, excepting the most elementary, are from time to time permitted to take part.

These exercises are of great advantage to pupils, stimulating them to increased exertion in their studies, and furnishing opportunities for the development of their powers, and the acquirement of that confidence so necessary to a creditable performance in the presence of an audience. The "Term Card," which all pupils receive on payment of their tuition at the beginning of each quarter, entitles

them to admission to all Conservatory Concerts and Recitals. For the best visiting and local Concert attractions, arrangements are frequently made whereby pupils of the Conservatory are enabled to obtain tickets at prices much below those charged the general public.

MUSICAL LIBRARY.

The great mass of musical literature now extant is rendered inaccessible to many students, simply owing to the large expense involved in purchasing books. Yet to the liberal-minded and progressive musician, the literature should be as familiar as the *technique* of his art. Highly important is it also that students should have access for reference to the full scores of the symphonic, oratorio and operatic works of the great tone-masters. Many of these works are very expensive, and quite beyond the means of the ordinary student to obtain. The Conservatory Directorate has recognized the needs of its students in this direction by establishing a fund for the formation of a *Musical Reference Library*. A considerable number of books, Historical, Biographical, Theoretical, Technical, Æsthetical, Elocutionary, etc., have already been purchased, and additions will be made from time to time, until the library is complete in every respect. It is intended for the free use of students during all hours when the Conservatory is open. The leading European and American Musical Journals will also be kept on file in the Reception Room for the use of students.

Outlined Plan of Educational System.

The Educational System of the TORONTO CONSERVATORY OF MUSIC is, for the sake of convenience in examinations, divided into two general departments—the Academic or Preparatory, and the Collegiate or Graduating Department. These two departments do not differ from each other so much in the mode of instruction employed as in certain outward regulations, concerning which are given the following explanations :

Academic Department.

The Academic Department, which is intended to be preparatory to the Collegiate Department, is open to all persons above seven years of age, with or without any previous knowledge of music. This department is designed, firstly, as a *general school* of music, leading students through a carefully graded course to the

point where they can enter the Collegiate Department, and there pursue their studies until graduation without fear of having to sacrifice time and labor in correcting faults resulting from previous misdirected efforts. Secondly, this department is intended to meet the wants of amateurs who have not the time or inclination to enter upon an extended course of study, but who desire the best possible instruction during the time they may decide to devote to it, and who also wish to avail themselves of the general advantages afforded by a genuine Conservatory of Music—advantages which it is hardly possible to secure in connection with private instruction. No student will be admitted to this department for a shorter period than one term.

Collegiate Department.

The Collegiate Department is designed for students preparing for the profession as teachers and artists, and for amateurs desirous of obtaining a thorough training in the art and science of music, and who wish to pursue a definite and systematic course of study in one or more of its branches. This department is sub-divided into the ARTISTS' COURSE and TEACHERS' COURSE.

The full course of study in this department is intended to occupy a period of at least three years; advanced pupils, however, whose previous instruction has been correct, are graded in this department according to their proficiency on entering, and are often enabled to complete the course in less time than the period specified.

Any persons, whether already pupils of the Conservatory, or those intending to become such, desiring to ascertain whether they are prepared to enter the Collegiate Department, and, if so, at what point in the course, should make application to the Musical Director, who will arrange for an examination free of charge.

Collegiate Examinations Held in Toronto.

Two examinations are held at the Conservatory during each academic year—the first at the end of the winter term, about February 1st; the second, near the end of the summer term, about June 20th.

N.B.—Pupils preparing for examination should read carefully the requirements of the special course they are pursuing, as noted under that heading in the Conservatory Annual Syllabus.

CERTIFICATES.

Certificates are awarded to candidates passing the Junior and Intermediate Examinations, the Instrumental and Vocal Certificates being granted only after the candidates have passed the Theory Examinations attached to each subject and grade, as set forth under the rules and regulations of each department.

DIPLOMAS.

The Conservatory Diploma is awarded to candidates passing the Final Examination.

The Instrumental and Vocal Diplomas are awarded only after the candidates have secured certain Theory Certificates, as prescribed in the rules of each department.

Graduates, or winners of a Diploma in any single department in the Conservatory, are entitled to style themselves *Associates of the Toronto Conservatory of Music* (A.T.C.M.)

Graduates in the Theory Course, who, in addition to the Theory Diploma, win a diploma in any other Artists' Course—for example, the Pianoforte—are entitled to style themselves *Fellow of the Toronto Conservatory of Music* (F.T.C.M.)

MEDALS AND SCHOLARSHIPS.

Medals and Scholarships are awarded in each of the leading departments at the summer examination. (See page 74).

TEACHER'S DIPLOMA.

A special Normal Course has been arranged for students desiring to obtain a Teacher's Diploma in the Pianoforte, Voice and other practical departments.

This diploma ranks the same in merit as the diploma in the Artists' Course, entitling the holder to be styled A.T.C.M., and indeed involves the same training during the first two years in the Collegiate Department.

The third year of the Teachers' Course is, however, entirely different from that of the Artists' Course. Whereas in the latter the student continues to direct his attention mainly towards acquiring more technique, expression and finish in his art as an executant, the student in the Teachers' Course will take up studies which have a direct bearing on the best methods of imparting musical knowledge.

In order to make the instruction given in this department thoroughly practical, pupils of various grades are utilized, thus giving the Normal Students an opportunity of doing actual teaching under the supervision of an experienced master.

The Pianoforte Normal Classes are conducted by the Musical Director, Dr. Fisher.

The Normal training involved in preparing for graduation necessitates at least one year's attendance at the Conservatory, from September to the following June.

Students passing the Final Examinations in both Teachers' and Artists' Course receive diplomas for each, thereby getting full credit for what they have accomplished.

N.B.—For particulars respecting the Collegiate Examinations in the various departments, Requirements for Candidates, etc., the reader is referred to the Conservatory Annual Syllabus, which may be had free on application.

POST-GRADUATE COURSE.

A definite Post-Graduate Course has been arranged in the Pianoforte and other leading departments, for graduates who desire to reach a higher standard of excellence as artists.

The technical, intellectual and other artistic requirements are considerably greater than those for graduation. A prominent object in this course is to provide the student-artist with a varied repertoire suited to his individuality and bent of character.

Candidates passing the Post-Graduate Examination, and also the Intermediate Theory Examination, will receive a special diploma entitling them to be styled *Fellow of the Toronto Conservatory of Music (F.T.C.M.)*

The list of pieces for the Pianoforte Post-Graduate Course, Requirements for Candidates, etc., are contained in the Conservatory Piano Syllabus (price 25 cents, post-paid).

Local Examinations.

A radical departure from established custom was made in 1898 by the Conservatory with respect to the holding of Annual Examinations in Centres outside of Toronto. Hitherto, students of music in various parts of Canada who wished to avail themselves of the Conservatory Examinations have been often unable to do so because of the expense attached to such an undertaking.

The plan adopted, and which is now in force, minimizes the expense to candidates, prevents any loss of time on their part, and saves them from all trouble and inconvenience of travelling.

The Conservatory Local Examinations for Centres located outside of Toronto are held in midsummer, those for Theory taking place on the same dates as the Toronto Theory Examinations, and the Practical Examinations during the month of July.

The *standard* of the Local Examinations is the same in every respect as that of the Toronto Examinations, the same grade of certificate being awarded in all cases.

Before a Local Examination can be granted, it is essential that the number of candidates shall be sufficient to justify the Conservatory in undertaking the examination, failing which the fees may be made to the required sum by the Centre, or the candidates may have the option of taking their examination at some other Centre. A minimum of *five* candidates is necessary for an examination to be granted under the usual conditions. Piano and organ candidates may be classed together, for the purpose of making up the required number.

Candidates taking examinations at Local Centres must forward to the Secretary at Toronto their applications — blank forms for which are provided by the Conservatory—not later than June 1st, together with the fees for examinations and certificates.

Senior or third-year candidates must, however, in all instances take their examinations in Toronto.

The examinations in Toronto and at Local Centres are open to *all candidates* without restriction.

A Local Honorary Representative of the Conservatory is appointed in each City or Town where Centres are established.

The results are made known to all candidates by mail as soon after the examination as possible. The names of successful candidates are published in the Toronto and local press.

MARKS.

The following named Honorary Local Representatives have already been appointed by the Board of Directors to act for the Conservatory in their respective localities :—

HONORARY LOCAL REPRESENTATIVES.

Belleville	Mrs. Lyons Biggar.	Lindsay	Dr. W. H. Clarke.
Berlin	Judge Chisholm.	London	W. E. Saunders, Esq.
Brampton	J. W. Main, Esq.	Perth	Mrs. Gemmell-Allan.
Dunnville	W. F. Haskins, Esq.	Peterborough	Rev. Dr. Torrance.
Georgetown	John McLeod, Esq.	Port Hope	A. Purslow, M.A., L.L.D.
Guelph	President James Mills.	St. Catherines	Princl. J. Henderson.
Hamilton	W. F. Findlay, Esq.	St. Thomas	Rev. D. R. Drummond.
Kingston	Robert Sears, Esq.	Woodstock	D. W. Karn, Esq.

The Piano.

The Toronto Conservatory Piano School is conducted on sound educational principles in all its departments. The teachers in the primary and junior grades are trained, not only in a uniform method of technique, touch and style, but also in the Conservatory Normal course for the Pianoforte, which comprises a course in the art and science of *teaching* as applied to the Pianoforte.

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

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institution. Thus it follows that when the pupils change from junior to the more advanced Conservatory teachers, they are not subjected to the discouraging experience so common of having to undo their previous work and lay an entirely new foundation for their playing.

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 stage upwards.

The new Conservatory Music Hall is largely utilized in the interests of Piano students.

Frequent Piano recitals are given both by members of the Faculty and students, the latter being thus enabled not only to cultivate their taste by hearing the best composers interpreted by competent artists, but to develop their own powers of performance to the fullest extent.

Pupils studying in the elementary grades are allowed to appear at these Recitals as soon as they are properly grounded in the primary requirements of touch, phrasing and conception.

Lectures relating to the art of Piano playing are given at intervals throughout the year by members of the Faculty.

The regulations governing Piano Examinations, requirements of candidates, etc., may be found in the Conservatory Annual Syllabus. Mailed free.

The Voice.

Instruction in this department includes everything that assists in the development of the vocal artist, among which details of study may be mentioned the union of the registers; physiology of the vowels and consonants; solfeggi and the application of words to music; exercises for obtaining flexibility of voice; exercises in the scales major and minor; the chromatic scale and arpeggios; the embellishments suitable to different styles of singing; dramatic expression;

cultivation of the voice considered as an organ of æsthetical feeling in art ; English ballads and sacred songs ; Italian, German and French songs ; Opera and Oratorio ; Recitative and Aria, etc.

Every possible advantage will be afforded students who wish to prepare themselves or graduate professionally for the concert room, oratorio, or the lyric stage ; and for advanced students the opportunities for public introduction under the auspices of the Conservatory are practically unlimited.

The regulations governing Vocal Examinations, requirements of candidates, etc., may be found in the Conservatory Annual Syllabus. Mailed free.

The Organ.

In the Organ Department the Conservatory affords its students a complete course of instruction in the various great schools of organ music.

The Organ Faculty of the Conservatory is one of notable strength, comprising as it does musicians whose education and experience have been gained in England, Germany, France and the United States, and whose reputations in Canada are well established.

The Conservatory Concert Organ is an instrument admirably adapted to the purposes for which it was designed. It is constructed on the electro-pneumatic principle, and in respect to power, variety, brilliancy, touch, mechanical devices, etc., is undoubtedly one of the most complete and effective organs for concert and all other purposes in the Dominion, and one which to organ students cannot fail to be an invaluable educational medium.

The Directorate is at present negotiating for the purchase of a new two-manual pipe organ, to be erected and completed early in October, '99, and which will be used mainly as a practice instrument, thus affording ample opportunity for students to get their practice on an instrument suited to their requirements.

Lessons and practice are obtainable on every week day, and also during the evenings.

The regulations governing Organ Examinations, Requirements of Candidates, etc., may be found in the Conservatory Annual Syllabus.

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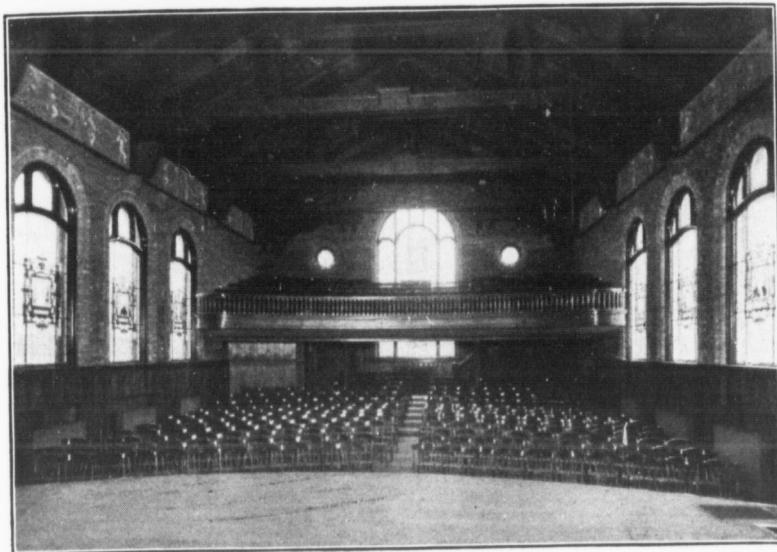
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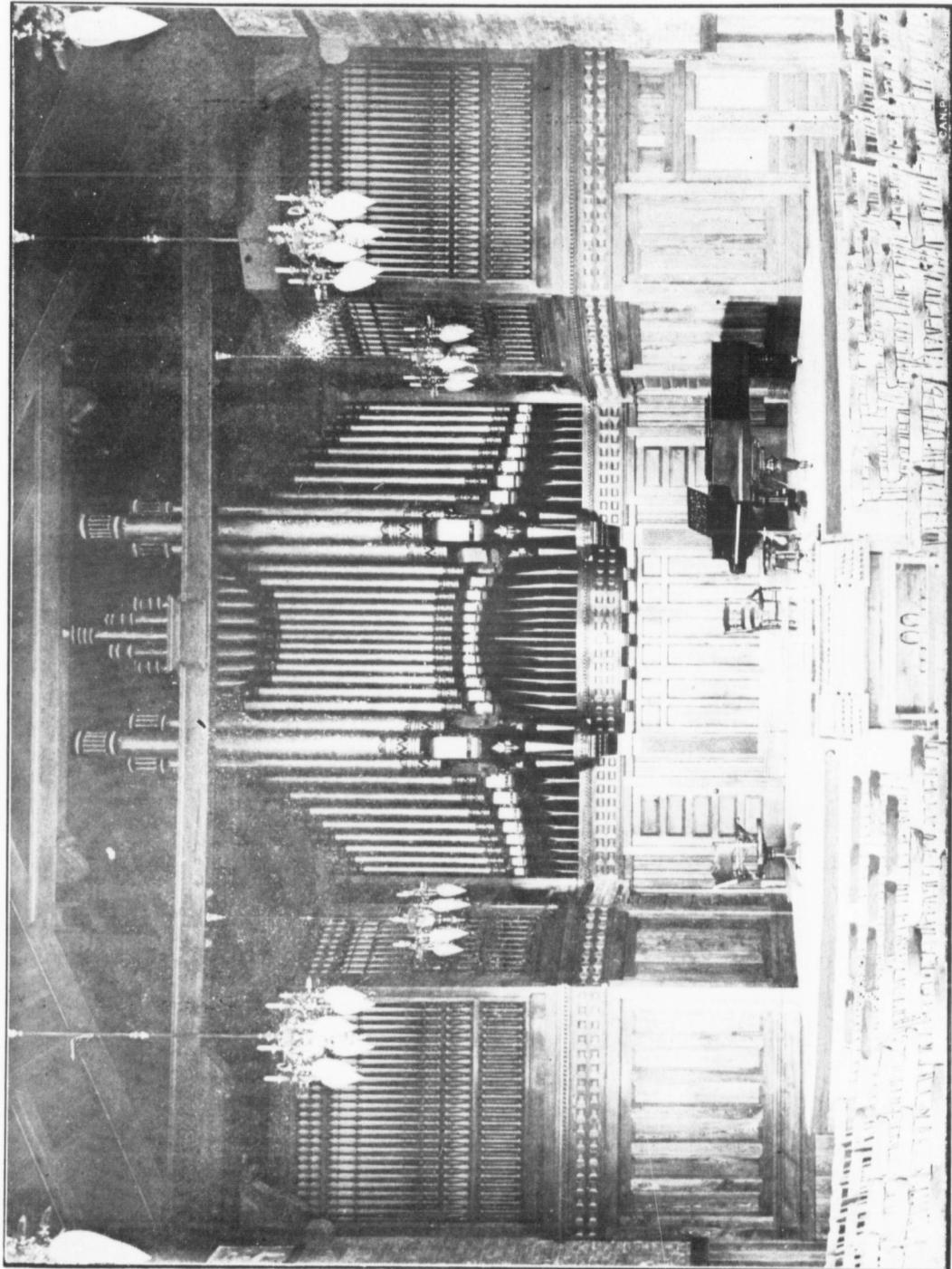


THE CONSERVATORY MUSIC HALL.

VIEW FROM THE PLATFORM.



LECTURE HALL.



THE NEW ELECTRIC ORGAN IN THE CONSERVATORY MUSIC HALL

- Com
- 1 Open D
 - 2 Dolce
 - 3 Gamba
 - 4 Doppel
 - 5 Wald F
-
- 10 Bourdo
 - 11 "
 - 12 Open D
 - 13 Viola d
 - 14 Aeoline
 - 15 Celeste
-
- 22 Geigen
 - 23 Dulcian
 - 24 Melodi
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- 28 Double
 - 29 Bourdo
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- 31 Swell t
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Specification of the Conservatory Organ.

Compass of Manuals, CC to C, 61 Notes. Compass of Pedals, CCC to F, 30 notes.

GREAT ORGAN.

NOTES.		NOTES.	
1 Open Diapason	Metal, 61 8-ft.	6 Principal	Metal, 61 4-ft.
2 Dolce	" 61 8-ft.	7 Twelfth	" 61 2 $\frac{2}{3}$ -ft.
3 Gamba	" 61 8-ft.	8 Fifteenth	" 61 2-ft.
4 Doppel Flute	Wood, 61 8-ft.	9 Trumpet	" 61 8-ft.
5 Wald Flute	" 61 4-ft.		

SWELL ORGAN.

NOTES.		NOTES.	
10 Bourdon (Treble)	Wood, 61 16-ft.	16 Stopped Diapason	Wood, 61 8-ft.
11 " (Bass)	" 61 16-ft.	17 Traverse Flute	" 61 4-ft.
12 Open Diapason	Metal, 61 8-ft.	18 Flautina	Metal, 61 2-ft.
13 Viola di Gamba	" 61 8-ft.	19 Mixture (three ranks)	" 183
14 Aeoline	Metal and Wood, 61 8-ft.	20 Cornopean	" 61 8-ft.
15 Celeste	Wood, 49 8-ft.	21 Oboe	" 61 8-ft.

CHOIR ORGAN.

NOTES.		NOTES.	
22 Geigen Principal	Metal, 61 8-ft.	25 Harmonic Flute	Metal, 61 4-ft.
23 Dulciana	Metal and Wood, 61 8-ft.	26 Harmonic Piccolo	" 61 2-ft.
24 Melodia	Wood, 61 8-ft.	27 Clarionet	" 61 8-ft.

PEDAL ORGAN.

NOTES.		NOTES.	
28 Double Open	Metal, 30 16-ft.	30 Violoncello	Metal, 30 8-ft.
29 Bourdon	Wood, 30 16-ft.		

COUPLERS.

31 Swell to Great.	38 Swell to Choir.
32 Swell to Great Sub-Octave.	39 Swell to Choir Sub-Octave.
33 Swell to Great Super-Octave.	40 Swell to Choir Super-Octave.
34 Swell at Octave on itself.	41 Great to Pedal.
35 Choir to Great.	42 Swell to Pedal.
36 Choir to Great Sub-Octave.	43 Choir to Pedal.
37 Choir to Great Super-Octave.	

COMBINATION PISTONS.

3 to Great Organ, 3 to Swell Organ, 2 to Choir Organ.

PEDAL MOVEMENTS.

Two Combination Pedals to Pedal Organ.

Tremolo Pedal to Swell Organ.

Reversible Pedal Great to Pedal.

Crescendo Pedal, commencing with soft organ, gradually increasing to full organ at the will of the player, and returning to whatever combination may have been previously set.

Full Organ Pedal.

Stop Switch. The Crescendo Pedal may be used as a stop switch by which the Organist may set any combination desired and bring it on at will.

The Console is placed in front of the platform on the floor of the hall, thus economizing space, besides affording the organist a clear view of the stage, a great advantage in accompanying other performers.

To effect a further saving of space on the platform, the instrument is distributed according to the following plan, namely: The Choir and Pedal Organs are placed in the central rear portion of the platform, the Great Organ over the retiring room on the left, and the Swell Organ over the lobby to the right, through which the main building is reached from the Music Hall.

The organ was built by the firm of Messrs. S. R. Warren & Son, and rebuilt on the electro-pneumatic principle in 1897 by Messrs. D. W. Karn & Co., of Woodstock, Ont., the work of reconstruction being superintended by Mr. Charles S. Warren.

SPECIAL ORGAN CLASSES.

Classes may be formed under the direction of Mr. J. W. F. Harrison for the study of service-playing in all its branches, special attention being given to that of the Episcopal service.

Instruction is given in the various modes of chanting, both Anglican and Gregorian, and in all the various details of an Anglican Cathedral Service, including hints as to training of choirs, both vested and mixed. Besides the above, cognate subjects are treated which are unavoidably excluded from private lessons, owing to the limited time at the teacher's disposal.

These classes are of great value to those desirous of filling organ appointments, and all organ students are strongly advised to enter them. The terms have been made so low as to be within reach of all.

CLASS IN IMPROVISATION.

Advanced organ pupils of the Conservatory are afforded an opportunity of properly cultivating one of the most essential and delightful features of an organist's work, namely, the art of improvising.

No branch of organ playing is, perhaps, so much abused and so little understood as this, "the art of creating and performing music at one and the same time." This is not always an evidence of an absence of talent in extemporization, but more frequently an indication of a lack of proper cultivation and direction of effort. Every earnest student of the organ should seek to so thoroughly master the details of *musical form* and *thematic development* as to enable him to avoid the meaningless and rambling incoherence which characterizes so many extempore performances.

While the rare gift of original melody may be lacking in many, yet properly directed study in the development of a given theme or subject should enable the student to attain to a proficiency in this direction which will be of inestimable value to him as an organist.

In order to facilitate study on the lines mentioned above, classes may be formed at convenient intervals, under the direction of Mr. A. S. Vogt, organist and choir-master of the Jarvis Street Baptist Church.

Viol

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Violin, Orchestra and Band Instruments.

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FLUTE,
OBOE,
CLARINET,
BASSOON,

SAXAPHONE,
HARP,
HORN,
CORNET,

TROMBONE,
EUPHONIUM,
TYMPANI, ETC.

Besides thorough courses of solo instruction in each of the above-named departments, advanced students practice in trios, quartettes, quintettes, etc., and are thus enabled to study chamber music for piano, stringed and other instruments.

As necessity arises, definitely prescribed courses of study in each instrument of this department will be published. In the meantime only the violin course is deemed requisite as an example, and this may be found in the Conservatory Annual Syllabus, together with the regulations governing Violin Examinations, etc. This Syllabus is mailed free.

Harmony,

Counterpoint, Canon and Fugue, Instrumentation and Acoustics, Form in Composition and the History of Music.

The study of Harmony, Counterpoint, etc., is obligatory in the Collegiate Course. Pupils of every grade, except perhaps the youngest children, are strongly advised to enter some class in Theory of Music.

Classes are formed in this, as in other departments, at the beginning of each term, so that pupils entering the Conservatory at any time may always find a place suited to their special needs.

Pupils desiring to qualify for examinations at Canadian or other Universities will find every facility furnished them for taking any special course required. According to the terms of affiliation existing between the Conservatory of Music and Trinity University, also between the Conservatory of Music and the University of Toronto, students who have passed the First and Second Examinations in Theory will be exempted from the First University Examination; and students holding the Theory Diploma of the Conservatory will be exempted from the First and Second University Examinations in Music.

The Curricula in Music of both Universities may be obtained on application at the Conservatory office.

In the case of candidates who have studied Harmony before entering the Conservatory, and who wish to take the Junior, Intermediate or Final Examinations, an informal examination (for which there is no fee) will be held in order to

test their ability, and according to the result they may be exempted from one or more of the foregoing examinations.

Candidates exempted from the Junior and entering for the Intermediate Examination will be required, however, to take the Junior History Paper; and candidates exempted from both Junior and Intermediate Examinations will be required to take the Musical Form Paper in addition to the Final Examination.

Among the "free advantages" enumerated on page 24 it will be seen that certain lectures on the Theory of Music are included; these are as follows:

1. Lectures on Introductory Theory, open to students taking the Primary Examination.
2. Lectures on Harmony, open to students taking the Junior Examination.
3. Lectures on Counterpoint and other subjects included in the intermediate and Final Examinations, open to students taking either of these examinations.

These lectures, which last an hour each, are given weekly in the Lecture Hall of the Conservatory at a time specially arranged to suit the convenience of the majority of the students.

All pupils desiring to enter classes in this department will avoid possible anxiety and delay in their work by registering their names early in the *first* and *third* terms of each academical year, as it is often impracticable to form classes to meet the special requirements of those entering at other times.

The regulations governing Theory Examinations, requirements of candidates, etc., may be found in the Conservatory Annual Syllabus. Mailed free.

Harmony, Counterpoint, Etc., by Correspondence.

During past years many students resident throughout the Dominion and in the United States have derived much advantage in studying harmony by correspondence with the Conservatory Theory Department. This method, which has found great favor of late years in England and other countries, is especially recommended to all who find it impossible to attend the Conservatory in person.

An important feature in lessons by Correspondence may be seen, and should not be overlooked, in the fact that, as everything is explained *in writing*, the student is enabled to read and re-read the same, thereby receiving practically the same advantage as several lessons upon the same subject. The fees for lessons by Correspondence are stated on page 72.

Being affiliated with the University of Toronto, and with Trinity University, the Conservatory of Music gives special attention to the preparation of students

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Rudiments.

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for University examinations, leading to degrees in Music. For some years past Conservatory candidates have successfully passed the University Examinations, securing the Mus. Bac. degree and winning also the gold and silver medals.

TEXT BOOKS ARE SELECTED FROM THE FOLLOWING LIST.

PRIMARY EXAMINATION.

Rudiments.....*Cummings. Harmony.....*Stainer.

JUNIOR EXAMINATION.

Music Bannister. History Hunt.

INTERMEDIATE EXAMINATION.

Harmony Goss. Composition *Stainer.
Counterpoint.....*Bridge. Form in Music..... Anger.

FINAL EXAMINATION.

Double Counterpoint*Bridge. Fugue *Higgs.
Acoustics *Stone. Instrumentation.....*Prout.
History..... Hullah. Basses and Melodies.....*Dunstan.

The following Text Books are also in occasional use :

Harmony. Stainer.	Applied Forms..... Prout.
" Jadassohn.	Musical Theory..... Weitzman.
" Macfarren.	Part Writing Hiles.
" Norris.	Double Counterpoint and Canon Prout.
" Ouseley. .	Counterpoint and Fugue..... Haupt.
" Prout.	Fugue Prout.
Counterpoint Cherubini.	Instrumentation Berloiz.
" Macfarren.	" Riemann.
" Ouseley.	The Orchestra Prout.
" Pearce.	History of Music..... Hawkins.
" Prout.	" " Naumann.
" Richter.	" " Riemann.
Musical Form Ouseley.	" " Ritter.
" *Pauer.	Sound and Music Sedley Taylor.
" Prout.	On Sound Tyndall.
Analysis of Form..... Harding.	

Those marked with an asterisk (*) are included among Novello's Primers.

The following are copies of the papers given at the examinations held at the close of last season.

EXAMINER—J. HUMFREY ANGER, Mus. Bac., Oxon.,

Fellow of the Royal College of Organists, Examiner in the Faculty of Music at Trinity University, Toronto.

The papers for the Examination in Primary Theory for both January and June, 1899, may be obtained at the office of the Conservatory.

PRIMARY EXAMINATION IN THE THEORY OF MUSIC.

PART 1.—RUDIMENTS

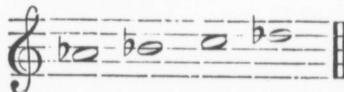
WEDNESDAY,
JUNE 21ST, 1899.

TIME,
9.30 A.M. TO 12.30 P.M.

1. Name the following musical characters:—

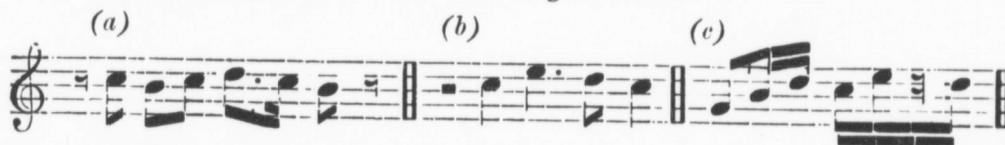


2. Explain the meaning of tetrachord. Write out the two major scales to which the following tetrachord belongs:—



3. Write the key signatures of: (a) B-minor, (b) G-sharp minor, and (c) F minor, in both the Treble and Bass staves.
4. State the number of semitones contained in the following intervals: (a) a diminished third, (b) an augmented fourth, (c) a diminished fifth, and (d) an augmented sixth.

5. Give the time signatures to the following measures:—



6. Add a key signature to the following passage, so that the last note shall be the mediant of the key:—



PART 2.—HARMONY

7. Write, in four-part harmony, the first inversion of the common chords of B major and G minor; and the second inversions of the common chords of A major and F minor.
8. Under what circumstances may the third in the common chord be doubled? Give an example.
9. Write and resolve the first inversion of the Dominant seventh on A, and the third inversion of the Dominant seventh on F.
10. Explain the meaning of chromatic resolution as applied to the Dominant seventh, and give two different examples.
11. Add three upper parts to the following Bass, employing common chords only:—

12. Add an Alto and Tenor part to the following passage, and give the roots of the figured chords:—

8. Transpose the following passage into the key of E-flat:—

The image shows a musical exercise consisting of two staves. The top staff is in G major (one sharp) and the bottom staff is in G major (one sharp). The music is written in a 2/4 time signature. The top staff begins with a treble clef and a key signature of one sharp (F#). The bottom staff begins with a bass clef and a key signature of one sharp (F#). The music consists of several measures of eighth and sixteenth notes, with some beamed notes and rests. The exercise is intended to be transposed into the key of E-flat major (three flats).

9. Give the meaning of: Acciaccatura ; Enharmonic change ; Leading-note ; Relative key.

10. How are musical sounds produced on the piano ; the pipe organ ; the reed organ ; the flute ; the cornet ; the violin ; and the drum ?

JUNIOR EXAMINATION IN THE THEORY OF MUSIC.

HARMONY

THURSDAY,
JUNE 22ND, 1899.

TIME,
9.30 A.M. TO 12.30 P.M.

1. Add parts for Treble, Alto and Tenor above the following Bass :—

4 2 6 5 9 4 8 3 6 4 5 3 b7 9 8 7 7

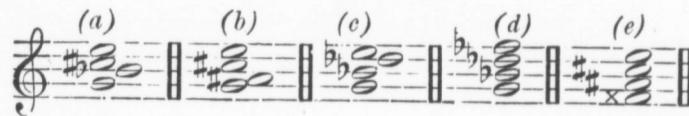
2. Write, in four part harmony and resolve, the following chords, employing the note E as the Bass-note for each :—

- (a) a dominant seventh ;
- (b) a supertonic seventh (major key) ;
- (c) " " (minor key) ;
- (d) a leading seventh ;
- (e) a diminished seventh.

3. Continue the following passage sequentially, concluding with the Tonic chord in the fifth measure :—



4. Define a suspension ; and explain the meaning of preparation, percussive and resolution of the discord. Write the perfect cadence in the key of A major, introducing a triple suspension, and state which are the suspending, and which the suspended notes.
5. Explain the difference between $\frac{7}{4} \frac{6}{-}$ and $\frac{7}{4} \frac{-}{3}$.
6. The following chords, when played upon the piano, will all have the same effect. How do you account for this? Name the key to which each belongs, and in each case give the generator :—



JUNIOR EXAMINATION IN THEORY OF MUSIC.

HISTORY

THURSDAY,
JUNE 22ND, 1899.

TIME,
2.30 P.M. TO 4.30 P.M.

1. Write a short life of Henry Purcell, and account for him being styled "England's greatest musical genius."
2. Briefly outline the history of music in France from the year 1600 to the present day.
3. Give some account of the instrumental music of the eighteenth century, naming the most important composers and their most important instrumental works.
4. Of which of the great masters was it said: "Pay heed to this youth; he will one day astonish the world"? Show from his life and works that the remark was indeed a true prophetic utterance.
5. What features of musical interest are connected with the following dates: 1627; 1710; 1741; 1797; 1809; 1876?
6. Give the names of the composers of the following works: The Art of Fugue; Don Giovanni; Episode de la vie d'un artiste; Der Ring der Nibelungen; A Midsummer Night's Dream; Mosé in Egitto.

INTERMEDIATE EXAMINATION IN THE THEORY OF
MUSIC.

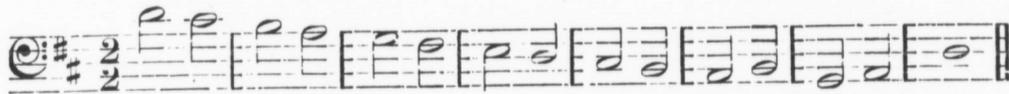
HARMONY

THURSDAY,
JUNE 22ND, 1899.

TIME,
9 30 A.M. TO 12.30 P.M.

1. Add parts for Treble, Alto and Tenor, above the following Bass :—

3. Harmonize the following Bass, introducing a modulation to each of the attendant keys of D :—



4. Convert the following passage into an interesting melody, by the addition of Auxiliary notes, etc. ; and then harmonize it for three voices :—



5. Harmonize the following Bass, introducing as many suspensions, single, double or triple, as possible :—



6. Analyse the chords marked with an asterisk in Question No. 1.

INTERMEDIATE EXAMINATION IN THE THEORY OF
MUSIC.

FORM IN COMPOSITION

WEDNESDAY,
JUNE 21ST, 1899.

TIME,
9.30 A.M. TO 12.30 P.M.

1. Name the composers of the 17th century to whom we are mostly indebted for the advancement of Form in composition.
2. Describe the construction of the regular musical sentence from the initial stage of the motive upwards ; and mention an example of such a sentence in Beethoven's Sonatas.
3. To what extent does modulation enter into the simple Binary and simple Ternary forms? Name a movement in the early Sonatas of Beethoven in which a key of second relationship is employed.

FORM IN COMPOSITION. (*Continued.*)

4. Show, by means of a table, the construction of the ancient Binary form, and trace its development into the Sonata or modern Binary form.
5. Give the derivation of the word Rondo. What is the characteristic feature of the Rondo? Briefly describe the various forms of the Rondo.
6. Can the Air with variations be regarded as an arbitrary Form? Give your reasons; and name the most important ways of varying the theme in this form.
7. Describe the Symphony. State what form is usually employed for the various movements. Enumerate the instruments of which the orchestra consisted at the commencement of the present century.
8. Fugue in G-sharp minor, Vol. 1, No. 18.—*J. S. Bach.*
 - (a) With what note does the subject end?
 - (b) Is the answer real or tonal?
 - (c) Is there a counter-subject?
 - (d) Is there a second counter-subject?
 - (e) Is there a counter exposition?
 - (f) Upon what material is the first episode built?
 - (g) Is the device of Stretto employed in this fugue?
 - (h) What keys are employed in the development?
 - (i) Can it be said that an important rule in harmony has been broken between the Treble and Bass in bars 33 and 34?
 - (j) At what point does the conclusion commence?
 - (k) How many times is the subject (or answer) heard in the course of the fugue?

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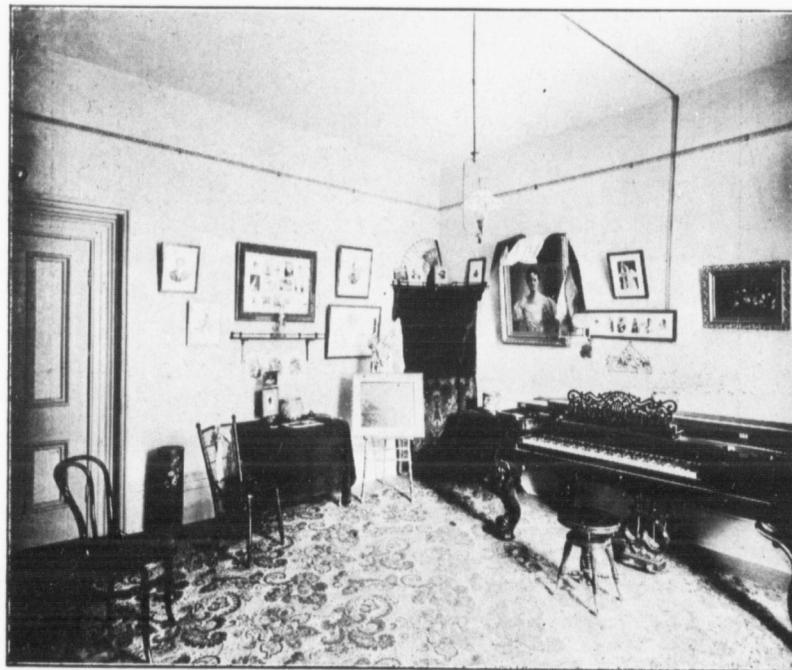
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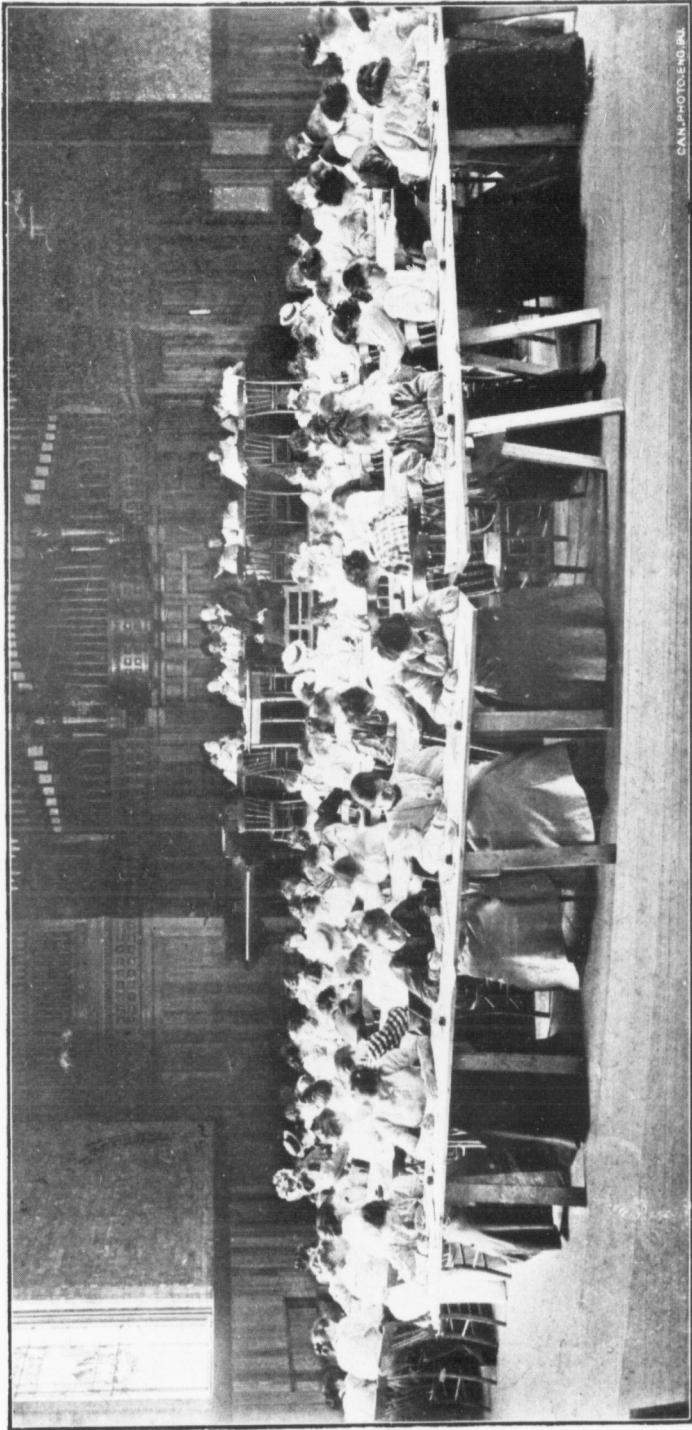
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A THEORY TEACHING ROOM.



A VOCAL TEACHING ROOM.



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A GROUP OF 114 CANDIDATES WRITING IN THE THEORY EXAMINATIONS IN THE CONSERVATORY MUSIC HALL,
JUNE 22ND, 1899.

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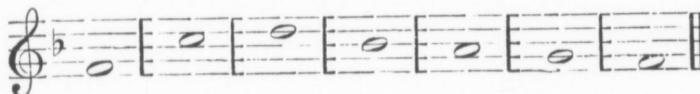
INTERMEDIATE EXAMINATION IN THE THEORY OF
MUSIC.

COUNTERPOINT

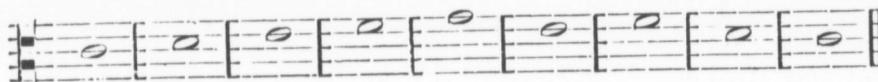
WEDNESDAY,
JUNE 21ST, 1899.

TIME,
2.30 TO 5.30 P.M.

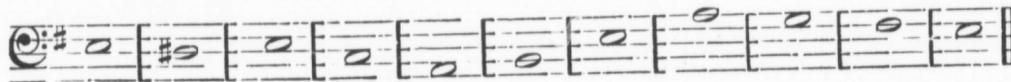
1. Write an example of *each* species of Counterpoint below the following Canto Fermo; (*Two parts—five separate exercises*):—



2. Transpose the above Canto Fermo into the key of A, place it in the Bass, and add a Treble in the *second* species, and an Alto in the *third* species, (*three parts*).
3. To the following Canto Fermo add parts for Treble and Bass, both in the *fifth* species (*three parts*):—



4. Place the above Canto Fermo (No 3), in the Bass, and add an Alto and Tenor in the *first* species, and a treble in the *fourth* species, (*four parts*.)
5. To the following Canto Fermo add three upper parts, all in the *first* species, employing chords strictly in the minor key (*four parts*):—



6. Do you regard the chord of the 6th upon the Supertonic as a concord or a discord? Give your reasons, and explain its treatment in four-part Counterpoint.

FINAL EXAMINATION IN THE THEORY OF MUSIC.

HARMONYTHURSDAY,
JUNE 22ND, 1899.TIME,
9.30 A.M. TO 12.30 P.M.

1. Continue and complete the harmonization of the following Chorale, in five part harmony, maintaining a contrapuntally interesting style throughout:—

The musical score consists of five staves, each representing a different voice part. The key signature is one sharp (F#), and the time signature is common time (C). The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals. The first staff is the soprano part, the second is the alto, the third is the tenor, the fourth is the bass, and the fifth is the bass line. The score is presented as a single melodic line with a treble clef and a key signature of one sharp, but it is intended to be performed in five parts.

A single musical staff with a treble clef and a key signature of one sharp (F#). It contains a melodic line with various rhythmic values and accidentals, representing the original chorale melody.

A single musical staff with a treble clef and a key signature of one sharp (F#). It contains a melodic line with various rhythmic values and accidentals, representing the original chorale melody.

2. Write a phrase of four measures in the key of F and in five part harmony, introducing: (a) a dominant 9th (complete); (b) an augmented 6th; (c) a diminished 7th; and (d) a Neapolitan 6th.

3. Explain the difference in musical effect between the D sharp and the E flat in the following examples:—

The image shows two staves of music. The top staff is in treble clef and contains four measures of music. The first measure has a chord with a sharp sign (#) above it and an asterisk (*) above the staff. The second measure has a chord with a flat sign (b) above it and an asterisk (*) above the staff. The bottom staff is in bass clef and contains four measures of music, with the first two measures having chords marked with asterisks (*) above the staff.

and exemplify the use of the chords in enharmonic modulation.

The image shows two musical staves in treble clef. The first staff shows a chord with a sharp sign (#) above it, representing D#4. The second staff shows a chord with a flat sign (b) above it, representing Eb4. The word "and" is written between the two staves.

4. Harmonize the following 'Cello passage, from an Organ Prelude by J. S. Bach, for 1st and 2nd Violins and Viola, adding phrase marks, and marking the bowing:—

The image shows five staves of musical notation in bass clef, representing a cello passage. The first staff starts with a treble clef (C) and a common time signature (C). The passage consists of a series of eighth and sixteenth notes, with some chords. The notation includes various accidentals and phrasing slurs.

5. Write the harmonic series from the generator  employing half-

notes for the notes that are in tune, and quarter-notes for those that are not in tune with the tempered scale. Mark the secondary harmonics with an asterisk. State whether there is any difference between the common chord thus derived and the common chord of E major, when played on the piano.

6. Analyse the harmonic progressions in the following excerpt from Schumann's Novelette in D major, referring especially to the chord marked with an asterisk :—



The musical score consists of two systems of piano accompaniment for Schumann's Novelette in D major. The first system begins with a forte (f) dynamic marking. The second system features a chord marked with an asterisk (*), which is the subject of the analysis question.

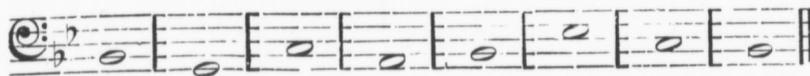
FINAL EXAMINATION IN THE THEORY OF MUSIC.

COUNTERPOINT

WEDNESDAY,
JUNE 21ST, 1899.

TIME.
9.30 A.M. TO 12.30 P.M.

1. To the following Canto Fermo add parts for Treble, Alto and Tenor, all in the *fifth* species, (*four* parts):—

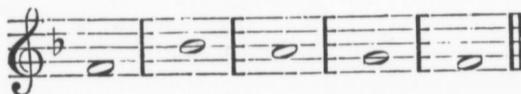


2. Place the above Canto Fermo (in the same key) in the Treble, and add an Alto in the *third* species, a Tenor in the *second* species, and a Bass in the *first* species, (*four* parts).

3. To the following Canto Fermo add four upper parts all in the *first* species, a modulation may be made to the relative major:—



4. Explain the meaning of "Added Thirds." Write a Counterpoint against the following short Canto Fermo and shew some six or eight different ways of adding thirds or sixths:—



5. To the following theme add a double counterpoint at the 8ve (or 15th); let it be as contrasted in character as possible, and shew the inversion:—



6. State your opinion of the value of strict counterpoint to the composer, and explain the difference between the *strict* and the *free* styles of counterpoint.

FINAL EXAMINATION IN THE THEORY OF MUSIC.

CANON AND FUGUE

WEDNESDAY,
JUNE 21ST, 1899.

TIME,
2.30 P.M. TO 5.30 P.M.

1. Above the following theme (by Azzopardi) continue the Canon as far as possible, concluding with a Coda:—

2. Define (a) Imitation by augmentation and (b) Imitation by inversion; and give a short example of each.
3. Give correct answers to the Following Fugue subjects:—

(a)

(b)

(c)

4. Write an exposition, employing a regular counter-subject upon the first of the above subjects.
5. Explain the meaning of Stretto, and write an example on a Dominant pedal, employing the second subject above.
6. Name the important features of the episode; and taking the third subject above, suggest two distinct figures suitable for episodal development.

FINAL EXAMINATION IN THE THEORY OF MUSIC.

INSTRUMENTATION

FRIDAY,
JUNE 23RD, 1899.

TIME,
9.30 P.M. TO 12.30 P.M.

- I. Score the following passage for the full orchestra; employing—2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons, 4 Horns (valve), 2 Trumpets (or Cornets), 3 Trombones, Drums, and the usual stringed instruments:—

SCHERZO, from the Sonata in C, Op. 2, No. 3, *Beethoven*.

Allegro

p *mf* *f*

p *cres*

f

cen - - - do



N.B.—In the last six measures the chords may be made more complete.

2. Compare the compass of the Oboe with that of the Clarinet. How do you account for the difference—the length of the two instruments being practically the same? Describe the tone quality of both instruments and state which is played with a single and which with a double reed.
3. Write a short account of the Brass family of orchestral instruments. What is meant by open notes? Are closed notes used now? What changes have taken place in the Brass instruments since the death of Beethoven?
4. Explain the meaning of: pizzicato; con sordini; Muta in E flat; a. 2; harmonics.

ANALYSIS

VIVA-VOCE.

Symphony in C Minor No. 5 *Beethoven*

ACOUSTICS

1. Describe the properties of the sound-wave, and explain the difference between a musical sound and a clap of the hands.
2. Given C with 256 vibrations, find the number of vibrations for each note of the scale of C major.
3. If a tuning fork be set in vibration and slowly revolved near the ear, the sound will constantly vary in intensity. How do you account for this phenomenon?
4. A regiment of soldiers, extending a quarter of a mile, are marching to the strains of a band which is preceding them. Can the whole company keep in step both with one another and with the music at the same time? If not, give your reason.

FINAL EXAMINATION IN THE THEORY OF MUSIC.

HISTORY

THURSDAY,
JUNE 22ND, 1899.

TIME,
2.30 P.M. TO 4.30 P.M.

1. In what connexion, by whom, and about what date, were the terms "Authentic" and "Plagal," first employed in music?
2. Explain "Cantus Mensurabilis," and comment upon the "Neuma" system of notation.
3. To what extent did the Council of Trent affect the art of music? Might it be said that modern music had its birth in the efforts made at this time to elevate the music of the church.
4. G. F. Handel is placed by Hullah in the Transition period. Give your reasons for this by referring to the general character of his compositions, etc.
5. Write a short history of the organ, and name the most important musicians who have been either performers on, or composers for, this instrument.
6. Name all the great masters who were alive at the beginning of this present century; mention their most important works, and briefly describe the advancement which has been made in the art of music during the century.

Language Department.

FRENCH.

GERMAN.

ITALIAN.

Modern languages are taught in the Conservatory of Music by the "Berlitz Method," which is based on a system of language instruction generally called the "natural method." In it the pupil is made acquainted with the foreign tongue, not by translation, which is abandoned altogether, but by conversational exercises in the new language. It is a fact well known, which requires no additional remarks, that the various methods of teaching languages by translation have never produced practical results of any consequence, while the advantages gained by using the natural methods are numerous.

1. The difficulties encountered in pronouncing foreign words are overcome by constant practice, and the ear becomes accustomed to the peculiar sounds of the language.

2. The pupil familiarizes himself with new expressions, not by the drudgery of memorizing them, but by continually hearing and repeating them.

3. The teacher's accentuation, gesticulation, modulation of voice and general expression of countenance aid the pupil in grasping quite a number of ideas and sentiments indicated by words or phrases for which there is often no true equivalent in his native tongue, and thus enable him to learn many shades of expression and other niceties of the language that are otherwise lost.

The "Berlitz Method" proceeds from the beginning entirely by object lessons.

Its efficiency is especially great when in the hands of native teachers, such as are engaged by the Conservatory. Aside from the question of "accent," there are in every language thousands of untranslatable expressions which impart to it its peculiar character, and which only a native can teach with any measure of perfection. Besides, only a native can have the entire confidence of the student, without which confidence the lesson loses its force. The instruction is an individual work between teacher and pupil, and therefore given privately or in classes not exceeding eight members.

The Conservatory String Orchestra.

Students of the Conservatory who are sufficiently advanced in playing orchestral instruments are allowed to participate in the rehearsals and public performances of the Conservatory String Orchestra, under the conductorship of Mrs. B. Drechsler Adamson, on condition that they attend practices regularly and study their parts at home, whenever such study is deemed necessary by the conductor.

The Orchestra, which is augmented, as occasion demands, with professional players, occasionally assists at the Conservatory Concerts, and has been found to add in no small degree to the attractiveness of these enjoyable occasions.

Advanced students of the piano, violin, and other solo instruments, have occasional opportunities of publicly performing concertos, accompanied by a full orchestra.

Sight-Singing and Chorus Practice.

It is generally conceded that sight-singing may be taught in classes with results fully as satisfactory as by individual lessons, while the cost to the student is thereby greatly reduced.

Sight-singing should be included in the course of every music student, irrespective of the quality of voice, for in this study the ear is trained by constant comparison to an accurate perception of all rhythms and tune forms met with in ordinary music.

Choir Masters and Teachers of Music, who have to deal with vocalists and vocal students constantly, have cause to regret that the power to read music correctly is possessed by so few singers. The time available for choir rehearsals seldom permits of instruction in sight-reading being given, while vocal teachers find it impracticable to give the necessary attention to this in the course of the ordinary half-hour lesson.

It is also of special importance to those studying the piano or organ, where the proportion of time necessarily devoted to technical training leaves comparatively little time for the cultivation of the ear.

Familiarity with the symbols used in musical notation and their significance to the ear, with rhythmic forms more or less simple or complicated, with harmonic

and melodic combinations (all of which are readily learned in the study of sight-singing), will greatly facilitate the progress of any music pupil.

In connection with the study of harmony, sight-singing is of great advantage, as each step is practically exemplified in part-singing, and a thorough knowledge of the subject more easily acquired.

The courses of instruction will have special reference—first, to the needs of those desiring thorough elementary instruction in music, and to the development of tone perception, sense of rhythm and the use and care of the voice; second, to the best and most approved methods of teaching the same. The latter course is designed particularly for students and teachers who desire to prepare for teaching classes in public and other schools, and will include illustrations of the most important points by classes of children. Every opportunity will be afforded for a thorough and practical preparation for this most important work.

Students may enter for either day or evening classes in this department.

In the department of sight-singing there are three examinations, viz., JUNIOR, INTERMEDIATE AND SENIOR. These will be held at the close of the second and fourth terms.

JUNIOR EXAMINATION.

This examination comprises the following tests:—

1. Singing at sight a test containing diatonic intervals of moderate difficulty in a major key.
2. Singing at sight, on a monotone, a test, in simple, triple or quadruple time, containing half-pulse and quarter-pulse divisions and dotted notes.
3. Writing, from hearing it played or sung, a test containing from four to six tones of any major scale indicated by the examiner, the tonic chord being first played or sung.
4. Pointing on a blank staff the notes of any one of three hymn tunes previously prepared.

INTERMEDIATE EXAMINATION.

The following tests will be given:—

1. (a) Singing at sight a test containing difficult diatonic intervals and simple modulations to the dominant, sub-dominant or relative minor.
(b) Singing the harmonic and melodic forms of the minor scale in any suitable key.
2. Singing at sight, on a monotone, a test containing any of the following pulse-divisions, half and quarters, three-quarters and quarters, triplets, and rests of corresponding value.

3. Ear tests as in the Junior Examination but containing the sharp fourth or flat seventh of the scale.

4. Pointing on a staff modulation the notes of one of six tunes previously prepared and containing a modulation to the dominant, sub-dominant and relative minor.

SENIOR EXAMINATION.

The following tests will be given :—

1. (a) Singing at sight an exercise or song containing modulations from a major key to its tonic minor and back.

(b) Singing the chromatic scale at any pitch suited to the candidate's voice.

2. Singing at sight, on a monotone, a time test containing the time-divisions found in the songs of the second year of the Vocal Department.

3. (a) Advanced ear-tests including chromatic tones.

(b) Tests in defining the absolute pitch of single sounds.

4. Writing on the staff the notes of a melody dictated by the examiner, and transposing it into another key.

Fletcher Music Method.

SIMPLEX AND KINDERGARTEN.

This new and excellent method of teaching the elements of music to children has been used in the Conservatory with great success during the past season. Twelve children have completed the course and were granted certificates ; forty-nine were enrolled in these classes.

The Fletcher Method does away with all the drudgery usually considered necessary in acquiring the first steps of music. Elementary lessons are now a source of pleasure. For little children they are a series of games. Sewing, pasting and building devices are used, and the lessons are conducted on Kindergarten models. In this way the child obtains a thorough groundwork which will be useful to him in his future study of music, instrumental, vocal or theoretical.

The method is used also for older children in a manner more adapted to their needs. After completing the course the child is ready to go to the piano and to read simple music. He is familiar with the piano keyboard ; can build major and minor scales, chords and intervals ; is familiar with the ordinary musical signs. His sense of rhythm has been developed and his ear trained. He can listen to music intelligently ; has some knowledge of the great masters, knows of their lives, has heard their compositions and is anxious to play them for himself.

Actual experience has proven that the method accomplishes all that is claimed for it. The system is heartily endorsed by leading musicians and educationists in Canada, United States, England and Germany.

It is comprehensive, economical, natural, pleasant and interesting, while very little home study is required. Classes consist of four or seven children, the former being recommended especially for second and third term work. The course is either three or four terms, according to age, number in class, etc. New classes will form at the beginning of each term, as necessity requires, but pupils *cannot be admitted, except when a new class is forming.*

Regular and punctual attendance is absolutely necessary. Classes are held at the Conservatory, Moulton College and at 176 Sherbourne Street.

Miss Myers, who conducts these classes, particularly desires an interview with the parents of all intending pupils. Appointments may be arranged at the office.

Piano and Reed Organ Tuning.

OUTLINE OF COURSE.

The Conservatory Course in Piano and Reed Organ Tuning may be finished in two years. Following is an outline of the course :

FIRST YEAR.

- FIRST TERM.—The general study of Pitch and Relation of musical intervals as employed in Tuning. Study of Unison and Octave.
- SECOND TERM.—Principles and Practice of Piano Tuning, structure of the Temperament, Musical Acoustics, embracing the Theory of Scales, Harmonics, Beats and Temperaments.
- THIRD TERM.—Tuning Practice continued. Study of Mechanism of Pianoforte Actions. Stringing.
- FOURTH TERM.—Tuning Practice continued. Principles of Tone Regulating and Action Regulating. Causes of defects in Pianos, and their Remedies.

SECOND YEAR.

- FIRST TERM.—General Review and Development of previous year's work. Principles of Reed Organ Construction and Tuning.
- SECOND TERM.—Reed Tuning, Repairing and Voicing Reeds.
- THIRD TERM.—Reed Tuning and Voicing. General Repairing.

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FOURTH TERM.—General completion of all departments of study in this school. Students are not registered in this department for a shorter period than one year.

Those passing the examination in Piano Tuning at the end of the first year will receive a certificate. Pupils may study either Piano or Organ Tuning exclusively. Those taking the full course of Piano Tuning exclusively are required at the end of the first year to take six months' practice outside, returning afterwards to the Conservatory for two quarters to review all work gone over. Students passing the final examination in Piano Tuning will receive a certificate stating that they have completed the course in this branch. The complete course in this department includes both Piano and Reed Organ Tuning, and only those passing the final examination in both these branches will receive the Conservatory Diploma.

Miscellaneous.

BOARD AND LODGING.

For the convenience of pupils coming from a distance, careful and systematic arrangements have been made to supply them with suitable boarding places at reasonable rates.

The rates for board and room vary from \$3.50 and upwards per week, according to the nature of accommodation, of which particulars will be given on application. Application for board, etc., should be made as far in advance as possible.

Young ladies attending the Conservatory and taking an exclusively musical course, may at a moderate price obtain good board and all the general advantages of home life, at the Presbyterian Ladies' College, Bloor Street West. Parents desiring to have their daughters under trustworthy guardianship while pursuing their musical studies will appreciate this exceptionally favorable arrangement.

SHEET MUSIC DEPARTMENT.

The advantages of this department are that the stock will comprise only standard instrumental and vocal compositions, and such others as shall have been carefully selected under the supervision or by authority of the Musical Director. It is a convenience to students, and they are allowed a liberal discount on all purchases.

SHEET MUSIC LENDING LIBRARY.

In the interests of students, particularly of the Pianoforte Department, who are desirous of cultivating the art of *Prima-vista* or Sight-Playing, the Directorate has

established a Sheet Music Lending Library. This Library contains a large number of Standard Compositions, besides many others of a lighter character, all being selected for the special object in view, and consequently not making too severe demands on the executive ability of the player.

Conservatory students are permitted, on payment of a small fee, to take a varied selection of this music to their homes, returning it after a few days' use, when a further selection may be obtained.

SELECTION OF MUSIC FOR EXAMINATIONS.

The choice of music to be studied in the various courses is not restricted to the pieces or studies mentioned in the Conservatory Syllabus, but the works to be prepared for the Semi-Annual Examinations should be selected *exclusively* from the lists therein contained.

PIANO, CLAVIER AND ORGAN HIRE AND PRACTICE.

Pianos can be hired at from \$8 to \$12 per term, or those in private boarding houses may be rented at a moderate price. The expense is frequently reduced by sharing with one or two other pupils.

The expense for pedal-piano and organ practice varies, according to the style of instrument, from 10 to 25c. per hour.

Claviers can be hired at from \$5 to \$8 per term.

Piano and clavier practice may be arranged for at the Conservatory at a very moderate price.

SITUATION OF THE CONSERVATORY.

The Conservatory Buildings are situated at the corner of College Street and University Avenue. The location is convenient, central, and easy of access by street cars from every quarter of the city. Strangers arriving at the Union Station will find the "Yonge Street" cars in the station, from which cars a transfer can be made at College Street to any car going west, all of which pass the Conservatory doors.

REGISTRATION.

It is desirable that those who purpose entering the Conservatory should attend to all preliminaries, such as registration, arranging as to classes, courses of study, dates and hours of lessons, payments of fees, etc., in the week *preceding* the opening of a term.

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While it is always more desirable for students to begin with the term, yet they are permitted to enter at any time, the term reckoning from date of entrance, and the fee being in every case paid in advance.

BEGINNERS.

Beginners and those in the elementary stages are especially welcome, as such pupils are free, or nearly so, from the many faults of performance which are so easily contracted by careless habits or defective teaching.

The *unlearning of bad habits* is always a tedious and discouraging task, and pupils who begin from the first at the Conservatory will be saved this unpleasant experience.

TO STUDENTS.

The Musical Director particularly desires a personal interview with all students upon their entering the Conservatory.

CONSULTATION.

The Musical Director will be pleased to make appointments for consultation with any persons, whether connected with the Conservatory or not, in regard to their qualifications for the study of music as a profession or as an accomplishment, also as to what particular branches it would be desirable to take.

HOME INSTRUCTION.

Persons desiring instruction at their homes in Toronto will be supplied with competent teachers at moderate rates, and all such students will be enrolled as members of the Conservatory and be admitted to all free privileges of regular Conservatory students.

EVENING CLASSES.

In order to accommodate those who are unable to attend the Conservatory during the day, Evening Instruction is given in Piano, Organ, Voice Culture, Violin and the various other branches.

TIME FOR COMPLETION OF COURSE.

It is impossible to fix with certainty the exact period required to complete any selected course of study. An approximate idea, however, may be obtained in individual cases after an examination by the Musical Director. The question is one of present attainments, talent, industry and perseverance.

GENERAL EDUCATIONAL ADVANTAGES.

Young ladies prosecuting their musical studies in the Conservatory can also, if desired, continue their general education at the Presbyterian Ladies' College under charge of Principal Macdonald and Mrs. T. M. McIntyre, where board and all home comforts can be obtained. The College announcement will be found on page 114.

PROFESSIONAL SITUATIONS.

Although nominally a *Toronto* Conservatory of Music, the influence of its promoters is so distributed as to make it virtually a *Dominion* institution. As a natural result of this, combined with the reputation and standing of its Faculty, the Musical Director of the Conservatory is very frequently called upon to recommend Teachers, Organists, Vocalists, Pianists and Violinists for positions in schools, churches, orchestras, etc. In making recommendations towards filling such, the graduates and most advanced students of the Conservatory will always be given a preference, provided they are suitably qualified.

CALENDAR MAILED TO STUDENTS AND OTHERS.

Former students, who have changed their place of residence since attending the Conservatory, are asked to notify the Registrar of their present address, so that they may receive the Annual Calendar.

Friends of the Conservatory desiring duplicates of the Calendar mailed to others interested in Musical Education may send the names and addresses (clearly written), to the Registrar, who will immediately forward copies post-paid.

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The Midsummer School or Special Normal Session.

A large number of persons—music teachers and others—are occupied throughout the year except during the summer vacation, who in many instances are glad to avail themselves of an opportunity for adding to their musical acquirements under auspices which are in themselves a guarantee of excellence. This session of study is designed to meet these requirements, and will be made especially profitable for all such persons, as well as for advanced students in music.

The courses of study are adapted to the special necessities of a summer school, thus enabling students to secure a maximum amount of instruction during a brief term of study, and lessons may be taken twice or three times per week, and daily, if so desired.

Those desiring to study in the Conservatory during the Summer Session need not be deterred through fear of excessive heat in Toronto. Beautifully situated on Lake Ontario, few, if any, cities on this continent are more admirably adapted for an enjoyable summer residence. The month of July is usually a cool period of the summer season here, hence study and recreation may be very pleasantly combined.

The courses of study, apart from private lessons, combine lectures and practical class work in Piano, Organ, Voice, Theory, Sight-Singing and Music in Public Schools, conducted by specialists in each department. The courses will be similar in character to those conducted in the summer session of 1899, which may be briefly outlined as follows :

PIANO COURSE.—Twenty Lessons of one hour each, combining lectures with practical normal class work, conducted by the Musical Director, Dr. Edward Fisher.

SYNOPSIS OF PIANO COURSE.

First steps in Piano instruction according to modern methods. Foundational training for junior and advanced pupils. A practical course of instruction in Technique, based on the principles of the Virgil Clavier system. On the use of the Pedals, Principles of Expression in Piano-Playing. Review of the various kinds of Touch employed in modern Piano-Playing. General Educational maxims and principles applied to Piano-Teaching. How to memorize music. *Prima-Vista* or sight-playing; how to develop it. The use of Instruction Books and Studies. What music to use in teaching. Teaching lessons, illustrated with pupils of various grades, in which all phases of technique, touch, phrasing, expression and interpretation will be dealt with in the way such matters are treated by Dr. Fisher in his daily professional experience.

VOCAL COURSE.—Twelve Lectures of one hour each, by Mr. Rechab Tandy.

SYNOPSIS OF VOCAL COURSE.

Various systems of voice teaching, only one true method. The four great voice families, how to classify each voice. The relative qualities required in teacher and pupil. How to correct common defects in the voice, and preserve it. The proper principles of voice study, breathing, etc. How to study and sing songs. Oratorio, only one right way to sing it. How to improve the individual and general musical taste. Various singers, their repertoires and spheres. The vocal art, how to attain success. Should a vocal teacher be a vocal artist? Review and practical application of the above subjects.

Many of the foregoing lectures are vocally illustrated by Mr. Rechab Tandy and his pupils.

ORGAN.— Eight Lessons of one hour each, by Mr. A. S. Vogt.

A class in Organ playing formed under the direction of Mr. A. S. Vogt, features of which are the study of the principal characteristics of the various leading schools of Organ playing—German, French, Belgian and English, and with which are included hints on the details of registration, and suggestions regarding extempore playing and the art of accompanying.

CHOIR WORK.—Eight Lessons of one hour each, by Mr. J. W. F. Harrison.

A class, under the direction of Mr. J. W. F. Harrison, formed for the study of Church Service playing in all its branches. Attention is given also to the various modes of chanting, both Anglican and Gregorian, and the various details of an Anglican Cathedral Service, as well as to training choirs, vested and mixed. This class is of special interest and value to those desirous of filling Organ appointments, as well as Organ students generally.

General instruction is also given with regard to various styles of Church Music, together with any special information required by members of the class (of whatever denomination) in connection with their particular line of church work.

MUSICAL THEORY.—Twelve lessons of one hour each, by Mr. J. Humfrey Anger, Mus. Bac., Oxon., F.R.C.O.

SYNOPSIS OF COURSE.

A glance at the history of music and the development of musical composition from the rise of the Belgian school to the death of Richard Wagner. The three musical signatures, clef, key and time. The major diatonic scale, its origin, history and construction. Intervals and their classification. The minor diatonic scale, its harmonic, melodic and ancient forms. The chromatic scale, equal temperament system of tuning and theory of harmonics. Concords - the major and minor common chords, and the classification of discords. The elementary laws of part-writing. Cadences, sequences, and harmonic progressions generally. How to compose simple chants and hymn tunes, employing only common chords. The inversions of the common chord. The chord of the Dominant Seventh.

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Each subject is practically illustrated by piano and blackboard sketches, and students are instructed in writing and examining exercises on the various topics of the course.

In addition to the above, and distinct from the regular course, a series of lectures for more advanced students is given, comprising the following subjects :—

Dominant discords generally. Suspensions, single, double and triple. Chromatic chords. Pedal chords and auxiliary notes. The harmonization of basses. The harmonization of melodies. Simple counterpoint. Combined counterpoints. Double counterpoint and canon. Fugue. The musical sentence. Form in composition.

Illustrations on a blackboard and at the piano.

SIGHT-SINGING AND CHORAL TRAINING IN COLLEGE AND SCHOOL.—

Eight lectures of one hour and a half each, by Mr. S. H. Preston, Teacher of Music in the Provincial Normal School, Toronto.

SYNOPSIS OF COURSE.

THE MAJOR SCALE.—Its formation, use in the practical study of tones, diatonic intervals, the relation of tones, singing to develop knowledge of relative pitch.

RHYTHM.—Grouping of measures, study of simple combinations, division by accent, development of new measures.

MELODY.—Ear training by progressive exercises in singing, union of time and tune, the study of class reading.

TRANSITION.—Related keys, use of chromatic tones, recognition of phrases.

HARMONIC DEVELOPMENT.—The effect of different combinations, two, three and four-part singing.

MUSIC IN PUBLIC SCHOOLS.—Methods of teaching, application of principles, the various steps from primary to advanced work, together with a full explanation of sight-singing courses as taught in Public School work.

In addition to the lectures and studies of the Course, students have the opportunity of hearing recitals of instrumental and vocal music by members of the Faculty and advanced students of the Conservatory.

NOTE.—Full information respecting this Special Session is given in the Summer School Prospectus, issued in May each year, and sent free to applicants.

Rules and Regulations.

1. Term bills are all payable strictly in advance, at the beginning of each term, for the whole term. (There can be no exception to this rule.) All terms consist of ten weeks, but the students may enter at any date. Cheques and all money orders should be made payable to "TORONTO CONSERVATORY OF MUSIC," at *par* in Toronto.

2. Term cards are received by students on payment of their fees, admitting them to a given course of lessons, and no person will be allowed to receive instruction until such card has been procured.

3. Absence from lessons caused by protracted illness (of several weeks' duration) may be allowed for, provided that prompt and explicit written notification shall have been made to the Musical Director. No deduction will be made for temporary absence from lessons, or for lessons discontinued.

4. Lessons missed by a teacher require the pupil, in every instance, as an invariable rule, to obtain a "credit memorandum" from the Registrar; otherwise, all rights to such lessons will be forfeited.

5. Lessons are not lost by students which fall on public holidays.

6. Students discontinuing lessons are requested to give one week's notice before the end of the term of such intention.

7. Punctuality at lessons is positively required of all pupils.

8. The time allotted to a class of pupils in any department will be, *pro rata*, according to the number of pupils it contains, in the event of there being an insufficient number to form a full class.

9. Business matters of all kinds connected with the Conservatory must be arranged *at the office*, and not with the teachers.

10. Visitors are not permitted in the class room during lesson hours without permission from the Director.

11. All sheet music which students may require can be obtained at the *Office of the Conservatory*, where it will be supplied at a discount. All music so obtained must be paid for on delivery, or, at latest, by date of next lesson.

12. Teachers and pupils should report *directly* to the Musical Director any misunderstanding, disagreement or trouble of any kind occurring in the relations between them.

13. Scholarship pupils must comply strictly with whatever rules or conditions may be attached to the Scholarships which they may have won. Failure in this respect renders the Scholarship liable to forfeiture.

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14. **The Reference Library** is intended to be used exclusively as such. Therefore, the books *must not be taken away* from the Conservatory.

15. **Notices posted** on the bulletin boards are for Conservatory Students, who are requested to read them carefully.

Departments of Instruction and Tuition Fees.

A TERM consists of Ten Weeks, two Lessons per week.

LENGTH OF LESSONS :—PRIVATE, one-half hour each ; CLASS, one hour each.

Special arrangements may be made for such as desire lessons more or less frequently, or of greater or less length.

FEES PAYABLE STRICTLY IN ADVANCE.	PRIVATE.
Pianoforte —Isabel Christie, A.T.C.M.	} \$ 8 00
Edith M. Crittenden, A.T.C.M.	
May L. Kirkpatrick, A.T.C.M.	
Ola V. Wilkinson, A.T.C.M.	
Napier N. Durand, F.T.C.M.	} 11 00
Edmund Hardy, F.T.C.M., Mus. Bac.	
Mrs. M. B. Heinrich	
Annie Johnson, A.T.C.M.	
Frances S. Morris, A.T.C.M.	
Edith Myers, A.T.C.M.	
Mrs. J. L. Nichols.	} 15 00
Sara E. Dallas, F.T.C.M., Mus. Bac.	
Maud Gordon, A.T.C.M.	
Donald Herald, A.T.C.M.	
W. J. McNally	20 00
J. W. F. Harrison	25 00
A. S. Vogt	35 00
Dr. Edward Fisher	40 00
Piano, Normal Class —Dr. Edward Fisher, two hour lessons per week	17 00
Voice —Mabel V. Thomson, A.T.C.M.	10 00
Annie Hallworth, A.T.C.M.	} 12 50
C. Louise Tandy, A.T.C.M.	
Alice Denzil.	} 15 00
Mrs. H. W. Parker, A.T.C.M.	
Mary E. Nolan	20 00
Mrs. J. W. Bradley.	25 00
Mrs. Norma Reynolds-Reburn	30 00
Albert Ham, Mus. Doc. (Trinity College, Dublin), F.R.C.O. (Eng.), L.T.C. (Lon.)	} 35 00
Rechab Tandy.	

Theory—J. Humfrey Anger, Mus. Bac. (Oxon), F.R.C.O. (England).

A. T. Cringan, Mus. Bac.

PRIVATE.

1 lesson per week (private).....	\$15 00
2 " " " "	25 00
1 " " (class of four).....	7 50
1 " " (class of six).....	5 00
Correspondence lessons (10 lessons).....	12 50
Mus. Bac. degrees (see circular).....	15 00

In the Theory Department the Fourth, or Summer Term, will consist of nine weeks only.

Organ —Jessie C. Perry, A.T.C.M.....	15 00
Sara E. Dallas, F.T.C.M., Mus. Bac.....	17 00
T. Arthur Blakeley	} 25 00
William Reed	
J. W. F. Harrison.....	30 00
Albert Ham, Mus. Doc. (Trinity College, Dublin), F.R.C.O. (Eng.), L.T.C. (Lon.)	} 37 00
A. S. Vogt	
Reed Organ	10 00
Violin or Viola —Lena M. Hayes, A.T.C.M.....	12 50
Mrs. B. Drechsler Adamson.....	25 00
Violoncello —Paul Hahn.....	20 00
Contra Basso —John Gowan.....	15 00
Flute	15 00
Saxophone } Joseph Thornton.....	} 15 00
Clarinet }	
Cornet }	} 15 00
French Horn }	
Slide Trombone }	
Euphonium } Frederick Smith.....	} 15 00
Tuba	
Guitar, Mandolin and Banjo —L. N. Watkins.....	15 00
Mandolin —Miss Lillie Cottam.....	15 00
Sight-Singing, Introductory ... } A. T. Cringan, Mus. Bac. } (Private).....	\$15 00 to 25 00
Theory, Music in Public Schools } S. H. Preston.....	
Sight-Singing, Class —	
1 hour lesson per week (class of four).....	5 00
1 " " (class of six).....	3 50
1 " " (class of eight or more).....	2 50
Elocution, etc. , see pages 100 to 111.	
Piano and Organ Tuning —Sandford Leppard.	From \$13 00 to 25 00
Tuning Practice, per week, one hour each day.....	0 50
Organ Practice on Conservatory Concert Organ, per hour.....	0 25
" on Two Manual Organ, per hour.....	0 15
" on Pedal Piano at Conservatory, per week, one hour each day.....	0 50
Clavier Practice, per week, one hour daily.....	0 25

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Fletcher Music Method —Edith Myers, A.T.C.M.:	
2 hour lessons per week (class of four)	7 00
2 three-quarter hour lessons per week (class of four)	6 00
2 hour lesson per week (class of seven).....	5 00
	8 00

Languages—Classes of six. (Twenty Lessons).....\$10 00 to 20 00
 Private Classes. One to Four Persons. (Twenty Lessons)

A discount is allowed where several languages are studied.

Fees for Toronto Examinations.

	Instrumental, Vocal and Theory.	
Instrumental and Vocal Examinations, Junior (1st Year).....		\$3 00
“ “ “ Intermediate (2nd Year).....		4 00
“ “ “ Final (3rd Year)		5 00
Theory Examinations, Primary		2 00
“ Junior		3 00
“ Intermediate.....		4 00
“ Final.....		5 00
Musical History and Musical Form, separate from above, each.....		2 00
Certificate.....		1 00
Diploma.....		5 00
Sight-Singing Examinations, with Certificate:		
Junior.....		1 00
Intermediate.....		1 00
Senior.....		2 00

Entrance Fees for Candidates who are not Pupils of the Conservatory.

Primary	\$1 00
Junior.....	1 00
Intermediate	2 00
Final	3 00

No entrance fee is required from outside Theory candidates when entering for examination in another department at the same time and paying another entrance fee.

Fees for Examinations at Local Centres outside of Toronto.

For Pianoforte, Voice, Organ and Violin.

Junior	\$4 00
Intermediate	6 00
Certificate.....	1 00

No entrance fee required.

Theory Examinations at Local Centres for candidates entering in *this department only.*

Primary	\$3 00
Junior	4 00
Intermediate	5 00

Fees for Theory candidates who enter in another department at the same time :

Primary	2 00
Junior	3 00
Intermediate	4 00
Certificate.....	1 00

[OVER.]

N.B.—Fees for Certificates and Diplomas must be paid together with those for Examinations. In cases where candidates fail to pass, the amount of the Certificate and Diploma Fee will be refunded.

Candidates taking examinations at Local Centres must forward to the Secretary at Toronto their application—blank forms for which are provided by the Conservatory—not later than June 1st, together with the fees for examinations and certificates.

Medals and Scholarships.

CONDITIONS AND REGULATIONS.

Gold Medals are awarded at the June Examinations to graduates attaining first place, with first-class honors in Piano, (Artists' Course), Piano, (Teachers' Course), Organ, Voice, Violin and Theory Departments, and in the Elocution School.

Partial Scholarships (value \$25.00), are awarded to students passing the Intermediate Examination and attaining first place, with first-class honors in Piano, Organ, Voice, Violin and Theory Departments (conditional). Partial Scholarships (value \$15.00), are awarded to students passing the Junior Examination and attaining first place, with first-class honors in Piano, Organ, Voice, Violin and Theory Departments (conditional).

A Partial Scholarship (value \$50.00), presented by Gerhard Heintzman, Esq., Toronto, will be awarded to the Candidate receiving the highest marks in a special competition, to be held in June each year before the Musical Director and two members of the Faculty. Particulars as to the nature of the competition will be announced during the first quarter of each year.

The conditions to which the above-named Partial Scholarships are subject are as follows :—The party winning shall continue his studies in the same department for a period of not less than four quarters, ten hours each quarter; the amount of the Partial Scholarship being payable to said winner at the time of registering for the *fourth* quarter.

Medals and Partial Scholarships will be awarded to Conservatory Pupils only, and only to those who have passed the necessary Theory Examinations.

Conservatory Teachers, who may still be prosecuting their studies in the institution, are not eligible for Medals or Scholarships. Students who have won Medals or Scholarships in any department, are not permitted to compete again with other candidates in the same department for the same object.

Gradu
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NOTE.—T

Mr. J. D. A

Miss Sara
" Mau
Mr. Dona
Mrs. Edg
Miss Ethel

Miss Lou
" Kat

Mr. Wm
Miss Liz

Miss Ma
" Sa
" El
" Je
" M
" E
" Is
" R
" K
" A
" E
" C
" L
" A

Graduates.

Graduates in various departments, all of whom are entitled to style themselves as Associates of the Toronto Conservatory of Music (A.T.C.M.)

NOTE.—The names are arranged in alphabetical order, not according to number of marks obtained.

1888-1889.

PIANO.

Mr. J. D. A. Tripp.....Toronto

1889-1890.

PIANO.

Miss Sara E. Dallas.....Toronto
 " Maud Gordon....."
 Mr. Donald Herald....."
 Mrs. Edgar Jarvis....."
 Miss Ethelind G. Thomas.....Belleville

1890-1891.

PIANO.

Miss Louie Reeve.....Toronto
 " Kathleen B. Stayner....."

VOICE.

Mr. Wm. M. Robinson.....Toronto
 Miss Lizzie L. Walker.....Perth

THEORY.

Miss May A. Bean.....Oshawa
 " Sara E. Dallas.....Toronto
 " Eleanor A. Dallas....."
 " Jennie M. Edmondson....."
 " Maud Fairbairn.....Bowmanville
 " Emily M. Fensom.....Toronto
 " Isabel Geddes....."
 " Rowena E. Helliwell....."
 " Kate I. Hutchinson....."
 " Annie Johnson....."
 " Edith Maclean....."
 " Constance Lea....."
 " Lottie McMullen....."
 " Alice M. Smith.....Hamilton

ORGAN.

Miss Florence Brown.....Port Perry

VIOLIN.

Miss Maude Fairbairn.....Bowmanville
 " Lena Mandelle Hayes.....Toronto

ELOCUTION.

Miss Hermenia Walker.....Toronto

PIANO—TEACHERS' NORMAL COURSE.

Miss Sara E. Dallas.....Toronto
 " Emily M. Fensom....."
 " Maud Gordon....."
 Mr. Donald Herald....."
 Miss Anne Johnson....."
 " Ethelind G. Thomas.....Belleville

1891-1892.

PIANO.

Miss Charlotte A. Chaplin.....St. Catharines
 " Bella Geddes.....Toronto
 " Louie McDowell.....Aurora
 " Via Macmillan.....Toronto
 " Frances S. Morris.....Perth
 " Ruby E. Preston.....Toronto

VOICE.

Miss Louie K. Bambridge.....Oshawa
 Mr. Frank J. Barber.....Georgetown
 Miss Charlotte A. Chaplin.....St. Catharines
 " Mamie M. Kitchen.....Chatham
 " Edith J. Miller.....Portage la Prairie

ORGAN.

Miss Sara E. Dallas.....Toronto
 " Lizzie J. Schooley.....Wella

1891-1892.

VIOLIN.

Miss Ethelind G. Thomas Belleville

THEORY.

Miss Maud Foster Toronto

Mr. Henry J. Holden "

Miss Mauline Kincade "

" Minnie McCullough "

Mr. Cyril E. Rudge "

ELOCUTION.

Miss Louise Bowman Listowel

" Bell Rose Emslie Toronto

" Laura Harper Barrie

" Mary E. Matthews Port Colborne

" Eva G. May Toronto

PIANO—TEACHERS' NORMAL COURSE.

Miss Kate Lindsay Toronto

" Julia F. McBrien Prince Albert

" Frances S. Morris Perth

" Lizzie J. Schooley Welland

" Lizzie L. Walker Perth

1892-93.

PIANO.

Miss Lila Carss Smith's Falls

" Julia F. McBrien Prince Albert

VOICE.

Miss H. Ethel Shepherd Port Hope

" Ida Walker Kincardine

" Laura S. Wise Ottawa

ORGAN.

Mr. W. H. Hewlett Toronto

Miss Ethel Morris "

THEORY.

Miss Kate Archer Toronto

" Elizabeth M. Glanville "

" Eva M. Lennox "

" Mary McCarroll "

" Via Macmillan "

" Maggie V. S. Milne "

" Mary Russell "

PIANO—TEACHERS' NORMAL COURSE.

Miss Lila Carss Smith's Falls

" Isabel Christie Toronto

" Tillie M. Corby Belleville

" Amy M. M. Graham Fort Erie

" Maud Hubertus Toronto

" Ada E. Mulligan Port Hope

" Via Macmillan Toronto

" Ruby E. Preston "

ELOCUTION.

Miss Jennie Pearson Hoag Newmarket

" Bertha Tovell Sargent Toronto

" Lillian Hope Smith De Soto, Mo., U.S.

1893-1894.

PIANO.

Miss Anna Coad Butland Toronto

" Emma C. Geddes "

" Lena Moore Brooklin

" Maud A. Hirschfelder Toronto

VOICE.

Mr. A. B. Jury Toronto

Mrs. A. B. Jury "

Miss Maggie C. Merritt Norwood

Mrs. H. W. Parker Toronto

ORGAN.

Miss Ida L. Jane Toronto

VIOLIN.

Miss Lillian Norman Toronto

THEORY.

Mrs. Herbert L. Dunn Toronto

Miss Ethel Morris "

" Ida I. Smyth "

PIANO—TEACHERS' NORMAL COURSE.

Miss Edith A. Burson St. Catharines

" Annie B. Climie Listowel

" Elizabeth M. Glanville Toronto

" Margaret R. Gillette "

" Emma Mackenzie "

" Maggie R. Mills Guelph

" Maggie V. S. Milne Toronto

" Mary Russell "

Miss Lillian M
" Ione H.
" Agnes C
" Mary M
" Wilhelm
" Charlot
" Kathar
" MarganMiss Emma
" Jennie
" Ida C.
" Marga
" EdithMiss Annie
" Jessie
" Bertha
" Annie
" Eldred
" Dora
" Mary
" Allie IMrs. Thirza
Miss Lexie
Mr. EdmunPIANO-
Miss Bella
" Ina M
" Ida I.Miss Kate
" Annie
" Kate
" EthelMiss Alice
Mr. Dorse
" Napie
Miss Cass
" Ella

1893-1894.

ELOCUTION.

- Miss Lillian Mary Adamson.....Toronto
 " Ione H. Dwyer, Washington, D.C., U.S.
 " Agnes Goodfellow.....Bradford
 " Mary M. Gunn.....Toronto
 " Wilhelmine Mackenzie....."
 " Charlotte Mackenzie.....Wingham
 " Katharine J. Wallace.....Willowdale
 " Margaret Maude Whiteside....Lindsay

1894-1895.

PIANO.

- Miss Emma Andrich.....Galt
 " Jennie Creighton.....Toronto
 " Ida C. Hughes....."
 " Margaret Lovell.....Woodstock
 " Edith Myers.....Toronto

VOICE.

- Miss Annie E. Bull.....Niagara Falls South
 " Jessie Fraser Caswell.....Toronto
 " Bertha Dewart....."
 " Annie C. Laidlaw.....Hamilton
 " Eldred M. Macdonald.....Toronto
 " Dora L. McMurtry....."
 " Mary Trench.....Richmond Hill
 " Allie B. C. Watson.....Beaverton

THEORY.

- Mrs. Thirza Black.....Toronto
 Miss Lexie Davis.....Mitchell
 Mr. Edmund Hardy.....Toronto

PIANO—TEACHERS' NORMAL COURSE.

- Miss Bella Geddes.....Toronto
 " Ina M. Hogg.....Winnipeg
 " Ida I. Smyth.....Toronto

ELOCUTION.

- Miss Kate A. Beatty.....Toronto
 " Annie Hart.....Alliston
 " Kate L. Root.....Fonthill
 " Ethel Tyner.....Toronto

1895-1896.

PIANO.

- Miss Alice E. B. Bull....Niagara Falls South
 Mr. Dorsey A. Chapman.....Toronto
 " Napier N. Durand.....Eglinton
 Miss Cassie Grandidge.....Toronto
 " Ella How....."

VOICE.

- Miss Annie Hallworth.....Toronto
 " Elda Idle....."
 " Mima Lund.....Woodstock
 " A. Bertha Tucker.....Allenburg
 " Katharine L. Ward.....Belleville
 " Frances Wright.....Toronto

ORGAN.

- Miss May Hamilton.....Toronto
 " Jessie C. Perry....."
 " Emma A. Wells....."

THEORY.

- Mr. Leslie R. Bridgman.....Smithville
 Miss Amanda F. Davy.....Iroquois
 " Anna Downey.....Toronto
 " D. Shier.....Cannington

PIANO—TEACHERS' NORMAL COURSE.

- Miss Lottie E. Ballah.....Aylmer
 " Bessie B. Burgar.....Welland
 " Beatrice R. Decker.....Whitby
 " Marguerite T. Hall.....Toronto
 " Lizzie J. Henderson.....Collingwood
 " Ada F. Wagstaff.....Toronto
 " Ola V. Wilkinson.....Copetown

ELOCUTION.

- Mr. C. LeRoy Kenny.....Toronto

ELOCUTION AND PHYSICAL CULTURE.

- Miss Blanche Lehigh.....Brockville
 Mrs. W. J. Ross.....Toronto
 Miss Gertrude Trotter....."
 " Ida M. Wingfield....."

1896-1897.

PIANO.

- Miss Florence Alberta Doble.....Mitchell
 Mr. Edmund Hardy.....Toronto
 Miss May L. Kirkpatrick....."
 " Eva J. Taylor.....Guelph
 " Edith J. White.....Toronto

1896-1897.

VOICE.

- Miss Alicia E. Hobson.....Toronto
 " Maud H. Lane.....Winnipeg
 " Georgina G. Parker.....Gananoque
 " Maude Richards.....Toronto
 " Jean Ritchie.....Beaverton
 " C. Louise Tandy.....Toronto
 " Mabel V. Thomson.....Mitchell

ORGAN.

- Miss Edith C. Miller.....Toronto

VIOLIN.

- Mr. Frank E. Blachford.....Toronto

THEORY.

- Miss Mabel Brown.....Welland
 " Dora Hills.....Toronto
 " Ella How....."
 " Lizzie G. Langlois....."
 " Eva J. Taylor.....Guelph

PIANO—TEACHERS' NORMAL COURSE.

- Miss Maude Charlton.....Toronto
 " Bessie Cowan....."
 " Lily Dundas....."
 Mr. Edmund Hardy....."
 Miss Ethel M. Hunter.....Plattsville
 " Bertha C. Huyck.....Frankford
 " May L. Kirkpatrick.....Toronto
 " Jessie E. Parker.....Winnipeg

ELOCUTION.

- Miss E. Louise Clark.....Hamilton
 Mr. George Deacon.....Toronto
 Miss Jean Gunn.....Ailsa Craig
 " Mabel C. Hall.....Halifax, N.S.
 " C. Evelyn Howell.....Brantford
 " Clare Kleiser.....Toronto
 Mr. Harry Proctor....."
 Miss Florence G. Ruthven.....Hamilton
 " May Walker.....Duluth, Minn.
 " Ethel Webb.....Toronto

1897-1898.

PIANO.

- Miss Mabel S. J. Burke.....Green River
 " Jessie Wood Bustin.....Uxbridge

- Miss Dora I. K. Connor.....Berlin
 " Laura Ashton Devlin.....Toronto
 " Franziska Bellini Heinrich....."
 " Jessie C. Perry....."
 " Mabel Rathbone....."
 " Clara Strong.....Bradford

VOICE.

- Miss Maude Bryce.....Toronto
 Mrs. Annie D. Cochrane.....Port Hope
 Miss Florence Crang.....Toronto
 " Josie Freyseng....."
 " Berta C. Huyck.....Frankford
 Mr. Charles Goetz Innocent.....Morden, Man.
 Miss M. Mosetta James.....Bowmanville
 " Ethyl L. Johnson.....Belleville
 " Dorothy I. Martin.....Toronto
 " Ruth A. Miller.....Edgar
 " M. Alberta Murray.....Kincardine
 " Emily MacLaren.....Hamilton
 " Jessie McNabb.....Bracondale
 " Mary E. Robertson.....Prescott
 " Florence H. M. Sutherland, Orange, N.J.

THEORY.

- Miss E. Lynne Cavers.....Columbus, Ohio
 " Josephine B. Hayes.....Manchester
 " Isabel A. MacBrien.....Kinsale
 " Annie Lois McMahon.....Toronto
 " Florence Tilley.....Bowmanville
 " Ada F. Wagstaff.....Toronto
 " Louie A. West.....Ailsa Craig

VIOLIN.

- Miss Louie Fulton.....Toronto

PIANO—TEACHERS' NORMAL COURSE.

- Miss Vera Board.....Glen Williams
 " Hattie M. Mace.....Tamworth
 " Mabel O'Brien.....Toronto

ELOCUTION.

- Miss Helena Christina Collins.....Toronto
 " Mamie Ada Fellows....."
 Mr. Frank Home Kirkpatrick.....Bradford
 Miss Georgie Celeste Nelles.....Simcoe
 " Blanche Crozier Sibbitt.....Brantford
 " Ethel Josephine Smith.....Toronto

ELOCUTION—TEACHERS' COURSE.

- Mr. Frank Home Kirkpatrick.....Bradford

- Miss Edith M
 " Nettie M
 " Mabel C
 " Ada F.

PIANO—T

- Miss Blanche
 " Etta Ch
 " Josephin
 " May Ha
 " Ida C. J
 " Rena T
 " Ethyl R
 " Leifa J
 " Alice S
 " Beatric
 " Ethelda

- Miss Vina B
 " Helen
 " Carrie
 " Emily
 " Maude
 " Lillian
 " H. Edy
 " Nellie
 " Zella F
 " Emily
 " Ada F

- Mr Leslie F
 " Percy F
 Miss Norma

- Miss Maude

1898-1899.

PIANO.

- Miss Edith Mitchell Toronto
 " Nettie McTaggart "
 " Mabel O'Brien "
 " Ada F. Wagstaff "

PIANO—TEACHERS' NORMAL COURSE.

- Miss Blanche Badgley Toronto
 " Etta Chester Merrickville
 " Josephine Collins Toronto
 " May Hallett Guelph
 " Ida C. Jackson Port Coldwell
 " Rena T. McCulloch Port Arthur
 " Ethyl Ross Tilsonburg
 " Leila J. Sampson Toronto
 " Alice Sampson "
 " Beatrice M. Smith Angus
 " Ethelda Wallace Toronto

VOICE.

- Miss Vina Belleghem Peterborough
 " Helen I. Church Toronto
 " Carrie B. Davidson Penetanguishene
 " Emily Findlay Toronto
 " Maude Foucar Tottenham
 " Lillian Garrett Toronto
 " H. Edythe Hill "
 " Nellie Myers Stratford
 " Zella Baright Robinson Peachland, B.C.
 " Emily Selway Toronto
 " Ada F. Wagstaff "

ORGAN.

- Mr Leslie R. Bridgman Toronto
 " Percy E. Pascoe Woodstock
 Miss Norma Tandy Kingston

VIOLIN.

- Miss Maude Schooley Welland

THEORY.

- Miss Josephine Collins Toronto
 " Miriam Green Oak Leaf
 " May Hallett Guelph
 " Jessie T. Hill "
 " Rena T. McCulloch Port Arthur
 " Ina Springer Burlington
 " Edith Truesdale Toronto

PIANO TUNING.

- Mr. S. Lorne Bell Morpeth

ELOCUTION.

- Miss Mabel Dennis Woodstock
 " Emiline Marie Geldart Shediac, N.B.
 " Gertrude Hughes Rochester, N.Y.
 " Netta Marshall Orangeville

ELOCUTION—DRAMATIC COURSE.

- Miss Ida Anderson Wyoming
 " Ethel Schofield Toronto

ELOCUTION—TEACHERS' COURSE.

- Mrs. Sara Spence Toronto

Post-Graduates.

PIANO.

- Mr. Napier N. Durand Eglinton

VIOLIN.

- Miss Louie C. Fulton Toronto

Certificated Pupils.

NOTE.—The names are arranged in alphabetical order, not according to number of marks obtained.

1896-1897.

PIANO—JUNIOR.

Miss Laura F. Avison	Toronto
" Ada Beard	"
" Mabel Bennett	Milton
" Sara Bradley	Toronto
" Ada Briggs	"
" Florence A. Burke	Port Arthur
" Alma B. Butler	Toronto
" Gussie M. Carroll	Clarksburg
Mr. Ernest Cork	Waterloo
Miss Maud Creighton	St. Mary's
" Ethel A. Darby	Toronto
" Pearl Davis	"
" Sarah A. C. P. Deroche	Napanee
" Lena Doherty	Clinton
" Helen Grasett	Berlin
Mr. David C. Haig	Toronto
Miss Belle Harrison	"
" Fanny Henry	Markdale
" Maud G. Hodgson	Toronto
" Bertha Kelly	Orangeville
" Louise Kelly	Toronto
" Mary Lamond	Tottenham
" Eva M. Lennox	Toronto
" Martha Leslie	Georgetown
" Louise Livingstone	Listowel
" Emily Maclaren	Hamilton
" Annie M. Maclennan	Stratford
" Rena T. McCulloch	Burlington
" Maud McLean	Toronto
" Hattie M. Mace	Tamworth
" Florence E. Moore	St. Catharines
" Lillie M. W. Peene	Hamilton
" Ethel T. Perry	Toronto
" Clara B. Phelps	Wellsand
" Ethyl Ross	Tilsonburg
" Alice Sampson	Toronto
" Beatrice M. Smith	Angus
" Clara M. Snyder	Waterloo
" May F. I. Stevens	Carleton Place
" Ethel Sutton	Toronto
" Grace Tedford	Clinton
" Letitia Thornton	Georgetown
" Daisy M. Thurtell	Guelph
" Mabel R. Walmsley	Toronto
" R. Lillian Webster	Glandine

Miss Mary E. Weir	Toronto
" Edith M. Weichel	Elmira
" Mattie Wickens	Toronto
" Georgina Young	"

PIANO—INTERMEDIATE.

Miss Vera Board	Glen Williams
" Annie B. Climie	Listowel
" Bessie Cowan	Toronto
" Ethel Dudley	"
" Josie Freyseng	"
" Nellie Hallowell	Aylmer West
" May Hannon	Stratford
" Edith Henry	Kincardine
" Ruby L. Hunter	Toronto
" Ethel M. Hunter	Plattsville
" Berta C. Huyck	Frankford
" Nora Little	Teeswater
" Annie L. McMahon	Toronto
" Nettie McTaggart	Myrtle
" Leila Meharry	Port Perry
" Edith Mitchell	Toronto
" Mabel O'Brien	"
" Jessie E. Parker	Winnipeg
" Mary Reynolds	Uxbridge
" Minnie Riddell	Waterloo
" Minnie Staples	Teeswater
" Sara G. Thompson	Port Elgin
" Ethel Willard	Port Perry

ORGAN—JUNIOR.

Miss Ada McLaughlin	Toronto
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ORGAN—INTERMEDIATE.

Miss Mary L. Saunders	Kingston
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VOICE—JUNIOR.

Miss Elsie M. Burgess	Montreal
" Ethel Burke	Green River
" Helen Irene Church	Toronto
Mrs. H. M. Cochrane	"
Miss Carrie B. Davidson	Penetanguishene
Mr. G. S. Forsythe	Toronto
Miss Josie Freyseng	"

Miss Frances	
" Etta L. F.	
" Maud H.	
" Muriel F.	
" Flossie M.	
" Ettie C. I.	
" Lillie M.	
" Berta M.	
" Frances	
" Carrie S.	
" Georgia	
" Beatrice	
" May F. I.	
Mr. Frank C.	
Miss Georgina	

VOICE

Miss Maud B.	
" Jessie M.	
" Josie F.	
" Frances	
" Berta C.	
Mr. Charles C.	
Miss Ethel J.	
" Nellie M.	
" Annie M.	
" Jessie M.	
" Emily M.	
" Maude	
" Mary E.	
" Mary L.	
" Daisy M.	
Mr. J. J. Walsh	

VOICE

Miss Lizzie C.	
----------------	--

HA

Miss Ada B.	
" Mary E.	
" Elsie B.	
" Florence	
" Gussie	
" Joseph	
" Nellie C.	
" Maud C.	
" Lena D.	
" Alice D.	
" Jessie M.	
" Louie C.	

1896-1897.

VOICE—JUNIOR.

- Miss Frances G. Girdlestone.....Toronto
 " Etta L. Hostrawser....."
 " Maud Hunt....."
 " Muriel F. Hunt....."
 " Flossie M. Jones.....Brighton
 " Ettie C. Leonard.....Schomberg
 " Lillie M. McCorvie.....Clinton
 " Berta Murray.....Kincardine
 " Frances L. Robins.....Toronto
 " Carrie Scenes.....Port Perry
 " Georgia H. Smith.....Orillia
 " Beatrice M. Smith.....Angus
 " May F. I. Stevens.....Carleton Place
 Mr. Frank C. Wiggins.....Toronto
 Miss Georgina Young....."

VOICE—INTERMEDIATE.

- Miss Maud Bryce.....Toronto
 " Jessie M. Fisher....."
 " Josie Freyseng....."
 " Frances I. Gibson.....Beamsville
 " Berta C. Huyck.....Frankford
 Mr. Charles G. Innocent.....Toronto
 Miss Ethel Johnson.....Belleville
 " Nellie Myers.....Stratford
 " Annie McNeil.....Vellore
 " Jessie McNab.....Bracondale
 " Emily Maclaren.....Hamilton
 " Maude Richards.....Toronto
 " Mary E. Robertson.....Prescott
 " Mary L. Robertson.....Portage la Prairie
 " Daisy M. Sutherland.....Toronto
 Mr. J. J. Walsh....."

VIOLIN—INTERMEDIATE.

- Miss Lizzie G. Langlois.....Toronto

HARMONY—PRIMARY.

- Miss Ada Beard.....Toronto
 " Mary E. Berry.....Collingwood
 " Elsie Burgess.....Montreal
 " Florence A. Burk.....Port Arthur
 " Gussie M. Carroll.....Clarksburg
 " Josephine Collins.....Toronto
 " Nellie Costello....."
 " Maud Creighton.....St. Mary's
 " Lena Doherty.....Clinton
 " Alice Dundas.....Toronto
 " Jessie M. Fisher....."
 " Louie C. Fulton....."

- Miss Gertrude A. Hardy.....Kingston
 " Louise Heinrich.....Waterloo
 " Edith Henry.....Kincardine
 " Jessie T. Hill.....Guelph
 " Lena Hopper.....Toronto
 " Alma Horn.....Uxbridge
 " Etta Hawstrawser.....Toronto
 " Ida C. Jackson.....Port Coldwell
 " Flossie M. Jones.....Brighton
 " Ellie Kelly.....Toronto
 " Martha Leslie.....Georgetown
 " Sadie Leslie....."
 " Grace McCausland.....Toronto
 " Rena T. McCullough.....Burlington
 " Georgina Mackendrick.....Toronto
 " S. Maley....."
 " Louise Mather.....Kincardine
 " Lizzie Mitchell.....Wildwood
 " Jessie T. Monteith.....Toronto
 " Florence E. Moore.....St. Catharines
 " Gertrude Munro.....Perth
 " Gertrude Murphy.....Toronto
 " Berta Murray.....Kincardine
 " Mabel O'Brien.....Toronto
 " Lillie E. Parker....."
 " Lillie W. M. Peene.....Hamilton
 " Ethel T. Perry.....Toronto
 " Elfreda Pomeroy.....Durham
 " Evelyn Reed.....Georgetown
 " May L. Reed.....Toronto
 " Alice Sampson....."
 Mr. Sim Samuel....."
 Miss Maggie Scroggie.....Guelph
 " Tabitha Sheppard.....Elora
 " Mary Louise Skean.....Toronto
 " Beatrice McAuley Smith.....Angus
 " Ida Springer.....Burlington
 " May F. I. Stevens.....Carleton Place
 " Leticia Thornton.....Georgetown
 " Daisy M. Thurtell.....Guelph
 " Edith M. Truesdale.....Toronto
 " Mattie Wickens....."
 " Mabel R. Walmsley....."
 Mr. J. J. Walsh....."

THEORY—JUNIOR.

- Mr. Frank R. Austin.....Toronto
 Miss Laura Avison....."
 " Margaret Beaty.....Streetsville
 " Mabel M. Bennett.....Milton
 Mr. Frank E. Blachford.....Toronto
 Miss Vera Board.....Glen Williams
 " Marion Cameron.....Hamilton
 " Josephine Collins.....Toronto
 " Sarah A. C. P. Deroche.....Napanee

1896-1897.

THEORY—JUNIOR—*Cont.*

Miss Agnes Dodds.....	Toronto
“ Alice Dundas.....	“
“ Louie C. Fulton.....	“
“ Nellie S. Gausby.....	Guelph
“ May Hallett.....	“
“ Stella Hamilton.....	Toronto
Mrs. H. Hamilton.....	“
Miss Edith Henry.....	Kincardine
“ Jessie T. Hill.....	Guelph
“ Annie Hutchison.....	Cheltenham
“ Louise Kelley.....	Toronto
“ Bertha Kelly.....	Orangeville
“ Maud H. Lane.....	Winnipeg
“ Nora Little.....	Teeswater
“ Kate Lownsbrough.....	Toronto
“ Emily Maclaren.....	Hamilton
“ Lillie H. McCorvie.....	Clinton
“ Rena T. McCulloch.....	Burlington
“ Ada McLaughlin.....	Toronto
“ Maude McLean.....	“
“ Annie M. McLennan.....	Stratford
“ Nettie McTaggart.....	Myrtle
“ Hattie M. Mace.....	Tamworth
“ Jessie T. Monteith.....	Toronto
“ Gertrude Murphy.....	“
Mr. Frank Nanton.....	“
Miss Mabel O'Brien.....	“
“ Georgina G. Parker.....	Gananoque
“ May L. Reed.....	Toronto
“ Maud Richards.....	“
“ Minnie Riddell.....	Waterloo
“ Jean Ritchie.....	Beaverton
“ Mary E. Robertson.....	Prescott
“ Alice Sampson.....	Toronto
Mr. Sim Samuel.....	“
Miss Maud Schooley.....	WELLAND
“ Tabitha Sheppard.....	Elora
“ Theresa Simonski.....	Toronto
“ Ina Springer.....	Burlington
“ Minnie Staples.....	Teeswater
“ Clara Sutherland.....	Toronto
“ Ethel Sutton.....	“
“ Edith M. Truesdale.....	“
“ Minnie Tweedy.....	Easton's Corners
“ R. Lillian Webster.....	Glandine
“ Mattie L. Wightman.....	Deer Park

THEORY—INTERMEDIATE.

Miss Blanche Badgley.....	Toronto
Mr. Charles Goetz Innocent.....	“
Miss Dora Hills.....	“
“ Berta C. Huyck.....	Frankford
“ May L. Kirkpatrick.....	Toronto
“ Ada McLaughlin.....	“
“ Annie L. McMahon.....	“
“ Edith Mitchell.....	“
Mr. J. Parnell Morris.....	Brantford
Miss Jessie E. Parker.....	Winnipeg
“ Lillian Eva Payne.....	Colborne
“ Mary L. Robertson.....	Portage la Prairie
“ Leila Sampson.....	Toronto
“ Mary J. Smith.....	Claude
“ Mary L. Saunders.....	Kingston
“ Florence Tilley.....	Bowmanville
“ Sara G. Thomson.....	Port Elgin
“ Louie A. West.....	Ailsa Craig
“ Violet Williams.....	Georgetown

MUSICAL FORM.

Miss Lulu A. Armour.....	Toronto
“ Mabel M. Bennett.....	Milton
Mr. Frank E. Blachford.....	Toronto
Miss Annie Borrowman.....	St. Catharines
“ Laura A. Devlin.....	Toronto
“ Louie C. Fulton.....	“
“ Hattie M. Mace.....	Tamworth
Mr. Percy E. Pascoe.....	Woodstock
Miss Mary Reynolds.....	Uxbridge
“ Ethel M. Richardson.....	Millbrook

INTRODUCTORY THEORY.

Miss Laura F. Avison.....	Toronto
“ Ada Beard.....	“
“ Margaret Beatty.....	Streetsville
“ Mary E. Berry.....	Collingwood
Mr. Frank E. Blachford.....	Toronto
Miss Ada Briggs.....	“
“ Florence Brown.....	“
“ Elsie Burgess.....	Montreal
“ Ethel Burke.....	Green River
“ Florence A. Burke.....	Port Arthur
“ Eva Burrows.....	Toronto
“ Marion Cameron.....	Hamilton
“ Mildred E. Campbell.....	Goderich
“ Gussie M. Carroll.....	Clarksburg
“ W. Alba Chisholm.....	Wingham
“ Helen Irene Church.....	Toronto
Mrs. A. Cochrane.....	“
Miss Maud Creighton.....	St. Mary's

INTROD

Miss Joseph.....	
“ Nellie.....	
“ Ethel.....	
“ Carrie.....	
“ Madel.....	
“ Lena.....	
“ Alice.....	
“ Maud.....	
“ Louie.....	
“ Franc.....	
Mr. David.....	
Miss Bertha.....	
“ May.....	
“ Stella.....	
“ Janie.....	
“ Gertru.....	
“ Pheem.....	
“ Louise.....	
“ Mamie.....	
“ Edith.....	
“ Jessie.....	
“ Maud.....	
“ Ada.....	
“ Lena.....	
“ Maud.....	
“ Ida.....	
“ Aggie.....	
“ Flossi.....	
“ Gertru.....	
“ Mary.....	
“ Daisy.....	
“ Maud.....	
“ Lillie.....	
Mr. Welling.....	
Miss Ettie.....	
“ Marth.....	
“ Sadie.....	
“ Louise.....	
“ Hattie.....	
“ Georg.....	
Mrs. M. Mi.....	
Miss Floren.....	
“ Gertr.....	
“ Gertr.....	
“ Alber.....	
“ Georg.....	
“ Grace.....	
“ Lillie.....	
“ Rena.....	
“ Kate.....	
“ Annie.....	
“ Louie.....	
“ Maud.....	

1896-1897.

INTRODUCTORY THEORY—*Cont.*

- Miss Josephine Collins.....Toronto
 " Nellie Costello....."
 " Ethel A. Darby....."
 " Carrie B. Davidson.....Penetanguishene
 " Madeline D. Eye.....Toronto Junction
 " Lena Doherty.....Clinton
 " Alice Dundas.....Toronto
 " Maud Foucar.....Tottenham
 " Louie C. Fulton.....Toronto
 " Frances G. Girdlestone....."
 Mr. David C. Haig....."
 Miss Bertha Hall.....Brampton
 " May Hallett.....Guelph
 " Stella Hamilton.....Toronto
 " Janie Hanna.....Wooller
 " Gertrude A. Hardy.....Kingston
 " Pheemie Harris.....Bloomfield
 " Louise Heinrich.....Waterloo
 " Mamie Hendry.....Toronto
 " Edith Hendry.....Kincardine
 " Jessie T. Hill.....Guelph
 " Maud Hodgins.....Toronto
 " Ada Hogg....."
 " Lena Hopper....."
 " Maud Hunt....."
 " Ida C. Jackson.....Port Coldwell
 " Aggie Jackson.....Mono Mills
 " Flossie M. Jones.....Brighton
 " Gertrude Kerr.....Toronto
 " Mary Lamond.....Tottenham
 " Daisy Landerkin....."
 " Maud H. Lane.....Winnipeg
 " Lillie Lawson.....Toronto
 Mr. Wellington Le Barre.....Oakville
 Miss Ettie C. Leonard.....Schomberg
 " Martha Leslie.....Georgetown
 " Sadie Leslie....."
 " Louise Lewis.....Toronto
 " Hattie M. Mace.....Tamworth
 " Georgie Macdonald.....Toronto
 Mrs. M. Milne....."
 Miss Florence E. Moore.....St. Catharines
 " Gertrude Munro.....Perth
 " Gertrude Murphy.....Toronto
 " Alberta Murray.....Kincardine
 " Georgina Mackendrick.....Toronto
 " Grace McCausland....."
 " Lillie M. McCorvie.....Clinton
 " Rena T. McCullough.....Burlington
 " Kate McDermid.....Nottawa
 " Annie McEntee.....Toronto
 " Louie McFall.....Bolton
 " Maude O'Halloran.....Lindsay

- Miss Lillie E. Parker.....Toronto
 " Ethel T. Perry....."
 " Elfreda Pomeroy.....Durham
 " Calista Preston.....Maxwell
 " May L. Reed.....Toronto
 " Minnie Riddell.....Waterloo
 " Francis L. Robins.....Toronto
 " Madge Rogers....."
 " Jean Rogerson....."
 " Phemie Ronald....."
 " May F. Saunders.....Kingston
 " Carrie Scenes.....Port Perry
 " Lizzie Scott.....Moorefield
 " Maud Shannon.....Clinton
 " Clara Sharman.....Goderich
 " Tabitha Sheppard.....Elora
 " Mary L. Skeans.....Toronto
 " Muriel Smellie....."
 " Beatrice M. Smith.....Angus
 " George Smith.....Orillia
 " Theresa Simonski.....Toronto
 " May F. I. Stevens.....Carleton Place
 " Clara Sutherland.....Toronto
 " C. Louise Tandy....."
 " Grace Tedford.....Clinton
 " Letitia Thornton.....Georgetown
 " Daisy M. Thurtell.....Guelph
 " Susie Trench.....Richmond Hill
 " Edith M. Truesdale.....Toronto
 " Minnie Tweedy.....Easton's Corners
 " Mabel Walmsley.....Toronto

1897-1898.

PIANO—JUNIOR.

- Mr. Frank R. Austin.....Toronto
 Miss Minnie Bateman.....Malton
 " Muriel Bickle.....Toronto
 " Jessie Binnes.....Pickering College
 " Alice Carthew.....Waterloo
 " Ethel Charlton.....Toronto
 " A. Joey Cram.....Carleton Place
 " Edith Crawford.....Toronto
 " Alice Dixon....."
 " Dora Dowler....."
 " Harriet Dudley.....East Toronto
 " Grace E. Emmett.....Font Hill
 " Madeline Gooderham Ellis.....Toronto
 " Alma Frankish.....Uxbridge
 " Madge M. Fraser.....Embro
 " Maud Foucar.....Tottenham
 Mr. Wilbur Grant.....Toronto
 Miss Lily Gribble.....Port Dalhousie
 " Margaret Gun.....Durham

1897-1898.

PIANO—JUNIOR—*Cont.*

Miss Jessie M. Hamilton	Toronto
" Stella G. Hamilton	"
" Jessie E. Harris	Attwood
" Gertrude Winona Hawkins	Canton
" Josephine B. Hayes	Manchester
" Hazel Hedley	Toronto
" Mamie Hendry	"
" Mabel S. Hicks	"
" Maud Hilliard	Waterloo
" Mamie Campbell Houston	Clinton
" Susie Hume	Georgetown
" Ida C. Jackson	Port Coldwell
" Aggie Jackson	Mono Mills
" Flossie M. Jones	Brighton
" Muriel King	Kingston
" Rose M. Kitchen	Toronto
" Lily Lawson	"
" Alice E. Leslie	Acton West
" Kathleen Magee	London
" Ruth A. Miller	Edgar
Mrs. M. A. Milne	Toronto
Miss Lillian Mitchell	"
" Ethel Maclaren	Hamilton
" Mabel J. McCaw	Port Perry
" Agnes McClive	St. Catharines
" Annie L. McCorvie	Clinton
" Kathleen McMechan	Port Perry
" Hattie E. McLenaghan	Perth
" Ruby McLeod	Ingersoll
" Margaret Nasmith	Toronto
" Mollie O'Donoghue	"
" Maud O'Halloran	Lindsay
" Kate Peters	Thistletown
Mr. George C. Phelps	London
Miss Evelyn Reed	Georgetown
" May L. Reed	Toronto
" Lavina Reid	Galt
" Muriel Rogers	Toronto
" Alma M. Rogers	Cedarville
" Mary Roos	Waterloo
" Etta Rowland	Toronto
" Gertrude E. Sangster	Port Perry
" Nellie Selwood	Listowel
" Clara Sharman	Goderich
" Mary Louise Skeans	Toronto
" Deila Sparling	Wingham
" Leah A. Walker	Toronto
" Ethelda Wallace	"
" Helen E. Wallbridge	Belleville
" Daisy E. Watson	Ayr
" Alberta E. Werner	Elmira
" Ethel Wilkinson	Kingston

Miss Mabel B. Will	Toronto
" Mattie L. Wightman	Deer Park

1897-1898.

PIANO—INTERMEDIATE.

Miss Honor Verona Ashbaugh	Avalon, Mo.
" Emma L. Bean	Waterloo
" Vera Board	Glen Williams
" Annie M. Borrowman	St. Catharines
" Lena Doherty	Clinton
" Nellie Gausby	Toronto
" Mabel F. Groome	St. Catharines
" May Hallett	Guelph
" Mabel S. Hicks	Toronto
" Mary Lamond	Tottenham
" Hattie M. Mace	Tamworth
" Jeanette Martin	Exeter
" Lillian F. Mills	Belleville
" Mary Motherwell	Dunnville
" M. Alberta Murray	Kincardine
" Letitia Murray	Allenford
" Mary Macdonald	Dunnville
" Rena T. McCulloch	Burlington
" Maud McLean	Toronto
" Annie McLennan	Stratford
" Lillie M. W. Peene	Hamilton
" Daisy Reading	Toronto
" Leila Sampson	"
" Beatrice M. Smith	Angus
" Cella Sparrow	Toronto
" Clara M. Sutherland	"
" Florence Tilley	Bowmanville
" Edith Truesdale	Toronto
" Berta Walden	"
" Daisy K. Wright	Port Huron

ORGAN—JUNIOR.

Miss Mildred Campbell	Goderich
" Lena Doherty	Clinton
" Olivia MacBrien	Prince Albert
" Ruby McLeod	Ingersoll

VOICE—JUNIOR.

Miss Jean Bryson Allen	Toronto
" Emma M. Andrews	Calgary
" Effie E. Best	Peterborough
" Vera Board	Glen Williams
" Florence M. Brown	Toronto
" Gertrude M. Bull	"
" Mabel C. Chew	Midland
" W. Alba Chisholm	Wingham
Master Georgie Crawford	Toronto
Miss Gertrude M. Davison	Unionville
" Mary A. Davitt	Berlin
" Margaret G. Dewar	Clifford

Miss Marie	V
" Marg	
" Emily	
" Maud	
" Mabe	
" Fann	
" Lillia	
" Eva	
" Madi	
" Evely	
" Lena	
" Zelia	
Mr. Frank	
Miss Lillia	
V	
Miss Vina	
" Lizzi	
" Mani	
" Flor	
" Eva	
" Hele	
Mrs. M. H	
Miss Flor	
" Fran	
" Gert	
" Girli	
" Emil	
" Mau	
" Lillia	
" Josep	
" Henr	
" Muri	
" Floss	
" Ruth	
Mrs. M. A	
Miss Ethy	
" Quee	
Mr. R. K.	
Miss Mau	
" Ethe	
" Geo	
" May	
" Ethe	
Mrs. W. F	
Miss Susi	
" Mag	
" Geo	
" Ella	
Miss Sidn	
" Iren	

1897-1898.

VOICE—JUNIOR—*Cont.*

- Miss Marion I. C. Dickson Belleville
 " Margaret Gun Durham
 " Emily Heintzman Toronto
 " Maud Hodgson "
 " Mabel S. Howe "
 " Fanny Jephcott "
 " Lillian L. Jones Warton
 " Eva R. Low Eganville
 " Madie Clarke Moor Rat Portage
 " Evelyn McPhaden Woodville
 " Lena May Perry Toronto
 " Zella Baright Robinson, Peachville, B.C.
 Mr. Franklin W. Wegenast Waterloo
 Miss Lillian Young Toronto

VOICE—INTERMEDIATE.

- Miss Vina Bellegham Peterborough
 " Lizzie Brethour Sunderland
 " Manita Brimstin Toronto
 " Florence M. Brown "
 " Eva L. Burrows Belleville
 " Helen Church Toronto
 Mrs. M. H. Cochrane "
 Miss Florence Crang "
 " Frances H. Crosby Unionville
 " Gertrude M. Davison "
 " Girlie Dunlop Pembroke
 " Emily Findlay Toronto
 " Maud Foucar Tottenham
 " Lillian Garratt Toronto
 " Josephine B. Hayes Manchester
 " Henrietta F. Hostrawser Toronto
 " Muriel F. Hunt "
 " Flossie M. Jones Brighton
 " Ruth A. Miller Edgar
 Mrs. M. A. Milne Toronto
 Miss Ethyl McConnell "
 " Queenie McCoy "
 Mr. R. K. McIntosh "
 Miss Maud O'Connor "
 " Ethel Lillian Powell "
 " Georgie O. H. Smith Orillia
 " May F. I. Stevens Carleton Place
 " Ethel Alma Switzer Richmond Hill
 Mrs. W. B. Thompson Toronto
 Miss Susie Trench Richmond Hill
 " Maggie Winter Lloydtown
 " Georgina Young Toronto
 " Ella M. Yarnold Port Perry

VIOLIN—JUNIOR.

- Miss Sidna Hume Browne Belleville
 " Irene Stickell Stirling

HARMONY—PRIMARY.

- Miss Vina Bellegham Peterborough
 " Muriel Bickell Toronto
 " Sara Edith Bradley "
 " Florence M. Brown "
 " Jean M. Bryce Emerson Man.
 " Maud Bryce Toronto
 " Eva Burrows Belleville
 " Mildred E. Campbell Goderich
 " Mabel C. Chew Midland
 Mrs. M. H. Cochrane Port Hope
 Miss Mabel Crabtree Toronto
 " Joey Cram Carleton Place
 " Edith Crawford Toronto
 " Carrie B. Davidson Penetanguishene
 " Edyth Dickenson Toronto
 " Grace Emmett Font Hill
 " Mabel Evans Orillia
 " Mary Farrington Kingston
 " Marjorie Fitz-Gibbon Toronto
 " Madge M. Fraser Embro
 " Mabel Grant Georgetown
 " Margaret Gun Durham
 Mr. Henry Cooke Hamilton Mimico
 Miss Jessie M. Hamilton Toronto
 " Mabel S. Hicks "
 " Ida M. Kinnear "
 " Theodora M. Kirkpatrick "
 " Hettie Lawson Georgetown
 " Lily Lawson Toronto
 Mr. Wellington A. E. LeBarre "
 Miss Maude Leslie Georgetown
 " Alice E. Leslie Acton West
 " Mary Louise Lewis Toronto
 Mrs. R. S. Locke "
 Miss Eva R. Low Eganville
 " Kathleen Magee London
 " Jessie F. Maine Orillia
 " Agnes Matthewson Kingston
 " Ruth A. Miller Edgar
 Mrs. M. A. Milne Toronto
 Miss Edith Mitchell "
 " Madie Clarke Moor Rat Portage
 " Ethel G. Maclaren Mitchell
 " Ruby MacLeod London
 " Mabel I. McCaw Port Perry
 " Queenie McCoy Toronto
 " Margaret Nasmith "
 " Edith Nickell Georgetown
 " Mollie O'Donoghue Toronto
 " Lena May Perry "
 Mr. George Phelps London
 Miss Lavinia Reid Galt
 " Louie K. Reynolds Toronto
 " Muriel M. Rogers "

- Miss Gertrude E. Sangster.....Port Perry
 " Bertha Scott.....Georgetown
 " Georgie O. H. Smith.....Orillia
 " Winifred Skeath Smith.....Toronto
 " Delia Sparling.....Wingham
 " Alice Thomas.....Owen Sound
 " Harriet P. Williams....."
 " Ray Wilson.....Toronto
 " Ella Maud Yarnold.....Port Perry

THEORY—JUNIOR.

- Miss Honor Verona Ashbaugh..Avalon, Mo.
 " Ada Briggs.....Toronto
 " Maud Bryce....."
 " Mabel S. J. Burke.....Green River
 " Etta Chester.....Merrickville
 Mrs. M. H. Cochrane.....Port Hope
 Miss Nellie Costello.....Toronto
 " Florence Crang....."
 " Ethel A. Darby....."
 " Carrie B. Davidson...Penetanguishene
 " Mary A. Davitt.....Berlin
 " Winifred Delamere.....Toronto
 " Dora M. Dowler....."
 " Girlie Dunlop.....Pembroke
 " Maud Foucar.....Tottenham
 " Miriam Green.....Oak Leaf
 " Mabel Frances Groome..St. Catharines
 " Margaret Gun.....Durham
 " Belle Harrison.....Toronto
 " Gertrude Winona Hawkins....Canton
 " Mabel S. Hicks.....Toronto
 " Ida C. Jackson.....Port Coldwell
 " M. Mosetta James.....Bowmanville
 " Edna Jewett.....Toronto
 " Ethyl L. Johnson.....Belleville
 " Flossie M. Jones.....Brighton
 Mr. W. Spencer Jones.....Brockville
 Miss Mary Lamond.....Tottenham
 " Tilla Lapatnikoff.....Toronto
 " Lily Lawson....."
 Mr. Wellington A. E. Le Barre....."
 Miss Isabel I. K. Lewis.....Hamilton
 " Jeanette Martin.....Exeter
 " Dorothy J. Martin.....Toronto
 " Ruth A. Miller.....Edgar
 Mrs. M. A. Milne.....Toronto
 Miss Helen O. Mitchell.....Guelph
 " Annie L. Moodie....."
 " Edith Morris.....London
 " Mary Motherwell.....Dunnville
 " Alberta M. Murray.....Kincardine
 " Olivia MacBrien.....Prince Albert
 " May Macdonald.....Dunnville
 " Nellie McKay.....Hamilton

- Miss Hattie E. McLenaghan.....Perth
 " Maud O'Halloran.....Lindsay
 " Florence Peace.....Hamilton
 " Daisy Maude Pearce.....Toronto
 " Lillian M. W. Peene.....Hamilton
 " Ethel Lillian Powell.....Toronto
 " Lavina Reid.....Galt
 " Muriel M. Rogers.....Toronto
 " Alma Rogers.....Cedarville
 " Ethyl Ross.....Tilsonburg
 " Maggie T. Scroggie.....Guelph
 " Clara Sharman.....Goderich
 " Mary Louise Skeans.....Toronto
 " Georgie O. H. Smith.....Orillia
 " Delia Sparling.....Wingham
 Mrs. Carrie Reid Spence.....Toronto
 Miss May F. I. Stevens.....Carleton Place
 " Florence Sutherland.....Orange, N.J.
 " Agnes Tegart.....Tottenham
 " Ethelda Wallace.....Toronto
 " Helen E. Wallbridge.....Belleville
 " Mabel Walmsley.....Toronto
 " Theresa Wegener....."
 Mr. H. Glanville West....."
 Miss Harriet P. Williams.....Owen Sound
 " Ray Wilson.....Toronto

THEORY—INTERMEDIATE.

- Mr. Frank R. Austin.....Toronto
 Miss Mabel Bennett.....Milton
 " Vera Board.....Glen Williams
 " Josephine Collins.....Toronto
 " Ethel A. Darby....."
 " Allie C. Dundas....."
 " Nellie Gausby....."
 " Miriam Green.....Oak Leaf
 " May Hallett.....Guelph
 Mrs. Gardner Harvey....."
 Miss Jessie T. Hill....."
 " Ruby L. Hunter.....Toronto
 " Hattie M. Mace.....Tamworth
 " Rena T. McCulloch.....Burlington
 " Nettie McTaggart.....Myrtle
 " Mabel O'Brien.....Toronto
 " Kate Peters.....Thistleton
 Mr. Percy Pascoe.....Woodstock
 Miss May L. Reed.....Toronto
 " Ethyl Ross.....Tilsonburg
 Mr. Sim Samuel.....Toronto
 Miss Alice Sampson....."
 " Maude Schooley.....Welland
 " Ina Springer.....Burlington
 Miss Clara M. Sutherland.....Toronto
 " C. Louise Tandy....."
 " Edith Truesdale....."

- Miss Jessie
 " Mabel
 " E. Ly
 " Joseph
 " Marg
 " Ethel
 " Elsie
 " May
 " Belle
 " Franz
 " Mabe
 " Jessie
 " Ida C
 " Leilla
 " Annie
 " Mabe
 " Fate
 " May
 " Alice
 Mr. Sim Sa
 Miss Clara
 " Elea
 " Ther
 " Edith
 " Minn
 " Ethel

INTI

- Miss Emm
 " Laur
 " Honc
 " Quee
 " Berth
 " Flore
 " Vina
 Mr. B. Lon
 Miss Effie
 " Muri
 " Chris
 " Sara
 " Mani
 " Jean
 " Flore
 " Etta
 " Mab
 " Carr
 " Etta
 " Flore
 " Edit
 " May

1897-1898.

MUSICAL FORM.

- Miss Jessie Bustin Uxbridge
 " Mabel S. J. Burke Green River
 " E. Lynne Cavers Columbus, O.
 " Josephine Collins Toronto
 " Margaret Creighton Hamilton
 " Ethel A. Darby Toronto
 " Elsie Ewing "
 " May Hallett Guelph
 " Belle Harrison Toronto
 " Franziska Heinrich "
 " Mabel S. Hicks "
 " Jessie T. Hill Guelph
 " Ida C. Jackson Port Coldwell
 " Leilla Meharry Port Perry
 " Annie L. McCorvie Clinton
 " Mabel O'Brien Toronto
 " Kate Peters Thistleton
 " May L. Reed Toronto
 " Alice Sampson "
 Mr. Sim Samuel "
 Miss Maud Schooley Welland
 " Clara Sharman Goderich
 " Eleanor Shepherd Toronto
 " Theresa Simonski "
 " Edith Truesdale "
 " Minnie Tweedy Easton's Corners
 " Ethelda Wallace Toronto

INTRODUCTORY THEORY.

- Miss Emma M. Andrews Calgary
 " Laura Armbrust Toronto
 " Honor Verona Ashbaugh Avalon, Mo.
 " Queenie Beaton Orillia
 " Bertha Beaty Toronto
 " Florence Beddoe "
 " Vina Bellegham Peterborough
 Mr. B. Lorne Bell Morpeth
 Miss Effie E. Best Peterborough
 " Muriel Bickell Toronto
 " Christine Bower Perth
 " Sara Edith Bradley Toronto
 " Manita Brimstin "
 " Jean M. Bryce Emerson, Man.
 " Florence Bull Toronto
 " Etta Chester Merrickville
 " Mabel C. Chew Midland
 " Carrie Cook Toronto
 " Etta Corin "
 " Florence Crang "
 " Edith Crawford "
 " May Phœbe Creighton "

- Miss Frances Crosby Unionville
 " Gertrude Davison "
 " Mary A. Davitt Berlin
 " Winifred Delamere Toronto
 " Margaret G. Dewar Clifford
 " Edythe Dickenson Toronto
 " Dora M. Dowler "
 " Girlie Dunlop Pembroke
 " Grace Emmett Fonthill
 " Mabel E. Evans Orillia
 " Emily Findlay Toronto
 " Marjorie C. FitzGibbon "
 " Alma Frankish Uxbridge
 " Madge M. Fraser Embro
 " Florence Fuller Toronto
 " Lillian Garratt "
 " Nellie Gausby "
 " Leila Gibson Beamsville
 " Mabel Grant Georgetown
 " Mabel Frances Groome St. Catharines
 " Margaret Gun Durham
 " Florence Hamilton Toronto
 Mr. Henry Cooke Hamilton Mimico
 Miss Jessie M. Hamilton Toronto
 Master Marston Harton "
 Miss Gertrude Winona Hawkins Canton
 " Jennie Hodgson Toronto
 " Mamie Campbell Houston Clinton
 " Mabel L. Howe Toronto
 " Susie Hume Georgetown
 " M. Masetta James Bowmanville
 " Jean Jardine Toronto
 " Fanny Jephcott "
 " Lillian L. Jones Warton
 " Ida M. Kinnear Toronto
 " Theodora M. Kirkpatrick "
 " Tilla Lapatnikoff "
 " Maud Leslie Georgetown
 " Alice E. Leslie Acton West
 " May Livingstone Forest
 Mrs. R. S. Locke Toronto
 Miss Marion Long "
 " Eve R. Lowe Eganville
 " Beatrice Lowe Toronto
 " Jessie F. Maine Orillia
 " Jeanette Martin Exeter
 " Dorothy I. Martin Toronto
 " Everalda Midford "
 " Ruth A. Miller Edgar
 " Lillian Mitchell Toronto
 " Madie Clarke Moor Rat Portage
 " Olivia McBrien Prince Albert
 " Ethel G. McLaren Mitchell
 " Claire McConnell Toronto
 " Ethel McConnell "
 " Queenie McCoy "

1897-1898.

INTRODUCTORY THEORY—*Cont.*

Miss Alice McDougall.....	Toronto
" May McFarlane.....	"
" Hattie E. McLenaghan.....	Perth
" Ruby McLeod.....	Ingersoll
" Edith Nickell.....	Georgetown
" Mollie O'Donoghue.....	Toronto
" Florence Oram.....	"
" Louise Paris.....	White Lake
" Ethel Lillian Powell.....	Toronto
" Daisy Reading.....	"
" Lavina Reid.....	Galt
" Louie K. Reynolds.....	Toronto
" Ethel M. Richardson.....	Millbrook
" Zella Baright Robinson.....	Peachland, B.C.
" Muriel M. Rogers.....	Toronto
" Alma Rogers.....	Cedarville
" Bertha Scott.....	Georgetown
" Laura E. Smith.....	Elmvale
" Mabel L. Soules.....	Bond Head
" Delia Sparling.....	Wingham
Mrs. Carrie Reid Spence.....	Toronto
Miss Stanbury.....	"
Mrs. Edward Stouffer.....	New York City
Miss Florence Sutherland.....	Orange, N.J.
" Ethel Switzer.....	Richmond Hill
Mrs. W. B. Thompson.....	Toronto
Miss Ethelda Wallace.....	"
" Helen E. Wallbridge.....	Belleville
" Harriet P. Williams.....	Owen Sound
" Maggie L. Winter.....	Lloydtown
" Lillias Young.....	Toronto

1898-1899.

PIANO—JUNIOR.

Miss Amelia M. Anderson.....	Blyth
Master Charles Argue.....	Toronto
Miss Marion Armour.....	"
" Grace Aylesworth.....	"
" Fanny Barnett.....	"
" Queenie Beaton.....	Orillia
" Mabel B. Beddoe.....	Toronto
" Helen Blott.....	Dunnville
" Mary Board.....	Glen Williams
" Lou Bolte.....	Iroquois
" Bessie Brown.....	Dunnville
" Jean M. Bryce.....	Emerson, Man.
" W. A. Bryce.....	Gananoque
" Marion I. Cameron.....	Hamilton
" Gertrude G. Carlyle.....	Chicago
" Mabel C. Chew.....	Midland

Miss Wilhemina M. Clark.....	Smith's Falls
" T. Coffee.....	Guelph
Mrs. Elizabeth Collins.....	Port Dalhousie
Miss Carrie F. Cook.....	Toronto
" Sara Constable.....	"
" Etta Corin.....	"
" Louie Cornell.....	Watford
" Katie Foy Creenan.....	Toronto
Mr. Ernest Cummer.....	Hamilton
Miss Helen Davies.....	Peterborough
" Saidee L. Dalglesch.....	Bolsover
" Winnifred Delamere.....	Toronto
" Eleanor Edwards.....	Ealing
" Alice L. Evans.....	Trenton
" Florence Farmer.....	Ancaster
" Lizzie Field.....	Toronto
" Marjory C. FitzGibbon.....	"
" Aletha Foster.....	Clinton
" Nellie Hanley.....	Kingston
" Mabel M. Hicks.....	Streetsville
" Ida Gertrude Holmes.....	Clinton
Mr. Locksley Hunt.....	Bracebridge
Miss Dora Job.....	Hamilton
" Ida M. Kinnear.....	Toronto
" Florence Kitchen.....	"
" Daisy Landerkin.....	Tottenham
" Maud Leslie.....	Georgetown
" Marie Louise Lewis.....	Toronto
" Maria Beatrice Lowe.....	"
" G. E. Lundy.....	Brampton
" Ida Lyon.....	Guelph
" Nellie Marshall.....	Hamilton
" Sabina Martin.....	Fenelon Falls
" Gertrude Mealy.....	Hamilton
" Lena V. Milloy.....	Eglinton
" Beatrice Mobbs.....	Dunnville
" Lizzie E. Morin.....	Welland
" Mabel Murby.....	Toronto
" Amy Murdock.....	Hensall
" Eleanor Macdonell.....	Fergus
" C. Louise McCollum.....	Smith's Falls
" Jennie C. McClure.....	Hamilton
" A. Florence McDiarmid.....	Brandon, Man.
" Louise McEwen.....	Berlin
" Annie McIlroy.....	Richmond
" Mabel McMahan.....	Dalgrave
" Emily May McMaster.....	Glen Williams
Mr. William McNeely.....	Carleton Place
Miss Jean McPherson.....	Clinton
" Daisy E. Nixon.....	Hamilton
" Pauline Ockley.....	Toronto
" Kathleen Stewart Parmenter.....	"
" Mabel Jeanette Patterson.....	"
" Gretta Robertson.....	Guelph
" Zella Baright Robinson.....	Peachland, B.C.
" Madge Rogers.....	Toronto

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Miss Helen
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" Ada S
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Miss Belle
" Mary
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" Elsie
" Mabe
" Jean
" Jessie
" Maud
" Helen
" Lillia
" Lillia
" Viole
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Miss Blanc
" Mabe
" Jessie
" Chris
" Annie
" Sarah
" Ada
" Etta
" Josep
Mr. Georg
Miss Eliza
" Ethe
" Mabe
" Alice
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" Jessi
" Grac
Mr. Wilbu
Miss Ruby
" Lily
" Belle
" Loui
" Mab
" Loui
" Ida

1898-1899.

PIANO—JUNIOR—*Cont.*

Miss Helen Rutherford	Hamilton
" Maude Schooley	Welland
" Lizzie Scott	Peterborough
" Maggie T. Scroggle	Guelph
" Daisy Seccombe	Greenbank
" Letta Belle Smith	London
" Mabel Smith	Delhi
" Helen M. Snell	Bolton
" Ada Snyder	St. Jacobs
Mr. W. A. Staples	Peterborough
Miss Belle Stewart	Brampton
" Mary M. Stewart	Clinton
" Jean M. Straith	Innerkip
" Bertha Stringer	Dunnville
" Beatrice Helen Swan	Toronto
" Elsie Tandy	Kingston
" Mabel V. Thomson	Tilsonburg
" Jean E. Vincent	Hamilton
" Jessie E. Walker	Norwich
" Maude Watkins	Brampton
" Helena Whiteside	Toronto
" Lillian Evelyn Willcox	"
" Lillian G. Wilson	Fenelon Falls
" Violet M. Wilson	"

PIANO—INTERMEDIATE.

Miss Blanche Badgley	Toronto
" Mabel Bennett	Preston
" Jessie Binns	Jamaica
" Christine I. Bower	Perth
" Annie Borrowman	St. Catharines
" Sarah Edith Bradley	Toronto
" Ada Briggs	"
" Etta Chester	Merrickville
" Josephine Collins	Toronto
Mr. George Ernest Cork	Waterloo
Miss Elizabeth A. Cunningham	Belleville
" Ethel A. Darby	Toronto
" Mabel Deeks	"
" Alice Dixon	"
" Adeline A. Dryden	Whitby
" Jessie Elliott	Belleville
" Grace Emmett	Fonthill
Mr. Wilbur Grant	Toronto
Miss Ruby Gray	Uxbridge
" Lily Gribble	Port Dalhousie
" Belle Harrison	Toronto
" Louise Heinrich	St. Jacobs
" Mabel S. Hicks	Toronto
" Louise J. Holmes	Woodstock
" Ida Clement Jackson	Port Coldwell

Miss Louise Kelly	Toronto
" M. W. King	Kingston
" Rose Kitchen	Toronto
" Martha Leslie	Georgetown
" Jennie Michener	Dunnville
" Lou McCormack	Perth
" Annie McIlroy	Richmond
" Clara Phelps	Welland
" Ethyl Ross	Tilsonburg
" Madeline Ryan	Toronto
" Alice Sampson	"
" Leila J. Sampson	"
" Clara M. Snyder	Waterloo
" Delia Sparling	Wingham
" Bertha Stewart	Guelph
" Nettie Stewart	"
" Maud M. Strong	Toronto
" T. Constance Tandy	Kingston
" L. M. A. Thomson	Belleville
" Miriam Thomson	Toronto
" Alice Treadgold	Brampton
" Jennie Turnbull	Hamilton
" Ethelda M. Wallace	Toronto
" Mabel Walmsley	"
" Edith M. Weichel	Elmira
" Alberta A. Werner	"
" Mattie Wickens	Toronto
" Ray Wilson	"

ORGAN—JUNIOR.

Miss Gertrude R. Craig	Kingston
Mr. Frederick Race	Toronto
Miss Belle Stewart	Brampton

ORGAN—INTERMEDIATE.

Mr. Henry C. Hamilton	Mimico
Miss Olivia MacBrien	Prince Albert
Mr. Walter F. Pickard	Brampton

VOICE—JUNIOR.

Miss Muriel Edith Bickell	Toronto
" Mary Helen Connor	Berlin
" Minnie Darling	Toronto
" Winnifred Delamere	"
Mrs. J. Duncanson	Oakville
Miss Maude E. Dwight	Toronto
" E. L. Flavelle	Lindsay
" Thirza Gillies	Teeswater
Mr. Erwin R. Gordon	Belleville
Miss A. Gertrude Hardy	Kingston
" Sara A. Harvey	Wyoming
" Jean Jardine	Bracondale
Mr. A. E. Wellington LeBarre	Toronto
Miss Evelyn Lukes	Deer Park

1898-1899.

VOICE—JUNIOR—*Cont.*

Miss Edna Louise Marr	London
" Jessie N. E. Mills	Toronto
" Lizzie E. Morin	Weland
" M. May McFaul	Stayner
" Kate I. McLean	Craighurst
Mr. William McNelly	Carleton Place
Miss Helen M. McMurrich	Toronto
" Evelyn McPhaden	Woodville
" Annie A. Noble	Norval
" Maude Peake	Toronto
" Fanny M. Robinson	Smith's Falls
" Hattie L. Roden	Toronto
" Elma Snider	Waterloo
" Mabel Vaughan Thomson	Tilsonburg
" Annie Webb	Brighton

VOICE—INTERMEDIATE.

Miss Emma M. Andrews	Davisburg, Alta.
" Vera Board	St. Catharines
" Beatrice Bowes	Lindsay
" Elsie M. Burgess	Montreal
" Mabel C. Chew	Midland
" W. Alba Chisholm	Wingham
" Maude Davidson	Penetanguishene
" Lena M. Doherty	Clinton
" Maud Hodgson	Toronto
Mrs. R. G. Kendrick	"
" J. R. Miller	"
Miss Lizzie E. Morin	Weland
" Elizabeth Noble	London
" Blanche E. Pearce	Norwood
" Edna Pringle	Newmarket
" Alma Rogers	Cedarville
" Carrie Scenes	Port Perry
" May Snyder	Campbell's Cross
" Mabel V. Thomson	Tilsonburg
" May Macdonald Urquhart	Oakville
" Lillian May Vernon	Whitby
" Cora E. Walters	Lindsay
" Edythe Williamson	Stouffville
" Lillias Young	Toronto

VIOLIN—JUNIOR.

Mr. W. C. Robinson	Belleville
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VIOLIN—INTERMEDIATE.

Miss Sydney Hume Brown	Belleville
" Agnes Hanley	"

HARMONY—PRIMARY.

Miss Amelia Anderson	Blyth
" Gentie Barr	Hamilton
" Queenie Beaton	Orillia
" Lou Bolte	Iroquois
" Beatrice Bowes	Lindsay
" Winnifred Bryce	Kingston
" Amy Burton	Brampton
" Gertrude G. Carlyle	Chicago
" W. Alba Chisholm	Wingham
" Sara Constable	Toronto
Mr. Frank Coote	Hamilton
Miss Louie Cornell	Watford
" Gertrude R. Craig	Kingston
" Jessie C. Craig	"
" Jean Crozier	Grand Valley
Mr. Ernest Cummer	Hamilton
Miss Saidee Dalglesch	Balsover
" Helen Davis	Peterborough
" Maude Dunnigan	Warkworth
" Alice L. Evans	Trenton
" Frances Farmer	Ancaster
" Tollie Frankish	Toronto
" Frances Gibson	Beamsville
" Nellie Hanley	Kingston
" Hazel Headley	Toronto
" Jennie W. Hodgson	"
" Hazel Hogan	Hamilton
" Minnie L. Hopper	Brandon, Man.
" Gertrude Hord	Mitchell
" Mabel L. Howe	Toronto
Mr. W. Locksley Hunt	Bracebridge
Miss Aggie Jackson	Mono Mills
Mr. Mahlon R. Jackson	Comber
Miss Lidia H. Jackson	Elginburg
" Ida May Johnson	Toronto
" Heloise Keating	"
" Mary A. C. Kennedy	Georgetown
" Gertrude E. Kendrey	Peterborough
" Flora Liggett	Lindsay
" Margaret Machan	Mitchell
" Sabina Martin	Lindsay
Mrs. Bennet Maudson	Georgetown
Miss Gertrude J. Mealy	Hamilton
" Jessie N. E. Mills	Toronto
Mrs. L. Milne	"
Miss Jessie Misner	Dunnville
" Lizzie E. Morin	Weland
" Tillie Murdie	Seaforth
" Ethel B. Myers	Los Angeles, Cal.
" Jennie C. McClure	Hamilton
" C. Louise McCollum	Smith's Falls
" A. Florence McDiarmid	Brandon, Man.
" Lena A. McEachern	Stayner
" C. Louise McEwan	Berlin

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Miss May M	
" Annie	
" Kathle	
Mr. William	
Miss Annie	
" Rita M	
" Elizab	
" Annie	
" Paulin	
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" Nettie	
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" Zella	
" Saidee	
" Madg	
" Helen	
" Carrie	
" Lizzie	
" Effie	
" E. G.	
" Letta	
" Alpha	
" Blanc	
Mr. W. A.	
Miss Belle	
" Jean	
" Isabe	
Mr. William	
Miss Mabe	
" May	
" Lillian	
" Jessie	
" Maud	
" Helen	
" Violet	
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" Jenni	
" Helen	
" Georg	
" Fanny	
" Annie	
Miss Ruby	
" Emma	
" Fanny	

1898-1899.

HARMONY—PRIMARY—*Cont.*

- Miss May McFaul Stayner
 " Annie McIlroy Richmond
 " Kathleen Moore McMechan. Port Perry
 Mr. William McNeely Carleton Place
 Miss Annie W. McQueen Hamilton
 " Rita Naftel Goderich
 " Elizabeth Noble London
 " Annie A. Noble Norval
 " Pauline Ockley Toronto
 " Marguerite Ramsden Erin
 " Nettie Reed Toronto
 " Pauline Reycraft Ridgetown
 " Zella B. Robinson Peachland, B.C.
 " Saidee Robinson Ailsa Craig
 " Madge Rogers Toronto
 " Helen L. Rutherford Hamilton
 " Carrie Scenes Port Perry
 " Lizzie Scott Peterborough
 " Effie E. M. Sherry Norwood
 " E. G. Sherry "
 " Letta Belle Smith London
 " Alpha C. Smith Hamilton
 " Blanche Somerville Toronto
 Mr. W. A. Staples Peterborough
 Miss Belle Stewart Brampton
 " Jean M. Straith Innerkip
 " Isabel H. Symons Toronto
 Mr. William Howard Teece "
 Miss Mabel V. Thomson Tilsonburg
 " May M. Urquhart Oakville
 " Lillian May Vernon Whitby
 " Jessie E. Walker Norwich
 " Maude Watkins Brampton
 " Helena Whiteside Toronto
 " Violet M. Wilson Fenelon Falls
 " Winnifred Young Toronto

PRIMARY—PART I.

- Master Charles Argue Toronto
 Miss Ruby Gray Uxbridge
 " Sara Harvey Wyoming
 " Jennie McInnes Ripley
 " Helen M. McMurrich Toronto
 " Georgie McLenaghan Perth
 " Fanny M. Robinson Smith's Falls
 " Annie Webb Brighton

THEORY—JUNIOR.

- Miss Ruby Akin Cornwall
 " Emma Andrews Davisburg, Alberta
 " Fanny Barnett Toronto

- Miss Mabel B. Beddoe Toronto
 " Vina Belleghem Peterborough
 " Bessie Brown Dunnville
 " Jean M. Bryce Emerson, Man.
 " Christine I. Bower Perth
 " Mabel M. Campbell Toronto Junction
 " Tena Campbell Hamilton
 " Gertrude G. Carlyle Chicago
 " Gertrude R. Craig Kingston
 " Beatrice Crawford Woodstock
 " Katie Foy Creenan Toronto
 " Helen L. Church "
 Mrs. Elizabeth Collins Port Dalhousie
 Miss Hattie Dracup Napanee
 " Harriett Rosina Eckhardt. St. Catharines
 " Eleanora Edwards Ealing
 " Grace Emmett Fonthill
 " Emily Findlay Toronto
 " H. Maude Fowler "
 " Lillian Garrett "
 " Frances G. Girdlestone "
 Mr. Wilbur Grant "
 Miss Lily Gribble Port Dalhousie
 " Hazel Headley Toronto
 " Edythe Hill "
 " Jennie W. Hodgson "
 Mr. Leslie Hodgson Beaverton
 Miss Mary Louise Hollinrake Milton
 " Mary J. Holmes Woodstock
 " Minnie L. Hopper Brandon, Man.
 " Leslie R. Horner Toronto
 " Muriel F. Hunt "
 " Bessie Jackson Carleton Place
 " Heloise Keating Toronto
 " Ada M. Killins Warton
 " Mary Livingstone Forest
 " May Livingstone Toronto
 " Alice L. Malloy Brampton
 " Marion Louise Mather Kincardine
 " Jennie Michener Dunnville
 " Everilda Midford Toronto
 " Lillian Mitchell "
 " Lizzie E. Morin Welland
 " Nellie Myers Stratford
 " Annie Louise McCartney Jerseyville
 " C. Louise McCollum Smith's Falls
 " A. Florence McDiarmid. Brandon, Man.
 " Louise N. McEwan Berlin
 Mrs. Mary McGill Toronto
 Miss Annie McIlroy Richmond
 " Cecelia McKenna Toronto
 " Kate I. McLean Craighurst
 " Kathleen Moore McMechan. Port Perry
 Mr. William McNeely Carleton Place
 Miss Reta Naftel Goderich
 " Daisy E. Nixon Hamilton

1898-1899.

THEORY—JUNIOR—Cont.

Miss Louise Paris	White Lake
" Lena May Perry	Toronto
" Clara Phelps	Welland
Mr. W. F. Pickard	Brampton
Miss Daisy B. Reading	Toronto
" Zella Baright Robinson	Peachland, B.C.
" Gertrude Sangster	Port Perry
" Edna Schofield	Dunnville
" Emily Selway	Toronto
" May Snyder	Campbell's Cross
" Josephine Staples	Lindsay
" Maude M. Strong	Toronto
" Bertha Stewart	Guelph
" Nettie Stewart	"
" Ethel Switzer	Richmond Hill
" Edith Switzer	"
" T. Constance Tandy	Kingston
Mr. William Howard Teece	Toronto
Miss L. M. A. Thompson	Belleville
" Mabel V. Thomson	Tilsonburg
" Florence O. Tolton	Hamilton
" Alice Treadgold	Brampton
" Jennie Turnbull	Hamilton
" May Macdonald Urquhart	Oakville
" Edith M. Weichel	Elmira
" Alberta A. Werner	"
" Evelyn Wilkinson	Dunnville
" Maud Young	Toronto

THEORY—INTERMEDIATE.

Miss Ada Briggs	Toronto
" Marion I. Cameron	Hamilton
" Etta Chester	Merrickville
Mr. Napier N. Durand	Eglinton
Miss Eleanor Edwards	Ealing
" Marjory C. FitzGibbon	Toronto
" Louie C. Fulton	"
" Leslie Horner	"
" Ida C. Jackson	Port Coldwell
" Everilda Midford	Toronto
" Mary Motherwell	Dunnville

Miss Letitia Murray	Allenford
" Olivia MacBrien	Prince Albert
" Ethel G. McLaren	Mitchell
" Maude McLean	Toronto
" Mollie O'Donoghue	"
" Maude O'Halloran	Lindsay
Mr. T. A. Reed	Toronto
Miss Alma Rogers	Cedarville
" Muriel M. Rogers	Toronto
" Theresa Simonski	"
" Beatrice M. Smith	Angus
" Delia Sparling	Wingham
" Maud Stabback	Beaverton
" Ethelda M. Wallace	Toronto
Mr. H. Glanville West	"
Miss Ray Wilson	"

MUSICAL FORM.

Miss Mabel B. Beddoe	Toronto
" Mabel Deeks	"
" Lena Doherty	Clinton
" Hattie Dracup	Napanee
" Mabel Frances Groome	St. Catharines
Mr. Wilbur Grant	Toronto
Miss Mabel M. Hicks	Streetsville
" Mary Louise Hollinrake	Milton
" Lily Lawson	Toronto
Mr. A. E. Wellington LeBarre	"
Mrs. M. A. Milne	"
Miss Lillian Mitchell	"
" Nellie Myers	Stratford
" May Macdonald	Dunnville
" Annie L. McCartney	Jerseyville
" Queenie McCoy	Toronto
" Annie McIlroy	Richmond
" Hattie McLeneghan	Perth
Mr. William McNeely	Carleton Place
Miss Reta Naftel	Goderich
" Lillie M. W. Peene	Hamilton
" Daisy B. Reading	Toronto
" Lavina Reid	Galt
" Edith Switzer	Richmond Hill
" Florence O. Tolton	Hamilton
" Mabel R. Walmsley	Toronto

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MEDALS AND SCHOLARSHIPS AWARDED IN JUNE, 1899.

The Gold Medal awarded by the Conservatory for "Highest Standing" (Graduate), with honors in Pianoforte Department, Artist's Course, was won by Miss Mabel O'Brien, Toronto.

The Gold Medal awarded by the Conservatory for "Highest Standing" (Graduate), with honors in Pianoforte Department, Teacher's Course, was won by Miss Blanche Badgley, Toronto.

The Gold Medal awarded by the Conservatory for "Highest Standing" (Graduate), with honors in Organ Department, was won by Miss Norma Tandy, Kingston.

The Gold Medal awarded by the Conservatory for "Highest Standing" (Graduate), with honors in the Vocal Department, was won by Miss Carrie B. Davidson, Penetanguishene.

The Gold Medal awarded by the Conservatory for "Highest Standing" (Graduate), with honors in the Violin Department, was won by Miss Maude Schooley, Welland.

The Gold Medal awarded by the Conservatory for "Highest Standing" (Graduate), with honors in the Theory Department, was won by Miss Rena T. McCulloch, Port Arthur.

The Gold Medal awarded by the Conservatory for "Highest Standing" (Graduate), with honors in the Elocution Department, was won by Miss Marie Geldart, Shediac, N.B.

The Silver Medal presented by the Conservatory for "Highest Standing," with honors in the Junior and Intermediate Year of the Elocution School, was won by Miss Mabel E. Dennis, Woodstock.

A Partial Scholarship awarded by the Conservatory for "Highest Standing," with honors in Second Year, Piano Department, was won by Miss Mabel S. Hicks, Toronto.

A Partial Scholarship awarded by the Conservatory for "Highest Standing," with honors in First Year, Piano, was won by Miss Winnifred Delamere, Toronto.

A Partial Scholarship, value \$50.00 (special competition in Piano), presented by Gerhard Heintzman, Esq., was awarded by the Conservatory to Miss Bessie Cowan, Toronto.

A Partial Scholarship awarded by the Conservatory for "Highest Standing," with honors in Second Year, Voice, was won by Miss Lizzie Morin, Welland.

A Partial Scholarship presented by the Conservatory for "Highest Standing," with honors in Second Year, Theory, was won by Mr. T. A. Reed, Toronto.

A Partial Scholarship presented by the Conservatory for "Highest Standing," with honors in First Year, Theory, was won by Miss Ethel Switzer, Richmond Hill.

Scholarships for Open Competition, Annually

For several years the Conservatory had offered for Open Competition free and partial scholarships in *elementary* pianoforte. At the opening of the season of 1894-5 it was decided to offer, in addition, six free scholarships of the value of \$600, one each in the following departments, viz.:—Pianoforte, Voice, Organ, Composition, Violin and Violoncello. In September, 1895, free scholarships were awarded to the value of \$1,200. At the same period in 1896, 1897 and 1898 free scholarships were awarded to the value of \$1,600 in each year.

Elementary Pianoforte—Three free and ten partial scholarships in this department have also been awarded to successful candidates in the first term of each season.

Sample Programmes.

SEASON 1898-99.

Piano Recital by pupils of Miss Maud Gordon, A.T.C.M.

1. Duet—Polish Dances, Nos. 3 and 4, *Strelzki*—Miss Grace Hill and Miss Rena Winter.
2. Minuet, *Borowski*—Miss Winnifred Young.
3. Berceuse-Volkswiese, Halling, from *Lyrsche Stücke* op. 38, *Grieg*—Miss Edith Dignum.
4. Vocal—A Dream of Paradise, *Gray*—Miss Emily Heintzman.
5. Valse Arabesque, Op. 82, *Lack*—Miss Etta Corin.
6. $\left. \begin{array}{l} \text{fa Serenade,} \\ \text{fb Hunting Song,} \end{array} \right\} \text{Mendelssohn}$ } Miss Hazel Hedley.
7. Duo—Serenade, Op. 489, *Low*—Miss Sara Bradley and Miss Maude McLean.
8. Reading—Bud's Fairy Tale, *Whitcomb Riley*—Miss Mabel Dennis.
9. La Fileuse, *Raff*—Miss Mabel Beddoe.
10. Violin and Piano—Sonata, Op. 8 (First Movement), *Grieg*—Miss Maude Schooley and Miss Mollie O'Donoghue.
11. Impromptu, Op. 142, No. 3, *Schubert*—Miss Sara Bradley.
12. Moment Musicale, Op. 7, No. 2, *Moszkowski*—Miss Maude McLean.
13. Vocal—The Bandolero, *Stewart*—Mr. E. A. Coulthard.
14. Piano Quartette—Invitation a la Valse, *Weber*—Miss Mollie O'Donoghue, Miss Maude Schooley, Miss Ethelda Wallace, Miss Mabel Patterson.

Violin Recital by pupils of Mrs. B. Drechsler Adamson.

1. Quartette—Allegro con Spirito, *Haydn*—Misses Fulton, Schooley, Adamson and Mrs. B. D. Adamson.
2. Sixth Concerto (First Movement), *Rode*—Miss Mabel Brown.
3. Flower Song, *Lange*—Miss Carrie Nairn.
4. Passe-Pied, *Gillet*—Master Norman McLeod.
5. Andante (from Concerto), *Golterman*—Miss Madeline Evans.
6. Vocal—My Love is Like a Red, Red Rose, *Gaynor*—Miss Edythe Hill.
7. Simple Aveu, *Thome*—Miss Annie L. McMahon.
8. Allegro Brillant, *Willem Ten Have*—Miss Marguerite Waste.
9. Serenade Badine, *Gabriel Marie*—Miss Lizzie Langlois.
10. 2nd Concerto Andante, *DeBériot*—Miss Grace Evans.
11. Norwegische Tanze, Nos. 1 and 2, *Grieg*—Miss Maud Schooley.
12. Vocal—Serenade, *Tosti*—Mr. E. T. Reburn.
13. Cavatina, *Bohm*—Master Fred. Alderson.
14. Scene de Ballet, *DeBériot*—Miss Ruby Aiken.
15. Vocal—Hosanna, *Granier*—Miss Maud Bryce, A.T.C.M.
16. Concerto (First Movement), *Max Bruch*—Miss Louie Fulton, A.T.C.M.
17. Cavalleria Rusticana, *Mascagni*—Misses Fulton, Schooley, Langlois, Aiken, Evans, Nairn, Brown, McMahon, Adamson, and Master Fred. Alderson.

Organ Recital by Clarence Eddy, Concert Organist.

- Concert Overture (New.) (Written for and dedicated to Clarence Eddy.) *William Wolstenholme.*
a Ave Maria
b Scherzo in G Minor } (New). *M. Enrico Bossi.*
 Benediction Nuptiale (New). *Alfred Hollins.*

Fifth Sonata

Double The
Serenade.
The Great F
Vorspiel to
Concert Pie

Piano Rec

1. Organ
2. Gondol
3. Valse A
4. La File
5. Vocal—
6. Duo—
7. "Waru
8. Noctur
9. Violin—
10. Organ—
11. $\left. \begin{array}{l} \text{fa Mu} \\ \text{fb If I} \end{array} \right\}$
12. Barcar
13. Scherz
14. Vocal
15. $\left. \begin{array}{l} \text{fa Ele} \\ \text{fb Bri} \end{array} \right\}$
16. Quarte

Piano Rec

1. Quarte
2. Silbers
3. Lieder
4. La Sire
5. Vocal—
6. Concer
7. Readin
8. Valse,
9. Noctur
10. Tanzw
11. Vocal—
12. Concer

Fifth Sonata, Op. 80. (Dedicated to Clarence Eddy.) *Alex. Guilmant.*

- I. Allegro Appassionato.
- II. Adagio.
- III. Scherzo.
- IV. Recitative.
- V. Choral et Fugue.

Double Theme Varié. (Dedicated to Clarence Eddy.) *Samuel Rousseau.*

Serenade. (Arranged by E. H. Lemare.) *Franz Schubert.*

The Great Fugue in G Minor. *J. S. Bach.*

Vorspiel to Lohengrin. (Arranged by Clarence Eddy.) *Richard Wagner.*

Concert Piece in C Minor. *Louis Thiele.*

Piano Recital by pupils of Miss S. E. Dallas, Mus. Bac., F.T.C.M.

1. Organ—Grand Choeur, *Deshayes*—Miss Olivia MacBrien.
2. Gondolier, *Moszkowski*—Miss Hattie Turk.
3. Valse Arabesque, *Lack*—Miss Louie Cornell.
4. La Fileuse, *Raff*—Miss Dora Dowler.
5. Vocal—The Kings of the Road, *Bevan*—Mr. Reginald McIntosh.
6. Duo—Barcarolle, *Schytte*—Misses Grace McCausland and Maude O'Halloran.
7. "Warum?—Grillen," *Schumann*—Miss Alice Sampson.
8. Nocturne in G Flat, *Meyer-Helmund*—Miss Ethyl Ross.
9. Violin—Salterella from Fantasia Appassionata, *Vieuxtemps* Miss Louie Fulton, A.T.C.M.
10. Organ—Benediction Nuptiale, *Saint-Saens*—Miss Edith Crittenden.
11. $\left. \begin{array}{l} \textit{a} \text{ Murmuring Zephyrs, } \textit{Jensen} \\ \textit{b} \text{ If I were a Bird, } \textit{Henselt} \end{array} \right\}$ Miss Grace McCausland.
12. Barcarolle in A Minor *Rubinstein*—Miss Eleanor Cannon.
13. Scherzo Valse, *Moszkowski*—Miss Edith Truesdale.
14. Vocal $\left\{ \begin{array}{l} \textit{a} \text{ There, Little Girl, Don't Cry. } \textit{Nevin} \\ \textit{b} \text{ My True Love Gave Me a Red, Red Rose, } \textit{Gaynor} \end{array} \right\}$ Miss Edythe Hill.
15. $\left\{ \begin{array}{l} \textit{a} \text{ Elevation, } \textit{Chaminade} \\ \textit{b} \text{ Bridal Procession, } \textit{Grieg} \end{array} \right\}$ Miss Beatrice Smith.
16. Quartette—Valse Brillante, *Moszkowski*—Misses Dora Dowler, Mabel Chew, Louie Cornell and Alice Kemp.

Piano Recital by pupils of Mr. Donald Herald, A.T.C.M.

1. Quartette $\left\{ \begin{array}{l} \textit{a} \text{ Hallelujah aus Messias, } \textit{Handel} \\ \textit{b} \text{ Englische National Hymne, } \textit{Carey} \end{array} \right\}$ Misses Marjorie Fitzgibbon, Florence Farmer, Alice Evans, Blanche Pearce.
2. Silbersterne, Op. 327, No. 3, *Bohm*—Miss Lena Wootten.
3. Lieder Ohne Worte, Nos. 8 and 9, *Mendelssohn*—Miss Alice Evans.
4. La Sirene, *Thome*—Miss Lena Milloy.
5. Vocal—Dream of Paradise, *Gray*—Mr. Arthur Sanderson.
6. Concerto, D Major (Last Movement), *Mozart*—Miss Leah Walker. (Orchestral accompaniment on 2nd Piano, Mr. Donald Herald.)
7. Reading—Two Short Scenes from "The Rivals," *Sheridan*—Mr. LeRoy Kenney, A.T.C.M.
8. Valse, Op. 34, No. 1, *Chopin*—Miss Ray Wilson.
9. Nocturne in G Flat, *Meyer-Helmund*—Mr. David Haig.
10. Tanzweise, *Meyer-Helmund*—Miss Marjorie FitzGibbon.
11. Vocal—Abide With Me, *Liddell*—Miss M. E. Teasdale.
12. Concerto, D Major (First Movement), *Mozart*—Miss Ruby Gray. (Orchestral accompaniment on 2nd Piano, Mr. Donald Herald.)

Vocal Recital by pupils of Mrs. J. W. Bradley.

1. My Little Darling, *Gomez*—Miss Maude Foucar.
2. Beat Upon Mine Little Heart, *Nevin*—Miss Lillian Garrett.
3. Reading—Judith of '64, *Wiggins*—Miss Marie Geldart.
4. Angels Ever Bright and Fair, *Handel*—Miss Muriel Hunt.
5. Serenata, *Moszkowski*—Mrs. J. A. Chisholm.
6. Piano—Cantique D'Amour, *Liszt*—Miss Mina Hollinrake.
7. Heart's Delight, *Gilchrist*—Miss Helen T. Church.
8. Swallows, *Cowen*—Miss Lizzie Brown.
9. Reading—Tom, *Jackson*—Miss Netta Marshall.
10. La Provencale, *D'el Acqua*—Miss Mary Hamlen.
11. Leave Me Not, *Mattei*—Miss Edythe Hill.
12. { *a* Elizabeth's Prayer, *Wagner*. (Organ accompaniment, Miss Brown.)
 { *b* Spring's Awakening, *Addison* } Miss M. DeGuerre.
13. Piano Duo—Variations on a Theme by Beethoven, *Saint-Saens*—Miss Jessie C. Perry and Mr. Douglas H. Bertram.

Vocal Recital by pupils of Miss Denzil.

1. Piano—The Chase, *Rheinberger*—Miss Marjory FitzGibbon.
2. Fear Ye Not, O Israel, *Buck*—Miss Queenie McCoy.
3. Creation's Hymn, *Beethoven*—Miss Margaret Teasdale.
4. Hosanna, *Granier*—Miss Jean Allan.
5. Honor and Arms, *Handel*—Mr. Charles Clarke.
6. The Carnival, *Molloy*—Miss Ethel Graham.
7. Spring, *Tosti*—Miss May Urquhart.
8. Minuet, *Mozart*. From String Quartette—1st Violin, Miss Maud Schooley; 2nd Violin, Miss Louie Fulton, A.T.C.M.; Viola, Mrs. Drechsler Adamson; 'Cello, Miss Elsie Adamson.
9. { Recit.—Armida Dispietata, *Handel* } Miss Ada Poole.
 { Aria—Lascia ch'io pianga, *Handel* }
10. The Three Fishers, *Hullah*—Miss Margaret Teasdale.
11. A Little Longer Yet, *Liddle*—Miss Jean Allan.
12. { The Merry, Merry Lark, *Nevin* }
 { Without Thee, *d'Hardelot* } Miss Ada Poole.
 { Sigh No More, *Lynes* }
13. Piano—Rhapsodie No. 8, *Liszt*—Mrs. W. Alec Chisholm.
14. Thy Beaming Eyes, *Macdowell*—Mr. Charles Clarke.
15. Elizabeth's Prayer, *Wagner*—Miss Queenie McCoy.

Piano Recital by pupils of Dr. Edward Fisher.

1. Romance de Thal, *Henselt*—Mr. Alton Heller.
2. { *a* Natha Valse, *Tschaikowsky* }
 { *b* The Swallows, *Godard* } Miss Josephine Collins.
3. Idylle Op. 39, *MacDowell*—Miss Leslie Horner.
4. Gondoliera, *Moszkowski*—Miss Leila Sampson.
5. Nocturne G flat, *Meyer-Helmund*—Miss Ida Jackson.
6. Valse Op. 18, *Chopin*—Miss Rose Kitchen.
7. Barcarolle A minor, *Rubinstein*—Miss Mabel Deeks.
8. Polonaise Op. 26, No. 1, *Chopin*—Miss Madeline Ryan.
9. Cantique d'Amour, *Liszt*—Miss Edith Mitchell.
10. { *a* Warum, *Schumann* }
 { *b* Grillen } Miss Elsie Kitchen.
11. Valse, *Wieniawski*—Miss Alice Robinson.

12. Noct
13. Valse
14. Trio-

Piano Re

1. Trio-
2. Vocal
3. Guirl
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7. Violin
8. Canti
9. Vocal
9. Studie
10. Trio-

Piano Re

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3. Ballad
4. Vocal
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6. Ah! s'

12. Nocturne Op. 15, No. 1, *Chopin*—Miss Ethel Rolls.
13. Valse E major, *Moszkowski*—Miss Blanche Badgely.
14. Trio—Moderato, Larghetto con Moto, Finale, *Gade*—Piano, Miss Mabel Hicks; Violin, Mrs. Drechsler Adamson; Cello, Mr. Paul Hahn.

Piano Recital by pupils of Mr. J. W. F. Harrison

1. Trio—C Minor, Op. 1, Finale Prestissimo, *Beethoven*—Piano, Miss Ethel Morris; Violin, Mrs. Drechsler Adamson; Violoncello, Mr. Paul Hahn.
2. Vocal—Springtide, *Becker*—Miss Edythe Hill.
3. Guirlandes, *Godard*—Miss D. Sparling.
4. Vocal { *a* You Ask Me Why I Love, *Lawrence Kellie* }
 { *b* I Cannot Help Loving Thee, *Clayton Johns* } Mr. Oscar Wenbourne.
5. { *a* Les Sylvains, *Chaminade* }
 { *b* Gigue, } Miss N. McTaggart.
6. Violin—Andante (from Seventh Concerto), *DeBeriot*—Miss Maude Schooley.
7. Cantique d'Amour, *Liszt*—Miss M. Hollinrake.
8. Vocal—Gavotte (Mignon), *Thomas*—Miss Florenze MacPherson.
9. Studies { *a* E Major, Op. 19, *Chopin* }
 { *b* F Minor, Op. 25, } Mrs. W. Alec Chisholm.
10. Trio—Allegro Energico (C Minor, Op. 66), *Mendelssohn*—Piano, Miss N. McTaggart; Violin, Mrs. Adamson; Violoncello, Mr. Paul Hahn.

Piano Recital by Miss Mabel O'Brien, pupil of Dr. Edward Fisher.

1. Sonata, Op. 53 (Molto Adagio, Rondo). *Beethoven*.
2. Vocal—Sognai, *Schira*—Miss Maud Bryce.
3. Ballade, Op. 47. *Chopin*.
4. Vocal—Come Unto Me, *Coenen*—Miss Carrie Davidson. (Organ accompaniment, Mr. Percy E. Pascoe.)
5. { *a* Etincelles. *Moszkowski*.
 { *b* Cantique d'Amour. *Liszt*.
6. Reading—Aux Italiens, *Owen Meredith*—Miss Gertrude Hughes.
7. { *a* Idylle, Op. 39, No. 4. *MacDowell*.
 { *b* Shadow Dance, Op. 39, No. 5. *MacDowell*.
 { *c* Album Leaf, Op. 28, No. 4. *Grieg*.
 { *d* Pasquinade. *Gottschalk*.
8. Duet—The Swallows, *Kucken*—Miss Davidson and Miss Maude Davidson.
9. Faust Valse. *Gounod-Liszt*.

Vocal Recital by Misses Emily Findlay and Emily Selway, pupils of Mrs. Norma Reynolds-Reburn.

1. Organ—Grand Chœur, E Flat, *Guilmant*—Mr. L. R. Bridgman.
2. Softly Sighs (Der Freischutz), *Weber*—Miss Emily Findlay.
3. O Rest in the Lord (Elijah), *Mende'ssohn*—Miss Emily Selway. (Organ accompaniment, Mr. L. R. Bridgman.)
4. { *a* My Mother Bids Me Bind My Hair, *Haydn*
 { *b* Hark, Hark the Lark, *Schubert*
 { *c* Thou'rt Like a Lovely Flower, *Liszt*
 { *d* Open Thou, My Love, Thy Blue Eyes, *Massenet* } Miss Findlay.
5. Reading—Queen Vashti's Lament—Miss Gertrude Hughes.
6. Ah! s'estinto (Donna Caritea), *Mercadante*—Miss Selway.

7. Ave Maria, *Bach-Gounod*—Voice, Miss Findlay ; Piano, Mr. Donald Herald ; Organ, Mr. L. R. Bridgman ; Violin, Miss Louie Fulton.
8. $\left. \begin{array}{l} a \text{ The Swallows, } \textit{Cowen} \\ b \text{ O Radiant Flower, } \textit{Wills} \\ c \text{ Because I Love You, Dear, } \textit{Hawley} \\ d \text{ The Little Dustman, } \textit{Brahms} \end{array} \right\}$ Miss Selway.
9. Ballade in E Flat, *Chopin*—Miss Ada F. Wagstaff.
10. Delight, *Luckstone*—Miss Findlay.
11. Bright Star of Love, *Robandi*—Miss Selway. (Cello Obligato, Mr. Paul Hahn.)
12. Serbami Ognor (Semiranide), *Rossini*—Miss Findlay and Miss Selway.

Piano Recital by pupils of Mr. A. S. Vogt.

1. Duo—Valse, Etienne Marcel (Minuet et Gavotte du Septuor, Op. 65), *Saint-Saens*—Miss Florence Brown and Miss Hattie Eckhardt.
2. Gavotte in the Ancient Style, Op. 32, *Gruenfeld*—Mr. Leslie Hodgson.
3. Vocal—Lieti Signor, *Meyerbeer*—Miss Edythe Hill.
4. Nocturne in B flat minor, Op. 9, No. 1, *Chopin*—Miss Ida Kerr.
5. Fantasie and Fugue in G minor (Transcribed for two pianos from Liszt's arrangement for one piano), *Bach-Burmeister*—Miss Jessie C. Perry and Mr. Douglas Hope Bertram.
6. Violin—Andante from Concerto, *Mendelssohn*—Miss Louie Fulton.
7. Witches' Dance, Op. 17, No. 2, *MacDowell*—Miss Florence Brown.
8. $\left. \begin{array}{l} a \text{ Concert Etude in D flat, } \textit{Liszt} \\ b \text{ Gavotte (from Violin Sonata, } \textit{Bach-Saint-Saens} \end{array} \right\}$ Mr. Douglas Hope Bertram.
9. Vocal—Summer, *Chaminade*—Miss Carrie Davidson.
10. Trio in F major, Op. 72, First Movement, *Godard*—Piano, Miss Jessie C. Perry ; Violin, Mrs. Drechsler Adamson ; Cello, Mr. Paul Hahn.

Vocal Recital by pupils of Mr. Rechab Tandy.

1. Duet—The Moon Has Raised Her Lamp Above (Lily of Killarney), *Benedict*—Mr. Rechab Tandy, Mr. Ernest A. Coulthard.
2. Jerusalem, *Parker*—Miss Vina Belleghem.
3. The Nightingale's Trill, *Ganz*—Miss Zella B. Robinson.
4. Two Cities, *Gray*—Mr. Francis M. Hancock.
5. Ave Maria (with Violin Obligato), *Mascagni*—Mrs. S. G. McGill.
6. Duet—Venetian Song, *Tosti*—Misses Maud and Carrie Davidson.
7. Angels Ever Bright and Fair (Theodora), *Handel*—Miss Terese Wegener.
8. Voi che Sapete (Figaro), *Mozart*—Miss Ada Wagstaff.
9. A Song of Thanksgiving, *Allitsen*—Miss Florenze Macpherson.
10. Infelice (Aria and Cabaletta), *Verdi*—Mr. Ernest A. Coulthard.
11. O Rest in the Lord (Elijah), *Mendelssohn*—Miss Carrie B. Davidson.
12. Trio—Through the World (Bohemian Girl), *Balfe*—Miss M. V. Thomson, Mr. Tandy, Mr. Coulthard.
13. Sognai, *Schira*—Miss Maud Bryce, A.T.C.M.
14. Mia Piccirella (Salvator Rosa), *Gomez*—Miss Mabel V. Thomson, A.T.C.M.
15. $\left. \begin{array}{l} a \text{ Phillis Is My Only Joy, } \textit{Hobbs} \\ b \text{ Drink To Me Only With Thine Eyes (Old English), } \textit{Ben Johnson} \\ c \text{ The Holy City (with Organ Obligato), } \textit{Adams} \end{array} \right\}$ Mr. Rechab Tandy.
16. Quartette—Bella Figlia Dell Amore (Rigoletto), *Verdi*—Miss M. V. Thomson, Miss C. B. Davidson, Mr. Tandy, Mr. F. M. Hancock. Organ Obligatos by Mr. Leslie R. Bridgman, pupil of Mr. A. S. Vogt. Violin Obligatos by Miss Maude Schooley, pupil of Mrs. Drechsler Adamson.

Piano Recital

1. $\left. \begin{array}{l} a \text{ F} \\ b \text{ W} \end{array} \right\}$
2. $\left. \begin{array}{l} a \text{ R} \\ b \text{ N} \\ c \text{ M} \\ d \text{ W} \end{array} \right\}$
3. $\left. \begin{array}{l} a \text{ B} \\ b \text{ E} \\ c \text{ E} \\ d \text{ E} \end{array} \right\}$
4. $\left. \begin{array}{l} a \text{ L} \\ b \text{ C} \\ c \text{ A} \\ d \text{ V} \end{array} \right\}$
5. *Liszt*

"Closing"

1. $\left. \begin{array}{l} a \text{ F} \\ b \text{ P} \end{array} \right\}$
 2. Violin
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 4. Piano
 5. Voca
 6. Orga
 7. Voca
 8. Violin
 9. Voca
 10. Piano
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Piano Recital by Mr. W. H. Sherwood, Examiner in the Piano Department.

1. $\left\{ \begin{array}{l} a \text{ Fugue in G minor, Op. 5, No. 3 (Sherwood-Dittson Edition). } \textit{Rheinberger.} \\ b \text{ Wedding March and Elfin Dance (from the music to Shakespeare's Midsummer Night's} \\ \text{Dream). } \textit{Mendelssohn-Liszt.} \end{array} \right.$
2. $\left\{ \begin{array}{l} a \text{ Rhapsodie in G minor, Op. 79, No. 2. } \textit{Brahms.} \\ b \text{ Novelette in D, Op. 21, No. 5. } \textit{Schumann.} \\ c \text{ Maerchen (Fairy Tale), Op. 162, No. 4. } \textit{Raff.} \\ d \text{ Waltz in E major, Op. 34. } \textit{Moszkowski.} \end{array} \right.$
3. $\left\{ \begin{array}{l} a \text{ Ballade in A flat, Op. 47.} \\ b \text{ Etude in C minor, Op. 25, No. 12.} \\ c \text{ Etude in F minor, Ouvre Posthume, No. 1.} \\ d \text{ Etude in A minor (Wintry Wind), Op. 25, No. 11.} \end{array} \right\} \textit{Chopin.}$
4. $\left\{ \begin{array}{l} a \text{ Le Secret d'Amour (Dialogue), Op. 32. } \textit{Bruno Oscar Klein (New York).} \\ b \text{ Concert Etude, Op. 5. } \textit{Arthur Whiting (New York).} \\ c \text{ Autumn, Op. 15 (Dittson Edition). } \textit{W. H. Sherwood (Chicago).} \\ d \text{ Witches' Dance. } \textit{MacDowell (New York).} \end{array} \right.$
5. $\left\{ \begin{array}{l} a \text{ Etude in D flat.} \\ b \text{ Tarantella (Venezia e Napoli).} \end{array} \right. \textit{Liszt}$

"Closing" Concert by First Honor Graduates.

1. $\left\{ \begin{array}{l} a \text{ Piano—Les Sylvains, } \textit{Chaminade} \\ b \text{ Piano—En Route, } \textit{Godard} \end{array} \right\} \text{Miss Nettie McTaggart.}$
 2. Violin—Adagio and Rondo from 7th Concerto, *Rode*—Miss Maude Schooley.
 3. Vocal—Bright Star of Love, *Robandi*—Miss Emily Selway. 'Cello Obligato—Mr. Paul Hahn.
 4. Piano—Faust Valse, *Gounod-Liszt*—Miss Mabel O'Brien.
 5. Vocal—Die Beiden Grenadiere, *Schumann*—Mr. Oscar Wenbourne.
 6. Organ—Fantasia on O Sanctissima, *Lux*—Miss Norma Tandy.
 7. Vocal—Springtide, *Becker*—Miss Edythe Hill.
 8. Violin—Polonaise, *Wieniawski*—Miss Louie Fulton, A.T.C.M.
 9. Vocal—O Thou that Tellest, *Handel*—Miss Carrie Davidson.
 10. Piano—Tannhauser March, *Wagner-Liszt*—Napier Durand, A.T.C.M.
- Presentation of Diplomas and Medals to Graduates in the Piano, Organ, Vocal, Violin,
Theory and Tuning Departments by W. Barclay McMurrich, Q.C.



School of Literature, Elocution and Physical Culture.

Faculty and Departments.

By a recent decision of the Board of Directors of the Toronto Conservatory of Music, Miss Maude Masson, formerly of the Emerson College of Oratory, Boston, was appointed Principal of the School of Elocution.

Miss Masson will be assisted by Mrs. Inez Cutter, graduate and former teacher of Rhetoric in the Emerson College of Oratory, and teacher of Reading and Physical Culture in the Lexington High Schools; and by Miss May Robson, graduate of the Emerson College of Oratory; and a complete staff in English Literature, Phonetics and Composition, composed of able professors in these subjects.

The School of Elocution comprehends the following Departments: Expression, Voice and Physical Culture, English Literature and Rhetoric, Psychology and Pedagogy, Anatomy, Physiology and Hygiene.

Term Calendar 1899=1900.

First Term begins Tuesday, 26th of September, and ends Saturday, 16th December—12 weeks.

Second Term begins Tuesday, 2nd January, and ends Saturday, 17th March—11 weeks.

Third Term begins Tuesday, 20th March, and ends Saturday, 2nd June—10 weeks. (One week omitted at Easter).

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Toronto Conservatory School of Elocution.

The Toronto Conservatory School of Elocution will begin its next session on Tuesday, September 26th, under the direction of Miss Maude Masson. It will be the endeavor of the institution to offer to Students of both sexes, a course of study which will provide for a liberal development of intellectuality and character. It is believed that the study of literature from the standpoint of expression, is a necessary factor in education. Indeed, it may be said, that there is no other complete method of literary study. It is also believed that the usefulness of every individual in whatsoever line of work is enhanced by the development of the powers of expression.

The specific work of the School will consist of a process of development for the expressional powers of the voice and body to the end of artistic rendition of masterpieces of literature, and to the further end of high thinking and living.

It is with the conviction that it offers a course of work necessary to educational equipment and not generally provided for, that the School of Elocution presents to the public its outline of work for the year 1899-1900.

Text-Books.

The following are the Text-Books used in the course of instruction in the School :

"Evolution of Expression"	-	-	-	-	C. W. EMERSON, M.D.
"Physical Culture"	-	-	-	-	C. W. EMERSON, M.D.
"The Tone Line"	-	-	-	-	ALBERT BAKER.
"Methods of Teaching"	-	-	-	-	HON. J. W. DICKENSON.
"Educational Reformers"	-	-	-	-	QUICK.
"Outline of Rhetoric"	-	-	-	-	HILL.

Methods and Courses of Instruction.

EVOLUTION OF EXPRESSION.

This course will consist of a study of the progressive and graded steps in the Evolution of Expression, arranged in obedience to the fundamental laws by which the mind naturally unfolds, by Dr. Charles Wesley Emerson, President of the Emerson College of Oratory, Boston. The mind is a unit, but successively manifests itself through its attributes, the sensibility, the will, and the intellect. The plan of the "Evolution of Expression" accords with the relationship which these attributes bear to one another. It necessarily obeys the law of whole and part.

The first step demands the interest of the student in a selection as a whole; the next step carries this interest to the point where it controls the will, and the surrender to the life-essence of the literature in question is complete; then comes a literary analysis of the parts of the selection, and an observance of their relation to the whole and to one another.

It will be readily seen that the value of this teaching rests on the selection of *real* literature for study. Literature deals with the most profound problems of the human soul, conveyed through a vehicle of beauty, and the surrender to an interest in these problems, necessitates an openness of mind that leads to the broadest culture. In order to adequately render a great poem, one must not only understand it, he must temporarily at least live it. To live it he must *assimilate spiritually* its thought and feeling, which is to say he must recreate it. This involves something more than the intellectual faculties. The continual endeavor in this work is to quicken the spiritual perceptions and to invite the expression of the richest feeling.

Practice in this course affords an excellent vocal drill, for the voice, in the constant endeavor to express healthy sentiments, will gradually borrow color from the thought, especially when there is daily physical drill to remove material obstruction and develop form.

Educational tendency points to the time when the teacher of Expression will rank as a teacher of Metaphysics, whose work is as necessary for a practical education as is the master's of Chemistry or Mathematics.

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READING.

The value of Oral reading is usually overlooked in Schools of Vocal Expression. The fact that memorized work calls for a more intense mental activity, naturally leads teachers to demand recitation independent of the text. The major attention should be given to recitation, but it is also of great importance that students are taught to read at sight with fluency and vigor. Very few adults read even moderately well. This is owing either to lack of practice or to wrong practice. Everyone should read well. There is no more useful or graceful power.

Three things are necessary to good reading ; an interest in and understanding of the thought back of the text ; desire to make this thought clear to others ; and the medium of a cultivated voice and body. Given these three—and they can all be developed in greater or less degree—enunciation, emphasis, gesture, etc., will take care of themselves. The student's mind, while reading, should be held entirely on the *motive* of reading, the desire to make the thought clear to other minds.

All students of the institution will have frequent practice in reading at sight, and only such literature will be used for this purpose as will easily awaken interest in both reader and listeners, for good reading is born of interest. Mechanical practice, or what is commonly known as "drill," is fatal to the expressive powers, and will be strictly avoided.

RECITATION.

In this department the student is required to commit to memory and recite poems and selections from the literature studied in the regular literature course. Here the full assimilative power of the mind is brought into play, for the endeavor is to assist the student in bringing the *atmosphere* of the selection, rather than its mere intellectual meaning. These classes, which will be held once a week, will serve the two-fold purpose of enlarging the literary capacity of the students, and developing their expressive powers.

In this department there will also be a weekly class in which students will recite selections of their own choosing, from any source, providing only it be within the limits of authorized literature.

ORATORY.

This branch of the work provides for a study of the lives and works of the great English and American Orators. The history of a country is largely in the

history of its Orators, nor can it be studied in a way more likely to impress the minds of students. Each student will be required to possess a knowledge of the significant speeches of the 19th Century, and to commit and recite parts of such speeches.

DRAMATIC INTERPRETATION.

Senior students will be required to commit and render scenes from the "Merchant of Venice" and "Macbeth." Nothing short of the dramatic presentation of Shakespeare's plays will reveal their full significance. Real dramatic study develops the imaginative and sympathetic powers, fans the fire that is in all. If attempted in advance of sufficient study and assimilation, the result will be a farcical and theatrical performance, injurious to honesty of mind. This work will not be demanded of students before they have reached the place where it becomes a necessity.

VOICE CULTURE.

The aim in this department is to secure the adjustment of the vocal organs, and give the individual the free use of his voice. Speaking is a physical act on which depends the expression of those sentiments which it is the aim of this school to awaken and grow in its students. No speaker can speak to the deepest emotions of his hearers if his voice is an inadequate medium between them and him. No teacher, whose voice is not free, can wholly fulfil his mission as a vehicle of truth. The power of words is as nothing beside the power of tone. Persons who intend to sing will willingly devote years to the perfecting of their vocal adjustment, while those who intend to preach, lecture or teach, as a rule, entirely ignore the importance of the voice. Every individual who is to use his voice in service to others should make voice culture one of his branches of study throughout his scholastic years. One who aims at teaching literature should, above all others, appreciate this fact, for it is his office to convey to his students the creative energy that is the spiritual element of the literature he teaches, and this is possible only through adequate tone-power.

The method is simple, because natural. It consists of a well-ordered physical drill directed by right mental concepts. The mind of the student is held on that which he wishes to produce, tone. It has been found that in order to attain the best results, the mind should not be burdened by thoughts of anatomy at the time of tone-production. If the right concepts for definite tone forms are presented, the vocal organs will take care of themselves. Voice is governed by the

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feelings rather than by the intelligence, and the aim is to cultivate a unity of physical and spiritual feeling. This is done by creating the right mental atmosphere, and then giving such exercises under mental guidance as will bring about a right involuntary physical action.

PHYSICAL CULTURE.

The object of this department is to develop health and expressiveness of body. Great importance is attached to this branch of the work, owing to its significant relation to the whole. Mind and body are inseparable, and we must have a true development of both if we would have the fullest development of either. The rounded cultivation of the individual, both intellectually and morally, is simplified by right physical culture. By right physical culture is meant the practice of such movements as are natural under the highest conditions of thought and feeling; also the practice of such exercises as are a natural response to the play instinct of the individual. Daily practice in the former, under volitional guidance, will make such movements automatic, and this accomplished, there cannot fail to be a reaction on the essential being of the individual. Frequent practice in the latter secures a permanency of youthful alertness, in both mental and bodily activity. We believe that the Emerson system of exercises, more than any other, provides for the expressional development of the individual on the spiritual, and therefore highest plane. Consequently these exercises will be used for daily practice. For the accomplishment of the secondary aim, play movements and games will be used, thus fulfilling the purpose of the ordinary gymnasium.

ANATOMY, PSYIOLOGY AND HYGIENE.

No claim is made for the provision in this department of a practical course in Anatomy. An exhaustive study of this branch is not necessary to the aim of the work in Physical Culture. An intelligent understanding of the general structure of the body, the relationship and office of its parts and the conditions for a healthy performance of its functions are the essential things. Physical Culture is not studied as an end, nor do we believe in an elaborate training which would make it so. The care of the body should be emphasized in all schools as a sacred and necessary duty, and one which may be simply performed. The laborious and intricate systems of physical training practiced abroad, and also in this country in the schools, are an added mental strain rather than a physical relaxation.

Lectures will be delivered by the Principal and by the head of the department in all matters that are incidental to pure living and hence high thinking. Questions of diet, ventilation, bathing, exercise, etc., will be fully discussed, and a careful training given in all that may properly come under the head of Hygiene.

ENGLISH.

Rhetoric and Composition.
 Analysis and Verse Forms.
 Phonetic Analysis of the English Language.
 Literature.

RHETORIC.

The aim of the department of Rhetoric will be to give instruction in the theory and practice of English Composition.

The theory of Composition will be taught by lectures and conferences; the practice will be taught by the frequent writing of short themes, not less than three of which will be required weekly. The themes will be examined by the instructor and afterwards re-written or revised in accordance with the suggestions made.

As a rule too little attention is given to practice in the written expression of original thought. The mind should be trained to think logically, and to express ideas with clearness and elegance. Continued practice in writing establishes the habit of logical thinking and of forceful and graceful expression. Such habits once formed enable their possessor to think accurately and express his thoughts in good literary form when called upon to speak extemporaneously. He will also converse with increased ease.

The subject of the themes will be such as call into activity the powers of observation and invention. Practice in recalling thoughts of persons, places and events, develops observation and memory.

All creative work, in whatever department of life, is the product of an active imagination. One of the most successful methods of cultivating this faculty is by frequent writing on such subjects as call into activity the inventive powers of the mind.

ENGLISH LITERATURE.

The aim of the course in Literature is to bring students into the living presence of masterpieces of the English tongue, to develop their sympathy and appreciation

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at every step and not to lose sight of the life of a prose or poetical work in a study of its historical features and setting. Such a study is made use of but never allowed to supplant the real purpose of the course, i.e., the study of the essential character of works of prose and poetry. Much time is devoted by both teacher and student to reading aloud, for it is considered all important to the understanding and appreciation of a piece of literature, that it be vocalized. Especially is this true of poetry, the music of a poem can never be fully felt until it is heard and become a reality through the utterance of the human voice.

The following courses are offered in 1899-1900 :

Course I.—Lectures on English Poetry of the 19th Century.

Special Studies—Wordsworth's *Prelude*, *Excursion* ; Coleridge's *Rime of the Ancient Mariner* ; Byron's *Address to the Ocean* ; Shelley's *Ode to the West Wind*, *Prometheus Unbound* ; Keat's *Extracts from Endymion*, *Eve of St. Agnes* ; *Ode on a Grecian Urn* ; Tennyson's *The Princess*, *In Memoriam*, *Idylls of the King* ; Mrs. Browning's *Aurora Leigh* ; Robert Browning's *Saul*, *Abt Vogler*, *Prospice*, *Rabbi Ben Ezra*, *Pippa Passes*, *Andrea del Sarto* Fra, *Lippo Lippi*.

Course II.—General lectures on English Literature down to the 19th Century.

Course III.—Lectures on English Poets of the Romantic School—Shelley, Byron, Keats, Wordsworth, Coleridge.

Course IV.—Lectures on Shakespeare, with readings.

Special Studies—*Merchant of Venice*, *As You Like It*, *Hamlet*, *Macbeth*.

Course V.—Lectures on the English Novel.

Special Study of George Eliot.

Note.—Professors of Literature not yet announced.

PSYCHOLOGY.

Psychology—Terms Defined; Method of Study; Principles that Control the Mind in the Acquisition of Knowledge, and in the Development of Power.

Psychology Defined—Parts of the Subject Illustrated, and the Relation of the Parts to one Another explained.

Intuitive Ideas—How Formed; The Occasions for them Illustrated.

Sensation—Senses; Kind of Knowledge derived through Each of the Senses.

Memory—Conditions of its Activity; Kinds of Memory; Cultivation of Memory.

Imagination—Active and Passive Imagination; Invention and Imagination Compared; Cultivation of Imagination.

Judgment—Generalization; Reasoning; Kinds of Truth Employed; Relation of Elementary to Scientific Knowledge.

Sensibility—Emotions; Affections; Desires.

Will—Motives; From What Source Derived; Freedom; Cultivation.

Note—The plan used is that outlined by Hon. J. W. Dickenson, Ex-Secretary of State Board of Education, Mass.

PEDAGOGY.

This course will consist of a study of the theories and methods of the great teachers as outlined in "Quick's Educational Reformers," and an application of their ideas to the specific work of the School.

It will be the endeavor of the Principal to convey to the students, through lectures, the most liberal principles of teaching that have been formulated in any line of work, and to show their general adaptability. An effort will be made to secure the services of all persons within reach who are interested and competent to instruct in principles of Pedagogy, to lecture to the students.

ORIGINAL WORK.

A club, organized and controlled by the students, and directed by the Principal, will be instituted with a view to offering opportunity for the executive and original

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powers of the students. It will be required of all who desire a Teacher's Certificate that they do active and original work in this club, either as executive officers, as lecturers, as debaters or as readers of their own writings. Here may be tested and nourished those powers which the School is essentially intended to develop. This club will also familiarize the students with the usages of Parliamentary Law, and equip them to officiate in organizations in church or community.

Courses of Study.

The regular course of study, comprising the branches outlined in "methods and courses of instruction" extends over a period of two years. Students have the option of taking the full course or a special course of one or more branches and for whatever period desired.

Those taking the regular or graduating course will receive at its successful termination the Diploma of A.T.C.M. A post-graduate course is provided for students who wish to do advanced work.

Entrance Requirements.

Entrance examinations are entirely done away with as opposed to the policy of the School. The only requirement of entrance is a desire to learn and an openness of mind to that end.

In case of extreme youth, or other condition which renders a student unqualified to pursue the graduating course, the Principal reserves the right to withhold the Diploma.

INDIVIDUAL AND PRIVATE INSTRUCTION.

While the work of the School is carried on principally in classes, such work being considered more stimulative, each student will receive weekly private and individual instruction according to his needs.

Lectures and Concerts.

It is the intention of the Principal to secure, from time to time, the most eminent speakers and teachers to lecture to the students upon various subjects relating to their work ; and also to make available to the school all other educational advantages the city affords. All Conservatory Concerts are free to the students, and form a very valuable educational feature of the institution.

The Principal will be glad to receive letters from parents or friends in regard to any department of the School, Student Life in Toronto, or any other matter concerning the Institution.

If parents will notify the Principal of the day and train upon which students are expected to arrive in Toronto, they will be met at the station and suitably located.

Expenses.

Tuition.

REGULAR COURSE.

Including Expression, English Literature, Rhetoric, Physiology and Anatomy, Psychology and Pedagogy, Voice and Physical Culture :

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2nd " "	-	-	-	50.00
3rd " "	-	-	-	50.00
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SPECIAL COURSES.

Special courses may be arranged to meet the needs of individual students in any branch of study, fees varying according to the number of students in each class.

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POST GRADUATE COURSE.

1st Term (in advance),	-	-	-	\$34.00
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3rd " "	-	-	-	33.00
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SPECIAL PRIVATE INSTRUCTION.

Special private instruction may be had in any branch of study, fees varying according to the nature of the instruction.

Living Expenses.

Board and rooms may be secured in private families at a cost of \$3.50 per week and upwards. The greatest care has been given in selecting boarding places for students, all of which receive the Principal's personal supervision.

Registration.

Pupils are required before entering on their studies to register their names at the Conservatory Office, and make payment of fees. Term cards are then issued entitling the holder to admission to classes. In every case the fees for each term are payable *strictly in advance*. No deduction for absence will be made except in cases of protracted illness.



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The Presbyterian Ladies' College is affiliated with the Toronto Conservatory of Music, and is the only College enjoying that advantage. All teaching of music at the College is by the staff of the Conservatory, and is directed by Dr. Edward Fisher. Students enrolled at the College have all the advantages of the Conservatory and may compete for scholarships and medals. At the last midsummer examinations the Gold Medal in Vocal, the Gold Medal in Theory, and the Scholarship in Vocal, offered by the Conservatory, were all won by students of the Presbyterian Ladies' College. Three passed the Toronto University Matriculation in Music. The Principal of the College, Rev. J. A. Macdonald, is one of the Board of Directors of the Conservatory of Music. Students of the College have peculiar advantages not only in the opportunities offered for a good literary training, but also in the advantages of life in a college residence. These advantages are many and important. The home life of the students is under the personal supervision of Mrs. MacIntyre, and is a very important factor in their education. Their piano practice is supervised by a resident piano teacher. Teachers from the Conservatory come to the College, and in every way the best interests of students are served, so as to promote their education, and make their college life happy and healthful.

The location of the College, on Bloor Street, close to the corner of Avenue Road, and facing the large open space of the Queen's Park, is most favorable. The buildings are commodious, and from a sanitary point of view, excellent, and are convenient to the Conservatory.

The Eleventh Annual Calendar of the Presbyterian Ladies' College, has just been published, and will be sent to those interested in its work. The College residence is limited to fifty boarders, and early application should be made for rooms. The Session opens on September 7. For Calendar and other information, address Presbyterian Ladies' College, Toronto.

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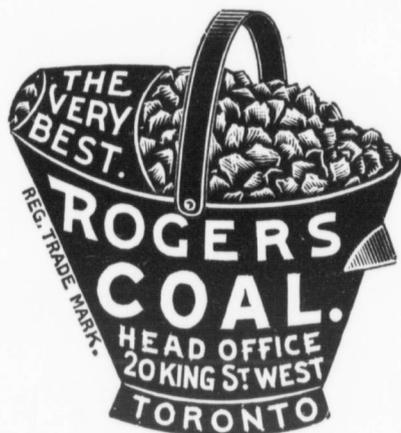
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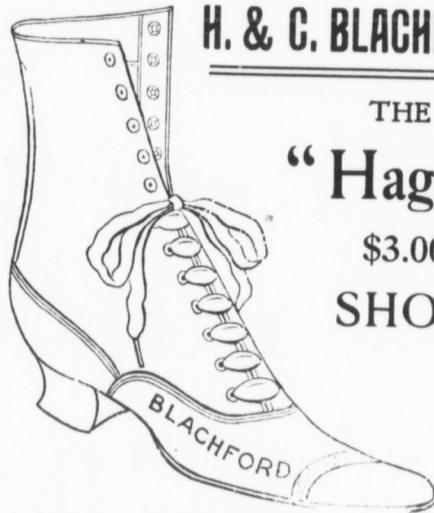
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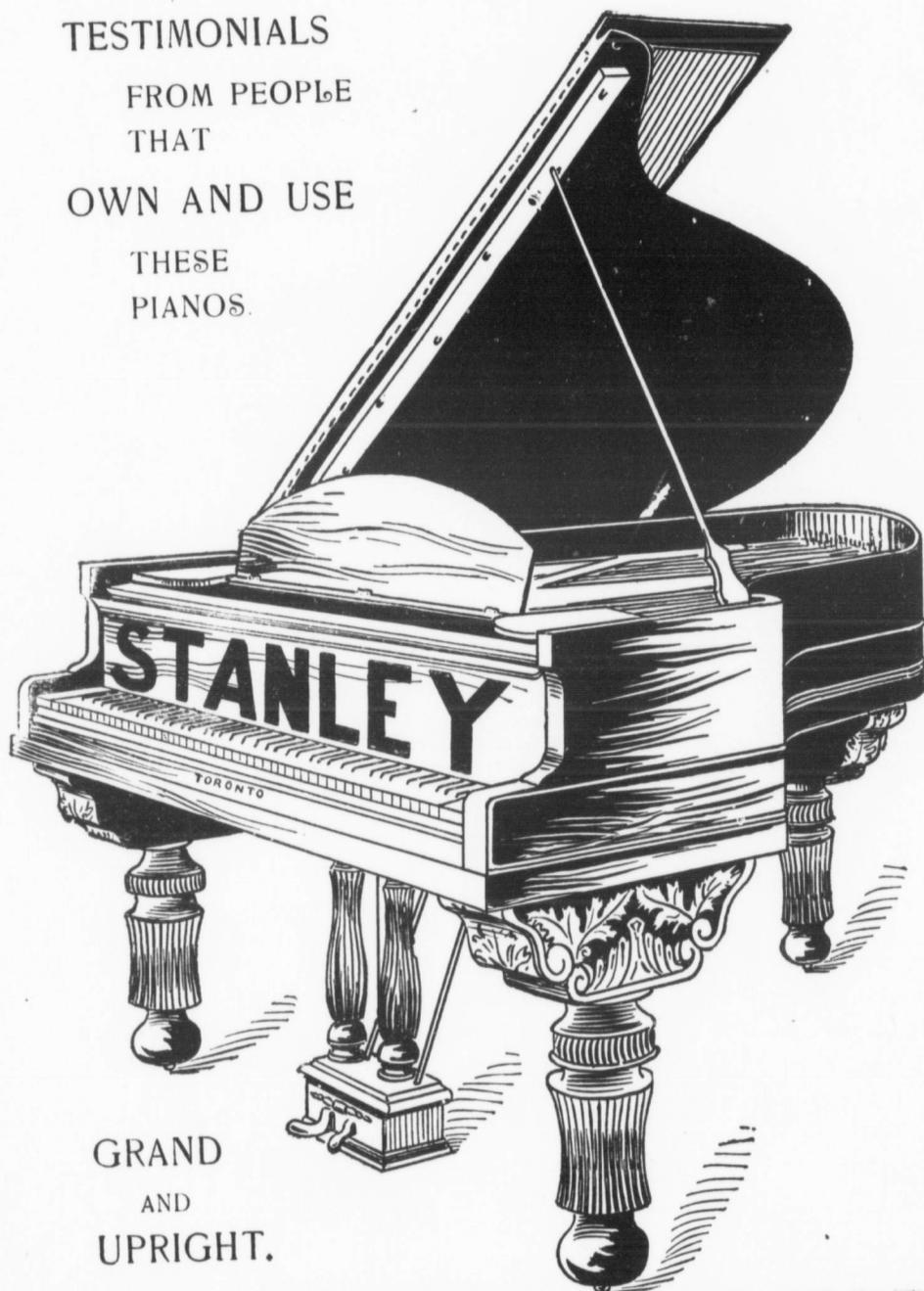
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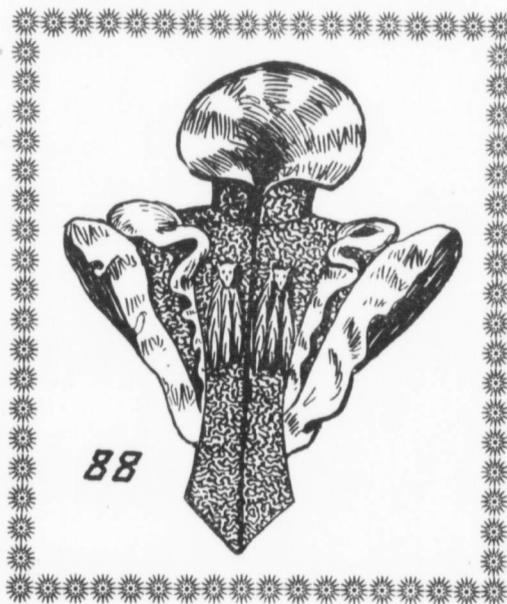
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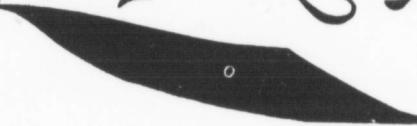
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