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EIGHTH  
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Yours truly, RUSSELL B. HARRISON.

TO MESSRS. J. & C. FISCHER, 110 Fifth Avenue, New York City.

America's great prima donna, Miss Clara Louise Kellogg, writes the following:

MESSRS J. & C. FISCHER :

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GENTLEMEN,—It is with pleasure that I state the "Fischer Grand," so kindly furnished for my concert, pleased me exceedingly, and I found its tone *pure* and *sympathetic*, and of *great* sustaining quality.

Sincerely yours, CLARA LOUISE KELLOGG.

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Board of Directors  
Names of Faculty  
Departments of  
Organization, History  
Seventh Annual  
Musical Director  
Advantages of  
Free Advantage  
Outlined Plan of  
The Piano (Collection)  
" Voice  
" Organ  
Violin, Orchestra  
The Violin (Collection)  
" Violoncello  
Harmony, Counterpoint  
Examination Papers  
Languages  
The Conservatory  
Sight-Singing and  
Reed Organ  
Piano and Recorder  
Miscellaneous  
Summer Normal  
Rules and Regulations  
Conservatory  
Tuition Fees  
Medals and Scholarships  
Certificated Papers  
Medals and Scholarships  
Specimen Program  
School of Eloquence

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- SIG. FRANCESCO D'AURIA—Voice and Instrumentation.
- MADAME D'AURIA—Voice.
- MISS ALICE DENZIL—Voice.
- GIUSEPPE DINELLI—Piano, Violin and Violoncello.
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- HUNTER GOWAN—Flute.
- JOHN GOWAN—Contra Basso.
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- J. W. F. HARRISON—Piano and Organ.
- LENA M. HAYES, A.T.C.M.—Violin.
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- DONALD HERALD, A.T.C.M.—Piano.
- HENRY HOLDEN—Piano Tuning.
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- VINCENT P. HUNT—Piano.
- MRS. EDGAR JARVIS, A.T.C.M.—Piano.
- MISS ANNIE JOHNSON, A.T.C.M.—Piano.
- T. M. MACINTYRE, LLB., Ph.D.—Shakespeare Readings.
- MISS M. L. MCCARROLL, A.T.C.M.—Theory.
- DR. G. R. McDONAGH—Lecturer on Physiology and Anatomy of the Vocal Organs.
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- MISS EDITH J. MILLER, A.T.C.M.—Voice.
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- H. N. SHAW, B.A. (Principal School of Elocution)—Philosophy of Expression, Literature and Vocal Culture.
- MISS H. ETHEL SHEPHERD, A.T.C.M.—Voice.
- WM. H. SHERWOOD—Examiner in Piano Department.
- FREDERICK SMITH—Euphonium and Tuba.
- EDWARD A. SPILSBURY, M.D., C.M.—Lecturer on Physiology and Anatomy of the Vocal Organs.
- MISS ETHELIND G. THOMAS, A.T.C.M.—Piano.
- J. D. A. TRIPP, A.T.C.M.—Piano.
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- JOHN WALDRON—Cornet, French Horn and Slide Trombone.
- L. N. WATKINS—Guitar.
- MRS. H. W. WEBSTER—Mandolin.

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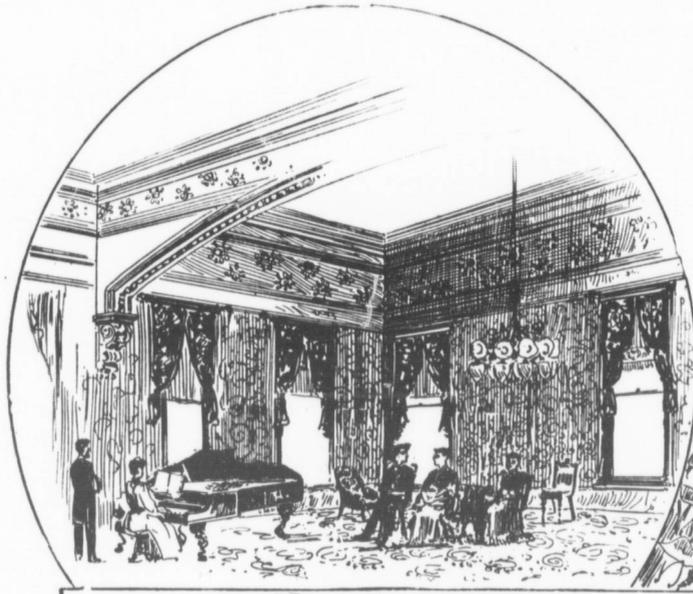
## Departments of Instruction.

The following list of Departments of Instruction is exceptionally comprehensive, embracing no less than twelve, each having a definite field of work, and presenting such distinctive characteristics as to give it the importance of a separate school.

### SCHOOL FOR THE PIANOFORTE.

- “ THE VOICE.
- “ THE ORGAN.
- “ THE VIOLIN, VIOLONCELLO AND OTHER STRINGED INSTRUMENTS.
- “ HARMONY, COUNTERPOINT, COMPOSITION, INSTRUMENTATION, MUSICAL HISTORY AND ACOUSTICS.
- “ RUDIMENTARY THEORY, SIGHT-SINGING, CHORUS PRACTICE AND PUBLIC SCHOOL MUSIC.
- “ ORCHESTRAL AND BAND INSTRUMENTS.
- “ ORCHESTRAL AND ENSEMBLE PLAYING, ETC.
- “ CHURCH MUSIC, ORATORIO, CHOIR TRAINING, ART OF CONDUCTING, ETC.
- “ ELOCUTION, ORATORY, DELSARTE AND SWEDISH GYMNASTICS.
- “ LANGUAGES (Italian, German, French and Spanish).
- “ PIANO AND REED ORGAN TUNING.

For Tuition\* Fees see page 80.



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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. It is true the name "Conservatory" has in some instances been applied to private institutions which, however, possessed none of the distinctive features of a genuine *Conservatory of Music* in the sense that term is understood in European countries, and therefore the name has been in those cases a misnomer.

It was incorporated under the "Ontario Joint Stock Companies Letters Patent Act" Nov. 20th, 1886, and was first opened to the public in September, 1887.

The amount of its capital stock was placed at \$50,000, thus putting the institution at once on a solid financial basis. The corporation now contains fifty-eight shareholders, among whom are many of the most influential citizens in 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. By virtue of authority conferred upon this institution by Royal Charter, the degrees of Bachelor of Music and Doctor of Music are attainable by students passing the three prescribed examinations as

ORGANIZATION, HISTORY, OBJECTS, ETC., (Continued).

set forth in the University Calendar. 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 having gradually increased to more than double that number, it became necessary from time to time to increase, not only the number of teachers in the various departments, but also the class room accommodation.

During the summer of 1892, the Conservatory building was much enlarged and remodelled throughout, being now especially adapted to the work of the institution in all its departments. Previously it had been necessary to hold all concerts, recitals, lectures, etc., in halls more or less remote from the Conservatory building. Now, however, a commodious, well-lighted and well-ventilated music hall has been formed adjoining the reception rooms and offices, besides many new class rooms. Steam heating has been introduced throughout the building; electric lighting has largely been substituted for gas; speaking tubes and electric bells have been placed at various points communicating with the office; double floors, partitions and doors have been constructed throughout with the object of more completely isolating the class rooms respecting sound, and many other conveniences and improvements involving large expense have been added.

It has been the aim of the Board of Directors to furnish the Conservatory with the most complete equipment possible for the special educational work in which it is engaged. How well they have succeeded in this direction anyone may judge by paying a visit to the institution, inspection of which is at all times cordially invited.

The Faculty includes some of the most eminent musicians in Canada, besides others of great distinction brought expressly by the Conservatory from England and the United States. All are well known, and their names alone form the best possible guarantee that students receive careful instruction, and are educated upon sound principles.

So high is the esteem in which the training received at the Conservatory is held, that there is already a constant demand for its students in concert and church choir engagements, organ positions, *musicales*, etc. It has enjoyed the patronage of those who are most friendly to the cause of musical education, and has received the encouragement of a press which is fully alive to the agencies of culture which the Conservatory has set in motion.

It may fairly claim to possess all the principal requisites of a complete Conservatory of Music, and to be endowed with facilities for furnishing to students, at a moderate cost,

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*a thorough musical education in all branches of the art, preparing them fully for concert, church and platform work, as well as for the drawing-room and social circle.*

## SEVENTH GENERAL ANNUAL MEETING OF SHAREHOLDERS.

TO THE SHAREHOLDERS OF THE TORONTO CONSERVATORY OF MUSIC :—

The Directors of the Toronto Conservatory of Music beg to lay before their Shareholders their Seventh Annual Report, together with a statement of the accounts of the institution to 31st December, 1893. The Directors have much pleasure in stating that the great advantages offered by the Conservatory for systematic training and instruction in the various branches of a musical education, continue to attract large numbers of pupils not only from Toronto, but from various parts of the Provinces.

The experience of the past year has shown that the increased accommodation provided, and the many improvements made to the Conservatory building, have fully justified the expenditure, both as regards the health and comfort of the pupils, and the greatly increased facilities for carrying on the work of the institution in all its departments. In regard to the work of the institution, the following report of the Musical Director will be found to contain a very full and satisfactory account. Mr. Fisher says :

“ In submitting my annual report to the Directors concerning the general condition of our institution, I am glad to say that the past year has been one of satisfactory progress. The total attendance of pupils in the academic year ending June 30th, 1893, was 650, and the indications are that this number will be exceeded in the present year. There have been given by teachers and pupils during the year 35 concerts and recitals.

The quality of these concerts has been generally of a very high character, comparatively few of them being given by students of the junior classes.

The attendance of parents and friends of the pupils at these concerts has invariably been large, showing in a gratifying manner the active interest taken in the results of our work.

A few words here concerning particularly some of the principal departments may not be out of place.

The Pianoforte department is the largest and, in that sense at least, the leading one of the institution. The attendance in this department alone at present is 250, many of whom take other branches as well.

We have now 22 teachers in this section of the faculty, some of whom devote themselves mainly to rudimentary and junior work, being specially selected for their fitness in this respect; others being occupied mostly with advanced students who are preparing for graduation.

The Pianoforte Normal course, designed for students qualifying for the profession of teaching, has been a successful feature of this department, and an increasing number in the professional course are each year availing themselves of its advantages. The system is based on practical educational principles and the art of Pianoforte teaching is made a most serious study, and taught in a rational, rather than a traditional manner.

The faculty of our Vocal Department remains the same as it stood last year, containing as it does, several teachers known throughout Canada as foremost in their educational specialty. I need only remark that they are all doing earnest work and achieving excellent results with their pupils. The teachers in the organ, violin, orchestral and minor departments are also the same as last year, with the exception that several additional ones have been appointed by the Board in order to strengthen the staff in certain branches.

In the Theory Department an important change has been made in the staff, and we have been most fortunate in securing the services of a gentleman of high attainments and undoubted ability. Mr. Anger, besides holding the degrees of Mus. Bac., Oxon., and the diploma of the Royal College of Organists (Eng.), comes to us with ripe experience as a teacher of harmony, counterpoint, composition, etc., and can hardly fail to advance the already high standard of his department.

The Conservatory School of Languages, under the direction of Mr. Masson, is at present in a most flourishing condition, having three times the number of students that have been registered in this department at any one period in the history of the Conservatory.

The School of Elocution, under the principalship of Mr. Shaw, is also having the most successful year from every point of view since its inception. Miss Baright, the new teacher in Physical Culture in this department, is achieving most satisfactory results with her work.

The number of graduates who have received Conservatory Diplomas in the various departments during the past year have been as follows:—

HARMONY AND GENERAL THEORY	- - - - -	7
PIANOFORTE (Teachers' Course)	- - - - -	8
PIANOFORTE (Artists' Course)	- - - - -	2
VOICE " "	- - - - -	3
ORGAN " "	- - - - -	2
ELOCUTION " "	- - - - -	3

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The number of pupils who have received the Conservatory Certificate in the Collegiate Departments were as follows:—

HARMONY, THEORY AND MUSICAL HISTORY (Junior) - - -	28	VOICE (Intermediate) - - -	13
HARMONY, THEORY AND MUSICAL HISTORY (Intermediate) - -	12	“ (Final) - - -	4
HARMONY, THEORY AND MUSICAL HISTORY (Final) - - -	7	ORGAN (Junior) - - -	3
PIANOFORTE (Junior) - - -	38	“ (Final) - - -	2
“ (Intermediate) - - -	21	FORM - - - - -	5
“ (Final) - - -	2	TEACHERS' NORMAL COURSE - -	9
VOICE (Junior) - - -	19	ELOCUTION - - - - -	10
		INTRODUCTORY THEORY AND SIGHT-SINGING - - -	71
			244

I may add with much pleasure and satisfaction that, so far as I am aware, complete harmony and loyalty to the Conservatory prevails amongst our many teachers and students.”

The Directors feel assured that this record of the work of the past year given by Mr. Fisher, will be most acceptable to the Shareholders as affording very satisfactory proof that in assisting to establish the Conservatory of Music, they have not only founded, but brought into successful working, an institution which is performing a most useful and important part in the musical education of the country.

While the Shareholders, however, have the satisfaction of feeling that the money which has been invested in the stock of the institution has contributed to these desirable results, they may fairly expect that, with the increasing growth and prosperity of the Conservatory, there should come a time when it should yield to its Shareholders at least a moderate return in the shape of a dividend on their stocks.

The Directors have fully appreciated the reasonableness of this expectation, and but for some special but unavoidable items of expenditure not likely to occur again, chiefly connected with changes in the staff, there would have been a sufficient amount in hand which could have been made applicable to the payment of a small dividend at the close of the year.

The Directors, however, believe that by careful management during the coming year, and by the exercise of such a measure of economy as may be consistent with the thorough efficiency of the institution, they may hope to have at their disposal a sufficient surplus to enable them to meet the reasonable expectations of the Shareholders, by the declaration of a dividend at the presentation of the next annual report.

All of which is respectfully submitted.

G. W. ALLAN,  
*President.*

## The Musical Director.

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

Early in the course of his musical education, Mr. 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 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.

Some four years later, after returning from Europe, and while engaged at Ottawa as Musical Director of the Ottawa Ladies' College, and Conductor of the Choral Society of that city, he was offered and accepted the position which he has since held, as organist of St. Andrew's Church, Toronto; and soon after removing to this city, he also accepted the conductorship of the Toronto Choral Society, a position which the continued growth of the Conservatory made it necessary for him to resign in the spring of 1891. Among the many important works performed under Mr. Fisher's baton by the Choral and other societies, are the following, namely:—

The oratorios *Samson, Israel in Egypt, The Messiah*, by Handel; *The Creation, The Seasons*, by Haydn; *St. Paul*, by Mendelssohn; *Eli*, by Costa; the cantatas *Athalie, Lauda Sion, Come let us Sing*, by Mendelssohn; *Stabat Mater*, by Rossini; *Gallia*, by Gounod; *Song of Victory*, by Hiller; *The Dream*, by Costa; *Psyche, Spring's Message*, by Gade; *Paradise and the Peri, Gipsy Life*, by Schumann; *The Coronation Mass*, by Mozart, besides many choruses, part songs, overtures, etc., by various composers. Mr. Fisher was also for six years, prior to the organization of the Conservatory, the Musical Director of the Ontario Ladies' College, Whitby. His specialty in the musical profession is pre-eminently that of a teacher, having made musical pedagogics, specially in its relation to the pianoforte, a constant study for many years. The large number of his pupils throughout Canada, who, besides being artistic and brilliant performers, are now filling important positions as piano teachers and organists, attest the thoroughness of his methods and his skill as an educator. Mr. Fisher was elected President of the Canadian Society of Musicians at the Annual Meeting in December, 1888, and re-elected in July, 1889, and has been Vice-President for Ontario of the Music Teachers' National Association since 1885.

It may readily be perceived that with such facilities for observation, the Musical Director of the Conservatory has had the best possible opportunities for noting the progress of the *art universal*, and the necessities of our own country in respect to its cultivation.

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## Advantages of Conservatory over Private Instruction.

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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 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, progressive, up-to-date Conservatory.

The Class System 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.

ADVANTAGES OF CONSERVATORY OVER PRIVATE INSTRUCTION (*Continued*).

The Class System consists firstly, in arranging students in graded classes, so that each class shall contain students of very nearly similar acquirements in the branches to be studied.

Secondly, the lesson, usually in classes of four, is *one hour in length*, each pupil receiving a proportionate share of individual instruction while having the advantage of listening to other members of the class, and hearing all criticisms made by the teacher on their performances. Thus the entire hour becomes to such pupils a continuous lesson, a portion of which constitutes instruction of such a nature as is difficult to obtain by means of private lessons only.

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 amongst 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 is acquired in performing before an audience, and a refined and cultivated musical taste is rapidly acquired under the stimulating influences 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.

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## Free Advantages.

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HARMONY, SIGHT-SINGING, VIOLIN, 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 HARMONY, SIGHT-SINGING and the VIOLIN. One introductory term in each of these subjects may be taken by all Conservatory students pursuing one or more principal studies. The Free *Harmony and Sight-Singing* classes are designated more properly by the name INTRODUCTORY THEORY classes. A new and 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 Free Violin Classes have been established by the Conservatory in order to increase the widely developed interest in the study of stringed instruments. The above-named free elementary classes are formed at convenient intervals throughout the year. Free Ensemble Piano instruction and Orchestral practice, under the personal supervision of the Musical Director, 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 inestimable value to all who wish to acquire with their practical studies an intelligent and comprehensive view of musical art.

FREE ADVANTAGES (*Continued*).  
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 the pianoforte and violin, string and piano trios, quartettes, and quintettes, songs, oratorio and operatic selections, etc., are performed by students and professional musicians. At the end of each quarter, a grand *Quarterly Concert* is given in which the more advanced pupils of the Conservatory are allowed to participate. Owing to the large number of such students attending the institution, it is often necessary to supplement these periodical concerts with one or sometimes two similar ones, in order to avoid undue length of programmes. Occasionally also, Artists' Recitals are given by members of the Faculty and visiting musicians. Besides these more important occasions, weekly or fortnightly 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 one or more tickets of 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.

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## Outlined Plan of Educational System.

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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.

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### EXAMINATIONS IN THE ACADEMIC DEPARTMENT.

Examinations in all branches pursued in the Academic Department are conducted by the Musical Director at the end of each quarter, after which a written report of the pupil's progress, together with any suggestions which the examiner may make, will be forwarded to the parent or guardian of each pupil examined.

These examinations are not compulsory, but according as parents may or may not desire them.

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 OUTLINED PLAN OF EDUCATIONAL SYSTEM (*Continued*).

Those desiring examinations in this department should make it known, if possible, when registering at the beginning of the term, but in any case not later than a fortnight before the close of the term.

All pupils in the Academic Department over ten years of age are expected to study Introductory Theory, for which no charge is made, until they have received the certificate of having passed the examination therein.

### 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.

#### COURSE OF STUDY IN THE COLLEGIATE DEPARTMENT.

The full course of study in this department is intended to occupy a period of at least three years; but advanced pupils whose previous instruction has been correct are graded in this department according to their proficiency on entering. In such cases pupils are not necessarily compelled to remain for the entire time specified.

#### EXAMINATION FOR ENTRANCE TO THE COLLEGIATE DEPARTMENT.

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 such an examination free of charge.

#### JUNIOR, INTERMEDIATE AND FINAL COLLEGIATE EXAMINATIONS.

The examinations in the Collegiate Department designated as above are held semi-annually, near the end of the Second and Fourth Terms.

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OUTLINED PLAN OF EDUCATIONAL SYSTEM (*Continued*).

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 Calendar and the Conservatory Syllabus.

## CERTIFICATES.

Certificates are conferred only upon members of the Collegiate Department and on passing the regular examinations at the end of the first and second year's course. The Certificate granted at the end of the first year's course is called the T.C.M. *Junior Certificate*, and that at the end of the second, the T.C.M. *Intermediate Certificate*.

## DIPLOMAS.

Diplomas are conferred only upon those passing the third or Final examinations in the Collegiate Department.

Diplomas are not granted to any who have attended the Conservatory as students for less than one year.

Graduates or winners of a diploma in any *single* course of study 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.)

## TEACHER'S DIPLOMA.

It is an undeniable fact that the great want of the present day in connection with Musical Education is that of competent, thoroughly trained teachers. Teachers of music exist by the hundreds and thousands, but how many of them have studied the art and science of *teaching*? This is said in no disparagement to the considerable number of excellent professional music teachers in our community, but have they not gained their excellence mainly by dint of long, laborious experience? The Educational System of Ontario is justly regarded with admiration wherever its merits are known, but could it have attained the magnificent results which it has shown without its system of Normal School training for young teachers? What Ontario Normal Schools are doing for students

OUTLINED PLAN OF EDUCATIONAL SYSTEM (*Continued*).

desiring to enter upon the vocation of teaching, the Toronto Conservatory of Music aims to do for those desiring to fit themselves in a worthy manner for the music teachers' profession.

A special Normal course has been arranged for students desiring to obtain a *Teacher's Diploma*. This Diploma will rank the same in merit as the Diploma in the Artists' Course, entitling the holder to be styled A.T.C.M., and indeed will involve precisely the same training for the first two years in the Collegiate Department. The third year of the Teachers' Course, however, is entirely different from that of the Artists' Course. Whereas in the latter the student continues to direct his attention mainly towards acquiring more technic, expression and finished style in his art as an executant, the student in the Teachers' Course will take up such studies as have a direct bearing on the best methods of *imparting* musical knowledge. In order to make the instruction given in this department thoroughly practical, classes of children will be utilized, giving the Normal students an opportunity of doing actual teaching under the supervision of an experienced master. This attempt on the part of the Toronto Conservatory of Music to supply a deeply felt need is unique in its character, and cannot fail to be productive of much good to musical progress.

It may be added that pupils passing final examinations in both Teachers' and Artists' Course, will receive Diplomas for each, thereby getting full credit for what they have accomplished.

N.B.—For particulars respecting the Collegiate Course in the various departments, the reader is referred to the portion of the Calendar under the respective departmental headings.

## POST GRADUATE COURSE.

A post graduate course has been arranged for in each of the leading departments for the benefit of such graduates as desire to reach a higher standard of excellence as artists.

A prominent feature in this course will consist in providing the student-artist with a varied *repertoire*, suited to his individuality and artistic bent of character. The length and scope of this course vary greatly according to the aims and ability of the student. The Musical Director will be pleased to give full information as to any details concerning this course.



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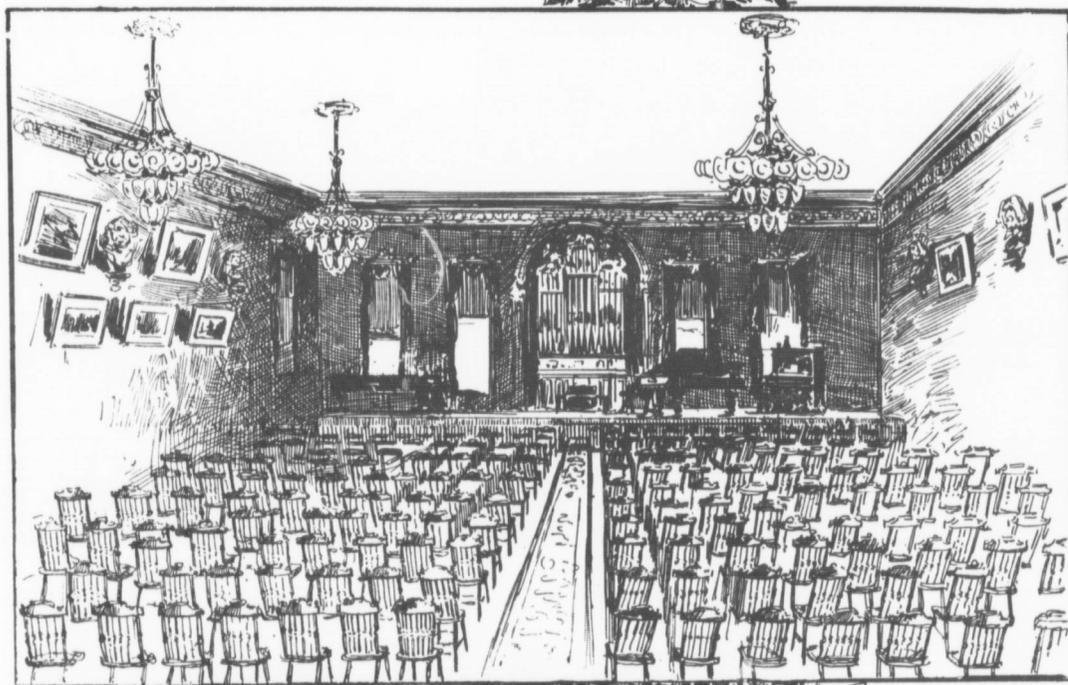
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## The Piano.

The piano has grown to be an almost indispensable article in every household where there are pretensions to culture and refinement. It is well nigh an orchestra in itself, and is, indeed, the people's instrument.

For good or evil, its influence on music as an art cannot be overestimated, and great is the responsibility resting on the ever-rapidly increasing army of those professing to teach the piano. Between correct and thorough instruction from the hands of an accomplished and experienced musician, and instruction from a novice or possibly a charlatan, there is a wide gulf. The possibilities in *right* and *wrong* directions are of the gravest character, and a consideration of these possibilities is of the utmost importance to the one receiving instruction.

The technical and intellectual side of piano playing and teaching has advanced in a wonderful degree within the last few years. Piano teachers of the more advanced type are awakening to the fact, that in order to secure good results from their labors, they must adopt the means by which educationists in other fields of knowledge achieve success. They are learning gradually that the same pedagogical principles which are applied to the teaching of the Languages, the Sciences, or other subjects, may be applied to the teaching of the Piano or any other branch of music, with far better results than by the old empirical methods.

It is not necessary to deprive the student of the enjoyment afforded by the practice and playing of melodious compositions; on the contrary, it being most desirable that the emotional and æsthetical side of the pupil's musical nature should be cultivated and developed simultaneously with that of the intellectual and mechanical, such compositions selected judiciously from the best masters, with a definite educational object in view, serve in the best possible way to develop the pupil's taste and at the same time stimulate him to increased effort in the right direction.

The Toronto Conservatory Piano School is conducted on sound educational principles in all its departments. The teachers in the junior grades are trained, not only in a uniform method of technic, 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 institution. Thus it follows that when pupils change from junior to the more advanced Conservatory teachers,

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THE PIANO (*Continued*).

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 stages upwards.

The new Conservatory Music Hall is largely utilized in the interest 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.

Free instruction in ensemble piano playing is given one evening every week by the Musical Director. All Conservatory piano students are eligible to become members of this class, admission to which is decided by examination. Only the best compositions extant for four and eight hands are taken up for study in this class.

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

## ELEMENTARY INSTRUCTION.

An erroneous impression, unfortunately too general, is that any teacher will answer for beginners, whereas the truth is that this stage of tuition demands a thoroughly trained teacher, possessing a good method, sound judgment, the greatest patience, tact and foresight. Otherwise the student will inevitably fall into errors, and acquire faults which years of effort may fail to correct.

In the Conservatory the greatest attention is paid to beginners, as well as to advanced pupils, in order to establish a thorough ground-work, so essential to rapid and successful progress.

## COLLEGIATE COURSE IN PIANOFORTE.

### REGULATIONS GOVERNING EXAMINATIONS, REQUIREMENTS FOR CANDIDATES, ETC.

1. Candidates for each of the three Collegiate Pianoforte Examinations must be prepared to perform before the Board of Examiners twelve numbers selected from the list of compositions contained in the Conservatory Syllabus, Pianoforte Department, one number of which shall be prepared by the candidate entirely unaided
2. The pieces selected should represent as many different schools of composition as possible, with the view of displaying the candidate's versatility of interpretation and general executive ability.
3. The Examiners will attach more weight to the *manner of performance* than to the mere technical difficulty of the compositions chosen.
4. No pieces contained in the Junior and Intermediate lists of compositions shall be included among those selected by the candidate for the Final Examination ; and no pieces contained in the Junior list shall be included in those of the Intermediate Examination. Intermediate pieces, however, may be included among the Junior, and Third Year pieces may be included among those of the Intermediate.
5. The Examiners will pay special regard to the following points, namely :
  - Excellence of Scales, Chords and Arpeggios.
  - Accuracy as to Notes and Rests, Correctness of Fingering, etc.
  - Steadiness of Time and Choice of Tempo
  - Observance of Phrasing, Accent, Legato and Staccato.
  - Balance of Tone in Part-Playing.
  - Variety and Gradation of Tone.
  - Quality of Touch.
  - Discretion in use of Pedal.
  - Conception and Artistic Delivery.
  - Playing at Sight and from Memory.
6. The required technical and other tests aside from those contained in the pieces performed are indicated for the Pianoforte Examinations in the Syllabus, which may be had on application to the Registrar.

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COLLEGIATE COURSE IN PIANOFORTE (*Continued*).

7. Candidates passing the *Junior* Pianoforte Examinations will receive a certificate for the same after having passed the Introductory Theory and Primary Harmony Examinations.

8. Candidates passing the *Intermediate* Pianoforte Examination will receive the corresponding certificate after obtaining the T.C.M. Introductory Theory and Junior Theory Certificates.

9. Candidates passing the *Final* Pianoforte Examination will receive the T.C.M. Pianoforte Diploma (Artists' Course) after obtaining the T. C. M. Introductory Theory, the Junior Theory and the Musical Form Certificates.

10. Candidates for graduation in the *Teachers' Course* will receive the T.C.M. Pianoforte Diploma (Teachers' Course) after obtaining the T. C. M. Intermediate Pianoforte Certificate with First-Class Honours, the T.C.M. Intermediate Theory and the Pianoforte Normal Class Certificates.

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## The Voice.

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No branch of musical education is of greater importance than the proper development and training of the voice, and yet it is certainly true that the average music pupil suffers in other branches of study from nothing that can compare with the baneful effects of injury to the vocal organs caused by forcing and mismanagement. Voices so abused seldom fully recover, but they may, by proper treatment, regain much of their original sweetness and power.

The practice of singing under a scientific teacher is calculated to bring about the healthy action and development of muscles, which otherwise might have lain dormant. 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 æsthetic feeling

THE VOICE (*Continued*).

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 most favorable auspices are practically unlimited in Toronto.

## COLLEGIATE VOCAL COURSE.

## JUNIOR EXAMINATION.

Candidates for this examination will be tested in tone production, intonation, equality of registers, vocalization and solfeggi, and must be prepared to sing before the Board of Examiners five songs selected from the list contained in the Conservatory Syllabus, Voice Department. Candidates passing this examination will receive the T. C. M. Junior Vocal Certificate after obtaining the T. C. M. Introductory Theory Certificate.

## INTERMEDIATE EXAMINATION.

Candidates for this examination will be tested in various Schools of Vocal Music, due importance being attached to voice production, correct pronunciation of words and articulation. They will also be carefully examined in the rendering of Oratorio recitative, and must be prepared to sing before the Board of Examiners eight songs selected from the list contained in the Conservatory Syllabus, Intermediate Examination. Candidates passing this Examination will receive the T. C. M. Intermediate Vocal Certificate after obtaining the T. C. M. Introductory Theory and Primary Harmony Certificates.

## FINAL EXAMINATION.

The course for this year will consist in the formation of a *repertoire* which must be adapted to the character of voice of each individual pupil.

It shall be optional with the pupil to select an operatic, an oratorio or a concert *repertoire*.

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COLLEGIATE VOCAL COURSE (*Continued*).

If the choice is for the opera, three complete operas must be studied and thoroughly learned; if oratorio, likewise three oratorios; if concert, a selection of six arias from operas, and six concert songs of varied character selected from the Conservatory Syllabus, Final Examination. Candidates will be required to sing at sight a ballad or song equal in difficulty to the average of the Junior Examination list of songs. While it is not compulsory for the candidate in this examination to sing in the German, Italian and French languages, yet the ability to do so will be considered in his favor.

Candidates passing in this examination will receive the T. C. M. Vocal Diploma (Artists' Course) after obtaining the T. C. M. Introductory Theory and Junior Theory Certificates.

N.B.—Paragraphs 2, 3 and 4, Pianoforte Department (see page 28) are equally applicable to the Vocal Course.

## TEACHER'S DIPLOMA.

In order to meet the requirements of such students as propose to qualify themselves for *teaching* vocal music, but who perhaps may not be possessed of a voice of sufficient power or quality to ensure their success as concert singers, a special examination has been provided to enable them to obtain a Teacher's Diploma.

The teachers' course differs from the artists' course only in the third year.

The conditions necessary to obtain this Diploma are that the candidate must hold the T.C.M. Intermediate Certificate in Vocal Music with First-Class Honours, the Intermediate Certificate in Theory, and the Junior Certificate in Elocution. The candidate must sing at sight, within fifteen minutes after receiving the music, a song or ballad of medium difficulty, rendering the same in all important points, such as time, intonation, phrasing, enunciation of words, etc., with correctness and intelligent conception of the whole composition. He must also play at sight the accompaniment to the same. The candidate will then be required to give a lesson before the examiners to one each of rudimentary pupils in the different classes of voices, as soprano, contralto, tenor and bass, and will be expected to evince a practical knowledge of the characteristics of each, and how they should be treated in voice training.

The candidate must also be able to read passages in Italian, French and German.

## 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, Italy and America, and whose reputations in Canada are well established.

Besides several large church organs (two of which are among the largest and most complete instruments of the kind in Canada) now at the disposal of the teachers, the Directors of the Conservatory, recognizing the importance of the Organ department, have very greatly increased the facilities for organ teaching and practice by purchasing, at large expense, a grand Concert Organ, and erecting the same in Association Hall, one of the best known and most perfectly arranged concert halls in Toronto, capable of comfortably accommodating an audience of 1,300 persons, and forming the place where all the larger Conservatory Concerts are held.

The proximity of Association Hall to the Conservatory, and also to several different lines of street cars, are advantages which pupils resident in every quarter of the city will appreciate.

The organ was completed in December, 1889, and is designed expressly to suit the requirements of the Conservatory for teaching, practice, and also for organ recitals and concerts of the most comprehensive character.

For the purposes which this organ is especially designed to meet, it is the largest and most complete in Canada.

The majority of organ students naturally expect eventually to obtain positions as church organists, and intending organ pupils will readily perceive the advantage to be derived from pursuing their studies on an organ adequate in every respect for all church or concert purposes, and situated in a large auditorium corresponding in size to the church of average dimensions.

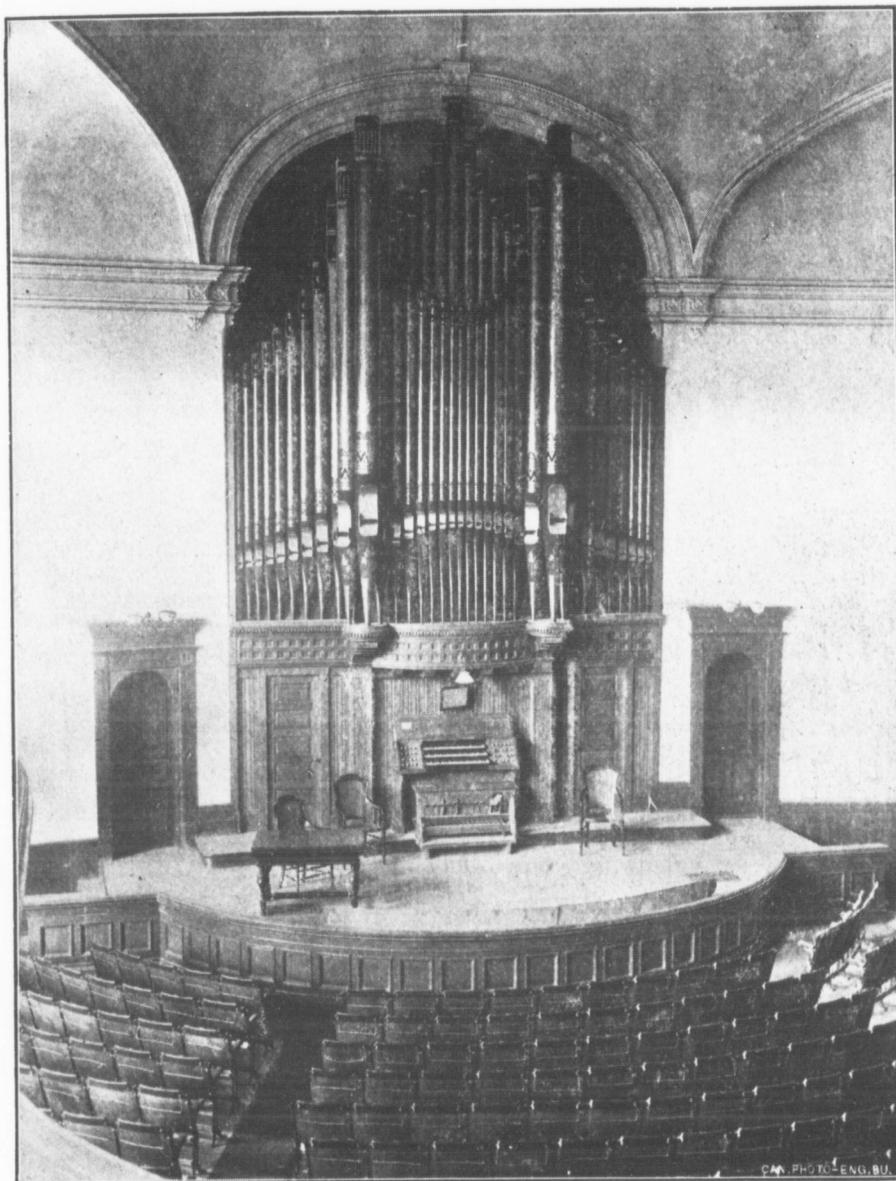
Arrangements have been made so that lessons and practice are obtainable on every week day and also during the evenings, except on evenings when the hall may be required for concert purposes.

In this arrangement ample provision is made for having the hall comfortably heated throughout the year.



CONSE

THE PRINCIPAL



## CONSERVATORY ORGAN IN ASSOCIATION HALL.

THE PRINCIPAL CONCERTS, LECTURES AND RECITALS OF THE CONSERVATORY ARE HELD  
IN THIS HALL. SEATING CAPACITY, 1,300.

## 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 $\frac{3}{4}$ -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	Traverse Flute	Wood, 61 4-ft.
11	" (Bass)	" 61 16-ft.	17	Flautina	Metal, 61 2-ft.
12	Open Diapason	Metal, 61 8-ft.	18	Mixture (three ranks)	" 183
13	Violi di Gamba	" 61 8-ft.	19	Cornoepen	" 61 8-ft.
14	Aeoline	Metal and Wood, 61 8-ft.	20	Oboe	" 61 8-ft.
15	Stopped Diapason	Wood, 61 8-ft.			

### CHOIR ORGAN.

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

### PEDAL ORGAN.

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

### MECHANICAL REGISTERS.

- 30 Swell to Great.
- 31 Swell to Choir.
- 32 Great to Choir.
- 33 Great to Pedal.
- 34 Swell to Pedal.
- 35 Choir to Pedal.

- Tremolo Pedal to Swell Organ.
- Three Combination Pedals to Great Organ.
- Three Combination Pedals to Swell Organ.
- Pedal Swell to Great.
- Pedal Great to Pedal, Reversible.
- Balanced Swell Pedal.

The organ is one built for the Conservatory by Messrs S. R. Warren & Son, of Toronto, and is designed to be strictly in harmony with the architecture of Association Hall. The case is of chestnut, finished in oil, the front pipes being richly ornamented in gold and colors. The specification, although prepared specially to meet the require-

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THE ORGAN (*Continued*).

ments of the Conservatory, contains all that is necessary for a first-class concert instrument. The bellows are of ample size, and are operated by a large water motor, thus insuring a full and steady supply of wind at all times.

The keys and pedals are of the most approved pattern, and the action throughout is carefully bushed to prevent noise, and is provided with regulating screws at convenient points where necessary.

The front pipes are operated by tubular pneumatic action, thus ensuring an even touch throughout the manuals. The materials and workmanship throughout are first-class, and the tone quality of the highest order of excellence.

In brief, great care has been exercised to provide an organ in every respect suited to the varied requirements of an Organ School and Concert Hall.

## SPECIAL ORGAN CLASSES.

Classes are 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.

The Directorate has decided that advanced organ pupils of the Conservatory shall be 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 extemporisation, 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*

THE ORGAN (*Continued.*)

*development*, as to enable him to avoid the meaningless and rambling incoherence which characterises 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.

It is, of course, presupposed that intending students in improvisation will be thoroughly conversant with the rules governing chord progressions as laid down in the study of harmony. The study of counterpoint is also earnestly recommended to all who would desire to excel in this department.

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

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## COLLEGIATE COURSE IN THE ORGAN.

### JUNIOR EXAMINATION.

Candidates for this examination must be prepared to perform before the Board of Examiners ten pieces selected from the Conservatory Syllabus. They will be required to play at sight a chorale and a simple chant in several different ways, according to service usages, as may be suggested by the examiners; to transpose a simple chant into any required key within the interval of a minor third from the keynote; and to explain the fundamental principles of organ construction in its relation to touch and registration. Candidates passing this examination will receive the T. C. M. Junior Organ Certificate after obtaining the T. C. M. Introductory Theory and Primary Harmony Certificates.

### INTERMEDIATE EXAMINATION.

Candidates for this examination must be prepared to perform before the Board of Examiners ten pieces selected from the list of compositions contained in the Conservatory Syllabus, Intermediate Examination. They will be required to play at sight, with appropriate registration, the accompaniment of an anthem of moderate

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THE ORGAN (*Continued.*)

difficulty; to transpose at sight a simple chorale in any required key, and to pass an examination in organ construction and registration of a more advanced and comprehensive character than that of the first year. Candidates passing this examination will receive the T. C. M. Intermediate Organ Certificate after obtaining the T. C. M. Introductory Theory and Junior Theory Certificates.

FINAL EXAMINATION (*Artists' Course*).

Candidates for this examination must be prepared to perform ten of the compositions contained in the Conservatory Syllabus, Final Examination. They will be required to modulate from any given key to another; to play at sight, with appropriate registration, an anthem selected by the Examiners, and a sacred song set with piano accompaniment, the accompaniment to be played in a manner appropriate to the Organ. Candidates will further be tested in reading vocal score of four parts, in transposing a chorale containing at least two modulations into other keys; and playing their own arrangements of the accompaniments of one of the Handel Oratorio Choruses.

A *sight-singing* test of moderate difficulty will be required, strength of voice not being considered important; also an examination in the rudimentary principles of Organ Tuning.

Candidates passing this examination will receive the T.C.M. Organ Diploma (Artists' Course), after obtaining the T. C. M. Introductory Theory, Junior Theory and Musical Form Certificates.

N.B.—Paragraphs 2, 3 and 4, Pianoforte Department (see page 28) are equally applicable to the Organ Course.

FINAL EXAMINATION (*Teachers' Course*).

The requirements for the Teacher's Diploma in the Organ Department are the same as in the final examination for the Artists' Course, with the exception that candidates need not prepare any solos for performance. Candidates must hold the following certificates, namely:—The T. C. M. Intermediate Organ Certificate with first-class honours; and the Intermediate Theory Certificate. Candidates will be examined in the art of organ teaching in all its various phases, from the rudiments to the highest grade of service and concert playing.

## Violin, Orchestra and Band Instruments.

VIOLIN,	FLUTE,	SAXAPHONE,	TROMBONE,
VIOLA,	OBOE,	HARP,	EUPHONIUM,
VIOLONCELLO,	CLARINET,	HORN,	TYMPANI, ETC.
CONTRA BASSO,	BASSOON,	CORNET,	

ORCHESTRAL, QUARTETTE AND ENSEMBLE PLAYING.

Besides thorough courses of solo instruction in each of the above-named departments, advanced students practice in trios, quartettes and quintettes, 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, courses only for the violin and violoncello are deemed requisite as examples, these being as follows :

### The Violin.

#### JUNIOR EXAMINATION.

Candidates for this examination will be required to perform before the Board of Examiners ten pieces selected from the list of compositions contained in the Conservatory Syllabus, and will be required to play at sight a simple composition. Candidates passing this examination will receive the T. C. M. Junior Violin Certificate after obtaining the T. C. M. Introductory Theory and Primary Harmony Certificates.

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THE VIOLIN (*Continued*).

## INTERMEDIATE EXAMINATION.

Candidates for this examination will be required to perform before the Board of Examiners ten pieces selected from the Conservatory Syllabus, Intermediate Examination, and will be examined in sight-playing in compositions of moderate difficulty. Candidates passing this examination will receive the T. C. M. Intermediate Violin Certificate after obtaining the T. C. M. Introductory Theory and Junior Theory Certificates.

FINAL EXAMINATION (*Artists' Course*).

Candidates for this examination will be required to perform before the Board of Examiners ten pieces selected from the Conservatory Syllabus, Final Examination, and will be examined in sight-playing in compositions equal in difficulty to the average of those in the Junior Examination list. Candidates passing this examination will receive the T. C. M. Violin Diploma (*Artists' Course*) after obtaining the T. C. M. Introductory Theory, Junior Theory, and Musical Form Certificates.

N.B.—Paragraphs 2, 3 and 4, Pianoforte Department (see page 28) are equally applicable to the Violin Course.

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## The Violoncello.

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The requirements for the three Collegiate Examinations in the Violoncello course are the same as those in the Violin course. The lists of pieces from which selections are to be made will be found in the Conservatory Syllabus, Violoncello Department.

## 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 Professional course. Pupils of every grade, excepting perhaps the youngest children, are strongly advised to enter some class in the 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, Toronto, students who have passed the First and Second Examinations in Theory will be exempted from the First Trinity Examination; and students holding the Theory Diploma of the Conservatory will be exempted from the First and Second Trinity Examinations in Music.

Students, who are not pupils of the Conservatory, may take the Theory Examinations on payment of an entrance fee and the stipulated examination fee.

### COLLEGIATE COURSE IN THE THEORY OF MUSIC.

#### JUNIOR EXAMINATION.

- A.—Rudiments of Music.
- B.—Harmony up to chords of the ninth and suspensions.
- C.—History of Music from the commencement of the eighteenth century.

#### INTERMEDIATE EXAMINATION.

- A.—Harmony, including the harmonization of unfigured basses and melodies.
- B.—Counterpoint up to four parts.
- C.—Form in Composition.

- A.—Harmony
- B.—Counterpoint
- C.—Double Counterpoint
- D.—Instrumentation
- E.—General History of the Orchestra.

A preliminary examination of the Dominant and Subdominant is required for the Junior Certificate. The examination is immediate and takes place at the Conservatory, where the candidates test their ability in the foregoing subjects. The Intermediate Examination is taken by candidates who have taken the Music Diploma.

Among the subjects of the lectures on the Theory of Music are:

1. A lecture on the Theory of Music.
2. A lecture on the Theory of Music.
3. A lecture on the Theory of Music.

Final Examination.

These lectures are given at the Conservatory, and are attended by students.

The Preliminary Examination is held at the Conservatory, and is attended by students.

The Preliminary Examination is held at the Conservatory, and is attended by students. The maximum number of candidates is limited to 40, and yet failing to obtain a mark of 40 marks will not be eligible for a candidate to the Honour Certificate.

The maximum number of candidates is limited to 40, and yet failing to obtain a mark of 40 marks will not be eligible for a candidate to the Honour Certificate.

## FINAL EXAMINATION.

- A.—Harmony in its higher branches, up to five parts.  
B.—Counterpoint, strict and free, up to five parts.  
C.—Double Counterpoint, Canon and Fugue.  
D.—Instrumentation and Acoustics.  
E.—General History of Music, and *viva voce* examination on some selected work for full orchestra.

A preliminary examination on Introductory Theory and Harmony up to the Chord of the Dominant Seventh is also held for the sake of those candidates wishing to take the Junior Certificate in other departments. In the case of candidates for the Junior, Intermediate and Final Examinations who have studied Harmony before entering the Conservatory, 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 require, however, to take the Junior History Paper, and candidates exempted from both Junior and Intermediate Examinations will require to take the Musical Form Paper in addition to the Final Examination.

Among the "free advantages" enumerated on page 19 it will be seen that certain lectures on the Theory of Music are included; these are as follows:

1. A lecture on Introductory Theory open to students taking the Preliminary Examination.
2. A lecture on Harmony open to students taking the Junior Examination.
3. A lecture 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 Music Hall of the Conservatory, at a time specially arranged to suit the convenience of the majority of the students.

The Preliminary, Junior and Intermediate Examinations are held at the end of the second and fourth terms; the Final Examination is held only at the end of the fourth term of each collegiate year.

The maximum number of marks for each paper is 100. To obtain a certificate candidates must gain 50 marks on papers marked A and B, and a gross total of 50 per centum on all their work. In the case of candidates gaining a gross total of 60 per centum and yet failing to obtain 50 marks on either of the papers marked C, D or E, a minimum of 40 marks will be accepted for these subjects. A gross total of 65 per centum entitles a candidate to a Second Class Honour Certificate, and 75 per centum to a First Class Honour Certificate.

Candidates who obtain 65 marks in any subject are exempted from taking this subject at a subsequent examination should they fail to obtain the necessary gross total of 50 per centum.

TEXT BOOKS ARE SELECTED FROM THE FOLLOWING LIST :—

Rudiments .....	*Cummings.	Double Counterpoint and	
Harmony .....	Bannister.	Canon .....	*Bridge.
" .....	Goss.	" .....	Prout.
" .....	Jadassohn.	Fugue .....	*Higgs.
" .....	Ouseley.	" .....	Prout.
" .....	Prout.	Acoustics .....	*Stone.
" .....	*Stainer, C.	" .....	*Taylor (Sydney).
Counterpoint .....	*Bridge.	Instrumentation .....	Berlioz.
" .....	Cherubini.	" .....	*Prout.
" .....	Macfarren.	" .....	Riemann.
" .....	Ouseley.	History of Music .....	Hunt.
" .....	Prout.	" .....	Hullah.
" .....	Richter.	" .....	Hawkins.
Composition .....	*Stainer.	" .....	Naumann.
Musical Form .....	Ouseley.	" .....	Riemann.
" .....	*Pauer.	" .....	Ritter.
" .....	Prout.		

Those marked with the asterisk \* are included among Novello's Primers.

The following  
close of the acad

E  
Fello

PRIMA

AFTERNOON

I. Transp



The following are copies of the CONSERVATORY EXAMINATION PAPERS given at the close of the academical year in June last :—

EXAMINER, **J. HUMFREY ANGER, Mus. Bac., Oxon.,**  
*Fellow of the Royal College of Organists, Examiner in the Faculty of Music at Trinity University, Toronto.*

PRIMARY EXAMINATION IN THE THEORY OF MUSIC.

**RUDIMENTS.**

JANUARY 31ST, 1894.

[TIME 2 HOURS.]

AFTERNOON PAPER.]

1. Transpose the following excerpt into the key of E flat.

ted from taking this  
 necessary gross total

ING LIST :—

- . \*Bridge.
- . Prout.
- . \*Higgs.
- . Prout.
- . \*Stone.
- . \*Taylor (Sydney).
- . Berlioz.
- . \*Prout.
- . Riemann.
- . Hunt.
- . Hullah.
- . Hawkins.
- . Naumann.
- . Riemann.
- . Ritter.

Primers.

2. Write out the following passage in open score using the Alto and Tenor clefs:

3. What is an Interval? Write the minor second, the major third, the perfect fourth, the diminished fifth, and the augmented sixth above D flat.
4. Change enharmonically the following intervals, and give the names of both the original and the altered intervals:—

5. Explain the difference between a Diatonic and a Chromatic semitone. Give examples of each.
6. Write out the following passage three times and bar the same (a) in duple time, (b) in triple time, and (c) in quadruple.

7. Write out the scale of F-sharp minor in both its harmonic and melodic forms.
8. Correct the following time signatures:—

9. What is meant by syncopation? Give an example.
10. Explain the meaning of the following terms: staccato; dal segno; maestoso; ad libitum; stringendo; tasto solo.

J. H. A.

PRIMA

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PRIMARY EXAMINATION IN THE THEORY OF MUSIC.

**HARMONY.**

JANUARY 31ST, 1894.

MORNING PAPER.]

[TIME 3 HOURS

1. Add Treble, Alto and Tenor parts to the following Bass :-

2. Explain preparation and resolution of discords. Give examples.

3. Analyse the chords in the following passage :-

4. What is a suspension? Give an example of (a) a single, (b) a double and (c) a triple suspension.

5. Mention the root and key of the following chord and say into what keys it may be changed by enharmonic modulation :

6. Write out the four chords of the dominant seventh in which middle C appears. Resolve each chord.

and Tenor clefs:

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matic semitone.

(a) in duple

melodic forms.

no ; maestoso;

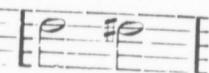
J. H. A.



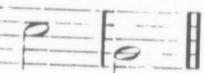
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3 2

J. H. A.

PRIMARY EXAMINATION.

**HISTORY.**

JANUARY 31ST, 1894.

AFTERNOON PAPER.]

[TIME 1 HOUR.

1. To which of the two—the Greeks or the Romans—is music as an Art mostly indebted? Give your reasons.
2. What was the origin of our present system of solmization?
3. Give some account of the secular music of Europe prior to the fourteenth century.
4. Who was the first notable composer of music for four voices?
5. State what you know of the Madrigalian writers of the Elizabethan period.
6. Write a short account of the life of Palestrina.
7. Explain the terms: Diaphony; Counterpoint; Plain-song; Troubadour; Motett; Miracle-play.
8. Mention any facts you can to show that sacred and secular music have been developed side by side since the 12th century.

J. H. A.



5. Transpose the following excerpt into the key, the signature of which is two sharps :—

*Haydn.*

\* The part between the asterisks may be omitted.

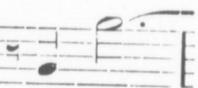
OF MUSIC.

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

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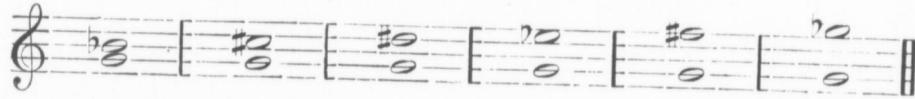


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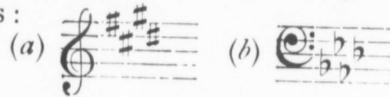


mediate) notes?

6. Name the following intervals and give their inversions :—



7. Write out the two minor scales (melodic form) of which the following are the key signatures :



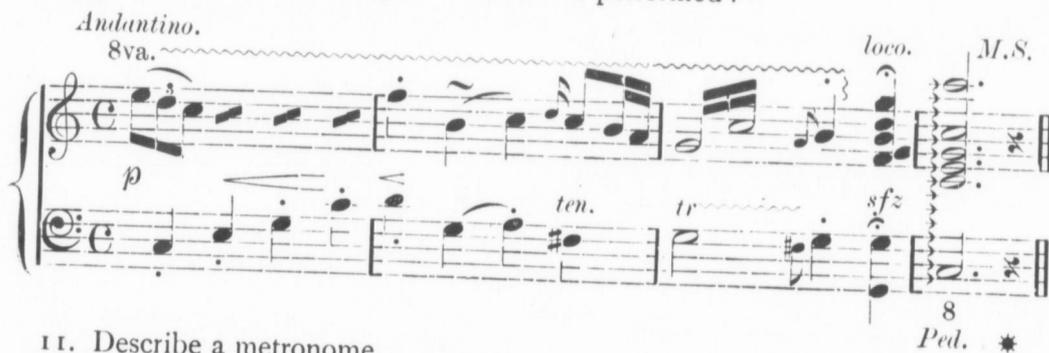
8. Bar the following passage in compound time :—



9. Arrange the following chant for four voices in *short score* :—



10. Write out the following as it should be performed :—



11. Describe a metronome.

12. Explain the meaning of the following terms : 1ma volta ; alla breve ; una corda ; più mosso ; arpeggio ; acciacatura.

PRIMARY EXAMINATION IN THE THEORY OF MUSIC.

**HARMONY.**

THURSDAY,  
JUNE 21ST, 1894.

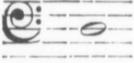
TIME,  
9.30 A.M. TO 12.30 P.M.

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

7 - 6 87 6 9 8 7 6 9 8 7 - 7 8  
4 3 - 4 3 4 3

2. Mention instances, and give examples, of exceptions to the rule "Do not double the bass-note in a chord of the sixth."  
3. Harmonize the descending scale of A major, employing chords of the sixth upon each degree except the Tonic.  
4. Give the roots, and write the resolutions, of the following discords :—

a b c d e

5. Take the note  and treat it as the bass-note of four *different* chords of the Dominant seventh ; figure and resolve each chord.

6. Write out the Bass of the following passage, figure the same in accordance with the harmonies employed, and give the roots on a separate staff:—

7. Analyse the chords employed in the above passage.  
 8. Give examples of at least four different chromatic chords, which might be employed in the key of E-flat.  
 9. Explain the following:—sequence; modulation; contrary motion; passing note; cadence; fundamental discord.  
 10. Add Alto and Tenor parts to the following passage; write in open score:—

6 6' 6 7 6 6 - 26 9 8 8 7 9 8  
 4 #4 - 6 5 7 6 # - #7 #  
 2 - 4 4 - 4

J. H. A.

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SATURDAY,  
JUNE 23RD

1. What is the
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## PRIMARY EXAMINATION IN THE THEORY OF MUSIC.

**HISTORY.**

SATURDAY,  
JUNE 23RD, 1894.

TIME,  
9.30 A.M. TO 11 A.M.

1. What is the origin of the Gregorian Chant ?
2. Give a list of the composers of the Belgian School, with a short sketch of the life of any one of them.
3. Compare Orlandus Lassus and Palestrina.
4. To whom are we indebted for the modern system of notation ?
5. When did Oratorio and Opera spring into existence ? From what were they evolved ? Mention the names of the first composers who were associated with each.
6. Consecutive fifths and octaves are not allowed in part-writing to-day, were they tolerated in music in 894 ?
7. What is the position of the troubadour in the early history of music
8. Give the approximate dates (life and death) of :—Dufay ; Josquin des Prés ; Merbecke ; Arcadelt ; Viadana ; Gibbons.

J. H. A.

J. H. A.

INTERMEDIATE EXAMINATION IN THE THEORY  
OF MUSIC.

**HARMONY.**

FRIDAY,  
JUNE 22ND, 1894.

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

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

First system of notes and fingerings:

#	8	-	#7	8	4	#4	7	6	8	#6	-	8	-	#6	#7	#6	6
	5	6	-	5	2	-	#5	6	6	-	4	5	-		5	4	
	3	4	-	3			4	-	-	#	-			3			

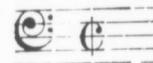
Second system of notes and fingerings:

4	4	6	#5	6	8	-	7	#6	9	8	-	7	-	4	8	#7	8
	b	3	-	-	5	-			6	-	7	6	5		6	-	5
					3				4	-	-	#	-	4	-	3	

2. Write a short passage of not more than ten or twelve chords in which the second inversion of the common chord is introduced in *three different* ways with good effect.
3. Complete the following Hymn tune, in four-part harmony:—

4. Explain  
in th  
F m

5. Harmon  
chor  
plea



6. Why are

7. Analyse



8. The m  
5  
3 or  
C n

9. By me  
seve

10. Harm  
voic







INTERMEDIATE EXAMINATION IN THE THEORY OF MUSIC.

**HISTORY.**

SATURDAY,  
JUNE 23RD, 1894.

TIME,  
11.30 A.M. TO 1 P.M.

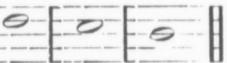
1. Give a list of the important Schools of Music in the order in which they have arisen, and mention three of the greatest composers in each.
2. Can you account for the fact that Handel was a more popular musician than Bach. Give a list of the secular choral works of the former, and the sacred choral works of the latter.
3. Mention the principal composers of Opera up to the middle of the 18th century.
4. Give some account of the instruments from which the pianoforte was developed.
5. In what degree are the following connected with the history of music:—Alfred the Great; Charlemagne; Queen Elizabeth; George I.?
6. Write a short life of Purcell.
7. Who were the Minnesänger and the Meistersänger?
8. Give the approximate dates (life and death) of:—Guido d'Arezzo; Willaert; Palestrina; Schutz; Lully; A. Scarlatti.

J. H. A.

THEORY

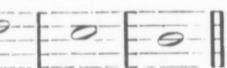
TIME,  
P.M. TO 5.30 P.M.

one above in the  
species (three parts).



power), and add a  
three parts).

species (the second  
first species (three



the fifth species



same for four part  
(good effect) the  
the sixth on the

) if a Minor Canto  
the Bass?

J. H. A.

## FINAL EXAMINATION IN THE THEORY OF MUSIC.

**HARMONY**

THURSDAY,  
JUNE 21ST, 1894.

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

1. Add four parts, first and second Treble, Alto and Tenor, above the following Bass:—

7 43 7- 6 43 7- #6 #5 6- #6 6 98 6 87 #4  
# 65 5 6 #5 5 4-# - 5 #6 4 #5- #4  
#- #- #- # 2 #- 2

6 - 9 - 7 - 98 98 98 98 6 - 4 #6 6 76 6 7 - 7 - 8 - -  
43 7- 7- 7- 7- 6 5 4 4 - # 5 6 5 - -  
3 4 - - 2 #

Write in open score.

2. Arrange the following passage for the piano, having arpeggios in triplets in the Bass, and some figure of repeated chords in the Treble:

3. Explain enharmonic modulation; and write a short passage of not more than six or seven chords exemplifying such a change of key, from C major to F-sharp major.

4. How do you  
in the  
this key

VIOL: 10.

VIOL: 20.

VIOLAS.

BASSES.

5. Write a  
cont

6. Clothe t  
Trel

7. Explain

8. Give a  
mi

9. Write o  
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10. Harm  
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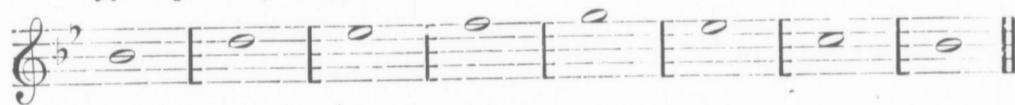
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## FINAL EXAMINATION IN THE THEORY OF MUSIC.

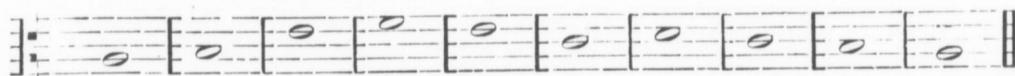
**COUNTERPOINT.**FRIDAY,  
JUNE 22ND, 1894.TIME,  
9.30 A.M. TO 12.30 P.M.

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

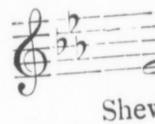


2. Discover the Canto Fermo (for Alto) against which the following florid parts have been written, place the same in the Bass, in the key of G, and add four upper parts all in the *first* species (five parts):—

3. To the following Canto Fermo add a Treble in the *fourth*, and a Bass in the *third* species (three parts):—



4. Write dot  
again



5. To the f  
in th



6. Explain  
allo  
sus  
co

M



## FINAL EXAMINATION IN THE THEORY OF MUSIC.

**CANON AND FUGUE.**THURSDAY,  
JUNE 21ST, 1894.TIME,  
2.30 P.M. TO 5.30 P.M.

1. Continue the following Canon for about 20 bars, introducing a modulation to the Dominant, the relative minor, and the Subdominant; the consequent must be exact; conclude with a short Coda.

2. Give the correct answers to the following fugue subjects:—

(a)

(b)

(c)

(d)

3. Write a fugal exposition, for four voices, on one of the above subjects, employ a regular countersubject, and add a few bars concluding with a perfect cadence.
4. Describe the form (mentioning the modulations) that might be employed for a fugue in the key of D minor.
5. What cadences may be introduced into a fugue? Explain the *inganno* cadence.
6. Define and give examples of:—Episode; stretto; and pedal.

J. H. A.

FINAL EXAMINATION IN THE THEORY OF MUSIC.

**INSTRUMENTATION AND ACOUSTICS.**

FRIDAY,  
JUNE 22ND, 1894.

TIME,  
2.30 P.M. TO 6 P.M.

1. Score the following excerpt for 2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons,  
4 Horns, 2 Trumpets, 3 Trombones, Kettledrums, and the usual  
stringed instruments:—

SONATA, OP. 90.

*Beethoven*

*Animato.*  
*f* *p* *f*

*p* *dolce.*

*dim.* *pp rit.* *a tempo.*



2. Mention the reed instruments employed in the orchestra, and give a short description of each.
3. Explain the difference between the treatment of the Horns at the beginning and the ending of the present century.
4. What is the usual tuning of the Double-Bass? Mention any exceptions.
5. How are harmonics produced on the Violin? What is their use in orchestral music?
6. Describe the Bass Horn, the Serpent, and the Glockenspiel.

#### ANALYSIS.

##### OVERTURE, "A Midsummer Night's Dream."—*Mendelssohn*.

1. A glance at the first page of the full score is sufficient to show that the composition did not emanate from the pen of either Haydn, Mozart, or Beethoven; give a reason for this statement.
2. Write out, in short score, the pitch of each note in the first four measures. Does this short passage contain any special technical difficulty for any of the instruments?
3. If this overture is written in the conventional form, how do you account for the subject in E major at bar 62?
4. What instruments are employed for the first phrase of the second subject, and how are they treated?
5. An instrument rarely met with in the orchestra is introduced into this work; describe its character; give its compass; and mention in what capacity it is employed.
6. Mention any peculiar treatment of the Flute; the Trumpet; and the Kettledrum; and any instances of the grotesque to be found in the composition.

1. Explain t
2. Give som
3. Write out  
as far a  
which a
4. What is  
second
5. Which i
6. Mentio

## ACOUSTICS.

1. Explain the difference between a musical sound and an ordinary noise.
2. Give some account of the phenomenon known as beats.
3. Write out the harmonic series of sounds produced from the note  as far as the sixteenth harmonic, marking those with a cross which are not represented in the tempered scale.
4. What is the vibration ratio of the following intervals: —major second; minor second; major third; and minor third?
5. Which is the higher pitch, G-sharp or A-flat?
6. Mention the most important modes of producing musical sounds.

J. H. A.



## FINAL EXAMINATION IN THE THEORY OF MUSIC.

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**HISTORY.**SATURDAY,  
JUNE 23RD, 1894.TIME,  
11.30 A.M. TO 1 P.M.

1. To what extent have the labors of Gregory the Great affected music as a modern fine art ?
2. Give an account of the gradual rise and development of polyphony.
3. At the Council of Trent, in 1562, an edict directed against church music had almost been put into force. By whom, and how, was this frustrated ?
4. Write a short sketch of the development of the symphony.
5. What are the accepted facts with regard to the mystery which surrounds Mozart's Requiem ?
6. Can you account for the origin of the "folk-songs," many of which may still be heard in various parts of Europe ?
7. Write a short life of either Wagner, Rossini, or Gounod.
8. Give the approximate dates (life and death) of :—Monteverde ; C.P.E. Bach ; Gluck ; Spohr ; Berlioz ; W. S. Bennett.

J H. A.

## Languages.

It is generally conceded that the Ingres-Coutellier School of Languages has acquired an enviable reputation for its method of teaching modern languages, hence the Board, being desirous of further promoting the efficiency of this department, have recently completed arrangements with the Directors of that school to take charge of the department of instruction in modern languages in the Conservatory of Music.

Messrs. Ingres and Coutellier, having carefully studied and gathered what others have discovered, and, using what their own long experience has taught them, have tried to achieve in teaching modern languages what others have done in other branches, that is, to have the teaching in their schools conducted exclusively upon rational principles. Their method might be briefly described as follows: Every language is composed of *vocabulary*, i. e., the list of words used, and *grammar*, i. e., the art of putting these words properly together.

They claim to teach both in the shortest possible way. The vocabulary is taught as our mothers taught us our own tongue, in other words, without the aid of translation. By object teaching at first, and afterwards by means of definitions and through the context, and in a thousand other ways familiar to teachers, it is proved every day that the entire vocabulary of any language can be taught without translation. That is the surest way to make a pupil to think in the language studied and if after some lessons a student in French sees a hat, for instance, he calls it at once a "chapeau" without thinking first of the English word "hat." Acquired in this way, the words become as familiar to the student as his own language and press themselves deeply into the memory. A person having learned a language in the Ingres-Coutellier school will never find himself obliged to give the typical answer to the question, "Do you speak French or German?" "Well, I used to, but I have forgotten all about it," or "No, but I read it."

Having heard the words and especially having used them in conversation, the pupils do not forget what they have learned any more than we forget a tune we have once known. And in order to help the memory, as well as to teach the orthography, blackboards at first, and readers afterwards are used; thus the eye as well as the ear is constantly drilled, but all the lessons are given in the shape of conversation.

Talking is an art, like walking. Would it come to the mind of a mother, teaching her child to walk, to begin by telling the little one that there are such things as principles of equilibrium based upon the law of gravitation, etc. Yet those who teach the theories of grammar before the language, commit as great and a more detrimental blunder, for any child is bound to learn how to walk, while the student becomes discouraged from the further study of a language on account of such theories, useless because anticipated.

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books, and this can be

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A PRACTICAL  
TICAL STUDY.

PRACTICE an

If the student says, "This is a book," he applies half a dozen rules of grammar, although not knowing perhaps that these rules exist.

Through continuous drill in conversation, the pupils of the Ingres-Coutellier School study grammar *in practice* from the very beginning, and acquire what the Germans call "Sprachgefühl," the *feeling* in the language, the surest and most reliable of all hand books, and this can be acquired in no other way.

As it is only after man has reached a higher degree of development that he can comprehend why, in walking, we can keep our equilibrium, and why, in running, we take a different position, so it is only after practically knowing the language to some extent that the student really gets any benefit from the theoretical study of grammar, and even that part of the instruction, as well as the study of literature, is carried on by conversational lessons, in which the didactical intention is not noticed by the student. It is always borne in mind that in the study of any foreign language the chief object is to learn how to speak it. Thus the most arid subjects can be made interesting, and interest in a lesson is as necessary as salt in food. Writing exercises is only of secondary importance. Too much value is not given to the written language to the detriment of the spoken one, and for pupils who have any spare time, home-study consists chiefly in reading.

The staff consists of native and thoroughly educated teachers; it is as impossible for an Englishman or an American to teach French or German, even if he is *a good scholar*, as it is for a Frenchman or German to teach English or Chinese. To say nothing about the accent, there are in every language thousands of little untranslatable expressions which give to it its peculiar stamp, and which only a native can teach with benefit to the pupil. 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.

There is only one way of acquiring a foreign language, just as there is only one of learning the mother-tongue, and the nearer we can get to this process the nearer we are to the truth.

A WORD represents a FACT, not a TYPOGRAPHICAL IMAGE.

The organ by which we learn a language is the EAR, not the EYE.

The object of a language is not to translate or repeat what OTHERS have said, but to express our OWN ideas

In order to express our own ideas it is not enough to know a certain number of words: we must know how to put them together in SENTENCES.

A language cannot be acquired by THEORY.

A PRACTICAL KNOWLEDGE of a language is insufficient if not sustained by GRAMMATICAL STUDY.

PRACTICE and THEORY properly combined form the ideal of any teaching.

### The Conservatory Orchestra.

A notable feature in the Conservatory is the ORCHESTRA, under the conductorship of Mr. Edward Fisher.

Students of the Conservatory and others who are sufficiently advanced in playing orchestral instruments, are allowed to participate in the rehearsals and public performances of the Orchestra, 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, assists at the Quarterly Concerts, and has been found to add in no small degree to the attractiveness of these enjoyable occasions.

Advanced students of the piano, and other solo instruments, have frequent opportunities of publicly performing concertos, accompanied by the full orchestra. It is no exaggeration to say that very few institutions in America offer to their students advantages of this nature. It is considered a high honor to be invited to perform a concerto with orchestral accompaniment, and it is indeed one well worthy the aspirations of every ambitious and earnest student.

### Sight-Singing and Chorus Practice.

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.

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

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## Reed Organs.

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The manufacture of Reed or Parlor Organs has increased in late years to an almost fabulous extent, and the number of Canadian homes in which this instrument may be found is large and rapidly growing.

The demand for Reed Organ Instruction has become so imperative that the Directorate has decided upon establishing for it a special course, separate and distinct from the Collegiate department, but which will be conducted upon sound and rational principles, made practical and as concise as shall be consistent with thoroughness, and the same placed within the means of all by moderate prices of tuition. The Reed Organ, on account of its small bulk and susceptibility to delicate musical effects, being especially suited to the drawing-room, fills a niche in the musical world which is denied to the grander and more massive pipe organ whose most appropriate home is the Church or Cathedral. And it follows that the study of the smaller instrument, possessing as it does a character and individuality all its own, with an infinite number of resources and beauties must be conducted on other lines and with other ends in view than that of the pipe organ.

It may be remarked, however, that when studied with the view of its employment in the rendering of sacred music it forms a most useful and natural introduction to the art of church organ playing in its entire scope and breadth.

Indeed a skillful player, will with a good reed organ in a room of moderate proportions, produce effects almost as great in variety, contrast and impressiveness as may be obtained with a pipe organ in a hall or church of correspondingly large dimensions.

Comparatively little attention has as yet been devoted to the development of the more artistic qualities of this instrument, and there exists in consequence a deeply felt want for instruction of a more special and comprehensive character than under ordinary conditions has hitherto been afforded.

The Directorate has engaged a teacher of undoubted ability for this instrument, with the intention of adding others as the requirements of the department may demand.

## 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.

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 of these branches will receive the Conservatory Diploma.

For the convenience of students, special arrangements have been made for board rates.

The rates for board and the nature of accommodations for board, etc., s

The advantages of instrumental and vocal instruction selected under the supervision of the Conservatory to students, and they

In the interests of the Conservatory, it is desirable to have a selection of students for the purpose of cultivating the art of playing a Sheet Music Lend. Compositions, besides the object in view, and the object of the player.

Conservatory students. The selection of this music for selection may be obtained

SEI

The choice of pieces or studies for the Annual Examination

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## Miscellaneous.

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### 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. Applications for board, etc., should be made as far in advance as possible.

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### 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.

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### 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.

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### SELECTION OF MUSIC FOR EXAMINATIONS.

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

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### PIANO 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 ten to twenty-five cents per hour.

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### SITUATION OF THE CONSERVATORY.

The Conservatory Building is situated at the corner of Yonge Street and Wilton Avenue. The location is central and easy of access from every quarter of the city. Strangers arriving at the Union Station will find the "Union Station and North Toronto" street cars at the corner of York and Front Streets, which will convey them directly to the Conservatory doors.

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### 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, payment of fees, etc., in the week *preceding* the opening of a term.

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.

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### 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.

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### TO STUDENTS.

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

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### 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 up.

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### 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 the free privileges of the regular Conservatory students.

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### 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.

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### 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.

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### GENERAL EDUCATIONAL ADVANTAGES.

Young ladies, prosecuting their musical studies in the Conservatory, can also continue their general education at the Presbyterian Ladies' College under charge of Principal McIntyre, LL.B., Ph.D., where board and all home comforts can be obtained.

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### 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 can send the names and address (clearly written), to the Registrar, who will immediately forward copies post-paid.

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### SCHOLARSHIPS.

To enable the Conservatory to render the best service to Musical Art in Canada, provision should be made for the partial support of students displaying evidences of possessing exceptional talent, but who cannot command the means necessary to complete their education. Such provision can best be made by the endowment of Scholarships, and this work is warmly commended to persons of wealth desirous of rendering Music in Canada a most needed service.

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### 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.

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## Sum

A large number of  
 pined throughout the year  
 glad to avail themselves  
 under auspices which  
 thoroughness of study

Supplies what is needed

The courses of study  
 and lessons may be  
 fees per term of twelve

Residents elsewhere  
 during the Summer Term  
 And it may be well  
 privileges, its proximity  
 excursions there are  
 recognized summer  
 abundant opportunities  
 moderate extra expenses

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## Summer Normal Session.

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A large number of persons - school teachers, 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 beginning or perfecting their music studies under auspices which are in themselves a guarantee of thoroughness—that is, so far as thoroughness of study is possible within a limited time.

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## The Summer School.

OF THE

TORONTO CONSERVATORY OF MUSIC

Supplies what is needed in this direction.

The courses of study are adapted to the peculiar necessities of summer school students, and lessons may be taken twice or three times per week, and daily if so desired. The fees per term of twenty half-hour lessons are the same as in other terms.

Residents elsewhere desiring to come to Toronto and study in the Conservatory during the Summer Normal Session, need not be deterred through a fear of excessive heat. And it may be well to mention here that, owing to the charm of its summer, its water privileges, its proximity to Niagara Falls, and the frequency of private, society and public excursions there and elsewhere, both by rail and by steamer, Toronto has become a recognized summer resort. Students of the Conservatory Summer School therefore have abundant opportunities for participating in many of the popular forms of pleasure at very moderate extra expense.

## Rules and Regulations.

1. All term bills are 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 should be made payable to "TORONTO CONSERVATORY OF MUSIC."

2. Students receive a card 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. No deduction will be made for temporary absence from lessons, or for lessons discontinued. In case of protracted illness (of several weeks' duration), exceptions may be made to this rule, provided that prompt and explicit written notification shall have been made to the Musical Director.

4. Students may obtain all music they require 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.

5. Visitors will not be permitted in the class-rooms during lesson hours without permission from the Director.

6. All matters of business connected with the Conservatory, including tuition, changes of hours, or changes from one class to another, must be arranged at the Office, and not with the teachers.

7. AS AN INVARIABLE RULE REGARDING LESSONS MISSED BY A TEACHER, THE PUPIL, IN EVERY INSTANCE, MUST OBTAIN A "CREDIT MEMORANDUM" FROM THE REGISTRAR, OTHERWISE ALL RIGHTS TO SUCH LESSONS WILL BE FORFEITED.

8. All pupils are positively required to be punctual at lessons.

9. Any misunderstanding, disagreement, or trouble of any kind, occurring in the relations between pupils and teachers should be reported *directly* to the Musical Director.

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

11. 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.

LIBRARY —The library is intended to be used exclusively as a "Reference Library." Therefore the books must not be taken away from the Conservatory.

FALL TERM, 1894  
Begins Monday,

WINTER TERM,  
Begins Monday,  
Day will be a h  
Classes open ag

Wednesday and  
tion purposes.  
No lessons will  
on Thanksgiving

SPRING TERM,  
Begins Friday,  
begins on Frida

SUMMER TERM  
Begins on Tue  
Birthday will b  
on Saturday, J

The days, Jun  
purposes.

SUMMER NORM  
Begins Tuesda  
given on Civic

## Term Calendar, 1894-95.

### FALL TERM, 1894.

Begins Monday, September 3rd, and closes on Saturday, November 10th.

### WINTER TERM, 1894-5.

Begins Monday, November 12th, and closes Tuesday, January 29th. Thanksgiving Day will be a holiday. Christmas vacation begins on Monday, December 24th. Classes open again on Wednesday, January 2nd.

#### EXAMINATIONS.

Wednesday and Thursday, January 30th and 31st, have been set apart for examination purposes.

No lessons will be given on these days except to those pupils whose lessons came on Thanksgiving Day.

### SPRING TERM, 1895.

Begins Friday, February 1st, and closes Thursday, April 11th. Easter vacation begins on Friday, April 12th.

### SUMMER TERM, 1895.

Begins on Tuesday, April 16th, and closes on Friday, June 28th. The Queen's Birthday will be a holiday. Lessons which fall on that day will be given, if desired, on Saturday, June 29th.

#### EXAMINATIONS.

The days, June 19th, 20th and 21st, will be devoted exclusively to examination purposes.

#### SUMMER NORMAL TERM.

### SUMMER NORMAL TERM (Eight weeks).

Begins Tuesday, July 2nd, and closes Saturday, August 24th. No lessons will be given on Civic Holiday.

## Department 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.	CLASS.
<b>Pianoforte</b> —Edith M. Crittenden, A.T.C.M. ....	\$ 8 00	\$ 5 00
Annie Johnson, A.T.C.M. ....		
Louie Reeve, A.T.C.M. ....	11 00	6 50
Mrs. M. B. Heinrich ....		
Frances S. Morris, A.T.C.M. ....		
Mrs. J. L. Nichols ....		
Ethelind G. Thomas, A.T.C.M. ....		
Sarah E. Dallas, F.T.C.M., Mus. Bac. ....	15 00	9 00
Maud Gordon, A.T.C.M. ....		
Donald Herald, A.T.C.M. ....		
V. P. Hunt ....		
Mrs. Edgar Jarvis, A.T.C.M. ....		
Guiseppe Dinelli ....	20 00	12 00
Edmund W. Phillips ....		
J. W. F. Harrison ..	25 00	14 00
J. D. A. Tripp, A.T.C.M. ....	30 00	17 00
W. O. Forsyth ....	35 00	20 00
A. S. Vogt ....		
Edward Fisher ....		
<b>Piano</b> , Normal Class, two hour lessons per week (class of six or more) ...	40 00	25 00
<b>Voice</b> —H. Ethel Shepherd, A.T.C.M. ....	10 00	6 00
Edith J. Miller, A.T.C.M. ....	15 00	8 00
Alice Denzil. ....		
Mrs. J. W. Bradley ....	20 00	10 00
Mme. d'Auria ....		
H. N. Shaw, B.A. ....		
Francesco d'Auria ....	25 00	12 50
<b>Theory</b> —Eleanor A. Dallas, A.T.C.M., Mus. Bac. ....	35 00	17 50
M. L. McCarroll, A.T.C.M. ....		
<b>Theory</b> —Eleanor A. Dallas, A.T.C.M., Mus. Bac. ....	15 00	.....
M. L. McCarroll, A.T.C.M. ....		

**Theory**—Mrs. Allan M.

J. Humfrey A.

First Year

“ “

“ “

“ “

Second

No lessons will

**Instrumentation** (Spec

**Organ**—Sarah E. Dal

W. H. Hewle

Edmund W. I

J. W. F. Har

A. S. Vogt ..

Edward Fish

**Improvisation** (Organ

**Service Playing** “

**Reed Organ**—W. H.

**Violin or Viola**—Lena

John

Guis

**Violoncello**—Guiseppe

**Contra Basso**—John

**Flute**—H. T. Cully ..

Hunter Gowa

**Oboe** .....

**Clarinet** .....

**Saxophone** .....

**Bassoon** .....

**Cornet** .....

**French Horn** ...

**Slide Trombone**

**Euphonium** .....

**Tuba** .....

**Guitar**—L. N. Watki

**Mandolin**—Mrs. H. V

**Public School Music**

**Sight Singing**—S. F

	PRIVATE.	CLASS.
<b>Theory</b> —Mrs. Allan M. Dymond, Mus. Bac .....	\$20 00	.....
J. Humfrey Anger, Mus. Bac., Oxon, F.R.C.O. (England):		
First Year (Junior), 1 lesson per week .....	\$13 00	
“ “ “ 2 “ “ .....	25 00	
“ “ “ 1 “ “ (class of four).....	7 50	
“ “ “ 1 “ “ (class of six).....	5 00	
Second and Third Year (Intermediate and Final)—		
1 lesson per week.....	15 00	
2 “ “ .....	28 00	
1 “ “ (class of four).....	8 00	
2 “ “ “ “ .....	15 00	
No lessons will be given by Mr. Anger during the last week of the Academic Year.		
<b>Instrumentation</b> (Special Course), Francesco d'Auria.....	\$20 00	\$ 8 00
<b>Organ</b> —Sarah E. Dallas, F.T.C.M., Mus. Bac. ....	} 15 00	} 7 50
W. H. Hewlett, A.T.C.M. ....		
Edmund W. Phillips .....	20 00	10 00
J. W. F. Harrison .....	30 00	15 00
A. S. Vogt .....	35 00	17 50
Edward Fisher.....	40 00	20 00
<b>Improvisation</b> (Organ)—A. S. Vogt.....		5 00
<b>Service Playing</b> “ J. W. F. Harrison.....		5 00
<b>Reed Organ</b> —W. H. Hewlett .....	10 00	6 00
<b>Violin or Viola</b> —Lena M. Hayes, A.T.C.M .....	12 50	6 50
John Bayley.....	} 20 00	} 10 00
Guiseppe Dinelli.....		
<b>Violoncello</b> —Guiseppe Dinelli.....	20 00	10 00
<b>Contra Basso</b> —John Gowan.....	15 00	
<b>Flute</b> —H. T. Cully .....	} 20 00	} .....
Hunter Gowan .....		
<b>Oboe</b> .....	} 15 00	} .....
<b>Clarinet</b> .....		
<b>Saxophone</b> .....		
<b>Bassoon</b> .....		
<b>Cornet</b> .....	} 15 00	} .....
<b>French Horn</b> ...		
<b>Slide Trombone</b>		
<b>Euphonium</b> .....	} 15 00	} .....
<b>Tuba</b> .....		
<b>Guitar</b> —L. N. Watkins .....	15 00	7 50
<b>Mandolin</b> —Mrs. H. W. Webster.....	15 00	
<b>Public School Music</b> (Normal Class)—S. H. Preston .....		10 00
<b>Sight Singing</b> —S. H. Preston.....	7 50	4 00



## Medals and Scholarships.

### CONDITIONS AND REGULATIONS.

Gold Medals will be awarded to the graduates attaining first place, with first-class honours in Piano, Organ, Voice, Violin and Theory Departments.

Partial Scholarships (value \$25.00), will be awarded to candidates for the Intermediate Examination attaining first place, with first class honours in Piano, Organ, Voice, Violin and Theory Departments (conditional). Partial Scholarships (value \$15.00), will be awarded to candidates for the Junior Examination attaining first place, with first class honours in Piano, Organ, Voice, Violin and Theory Departments (conditional).

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; the amount of the partial scholarship being payable to said winner at the time of registering for the *fourth* quarter.

A Gold Medal, presented by Mrs. George Tate Blackstock, will be awarded to the pupil who “displays the highest degree of skill in Extemporization” in the Organ Department.

A Silver Medal presented by His Excellency the Governor-General will be awarded for the highest average of marks obtained in two subjects, Final Examination, one of which shall be Singing, and the other to be any one of the following, namely:—Piano-forte, Organ, Violin or any Orchestral instrument.

Two Silver Medals, presented by Mr. Edward Fisher, will be open for competition this year to all Piano Students of the Conservatory:—One for proficiency in *prima vista* (sight-playing), and one for proficiency in *memorizing*, or playing from memory.

The competition for these two medals will take place in June, 1895, the award being decided by the teaching staff of the Piano Department.

Medals and Partial Scholarships will only be awarded to Conservatory pupils 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.

0 50  
0 25  
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4 00  
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4 00  
5 00  
2 00

3 00  
ch 3 00

5 00  
1 00  
5 00

Term  
(40 weeks.)  
\$32 00  
42 00

Persons.  
7 00  
5 00

6 00  
4 00

ired.

## Certificated Pupils.

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

### 1888-1889.

#### PIANO—JUNIOR.

Miss Carrie Bruce	.....	Newfane, Vermont
Miss Lizzie Brethour	.....	Uxbridge
Miss Jessie Bustin	.....	Uxbridge
Miss Charlotte A. Chaplin	.....	St. Catharines
Miss Emma C. Currie	.....	Toronto
Miss Gertrude Davis	.....	Deseronto
Miss Juanita Douglas	.....	Toronto
Miss May Adelaide Fahey	.....	Toronto
Miss Florence N. H. Farwell	.....	Toronto
Miss Emily Fensom	.....	Toronto
Miss Annie A. Forbes	.....	Toronto
Miss Isabella Geddes	.....	Toronto
Miss Mary C. Harrison	.....	Toronto
Miss Lillian F. M. Hewitt	.....	Toronto
Miss Maud Hirschberg	.....	Toronto
Miss Annie Johnson	.....	Toronto
Miss Etta Kerr	.....	Toronto
Miss Constance Lea	.....	Toronto
Miss Kate Lindsay	.....	Toronto
Miss Louie McDowell	.....	Aurora
Miss Maggie C. McIntosh	.....	Toronto
Miss Edith McLean	.....	Toronto
Miss Via Macmillan	.....	Toronto
Miss Florence H. Moore	.....	Toronto
Mrs. J. Lister Nichols	.....	Toronto
Miss Lila Nichol	.....	Toronto
Miss Jessie Parkinson	.....	Toronto
Miss Ruby E. Preston	.....	Toronto
Miss Lizzie J. Schooley	.....	Welland
Miss Aggie Scott	.....	Dunnville
Miss Charlotte Sheppard	.....	Toronto
Miss Ada Sydney	.....	Toronto
Miss Leonora Whithead	.....	Walkerton

#### INTERMEDIATE.

Miss Sara E. Dallas	.....	Toronto
Miss Maud Gordon	.....	Toronto
Miss Jennie E. Haight	.....	Montreal
Mr. Donald Herald	.....	Toronto
Mrs. Edgar J. Jarvis	.....	Toronto
Miss Ethelind G. Thomas	.....	Belleville

#### FINAL.

Mr. J. D. A. Tripp, A.T.C.M. (Grad.)	Toronto
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#### HARMONY—JUNIOR.

Miss Aimee Armitage	.....	Seaforth
Miss Florence Brown	.....	Port Perry
Miss Carrie Bruce	.....	Newfane, Vermont
Miss May Corbett	.....	Brampton
Miss Gertrude Davis	.....	Deseronto
Miss Eleanor A. Dallas	.....	Toronto
Miss Amanda F. Davy	.....	Iroquois
Miss Juanita Douglas	.....	Toronto
Miss Jennie M. Edmondson	.....	Toronto
Miss Helen H. C. Emberson	.....	Belleville
Miss Maude Fairbairn	.....	Toronto
Miss Florence N. H. Farwell	.....	Toronto
Miss Emily Fensom	.....	Toronto
Miss Isabel Geddes	.....	Toronto
Miss Maud Gordon	.....	Toronto
Miss Rachel Gowan	.....	Sault Ste. Marie, Mich.
Miss Jennie E. Haight	.....	Montreal
Miss Rowena E. Helliwell	.....	Toronto
Mr. Donald Herald	.....	Toronto
Miss Lillian F. M. Hewitt	.....	Toronto
Miss Maud Hirschberg	.....	Toronto
Miss Annie E. M. Hooper	.....	Toronto
Miss Kate I. Hutchinson	.....	Toronto
Mrs. Edgar Jarvis	.....	Toronto
Miss Winnie Kavanagh	.....	Toronto
Miss Etta Kerr	.....	Toronto
Miss Martha Moore	.....	Brockville
Miss Mary H. C. Morrison	.....	Toronto
Miss Maggie C. McIntosh	.....	Toronto
Miss Louie McDowell	.....	Aurora
Miss Edith MacLean	.....	Toronto
Miss Maud M. Matthews	.....	Hamilton
Miss Lydia J. Orford	.....	Toronto
Miss Jessie C. Parkinson	.....	Toronto
Miss Gertrude E. Pyke	.....	Parkdale
Miss Maggie M. Reid	.....	Toronto
Mr. M. E. W. Robbins	.....	Toronto
Miss Alice A. Smith	.....	Hamilton
Miss Emma Smith	.....	Tapleystown
Mr. J. D. A. Tripp	.....	Toronto
Miss Hattie Walsh	.....	Peterboro'
Miss Anna M. Warren	.....	Oshawa
Miss Lodemie White	.....	Springfield
Miss Ida Wingfield	.....	Parkdale

### 1888-1889

#### INTERMEDIATE.

Miss May A. Bean	.....
Miss May Adelaide Fahey	.....
Mr. H. J. Holden	.....
Miss Annie Johnson	.....
Miss Constance Lea	.....
Miss Annie M. Lewis	.....
Miss Kate Lindsay	.....
Miss Helen M. Moore	.....
Miss Lottie McMullen	.....
Miss Lila Nichol	.....
Mr. Cyril E. Rudge	.....
Miss Ethelind G. Thomas	.....

#### VOICE.

Miss Carrie Bruce	.....
Miss Ella Hadcock	.....
Miss Annie McWhinny	.....
Miss Eva N. Roblin	.....
Mr. William M. Robin	.....
Miss Annie Rose	.....
Miss Leonora Whithead	.....

#### ORGAN.

Miss Florence Brown	.....
Miss Lizzie J. Schooley	.....
Miss Alice M. Taylor	.....
Miss Lodemie White	.....

### 1889

#### PIANO.

Miss Mary E. Alderson	.....
Miss Edith H. Beatty	.....
Miss Mildred Beck	.....
Miss Flora M. Boyd	.....
Miss Madeline Mary	.....
Miss Isa Christie	.....
Miss Bertha Dixie	.....
Miss Edith R. Drummond	.....
Miss Amy Maud Muller	.....
Miss Agnes Hague	.....
Miss Anna A. Hamilton	.....
Miss Madge J. Hobson	.....
Miss Maud M. Huber	.....
Miss Mary A. Johnston	.....
Miss Ethel M. Jones	.....
Miss Lily Kerr	.....
Miss Mauliue Kincadee	.....
Miss Julia F. McBrien	.....
Miss Frances S. Morrison	.....

\*Graduate. †

**1888-1889 (CONTINUED).**

## INTERMEDIATE.

Miss May A. Bean	Oshawa
Miss May Adelaide Fahey	Toronto
Mr. H. J. Holden	Toronto
Miss Annie Johnson	Toronto
Miss Constance Lea	Toronto
Miss Annie M. Lewis	Toronto
Miss Kate Lindsay	Toronto
Miss Helen M. Moore	Caledonia
Miss Lottie McMullen	Toronto
Miss Lila Nichol	Toronto
Mr. Cyril E. Rudge	Toronto
Miss Éthelind G. Thomas	Belleville

## VOICE—JUNIOR.

Miss Carrie Bruce	Newfane, Vermont
Miss Ella Hadcock	Mount Elgin
Miss Annie McWhinny	Toronto
Miss Eva N. Roblin	Napanee
Mr. William M. Robinson	Toronto
Miss Annie Rose	Toronto
Miss Leonora Whithead	Walkerton

## ORGAN—JUNIOR.

Miss Florence Brown	Port Perry
Miss Lizzie J. Schooley	Welland
Miss Alice M. Taylor	Perth
Miss Lodemie White	Springfield

**1889-1890.**

## PIANO—JUNIOR.

Miss Mary E. Alderson	Brampton
Miss Edith H. Beatty	Streetsville
Miss Mildred Beck	Toronto
Miss Flora M. Boyd	Crosshill
Miss Madeline Mary Caswell	Toronto
Miss Isa Christie	Toronto
Miss Bertha Dixie	Springfield
Miss Edith R. Drummond	Perth
Miss Amy Maud Muller Graham	Fort Erie
Miss Agnes Hague	Toronto
Miss Anna A. Hamilton	Toronto
Miss Madge J. Hobson	Mosborough
Miss Maud M. Hubertus	Toronto
Miss Mary A. Johnston	Fredericton, N.B.
Miss Ethel M. Jones	Toronto
Miss Lily Kerr	Toronto
Miss Mauliue Kincade	Toronto
Miss Julia F. McBrien	Prince Albert
Miss Frances S. Morris	Perth

\*Graduate. †Certificate.

Miss Edith Myers	Toronto
Miss Edith Perkins	Newmarket
Miss Lillian Pratt	Chatham
Miss Louie Reeve	Toronto
Miss Eva N. Roblin	Toronto
Miss Alice H. Saunders	Toronto
Miss Lizzie L. Walker	Perth

## INTERMEDIATE.

Miss Edith H. Beatty	Streetsville
Miss Jessie Bustin	Uxbridge
Miss Charlotte A. Chaplin	St. Catharines
Miss Gertrude Davis	Deseronto
Miss Maud Hirschberg	Toronto
Miss Lillian F. M. Hewitt	Toronto
Miss Annie Johnson	Toronto
Miss Etta Kerr	Toronto
Miss Kate Lindsay	Toronto
Miss Via Macmillan	Toronto
Miss Louie McDowell	Aurora
Miss Florence H. Moore	Toronto
Mrs. Christian F. Nichols	Toronto
Miss Ruby Emily Preston	Toronto
Miss Louie Reeve	Toronto
Miss Kathleen B. Stayner	Toronto

## FINAL (Artist's Diploma).

Miss Sara E. Dallas	A.T.C.M.*	Toronto
Miss Maud Gordon	"	* Toronto
Mr. Donald Herald	"	* Toronto
Mrs. Edgar J. Jarvis	"	* Toronto
Miss Ethelind G. Thomas	"	* Belleville

## HARMONY—JUNIOR.

Miss Mary E. Alderson	Brampton
Miss F. Charlotte Boulton	Toronto
Miss Flora M. Boyd	Crosshill
Miss Alexandrina Forsyth Davis	Mitchell
Miss Maud Foster	Toronto
Miss Annie Evelyn Graham	Belleville
Miss Amy Maud Muller Graham	Fort Erie
Mr. John H. Heslop	Yorkville
Miss Madge Hobson	Mosborough
Mr. J. Oscar Honsberger	Cayuga
Miss Maud Hubertus	Toronto
Miss Mary F. Hurlburt	Bloomfield, N.J.
Miss Mauliue Kincade	Toronto
Miss Kate Kurtz	Oakwood
Miss C. Elizabeth Lay	Toronto
Miss Via Macmillan	Toronto
Miss Julia F. McBrien	Prince Albert
Miss Minnie McCullough	Toronto
Miss Florence Mills	Toronto
Miss Florence Moore	Toronto

**1889-1890 (CONTINUED).**

Miss Alice M. Murphy.....Simcoe  
 Miss Lizzie J. Schooley.....Welland  
 Miss Kathleen B. Stayner.....Toronto  
 Miss Alice M. Taylor.....Perth  
 Miss Lizzie L. Walker.....Perth

## INTERMEDIATE.

Miss Madeline Mary Caswell.....Toronto  
 Miss Eleanor A. Dallas.....Toronto  
 Miss Gertrude Davis.....Deseronto  
 Miss Amanda F. Davy.....Iroquois  
 Miss Jennie M. Edmondson.....Toronto  
 Miss Maude Fairbairn.....Bowmanville  
 Miss Emily May Fensom.....Toronto  
 Miss Isabella Geddes.....Toronto  
 Miss Rowena E. Helliwell.....Toronto  
 Mr. Donald Herald.....Toronto  
 Miss Kate Isabel Hutchinson.....Toronto  
 Miss Etta Kerr.....Toronto  
 Miss Mary Edith Maclean.....Toronto  
 Miss Maggie M. Reid.....Toronto

## VOICE—JUNIOR.

Mr. Frank J. Barber.....Georgetown  
 Miss Charlotte A. Chaplin.....St. Catharines  
 Mr. John H. Heslop.....Yorkville  
 Miss Maud Joy.....West Toronto Junction

## INTERMEDIATE.

Miss Carrie C. Chaplin.....St. Catharines  
 Mr. William M. Robinson.....Toronto  
 Miss Eva N. Roblin.....Toronto  
 Miss Annie B. Rose.....Toronto  
 Miss Lizzie L. Walker.....Perth  
 Miss Annie M. McWhinny.....Toronto

## ORGAN—JUNIOR.

Miss Marion G. Ferguson.....Toronto  
 Miss F. Constance Mellish.....Caledonia  
 Miss Lizzie L. Walker.....Perth

## INTERMEDIATE—1889-1890.

Miss Florence Brown.....Port Perry  
 Miss Alice M. Taylor.....Perth

## VIOLIN—JUNIOR.

Miss Lucinda Harriet Mallory.....Ridgetown

## INTERMEDIATE.

Miss Maude Fairbairn.....Bowmanville  
 Miss Lena Mandelle Hayes.....Toronto  
 Miss Lillian Norman.....Toronto  
 Miss Ethelind G. Thomas.....Belleville

## HISTORY OF MUSIC.

Miss Carrie Bruce.....Newfane, Vermont  
 Miss Eleanor A. Dallas.....Toronto  
 Miss Sara E. Dallas.....Toronto  
 Miss Maud Gordon.....Toronto  
 Miss Jennie E. Haight.....Montreal  
 Mr. Donald Herald.....Toronto  
 Miss Lillian F. M. Hewitt.....Toronto  
 Mrs. Edgar J. Jarvis.....Toronto  
 Miss Ethelind G. Thomas.....Belleville  
 Mr. John D. A. Tripp.....Toronto

## MUSICAL FORM.

Miss Sara E. Dallas.....Toronto  
 Miss Maud Gordon.....Toronto  
 Miss Jennie Haight.....Montreal  
 Mr. Donald Herald.....Toronto  
 Mrs. Edgar J. Jarvis.....Toronto  
 Miss Ethelind G. Thomas.....Belleville  
 Mr. John D. A. Tripp.....Toronto

**1890-1891.**

## PIANO—JUNIOR.

Mrs. M. D. Barr.....Toronto  
 Miss Charlotte Boulton.....Toronto  
 Miss Martha A. Brain.....Hornby  
 Miss Lila Carss.....Smith's Falls  
 Miss Julia Codd.....Frankford  
 Miss Alice M. Coles.....Toronto  
 Miss Edith N. Combe.....Clinton  
 Miss Tillie M. Corby.....Belleville  
 Miss Edith M. Crittenden.....Detroit  
 Miss Anna M. Dunning.....Port Colborne  
 Miss Elizabeth M. Glanville.....Toronto  
 Miss Mamie J. Hogg.....Perth  
 Miss Eva Hughes.....Toronto  
 Miss Hattie Kelly.....Collingwood  
 Miss Mamie M. Kitchen.....Chatham  
 Miss Jean McArthur.....Toronto  
 Miss Emma McKenzie.....Toronto  
 Miss Janie McWilliams.....Port Hope  
 Miss Laura Meighen.....Perth  
 Miss Laura M. Moss.....Toronto  
 Miss Maud Richardson.....Toronto  
 Mr. Reuben L. Stiver.....Toronto  
 Miss Jessie Sims.....Toronto

Miss Annie Smith.....  
 Miss Alice M. Smith.....  
 Miss Charlotte Smyth.....  
 Miss Edith Taylor.....  
 Miss Eva M. Thorpe.....  
 Miss Grace Wyld.....  
 Miss Lizzie Wallace.....

## \* INTERMEDIATE.

Miss Mildred Beck.....  
 Miss Flora M. Boyd.....  
 Miss Emily M. Fensom.....  
 Miss Annie A. Forbes.....  
 Miss Isabel Geddes.....  
 Miss Mamie J. Hogg.....  
 Miss Mary Johnston.....  
 Miss Julia F. McBrien.....  
 Miss Edith Maclean.....  
 Miss Frances S. Morri.....  
 Miss Lizzie J. Schooley.....  
 Miss Lizzie L. Walker.....

## FIN.

Miss Louie Reeve, A.....  
 Miss Kathleen B. Stayner.....

## HARMONY.

Miss Kate Archer.....  
 Miss Louie K. Bambr.....  
 Miss Martha A. Brain.....  
 Miss Florence M. Col.....  
 Miss Edith N. Combe.....  
 Miss Edith M. Critten.....  
 Miss Bertha Dixie.....S.....  
 Miss Elizabeth M. Gla.....  
 Miss Mamie J. Hogg.....  
 Mr. Peter C. Kenned.....  
 Miss Eva M. Lennox.....  
 Miss Ina Matheson.....  
 Miss Maggie V. S. M.....  
 Miss Frances S. Morr.....  
 Miss Mamie Morrison.....  
 Miss Laura M. Moss.....  
 Miss Louie Reeve.....  
 Miss Ella F. Robinso.....  
 Miss Mary Russell.....  
 Miss Maggie Sill.....

## INTERMEDIATE.

Miss Flora M. Boyd.....  
 Miss Maud Foster.....  
 Miss Maud Gordon.....

\* Graduate.

Miss Annie Smith.....Toronto  
 Miss Alice M. Smith.....Hamilton  
 Miss Charlotte Smyth.....Toronto  
 Miss Edith Taylor.....Perth  
 Miss Eva M. Thorpe.....Toronto  
 Miss Grace Wyld.....Toronto  
 Miss Lizzie Wallace.....Ethel

## \* INTERMEDIATE.

Miss Mildred Beck.....Toronto  
 Miss Flora M. Boyd.....Crosshill  
 Miss Emily M. Fensom.....Toronto  
 Miss Annie A. Forbes.....Toronto  
 Miss Isabel Geddes.....Toronto  
 Miss Mamie J. Hogg.....Perth  
 Miss Mary Johnston.....Fredericton, N.B.  
 Miss Julia F. McBrien.....Prince Albert  
 Miss Edith Maclean.....Toronto  
 Miss Frances S. Morris.....Perth  
 Miss Lizzie J. Schooley.....Welland  
 Miss Lizzie L. Walker.....Perth

## FINAL.

Miss Louie Reeve, A.T.C.M.\*.....Toronto  
 Miss Kathleen B. Stayner, A.T.C.M.\*Toronto

## HARMONY—JUNIOR.

Miss Kate Archer.....Toronto  
 Miss Louie K. Bambridge.....Oshawa  
 Miss Martha A. Brain.....Hornby  
 Miss Florence M. Cole.....Toronto  
 Miss Edith N. Combe.....Clinton  
 Miss Edith M. Crittenden.....Detroit  
 Miss Bertha Dixie.....Springfield-on-the-Credit  
 Miss Elizabeth M. Glanville.....Toronto  
 Miss Mamie J. Hogg.....Perth  
 Mr. Peter C. Kennedy.....Toronto  
 Miss Eva M. Lennox.....Toronto  
 Miss Ina Matheson.....Toronto  
 Miss Maggie V. S. Milne.....Toronto  
 Miss Frances S. Morris.....Perth  
 Miss Mamie Morrison.....Toronto  
 Miss Laura M. Moss.....Toronto  
 Miss Louie Reeve.....Toronto  
 Miss Ella F. Robinson.....Bondhead  
 Miss Mary Russell.....Toronto  
 Miss Maggie Sill.....Toronto

## INTERMEDIATE.

Miss Flora M. Boyd.....Crosshill  
 Miss Maud Foster.....Toronto  
 Miss Maud Gordon.....Toronto

\* Graduate.

Miss Amy M. M. Graham.....Fort Erie  
 Miss Maud Hubertus.....Toronto  
 Miss Maulie Kincade.....Toronto  
 Miss Minnie McCullough.....Toronto  
 Miss Julia F. McBrien.....Prince Albert  
 Miss Louie McDowell.....Aurora  
 Miss Alice M. Murphy.....Orillia  
 Miss Kathleen B. Stayner.....Toronto  
 Miss Lizzie L. Walker.....Perth  
 Miss Hattie A. Walsh.....Toronto

## FINAL.

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

## VOICE—JUNIOR.

Miss Jessie Caswell.....Toronto  
 Miss Annie M. Dunning.....Port Colborne  
 Miss Kate Elder.....Elder's Mills  
 Miss Annie Hawkins.....Dixie  
 Miss Kate Hay.....Collingwood  
 Miss Mamie M. Kitchen.....Chatham  
 Miss Frances S. Morris.....Perth  
 Miss Clara Rothwell.....Listowel  
 Miss Islay Sinclair.....Cannington  
 Miss Kathleen B. Sowdon.....Toronto  
 Miss Ethelind G. Thomas.....Belleville  
 Miss Lizzie L. Wallace.....Ethel

## INTERMEDIATE.

Mr. Frank J. Barber.....Georgetown  
 Miss Charlotte M. Chaplin.....St. Catharines

## FINAL.

Mr. Wm. M. Robinson, A.T.C.M.\*Toronto  
 Miss Lizzie L. Walker, A.T.C.M.\*Perth  
 Miss Eva N. Roblin.....Toronto  
 Miss Annie B. Rose.....Toronto

## ORGAN—JUNIOR.

Miss Hattie Kelly.....Collingwood  
 Mr. Peter C. Kennedy.....Toronto  
 Miss Ethel Morris.....Toronto

## INTERMEDIATE.

Miss Lizzie J. Schooley.....Welland

## FINAL.

Miss Florence Brown, A.T.C.M.\* Port Perry

## VIOLIN—FINAL.

Miss Maude Fairbairn, F.T.C.M.\*Bowmanville  
 Miss Lena Mandelle Hayes, A.T.C.M.  
 Toronto

## MUSICAL HISTORY.

Miss Florence Brown.....Port Perry  
 Miss Louie McDowell.....Aurora  
 Miss Louie Reeve.....Toronto  
 Miss Kathleen B. Stayner.....Toronto

## MUSICAL FORM.

Miss Florence Brown.....Port Perry  
 Miss Louie McDowell.....Aurora  
 Miss Florence Moore.....Toronto  
 Miss Ruby E. Preston.....Toronto  
 Miss Louie Reeve.....Toronto  
 Miss Kathleen B. Stayner.....Toronto

## ELOCUTION—JUNIOR.

Mrs. Bell Rose Emslie.....Toronto  
 Miss Nora Gibson.....Berlin  
 Miss Carrie Howard.....Toronto  
 Miss Eva May.....Toronto

## FINAL.

Miss Hermenia Walker, A.T.C.M.... Toronto

## TEACHERS' NORMAL COURSE.

Miss Sara E. Dallas, F.T.C.M.\*.....Toronto  
 Miss Emily M. Fensom, A.T.C.M.\*.....Toronto  
 Miss Maud Gordon, A.T.C.M.\*.....Toronto  
 Mr. Donald Herald, A.T.C.M.\*.....Toronto  
 Miss Annie Johnson, A.T.C.M.\*.....Toronto  
 Miss Ethelind G. Thomas, A.T.C.M.\*Belleville  
 Miss Edith M. Crittenden †.....Detroit

\* Graduate. † Certificate.

Miss Lizzie L. Walker, A.T.C.M.\*.....Perth  
 Mr. J. D. A. Tripp, A.T.C.M.†.....Toronto

## 1891-1892.

## PIANO—JUNIOR.

Miss Lulu Armour.....Toronto  
 Miss Laura Beecroft.....Toronto  
 Miss Evelyn Bray.....Port Arthur  
 Miss Flora Brodie.....Toronto  
 Miss Mary Burgess.....Winnipeg  
 Miss Effie Campbell.....Port Hope  
 Miss Helena Codd.....Frankford  
 Miss Amelia Coleman.....Toronto  
 Miss Minnie Cornell.....Toronto  
 Miss Madge Cowan.....London  
 Master Napier Durand.....Toronto  
 Mr. Frederick Ewing.....Carleton Place  
 Miss Emma Geddes.....Toronto  
 Miss Kate Greene.....Toronto  
 Miss M. A. L. Hall.....Toronto  
 Miss Kate B. Halliday.....Toronto  
 Miss Lily Hardy.....Exeter  
 Mr. Edmund Hardy.....Toronto  
 Miss Leila Hearne.....Toronto  
 Miss Elma Holliday.....Brooklyn  
 Miss May Kirkpatrick.....Toronto  
 Miss Elsie E. Kitchen.....Chatham  
 Miss Etta Lee.....Walkerton  
 Miss Mary McBride.....Toronto  
 Miss Lizzie McConnell.....Toronto  
 Miss Annie McFaul.....Bolton  
 Miss Louise McLellan.....Toronto  
 Miss Jessie Hope McLeod.....Georgetown  
 Miss Alexandra Magurn.....Toronto  
 Miss Kathleen Malloch.....Perth  
 Miss Carrie Martin.....Chatham  
 Miss Helen Maxwell.....Morrisburg  
 Miss Maggie C. Merritt.....Smithville  
 Miss Maggie R. Mills.....Guelph  
 Miss Mary V. S. Milne.....Toronto  
 Mr. J. Parnell Morris.....Toronto  
 Miss Dora Morton.....Fergus  
 Miss Ada E. Mulligan.....Port Hope  
 Mrs. W. W. Nation.....Brampton  
 Miss Elma Naylor.....Essex  
 Miss Amy Pearce.....Toronto  
 Miss Harriet Pearce.....Berlin  
 Miss Mary Russell.....Toronto  
 Miss F. N. Shuttleworth.....Toronto  
 Miss Minnie Spaulding.....Toronto  
 Miss Bessie B. Starratt.....Paradise, N.S.  
 Miss Edith Steinbach.....Zurich  
 Miss Edith V. Wilson.....Cumberland

## 1891-18

## PIANO (CON

## INTERME

Miss Lila Carss.....  
 Miss Isabel Christie.....  
 Miss Edith H. Combe.....  
 Miss Eleanor A. Dallas.....  
 Miss Mary Garland.....  
 Miss Elizabeth M. Glanvi.....  
 Miss Amy M. M. Graham.....  
 Miss Maud Hubertus.....  
 Miss Ethel Jones.....  
 Miss Hattie Kelly.....  
 Miss Emma McKenzie.....  
 Miss Edith Myers.....  
 Miss Mary L. Robertson.....

## FINA

Miss Charlotte A. Chapl

Miss Bella Geddes, F.T.  
 Miss Louie McDowell, A  
 Miss Via Macmillan, A  
 Miss Frances S. Morris,  
 Miss Ruby E. Preston, A

## HARMONY

Mr. Frank J. Barber...  
 Miss Mildred Beck.....  
 Miss Mary Burgess.....  
 Miss Jessie Bustin.....  
 Miss Lila Carss.....  
 Miss Ida M. Chambers...  
 Miss Isabel Christie...  
 Miss Dora Connor.....  
 Miss Tillie M. Corby...  
 Miss Bertha Drew.....  
 Miss Marion G. Fergus...  
 Miss Mary Garland...  
 Miss Thurza Gray.....  
 Miss Kate Greene.....  
 Mr. W. E. Hackleman...  
 Miss Lily Hardy.....  
 Miss Lena M. Hayes...  
 Miss Maud A. Hirsche...  
 Miss Hattie Kelly.....  
 Miss Marianne Kilner...  
 Miss Mamie M. Kitcher...  
 Miss Florence Kitcher...  
 Miss Emma McKenzie...  
 \* Graduate. † Ce

**1891-1892.**

**PIANO (CONTINUED).**

**INTERMEDIATE.**

Miss Lila Carss ..... Smith's Falls  
 Miss Isabel Christie..... Toronto  
 Miss Edith H. Combe..... Clinton  
 Miss Eleanor A. Dallas ..... Toronto  
 Miss Mary Garland..... Portage la Prairie  
 Miss Elizabeth M. Glanville..... Toronto  
 Miss Amy M. M. Grahame..... Fort Erie  
 Miss Maud Hubertus ..... Toronto  
 Miss Ethel Jones ..... Toronto  
 Miss Hattie Kelly..... Collingwood  
 Miss Emma McKenzie..... Toronto  
 Miss Edith Myers..... Toronto  
 Miss Mary L. Robertson... Portage la Prairie

**FINAL.**

Miss Charlotte A. Chaplin, F.T.C.M.\*  
 St. Catharines  
 Miss Bella Geddes, F.T.C.M.\*..... Toronto  
 Miss Louie McDowell, A.T.C.M.\*..... Aurora  
 Miss Via Macmillan, A.T.C.M.\*..... Toronto  
 Miss Frances S. Morris, A.T.C.M.\*..... Perth  
 Miss Ruby E. Preston, A.T.C.M.\*..... Toronto

**HARMONY—JUNIOR.**

Mr. Frank J. Barber..... Georgetown  
 Miss Mildred Beck ..... Toronto  
 Miss Mary Burgess ..... Winnipeg  
 Miss Jessie Bustin..... Uxbridge  
 Miss Lila Carss ..... Smith's Falls  
 Miss Ida M. Chambers..... Toronto  
 Miss Isabel Christie..... Toronto  
 Miss Dora Connor..... Berlin  
 Miss Tillie M. Corby..... Belleville  
 Miss Bertha Drew ..... Oshawa  
 Miss Marion G. Ferguson..... Toronto  
 Miss Mary Garland..... Portage la Prairie  
 Miss Thurza Gray..... Laurel  
 Miss Kate Greene ..... Toronto  
 Mr. W. E. Hackleman..... Toronto  
 Miss Lily Hardy ..... Exeter  
 Miss Lena M. Hayes..... Toronto  
 Miss Maud A. Hirschfelder..... Toronto  
 Miss Hattie Kelly..... Collingwood  
 Miss Marianne Kilner..... Toronto  
 Miss Mamie M. Kitchen ..... Chatham  
 Miss Florence Kitchener..... Toronto  
 Miss Emma McKenzie..... Toronto

\* Graduate. † Certificate.

Miss Jessie Hope McLeod ..... Georgetown  
 Miss Janie McWilliams..... Port Hope  
 Miss Carrie Martin..... Chatham  
 Miss Edith J. Miller..... Portage la Prairie  
 Miss Ethel Morris ..... Toronto  
 Miss Edith Myers..... Toronto  
 Miss Elma M. Naylor..... Essex  
 Miss Mary L. Robertson.. Portage la Prairie  
 Miss Clara E. Rolph..... Port Perry  
 Miss Ethel Shepherd..... Port Hope  
 Miss Ida I. Smyth ..... Toronto  
 Miss Ada M. Sydney..... Toronto  
 Mr. Sidney Thompson ..... Bendale  
 Miss Grace A. Wyld..... Toronto

**HARMONY—INTERMEDIATE.**

Miss Kate Archer ..... Toronto  
 Miss Eliz. M. Glanville..... Toronto  
 Miss Eva L. Janes..... Toronto  
 Miss Eva M. Lennox..... Toronto  
 Miss Via Macmillan ..... Toronto  
 Miss Maggie V. S. Milne..... Toronto  
 Miss Frances S. Morris..... Perth  
 Miss Ada E. Mulligan..... Port Hope  
 Miss Mary Russell..... Toronto  
 Miss Lizzie J. Schooley..... Welland

**FINAL.**

Miss Maud Foster, A.T.C.M.\*..... Toronto  
 Mr. Henry J. Holden, A.T.C.M.\*..... Toronto  
 Miss Mauliue Kincade, A.T.C.M.\*..... Toronto  
 Miss Minnie McCullough, A.T.C.M.\*..... Toronto  
 Mr. Cyril E. Rudge, A.T.C.M.\*..... Toronto

**VOICE—JUNIOR.**

Miss Maggie Stanners..... Toronto

**INTERMEDIATE.**

Miss Mary Burgess..... Winnipeg  
 Miss Isabel Christie..... Toronto  
 Miss Madge Cowan..... London  
 Miss Carrie Martin ..... Chatham  
 Miss Helen Maxwell..... Morrisburg  
 Miss Mary W. Pridham..... Toronto  
 Miss Marjory Ratcliffe..... Newmarket  
 Miss Maud Richardson ..... Toronto  
 Miss Ethel Shepherd..... Port Hope  
 Miss Ida Walker..... Kincardine  
 Miss Laura S. Wise..... Ottawa

**1891-1892.**

## VOICE (CONTINUED.)

## FINAL.

Miss Louie K. Bambridge\*.....Oshawa  
 Mr. Frank J. Barber\*.....Georgetown  
 Miss Charlotte A. Chaplin\*....St. Catharines  
 Miss Minnie Gould † .....Uxbridge  
 Miss Mamie M. Kitchen \*.....Chatham  
 Miss Annie McWhinny † .....Toronto  
 Miss Edith J. Miller \*.....Portage la Prairie

## ORGAN—JUNIOR.

Miss Lila Carss.....Smith's Falls  
 Miss Marguerite Hall.....Toronto  
 Mr. Donald Herald.....Toronto  
 Miss Edith J. Miller.....Portage la Prairie  
 Miss Eleanor Milliken.....Hagerman  
 Miss Mary L. Robertson...Portage la Prairie

## INTERMEDIATE.

Miss Ethel Morris.....Toronto  
 Mr. Ernest J. Pearce.....Toronto

## FINAL.

Miss Sara E. Dallas \*.....Toronto  
 Miss Lizzie J. Schooley \*.....Welland

## VIOLIN.

Miss Lena M. Hayes \*.....Toronto  
 Miss Ethelind G. Thomas \*.....Belleville

## HISTORY OF MUSIC.

Miss Lila Carss.....Smith's Falls  
 Miss Edith M. Crittenden.....Detroit  
 Miss Lena M. Hayes.....Toronto  
 Miss Maud A. Hirschfelder.....Toronto  
 Miss Kate V. Lindsay.....Toronto  
 Miss Julia F. McBrien.....Prince Albert  
 Miss Via Macmillan.....Toronto  
 Miss Florence H. Moore.....Toronto  
 Miss Frances S. Morris.....Perth  
 Miss Lizzie J. Schooley.....Welland  
 Miss Lizzie L. Walker.....Perth

\* Graduate. † Certificate.

## MUSICAL FORM.

Miss Flora M. Boyd.....Crosshill  
 Miss Lila Carss.....Smith's Falls  
 Miss Edith M. Crittenden.....Detroit  
 Miss Lena M. Hayes.....Toronto  
 Miss Maud A. Hirschfelder.....Toronto  
 Miss Kate V. Lindsay.....Toronto  
 Miss Julia F. McBrien.....Prince Albert  
 Miss Via Macmillan.....Toronto  
 Miss Frances S. Morris.....Perth  
 Miss Lizzie J. Schooley.....Welland  
 Miss Lizzie L. Walker.....Perth

## ELOCUTION.

Mrs. F. Anthony †.....Toronto  
 Miss Louise Bowman \*.....Listowel  
 Mrs. Bell Rose Emslie \*.....Toronto  
 Miss Laura Harper \*.....Barrie  
 Miss Mary E. Mathews \*.....Port Colborne  
 Miss Eva G. May \*.....Toronto  
 Miss Maud Newman †.....Lachine Locks  
 Miss Bertha Sargeant †.....Toronto  
 Miss Hope Smith †.....Toronto

## TEACHERS' PIANO COURSE.

Miss Lila Carss †.....Smith's Falls  
 Miss Kate Lindsay \*.....Toronto  
 Miss Julia F. McBrien \*.....Prince Albert  
 Miss Frances S. Morris \*.....Perth  
 Miss Lizzie J. Schooley\*.....Welland  
 Miss Lizzie L. Walker \*.....Perth

**1892-1893.**

## PIANO—JUNIOR.

Miss Jennie Anderson.....Toronto  
 Miss Mabel Blaine.....Toronto  
 Miss Alice E. B. Bull.....Niagara Falls  
 Miss Mabel Burke.....Green River  
 Mr. Dorsey A. Chapman.....Toronto  
 Miss Maud Charlton.....Lynedoch  
 Miss Dora Connor.....Berlin  
 Miss Jennie Creighton.....Toronto  
 Miss Jennie Cross.....Fenella  
 Miss Laura A. Devlin.....Toronto Junction  
 Miss Alberta Doble.....Seaforth  
 Miss Annie E. Downey.....Toronto  
 Miss Ida M. Fletcher.....Blenheim

Miss Lillie  
 Miss Fran  
 Miss Mari  
 Miss Ella  
 Miss Lizzi  
 Miss Ella  
 Miss Emn  
 Miss Mary  
 Mr. Willia  
 Miss Rub  
 Mr. Peter  
 Miss Kat  
 Miss Edit  
 Mr. Orwi  
 Miss Lilli  
 Miss E. M  
 Miss Jess  
 Miss Eth  
 Miss Car  
 Miss Din  
 Mr. Mal  
 Miss Ida  
 Miss Ber  
 Miss M.  
 Miss Ada

Miss Ed  
 Miss Isa  
 Miss Til  
 Miss Ed  
 Miss Lil  
 Miss Er  
 Miss Ma  
 Miss Ca  
 Mr. W.  
 Miss Ma  
 Miss El  
 Miss Fl  
 Miss El  
 Miss K  
 Miss A  
 Miss Je  
 Miss M  
 Miss Ja  
 Miss E  
 Miss P  
 Miss G

\* C

1892-1893.

PIANO (CONTINUED.)

JUNIOR.

Miss Lillie Fisher	Toronto
Miss Frances E. Forbes	Toronto
Miss Maria E. Gall	Toronto
Miss Ella E. Garland	Portage la Prairie
Miss Lizzie Gowanlock	Toronto
Miss Ella Howe	Toronto
Miss Emma Hunter	Toronto
Miss Marguerita Hall	Toronto
Mr. William L. Harrison	Toronto
Miss Ruby Hoffman	Gretna, Man.
Mr. Peter C. Kennedy	Toronto
Miss Katie M. Lang	Toronto
Miss Edith C. Miller	Toronto
Mr. Orwin A. Morse	Toronto
Miss Lillie M. McConnell	Toronto
Miss E. Maud Nelson	Fergus
Miss Jessie E. Parker	Winnipeg
Miss Ethel M. Reid	Toronto
Miss Carrie L. Sanders	Barrie
Miss Dinah Shier	Cannington
Mr. Malcolm Smith	Toronto
Miss Ida I. Smyth	Toronto
Miss Bertha Seager	Toronto
Miss M. Maud Whiteside	Lindsay
Miss Ada F. Wagstaff	Toronto

PIANO—INTERMEDIATE.

Miss Edith A. Burson	St. Catharines
Miss Isabel Christie	Toronto
Miss Tillie M. Corby	Belleville
Miss Edith M. Crittenden	Detroit
Miss Lily Dundas	Toronto
Miss Emma C. Geddes	Toronto
Miss Margaret R. Gillette	Port Hope
Miss Cassie Grandidge	Toronto
Mr. W. E. Hardy	Toronto
Miss Mary Ina Hogg	Winnipeg
Miss Elma Holiday	Brooklin
Miss Florence M. Johnston	Seaforth
Miss Elsie Kitchen	Chatham
Miss Kathleen H. Malloch	Perth
Miss Ada E. Mulligan	Port Hope
Miss Jessie H. McLeod	Georgetown
Miss Margaret C. McIntosh	Toronto
Miss Janie McWilliams	Port Hope
Miss Ethel G. Taylor	Perth
Miss Phoebe C. Williamson	Kincardine
Miss Grace A. Wyld	Toronto

\* Graduate. † Certificate.

PIANO—FINAL.

Miss Lila Carss, A.T.C.M.*	Smith's Falls
Miss Julia F. McBrien, A.T.C.M.*	Prince Albert

HARMONY—JUNIOR.

Miss Lula Ada Armour	Toronto
Miss Maud Charlton	Lynedoch
Miss Amelia Coleman	Toronto
Miss Fanny Coleman	Toronto
Miss Jennie Creighton	Toronto
Miss Kate Cumming	Lyn
Miss Lily Dundas	Toronto
Miss Edith Fox	Toronto
Miss Marguerita Hall	Toronto
Mr. W. E. Hardy	Toronto
Miss Mary Ina Hogg	Winnipeg
Miss Katie M. Lang	Toronto
Miss Etta Lee	Walkerton
Miss Lillie M. McConnell	Toronto
Miss Lottie McCullough	Toronto
Miss Bertha V. McEwen	Carleton Place
Miss Jessie McNabb	Bracondale
Miss Alexandra Magurn	Toronto
Miss Kathleen H. Malloch	Perth
Miss Gertrude Marling	Toronto
Miss Helen Maxwell	Morrisburg
Miss Maggie R. Mills	Guelph
Mr. J. Parnell Morris	Toronto
Miss Jessie E. Parker	Winnipeg
Miss Ada F. Wagstaff	Toronto
Miss Ida Walker	Kincardine
Miss Annie B. Walton	Bronte
Miss Laura S. Wise	Ottawa

HARMONY—INTERMEDIATE.

Miss Lila Carss	Smith's Falls
Miss Isabel Christie	Toronto
Miss Tillie M. Corby	Belleville
Miss Edith M. Crittenden	Detroit

HARMONY—FINAL.

Miss Kate Archer, A.T.C.M.*	Toronto
Miss Elizabeth M. Glanville, A.T.C.M.*	Toronto
Miss Eva M. Lennox, A.T.C.M.*	Toronto
Miss Mary McCarroll, A.T.C.M.*	Toronto
Miss Via Macmillan, F.T.C.M.*	Toronto
Miss Maggie V. S. Milne, A.T.C.M.*	Toronto
Miss Mary Russell, A.T.C.M.*	Toronto

**1892-1893.****HARMONY (CONTINUED).**

## INTERMEDIATE.

Miss Thirza Gray	Laurel
Miss Marianne Kilner	Toronto
Miss Florence Kitchener	Toronto
Miss Jessie Hope McLeod	Georgetown
Miss Emma MacKenzie	Toronto
Miss Ethel Morris	Toronto
Miss Emily R. Smith	Winona
Miss Ida Irene Smyth	Toronto

**INTRODUCTORY THEORY.**

Miss Jennie Anderson	Toronto
Miss Lottie E. Ballah	Aylmer
Miss Maggie C. Beacock	Caeserea
Miss Amy Berthon	Toronto
Miss Alice E. B. Bull	Niagara Falls South
Miss Annie E. Bull	Niagara Falls South
Miss Anna Butland	Toronto
Miss Rossie Campbell	Toronto
Miss Marie Cavers	Galt
Miss Juanita Chambers	Toronto
Mr. Dorsey A. Chapman	Toronto
Miss Florence Chapman	Toronto
Miss Bessie Cowan	Toronto
Miss Mabel Crabtree	Toronto
Miss Jennie Cross	Fenella
Miss Edith Despard	Toronto
Miss Laura A. Devlin	Toronto Junction
Miss Alberta Doble	Seaforth
Miss Annie E. Downey	Toronto
Miss Lily Dundas	Toronto
Miss A. C. Eldridge	Toronto
Miss Lillie Fisher	Toronto
Miss Ida M. Fletcher	Blenheim
Miss Amelia Fraser	Toronto
Miss Maria E. Gall	Toronto
Miss Bertha Gamble	Toronto
Miss Ella E. Garland	Portage la Prairie
Miss Jennie Gier	Grand Valley
Miss Thirza Gray	Laurel
Miss Nellie Green	St. Thomas
Miss Mary May Hamilton	Toronto
Miss May Hannon	Guelph
Miss Dora Hills	Toronto
Miss Mary Ina Hogg	Winnipeg
Miss Ella Howe	Toronto
Miss Elise Huger	Savannah, Georgia
Miss Ida Hughes	Toronto
Miss Alice Irish	Toronto

Miss Carrie Lamonte	Toronto
Miss May Livingstone	Toronto
Miss Lillie McConnell	Toronto
Miss Mary H. McCracken	Toronto
Miss Mary McCrimmon	St. Thomas
Miss Anna May McFadden	Neepawa, Man.
Miss Florence McLean	Port Arthur
Miss Gertrude Marling	Toronto
Mrs. W. E. Martin	Toronto
Miss Edith C. Miller	Toronto
Miss Maggie Milloy	Nobleton
Miss May Morris	Toronto
Mr. Orwin A. Morse	Toronto
Miss Hannah Newsome	Toronto
Miss Jessie E. Parker	Winnipeg
Miss Minnie Philip	Guelph
Miss Florence Playter	Waterloo
Miss Katie D. Ryan	Georgetown
Miss Carrie L. Sanders	Barrie
Miss Dinah Shier	Cannington
Mr. Malcolm Smith	Toronto
Miss Lillian Sutherland	Toronto
Miss Annie Swanzey	Toronto
Miss Lillie Tedd	Toronto
Miss Ida Walker	Kincardine
Miss Ella Wallace	Toronto
Miss Allie C. Watson	Beaverton
Miss Claribel Webb	Waterloo
Miss Maud Whiteside	Lindsay
Miss Ola Wilkinson	Grimsbey
Miss Phœbe C. Williamson	Kincardine
Miss Laura S. Wise	Ottawa
Miss Mary S. Witter	Shelburne

**VOICE—JUNIOR.**

Miss Annie E. Bull	Niagara Falls South
Miss Rossie Campbell	Toronto
Miss Mary Cavers	Galt
Miss Juanita Chambers	Toronto
Miss Jennie Gier	Grand Valley
Miss Nellie Green	St. Thomas
Miss Lottie Hill	Brussels
Miss Elise Huger	Savannah, Georgia
Miss Libbie Lennox	Toronto
Miss Edith Macdonnell	Lindsay
Miss Mary McCracken	Toronto
Miss Jennie McCrimmon	St. Thomas
Miss Anna May McFadden	Neepawa, Man.
Miss Florence McLean	Port Arthur
Miss Jessie Sims	Toronto
Miss Lillie Tedd	Toronto
Miss Ada F. Wagstaff	Toronto
Miss Allie C. Watson	Beaverton
Miss Claribel Webb	Waterloo

V  
Miss Amy I  
Miss Nettie  
Miss Jessie  
Miss Marie  
Miss Maud  
Miss Anna  
Miss Jennie  
Mr. Isaac I  
Miss Edith  
Miss Mary  
Miss Anna  
Miss Magg  
Miss Allie

Miss M. W  
Miss H. Et  
Miss Ida V  
Miss Laura

Miss Dora  
Miss Mary  
Miss Eva

Mr. W. H  
Miss Ethe

**TEAC**

Miss Lila  
Miss Isab  
Miss Tillie  
Miss Amy  
Miss Mau  
Miss Ada  
Miss Via  
Miss Rub  
Miss Loui

Miss Isab  
Miss Dor  
Miss Till  
Miss Ma  
Miss Ada

\* Gr  
Fo

**1892-1893.**

**VOICE—INTERMEDIATE.**

Miss Amy Berthon	Toronto
Miss Nettie Cassidy	Toronto
Miss Jessie F. Caswall	Toronto
Miss Marie Cavers	Galt
Miss Maude Charlton	Lynedoch
Miss Anna M. Dunning	Port Colborne
Miss Jennie Gier	Grand Valley
Mr. Isaac D. High	South Cayuga
Miss Edith Macdonell	Lindsay
Miss Mary McCracken	Toronto
Miss Anna May McFadden	Neepawa, Man.
Miss Maggie C. Merritt	Smithville
Miss Allie C. Watson	Beaverton

**VOICE—FINAL.**

Miss M. Winstanley Pridham †	Toronto
Miss H. Ethel Shepherd, A.T.C.M.*	Port Hope
Miss Ida Walker, A.T.C.M.*	Kincardine
Miss Laura S. Wise, A.T.C.M.*	Ottawa

**ORGAN—JUNIOR.**

Miss Dora Connor	Berlin
Miss Mary May Hamilton	Toronto
Miss Eva M. Lennox	Toronto

**ORGAN—FINAL**

Mr. W. H. Hewlett, A.T.C.M.*	Toronto
Miss Ethel Morris, A.T.C.M.*	Toronto

**TEACHERS' PIANO COURSE.**

Miss Lila Carss*	Smith's Falls
Miss Isabel Christie*	Toronto
Miss Tillie M. Corby*	Belleville
Miss Amy M. M. Graham*	Fort Erie
Miss Maud Hubertus*	Toronto
Miss Ada E. Mulligan*	Port Hope
Miss Via Macmillan*	Toronto
Miss Ruby E. Preston*	Toronto
Miss Louie Reeve†	Toronto

**MUSICAL FORM.**

Miss Isabel Christie	Toronto
Miss Dora Connor	Berlin
Miss Tillie M. Corby	Belleville
Miss Maud Hubertus	Toronto
Miss Ada E. Mulligan	Port Hope

\* Graduate. † Certificate.

For Elocution Certificated Pupils, see Page 115.

**1893-1894.**

**PIANO—JUNIOR**

Miss Blanche Badgley	Toronto
Miss Lottie E. Ballah	Aylmer
Miss Margaret J. Birrell	Greenwood
Miss Annie L. Bletsoe	Toronto
Mr. Leslie R. Bridgman	Smithville
Miss Annie E. Bull	Niagara Falls South
Miss Alberta M. Carey	Toronto
Miss Annie M. Cascaden	Dutton
Miss Jessie F. Caswall	Toronto
Miss Florence I. Chapman	Toronto
Miss Mabel Crabtree	Toronto
Miss Edith Despard	Toronto
Miss Valerie N. Dinsley	Wingham
Miss Gertrude Graham	Sharon
Miss Dora Hills	Toronto
Miss Alice G. Irish	Toronto
Miss May Livingston	Toronto
Miss Gertrude Marling	Toronto
Miss May A. Morris	Toronto
Miss Margaret Murdoch	Toronto
Miss Etta Norris	Bolton
Miss Gertrude M. Pink	Toronto
Miss Lillian C. Rankin	Calgary
Miss Kate Reesor	Markham
Miss Katie D. Ryan	Georgetown
Miss Annie B. Scarlett	Cobourg
Miss Lulu W. Sharp	Toronto
Miss Lillian A. Sutherland	Toronto
Miss Maggie E. Thompson	Ballinafad
Miss Gussie Vercoe	Toronto
Miss Henrietta Wallace	Alma
Miss Ella Wallace	Iroquois
Miss Allie B. C. Watson	Beaverton
Miss Edna A. Webster	Toronto
Miss Nora Weeks	Uxbridge
Mr. Harry C. G. West	Toronto
Miss Edith J. White	Toronto
Miss Clara Womedorff	Toronto
Miss Mabel H. Worsfold	Toronto

**PIANO—INTERMEDIATE.**

Miss Mabel C. Bertram	Toronto
Miss Florence Brown	Toronto
Miss Alice E. B. Bull	Niagara Falls South
Miss Edith A. Burson	St Catharines
Miss Jessie Bustin	Uxbridge
Mr. Dorsey A. Chapman	Toronto
Miss Helena Codd	Frankford
Miss Dora Connor	Berlin

## 1893-1894.

## PIANO—(CONTINUED.)

Miss Minnie Cornell	Toronto
Miss Jennie A. Creighton	Toronto
Miss Agnes J. Cross	Fenella
Miss Alberta Doble	Seaforth
Mr. Napier Durand	Toronto
Miss Ida M. Fletcher	Blenheim
Miss Ella E. Garland	Portage-la-Prairie
Miss Margaret R. Gillette	Toronto
Miss Elizabeth M. Glanville	Toronto
Miss Mary Harris	Brantford
Mr. W. H. Hewlitt	Toronto
Miss Ella How	Toronto
Miss Ida C. Hughes	Toronto
Mr. Peter C. Kennedy	Toronto
Miss Lillian M. Kirkpatrick	Toronto
Miss Anna C. Laidlaw	Hamilton
Miss Etta Lee	Walkerton
Miss Margaret Lovell	Woodstock
Miss Emma Mackenzie	Toronto
Miss Maggie R. Mills	Guelph
Miss Maggie V. S. Milne	Toronto
Miss Mary Russell	Toronto
Miss Dina Shier	Cannington
Miss Ida I. Smyth	Toronto
Miss Katharine M. Williams	Ottawa

## PIANO—FINAL.

*Miss Anna Coad Butland, A.T.C.M.	Toronto
*Miss Emma C. Geddes, A.T.C.M.	Toronto
*Maude A. Hirschfelder, A.T.C.M.	Toronto
†Miss Lena Moore	Brooklin

## THEORY—JUNIOR.

Miss Lottie E. Ballah	Aylmer
Miss Annie R. Bean	Waterloo
Miss Margaret J. Birrell	Greenwood
Miss Mabel Blaine	Toronto
Miss Alice E. B. Bull	Niagara Falls South
Miss Annie E. Bull	Niagara Falls South
Miss Edith A. Burson	St. Catharines
Miss Anna C. Butland	Toronto
Miss Jessie F. Caswall	Toronto
Mr. Dorsey A. Chapman	Toronto
Miss Helena Codd	Frankford
Miss Minnie Cornell	Toronto
Miss Agnes J. Cross	Fenella
Miss Laura A. Devlin	Toronto Junction
Miss Alberta Doble	Seaforth

\* Graduate. † Certificate.

Miss Anna E. Downey	Toronto
Mr. Napier Durand	Toronto
Miss Florence Easton	Lindsay
Miss Ida M. Fletcher	Blenheim
Miss Annie Forbes	Toronto
Miss Frances E. Forbes	Toronto
Miss Bertha Gamble	Toronto
Miss Emma C. Geddes	Toronto
Miss Cassie Grandridge	Toronto
Miss May Hamilton	Toronto
Miss Ella How	Toronto
Miss Ida C. Hughes	Toronto
Miss Emily E. Hunter	Victoria, B. C.
Miss Ida L. Jane	Toronto
Mrs. Alfred B. Jury	Toronto
Mr. Alfred B. Jury	Toronto
Miss Lillian M. Kirkpatrick	Toronto
Miss Mary H. McCracken	Toronto
Miss Dora S. L. McGill	Port Perry
Mrs. W. E. Martin	Waterdown
Miss Maggie C. Merritt	Norwood
(Mrs. Frank E. Perney)	
Miss Lillian Norman	Toronto
Mrs. H. W. Parker	Toronto
Miss Dina Shier	Cannington
Miss Clara Strong	Bradford
Miss Mary French	Richmond Hill
Miss Ella Wallace	Iroquois
Miss Allie B. C. Watson	Beaverton
Miss Margaret M. Whiteside	Lindsay
Miss Ola Wilkinson	Grimsby
Miss Katherine M. Williams	Ottawa

## THEORY—INTERMEDIATE.

Mr. Edmond Hardy	Toronto
Miss Maggie R. Mills	Guelph
Miss Lena Moore	Brooklin

## THEORY—FINAL.

*Mrs. Herbert L. Dunn, A.T.C.M.	Toronto
*Miss Ethel Morris, A.T.C.M.	Toronto
*Miss Ida I. Smyth, A.T.C.M.	Toronto

## MUSICAL FORM.

Miss Edith A. Burson	St. Catharines
Miss Anna C. Butland	Toronto
Miss Anna B. Climie	Listowel
Miss Emma C. Geddes	Toronto
Miss Margaret R. Gillett	Toronto
Miss Ida L. Jane	Toronto
Miss Maggie R. Mills	Guelph

## INT

Miss Eugene
Miss Blanche
Miss Margaret
Miss Annie
Miss Hannah
Miss Genevieve
Miss Edith
Miss Alberta
Miss Annie
Miss Nettie
Miss Anna
Miss Eva
Miss Lillian
Miss Margaret
Miss Bertie
Miss Norma
Miss Hattie
Miss Florence
Miss Bessie
Miss Elizabeth
Miss Jessie
Miss Carolyn
Miss Allie
Miss Ida
Mrs. Alfred
Mr. Alfred
Miss Margaret
Miss Louise
Miss Margaret
Miss Allie
Miss Elda
Miss Doris
Miss Charlotte
Miss Margaret
Miss Sadie
Miss Lena
Miss Margaret
Miss Margaret
Miss Lillian
Miss Ethel
Mrs. H.
Miss Jessie
Miss Genevieve
Miss Genevieve
Miss Lillian
Miss Margaret
Miss Kathleen
Miss Ella
Miss Janet
Miss Bessie
Mrs. Frances

\* D

## 1893-1894.

## INTRODUCTORY THEORY.

Miss Eugenie Atkinson	Toronto
Miss Blanche Badgley	Toronto
Miss Margaret J. Birrell	Greenwood
Miss Annie L. Bletsoe	Toronto
Miss Hannah Breckenridge	Toronto
Miss Geneva Bricker	Berlin
Miss Edith A. Burson	St. Catharines
Miss Alberta M. Carey	Toronto
Miss Annie N. Cascaden	Dutton
Miss Netta Cassady	Toronto
Miss Anna B. Climie	Listowel
Miss Eva Clute	Belleville
Miss Lillian Cruickshank	Weston
Miss Marion H. Cumines	Welland
Miss Bertha Dewart	Toronto
Miss Norma V. Dinsley	Wingham
Miss Hattie Dudley	East Toronto
Miss Florence Easton	Lindsay
Miss Bessie Findlay	Toronto
Miss Elizabeth Freeman	Box Grove
Miss Jessie Houston	Toronto
Miss Carrie R. Howard	Toronto
Miss Allison Hyslop	Perth
Miss Ida L. Jane	Toronto
Mrs. Alfred B. Jury	Toronto
Mr. Alfred B. Jury	Toronto
Miss Martha Kirkpatrick	Toronto
Miss Louise Lawry	Hamilton
Miss Margaret Lovell	Woodstock
Miss Allie Macdonald	Toronto
Miss Eldred Macdonald	Toronto
Miss Dora S. L. McGill	Port Perry
Miss Charlotte M. McKenzie	Wingham
Miss May A. McLaurin	Fort William
Miss Sadie L. Milne	Markham
Miss Lena Moore	Brooklin
Miss Margaret Murdoch	Toronto
Miss May Nairn	Aylmer
Miss Lillian Norman	Toronto
Miss Etta Norris	Bolton
Mrs. H. W. Parker	Toronto
Miss Jessie Perry	Toronto
Miss Gertrude M. Pink	Toronto
Miss Gertrude Pomeroy	Preston
Miss Lillian C. Rankin	Calgary
Miss Marjorie Ratcliffe	Newmarket
Miss Kate Reesor	Markham
Miss Ella E. Riley	Emery
Miss Janie Ritchie	Beaverton
Miss Beatrice J. Roxburg	Norwood
Mrs. Frank Sanderson	Toronto

Miss Annie B. Scarlet	Cobourg
Miss Lulu W. Sharpe	Toronto
Miss Maude Sharpe	Toronto
Miss Annie Shepherd	Toronto
Miss Adelaide Skelly	Keenansville
Miss May A. Sneath	Dovercourt
Miss Clara Strong	Bradford
Miss Mabel Thompson	Toronto
Miss Maggie E. Thompson	Ballinafad
Miss Mary Trench	Richmond Hill
Miss Bertha Tucker	Allanburg
Miss Gussie Vercoe	Toronto
Miss Laura A. A. Wallace	Woodbridge
Miss Etta Wallace	Alma
Miss Katherine Ward	Belleville
Miss Amelia B. Warnock	Galt
Miss Claribel Webb	Waterloo
Miss Edna A. Webster	Toronto
Miss Nora Weeks	Uxbridge
Mr. Harry C. G. West	Toronto
Miss Edith J. White	Toronto
Miss Katharine M. Williams	Ottawa
Miss Clara Wilson	Dundas
Miss Clara Womeldorff	Toronto
Miss Mabel H. Worsfold	Toronto

## VOICE—JUNIOR.

Miss Marion H. Cumines	Welland
Miss Norma V. Dinsley	Wingham
Miss Anna C. Laidlaw	Hamilton
Miss Eldred M. Macdonald	Toronto
Mrs. W. E. Martin	Waterdown
Miss Ada E. Mulligan	Port Hope
Miss Lillian C. Rankin	Calgary
Miss Ella E. Riley	Emery
Miss Beatrice J. Roxburg	Norwood
Miss Maggie E. Thompson	Ballinafad
Miss Bertha Tucker	Allanburg
Miss Laura A. A. Wallace	Woodbridge
Miss Katherine Ward	Belleville
Miss Amelia B. Warnock	Galt
Miss Clara Wilson	Dundas

## VOICE—INTERMEDIATE.

Miss Annie E. Bull	Niagara Falls South
Miss Marion H. Cumines	Welland
Miss Anna C. Laidlaw	Hamilton
Miss Eldred M. Macdonald	Toronto
Miss Sadie L. Milne	Markham
Miss Janie Ritchie	Beaverton
Miss Beatrice J. Roxburg	Norwood
Miss Mary Trench	Richmond Hill
Miss Ada F. Wagstaff	Toronto
Miss Amelia B. Warnock	Galt

\* Diploma. † Certificate.

## 1893-1894.

## VOICE—FINAL.

- \*Mr. A. B. Jury, A.T.C.M. . . . . Toronto  
 \*Mrs. A. B. Jury, A.T.C.M. . . . . Toronto  
 \*Miss Maggie C. Merritt, A.T.C.M. . . . . Norwood  
 \*Mrs. H. W. Parker, A.T.C.M. . . . . Toronto  
 †Miss Marjory Ratcliffe . . . . . Newmarket

## ORGAN—JUNIOR.

- Miss Carrie R. Howard . . . . . Toronto  
 Miss Martha Kirkpatrick . . . . . Toronto  
 Miss Edith C. Miller . . . . . Toronto  
 Miss Jessie Perry . . . . . Toronto

## ORGAN—INTERMEDIATE.

- Miss Florence Easton . . . . . Lindsay  
 Miss May Hamilton . . . . . Toronto  
 Miss Jessie Perry . . . . . Toronto

\*Diploma. † Certificate.

## ORGAN—FINAL.

- \*Miss Ida L. Jane, A.T.C.M. . . . . Toronto

## VIOLIN—JUNIOR.

- Miss Charlotte L. Mackenzie . . . . . Wingham

## VIOLIN—FINAL.

- †Miss Lilliar Norman . . . . . Toronto

## PIANO—TEACHER'S NORMAL COURSE.

- †Miss Flora M. Boyd . . . . . Crosshill  
 †Miss Edith A. Burson . . . . . St. Catharines  
 †Miss Anna B. Climie . . . . . Listowel  
 †Miss Annie Forbes . . . . . Toronto  
 †Miss Margaret R. Gillett . . . . . Toronto  
 \*Miss Elizabeth M. Glanville . . . . . Toronto  
 \*Miss Emma Mackenzie . . . . . Toronto  
 \*Miss Maggie R. Mills . . . . . Guelph  
 \*Maggie V. S. Milne . . . . . Toronto  
 \*Miss Mary Russell . . . . . Toronto

\* Graduate. † Certificate.

## MEDALS AND SCHOLARSHIPS AWARDED IN JUNE, 1894.

The Gold Medal presented by the Conservatory for "Highest Standing" (Graduate) in Pianoforte Department, was won by Miss Anna C. Butland.

The Gold Medal presented by the Conservatory for "Highest Standing" (Graduate) in the Vocal Department, was won by Mrs. Alfred B. Jury.

The Gold Medal presented by the Conservatory for "Highest Standing" (Graduate) in the Organ Department, was won by Miss Ida L. Jane.

The Silver Medal presented by the Conservatory for "Highest Standing" with Honors in 2nd year Theory Work, was won by Mr. Edmund Hardy.

A Partial Scholarship presented by the Conservatory for "Highest Standing" in 2nd year Piano Department, was won by Mr. Dorsey A. Chapman.

A Partial Scholarship presented by the Conservatory for "Highest Standing" in 1st year Piano, was won by Miss Jessie F. Caswall and Miss Gertrude Marling, equal.

A Partial Scholarship presented by the Conservatory for "Highest Standing" in 2nd year Singing, was won by Miss Anna C. Laidlaw.

A Partial Scholarship presented by the Conservatory for "Highest Standing" in 2nd year Organ, was won by Miss May Hamilton.

Saturday,

1. Organ
2. Duo (I)
3. Vocal
4. Recita
5. Piano
6. Vocal
7. Organ
8. Vocal
9. Piano
10. Vocal
11. Recita
12. Piano
13. Vocal
14. Violin
15. Piano
16. Vocal
17. Organ

December

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3. Voca
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February

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2. Voca
3. Voca
4. Voca
5. Pian

## Sample Programmes.

### SEASON 1893-94

Saturday, Dec. 4th, 1893—First Quarterly Concert.

1. Organ—Grand Choeur, *Guilmant*—Miss Ida L. Jane.
2. Duo (Piano and Violin)—Kreutzer Sonata (1st movement), *Beethoven*—Miss Emma Geddes,  
Piano, Miss Lena M. Hayes, A.T.C.M., Violin.
3. Vocal—If with all your Heart (Elijah), *Mendelssohn*—c Mr. G. W. Complin.
4. Recitation—Scene from Little Emily (David Copperfield), *Dickens*—  
Miss Bertha M. Sargant, A.T.C.M.
5. Piano—Berceuse, Op. 57, *Chopin*—Miss Edith Myers.
6. Vocal—Sancta Maria, *Faure*—Miss Bessie Findlay.
7. Organ—Offertoire in G, *Wely*—Mr. Donald Herald.
8. Vocal—The Dream, *Kubinstein*—Miss Ethelind G. Thomas.
9. Piano—Air de Ballet, *Moszkowski*—Miss Ida C. Hughes.
10. Vocal—A Fatal Gift (from Don Carlos), *Verdi*—Miss Maggie C. Merritt.
11. Recitation—

{ a King of Denmark's Ride, <i>Norton</i>	}	Miss Maud Whiteside.
{ b Who'll Buy My Love Knots, <i>Moore</i>		
12. Piano—Sonata Pathetique (1st movement), *Beethoven*—Miss Franziska Heinrich
13. Vocal—Unto Thy Heart, *Allisten*—Mrs. H. W. Parker.
14. Violin—Ballade and Polonaise, *Vieuxtemps*—Miss Lillian Norman.
15. Piano—Scherzo, B flat minor, *Chopin*—Miss Lena Moore.
16. Vocal Trio—Her Grace's Intercession (from Lucrezia Borgia), *Donizetti*—Mrs. Alfred Jury,  
Mr. G. W. Complin, and Mr. Alfred Jury.
17. Organ—March Pontificale, *Lemmens*—Mr. W. H. Hewlett, A.T.C.M.

December 9th, 1893—Organ Recital, by Miss Ida L. Jane, pupil of Mr. A. S. Vogt.

1. Toccata and Fugue in D minor, *Bach*.
2. 

{ a Cantilene Pastorale, B minor.	}	<i>Guilmant</i> .
{ b Grand Choeur, D major.		
3. Vocal—Con' e Bello (Lucrezia Borgia), *Donizetti*—Miss Marjorie Ratcliffe.
4. 

{ a Allegretto Grazioso, <i>Tours</i> .	}
{ b Offertory in D flat, <i>Salome</i> .	
5. Vocal—Call Me Back, *Denza*—Mrs. Alfred Jury.
6. 

{ a Cantilene Nuptiale, <i>Dubois</i> .	}
{ b Andante, March in B flat, <i>Silas</i> .	

February 13th, 1894—Song Recital, Vocal Pupils Mrs. J. W. Bradley.

1. Piano Duo—Sonata, D minor (1st Movement), *Mozart*—Miss Franziska Heinrich and Miss  
Edith Myers.
2. Vocal—Good-bye to the Leaves, *De Koven*—Miss Howie Macdonald.
3. Vocal—Fear not ye, O Israel, *Buck*—Master Percy Hambly.
4. Vocal—Rejoice Greatly (Messiah), *Handel*—Miss Mary Trench.
5. Piano—

{ a Scarf Dance, <i>Chaminade</i>	}	Miss Bella Geddes, F.T.C.M.
{ b Guitarre, Op. 45, <i>Moszkowski</i>		

Song Recital by Vocal Pupils of Mrs. J. W. Bradley.—*Continued.*

6. Vocal—O mio Fernando, *Donizetti*—Miss Ada Wagstaff.
7. Vocal—Sancta Maria, *Faure*—Miss Bessie Findlay. Violin Obligato by Miss Ethelind G. Thomas.
8. Reading—The Senator Entangled, *De Mille*—Miss Agnes Goodfellow.
9. Vocal—Robert, Thou whom I Love, *Meyerbeer*—Miss Bertha Dewart.
10. Vocal—Because of Thee, *Tours*—Mr. Bruce Bradley.
11. Piano—Gondoliera, Op. 41, *Moszkowski*—Miss Franziska Heinrich.
12. Vocal—Sleep, Little Baby of Mine, *Dennee*—Master Percy Hambly.
13. Vocal—I Promise Thee, *De Koven*—Miss Bertha Dewart.
14. Piano Duo—Danse Macabre, *Saint-Saens*—Miss Edith Burson and Miss Edith Combe.
15. Vocal Duet—Night in Venice, *Lucantoni*—Miss Bessie Findlay and Mr. Bruce Bradley.

## March 5th, 1894—Second Quarterly Concert.

1. Organ—March, B flat, *Silas*—Miss Jessie Perry.
2. Vocal— $\left. \begin{array}{l} a \text{ A Leaf, } \textit{Neidlinger} \\ b \text{ Should He Upbraid, } \textit{Bishop} \end{array} \right\}$  Miss Jean Mortimer.
3. Piano—Larghetto and Allegretto (from Concerto D major), *Mozart*—Miss Florence Brown. Second Piano, Mr. J. D. A. Tripp, A.T.C.M.
4. Vocal—She Wandered Down, *Clay*—Miss Bertha Dewart.
5. Vocal— $\left. \begin{array}{l} a \text{ Japanese Lullaby, } \textit{De Koven} \\ b \text{ Rose Softly Blooming, } \textit{Spohr} \end{array} \right\}$  Miss Jessie Caswall.
6. Reading—Nydia, the Blind Girl, *Bulwer-Lytton*—Miss Ione Dwyer.
7. Piano—Valse, A major, *Moszkowski*—Miss Edith Combe.
8. Vocal—Morning, Noon and Night, *d'Auria*—Miss Marjorie Ratcliffe.
9. Vocal—Nobil Signore (Hugenots), *Meyerbeer*—Miss Anna C. Laidlaw.
10. String Quartette—Allegro (from 19th Quartette), *Mozart*—Miss Lena M. Hayes, A.T.C.M., 1st Violin; Miss Lillian Norwan, 2nd Violin; Miss Ethelind G. Thomas, A.T.C.M., Viola; Signor Giuseppe Dinelli, 'Cello.
11. Vocal—Of Thee I'm Thinking, *Strelezki*—Miss Tena Gunn.
12. Vocal—Ave Maria (Sun of My Soul), *Francis*—Miss Bessie Findlay.
13. Piano—Faust Valse, *Liszt*—Miss Anna Butland.
14. Vocal—Native Land (from Aida), *Verdi*—Mrs. H. W. Parker.
15. Violin—Andante (from Violin Concerto), *Mendelssohn*—Master Willie Anderson.
16. Vocal—The Isle of Dreams, *d'Auria*—Mrs. Wilson-Lawrence.
17. Trio—Scherzo, Presto Finale, G major, Op. 1, *Beethoven*—Miss Cassie Grandidge, Piano; Mr. John Bailey, Violin; Signor Giuseppe Dinnelli, 'Cello.
18. Vocal—Elsie's Dream (from Lohengrin), *Wagner*—Mrs. Alfred B. Jury.
19. Organ—Grand Choeur, *Dubois*—Miss Alberta Doble.

## March 22nd, 1894—Recital. Pupils School of Elocution.

1. Piano—Sonata, E flat, Op. 27 (1st movement), *Beethoven*—Miss Dallas, Mus Bac, F.T.C.M.
2. Recitation—Kiss Deferred, *Anon*—Miss Mary Gunn.
3. Recitation—Scene from Edwin Drood, *Dickens*—Miss Kate Wallace.
4. Recitation—Story of the Bells, *Taylor*—Miss Florence Powley.
5. Recitation—When Jack Comes Late, *Bergen*—Miss Ione Dwyer.
6. Vocal—Nymphs and Shepherds, *Purcell*—Miss Allie Watson.
7. Recitation—King Volmer and Elsie, *Whittier*—Miss Lillian Adamson.
8. Recitation—Scene from Romeo and Juliet, *Shakespeare*—Miss Maud Whiteside.
9. Recitation—Mars' Chan, *Page*—Miss Agnes Goodfellow.
10. Vocal—Fear not, O Israel, *Buck*—Miss Tena Gunn.
11. Recitation—A Lesson to Lovers, *Anon*—Miss Lottie McKenzie.

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Recital by Pupils of School of Elocution.—*Continued.*

12. Recitation—Scene from Ingomar, *Lovell*—Miss Bertha Sargant, A.T.C.M.
13. Recitation—The Race, *Tolstoi*—Miss Minnie Mackenzie.
14. Vocal—Lullaby, *Luckstone*—Miss Jean Mortimer.
15. Piano— $\left\{ \begin{array}{l} a \text{ Reverie, Op. 34, No. 2, } \textit{Hofmann} \\ b \text{ Arab Dance, Peer Gynt Suite, No. 2, } \textit{Grieg.} \end{array} \right\}$  Miss Ethelind G. Thomas, A.T.C.M.
16. Gamut of Pantomime—Misses Sargant, Goodfellow, Whiteside and Wallace.

April 12th, 1894—Song Recital. Pupils of Signor and Mme. d'Auria.

PART I.

1. Call Me Back, *Denza*—Miss Amy Barrett.
2. I'll Sing Thee Songs of Araby, *Clay*—Miss Marion H. Cumines.
3. Duet—La Dove Prende (from Magic Flute), *Mozart*—Mr. and Mrs. Alfred B. Jury.
4. Open Thy Blue Eyes, *Massenet*—Miss Lilian Rankin.
5. If Thou Didst Love Me, *Denza*—Miss Sarah Paterson.
6. Calm as the Night, *Bohm*—Mrs. F. E. Burritt.
7. As the Dawn, *Cantor*—Miss Edith J. Miller, A.T.C.M.
8. Lullaby (from Jocelyn), *Godard*—Mrs. Alfred B. Jury.
9. Trio—L'usate Ardir (from Semiramis) *Rossini*—Mrs. H. W. Parker, Miss. Edith J. Miller, A.T.C.M., and Mr. Alfred B. Jury.

PART II.

1. Only Once More. *Moir*—Miss Nellie Green.
2. My Heart at Thy Sweet Voice (from Sampson and Delilah), *Saint-Saens*—Mrs. H. W. Parker.
3. Sei Vendicata (from Dinorah), *Meyerbeer*—Mr. Alfred B. Jury.
4. Firelight Fancies, *Behrend*—Miss Eldred Macdonald.
5. Afterwards, *Mullen*—Miss May Forest.
6. Bel Raggio (from Semiramis), *Rossini*—Miss Marjorie Ratcliff.
7. Clothed with Whiteness (from Hamlet), *Thomas*—Miss H. Ethel Shepherd, A.T.C.M.
8. Trio Canone—Thy Child to Thee Restored (from William Tell), *Rossini*—Miss H. Ethel Shepherd, A.T.C.M., Mrs. Alfred B. Jury, Mrs. H. W. Parker.

May 3rd, 1894—Third Quarterly Concert.

1. Organ—Concert Fantaise, F minor, *Freyer*—Miss Ida L. Jane.
2. Piano—Staccato Caprice, *Vogrich*—Miss Mabel Blaine.
3. Vocal—Thou Art So Near, *Reichardt*—Master Percy Hambly.
4. Piano—Rondo from Sonata, Op. 24, *Weber*—Miss Emma Geddes.
5. Vocal—Von Dir, *Kummer*—Miss Jessie F. Caswall. Violin Obligato by Miss Lena M. Hayes, A.T.C.M.
6. Piano—Berceuse, Op. 57, *Chopin*—Miss Laura Beecroft.
7. Vocal—With Verdure Clad, *Haydn*—Miss Ella Patterson.
8. Piano—Concerto, D minor (1st movement), *Mozart*—Miss Edith Myers. Accompanied by Miss Maud Gordon, A.T.C.M., 2nd Piano, and the Conservatory String Quartette. Mr. John Bayley, 1st Violin. Mr. August Anderson, Viola. Mr. Wm. Kuchenmeister, 2nd Violin. Signor Giuseppe Dinelli, Cello.
9. Vocal—Dearest (Fadette Waltz), *Mattei*—Mrs. James A. McGolpin.
10. Reading—The Railway Chase, *McRae*—Miss Kate Wallace.
11. Violin—Souvenir de Bade, *Leonard*—Master Willie Anderson.
12. Vocal—Flower Song (Faust) *Gounod*—Miss Eldred Macdonald.
13. Trio—Rondo Finale, Op. 77, *Reissiger*—Miss Bella Geddes, F.T.C.M., Piano. Mr. John Bayley, Violin. Signor Giuseppe Dinelli, Cello.

Third Quarterly Concert—*Continued.*

14. Orchestra—Vorspiel and Traumerei (from Russian Suite), *Wuerst*—Conservatory String Orchestra, Signor Giuseppe Dinelli, Conductor.
15. Vocal—(Trio Canone), Thy Child to Thee Restored (from William Tell), *Rossini*—Miss H. Ethel Shepherd, A.T.C.M., Mrs Alfred P. Jury, Mrs. H. W. Parker.
16. Piano—Bolero, *Chopin*—Miss Mamie Collins.
17. Vocal—Bel Raggio (from Semiramis), *Rossini*—Miss Netta Cassady.
18. Piano—Rondo Brillante, Op 29, *Mendelssohn*—Miss Edith Burson. Accompanied by Miss Ethelind G. Thomas, A.T.C.M., 2nd Piano, and the Conservatory String Quartette.
19. Organ—Toccatà and Fugue, D minor, *Bach*—Miss Jessie Perry.

## May 29, 1894—Piano Recital, by Miss Bella Geddes, F.T.C.M., Pupil of Mr. Edward Fisher.

1. Piano—Sonata, Op. 22 (Allegro, Adagio, Menuetto, Rondo) *Beethoven*.
2. Vocal—Sunshine, *Grieg*—Mrs. F. E. Burritt.
3. Piano—
 

{	<i>a</i>	Nocturne, Op. 17, <i>Brassin</i> .
	<i>b</i>	Scherzo, Op. 35, <i>Jadassohn</i> .
	<i>c</i>	Papillon, Op. 43, No. 1, <i>Grieg</i> .
	<i>d</i>	Scarf Dance, <i>Chaminade</i> .
	<i>e</i>	Staccato Caprice, <i>Vogrich</i> .
4. Vocal—Golden Land, *Mattei*—Miss Anna C. Laidlaw.
5. Piano (Trio)—Rondo, Op. 77, *Reissiger*. Mr. John Bayley, Violin. Signor Giuseppe Dinelli, Cello.
6. Vocal—I'll Sing Thee Songs of Araby, *Clay*—Miss H. Ethel Shepherd, A.T.C.M.
7. Piano (Duo) Finale Valse, Op. 100, *Lack*—2nd Piano, M. Lily Dundas.

## June 8th, 1894—Piano Recital, by Miss Anna C. Butland, Pupil of Mr. J. W. F. Harrison.

1. Piano—Prelude and Fugue, D minor, *Bach*.
2. Vocal—I Promise Thee, *De Koven*—Miss Emily Robinson.
3. Piano—Andante and Presto Agitato, *Mendelssohn*.
4. Vocal—Tell, O! Tell Me, *Thome*—Miss Maude Cousineau.
5. Piano—
 

{	<i>a</i>	Studies, Op. 25, Nos. 8 and 9	} <i>Chopin</i> .
	<i>b</i>	Ballade, G minor.	
6. Vocal—Rory Darlin', *Hope Temple*—Miss Edith J. Miller, A.T.C.M.
7. Piano—
 

{	<i>a</i>	Waldesrauschen	} <i>Liszt</i> .
	<i>b</i>	Rhapsodie, No. 14.	

## June 11th, 1894—Piano Recital, by pupils of Mr. Edward Fisher.

1. Piano Duo—Sonata, D major (2nd and 3rd Movements), *Mozart*—Miss Franziska Heinrich and Miss Edith Myers.
2. Piano—Nocturne, A major, *Field*—Mr. Peter C. Kennedy.
3. Piano—Valse Impromptu, *Raff*—Miss Ida M. Fletcher.
4. Vocal—Dearest Name (from Rigoletto), *Verdi*—Mrs. H. W. Parker.
5. Piano—Mazurka, Op 8, No. 2, *Leschetizky*—Miss Jessie H. McLeod.
6. Piano—Liebestraume, No. 3, *Liszt*—Miss Anna C. Laidlaw.
7. Mandolin—Cavatina, *Raff*—Mrs. H. W. Webster.
8. Piano—Impromptu, Op. 142, No. 1, *Schubert*—Miss Edith Combe.
9. Vocal—And Would'st Thou (from Un Ballo), *Verdi*—Mr. A. B. Jury.
10. Piano—Ballade, A flat, *Reinecke*—Miss Edith Burson.
11. Vocal—He was a Prince, *F. Lynes*—Miss Edith J. Miller, A.T.C.M.
12. Mandolin—
 

{	<i>a</i>	Spanish Dance, Op. 12— <i>Moszkowski</i> .	} Mrs. H. W. Webster.
	<i>b</i>	Simple Aveu, <i>Thome</i> .	
13. Vocal—Ernani, Ernani, Involami, *Verdi*—Miss H. Ethel Shepherd, A.T.C.M.
14. Piano Duo—Ode to Spring, *Raff*—Miss Bella Geddes, F.T.C.M., and Miss Edith Myers.

June 19th, 1894—Piano and Violin Recital. Pupils of Signor G. Dinelli.

1. String Quartette—Allegro ma non troppo, from Op. 29, *Schubert*—Miss Lena M. Hayes, A.T.C.M., 1st Violin; Miss Lillian Norman, 2nd Violin; Miss Ethelind G. Thomas, Viola; Signor Giuseppe Dinelli, 'Cello.
2. Piano—Scherzo in B minor, *Chopin*—Miss Jennie Creighton.
3. Violin—Fantaise Il Trovatore, *Singelee*—Miss Laura Acheson.
4. Vocal—As the Dawn, *Cantor*—Miss Edith J. Miller, A.T.C.M.
5. Violin—Zigeunerweisen (Gipsy Melodies), *Sarasate*—Miss Lena M. Hayes, A.T.C.M.
6. Piano—Andante and Finale, from Concerto F minor, *Hiller*—Miss Emma Geddes.
7. Violin— $\left. \begin{array}{l} a \text{ Cavatina, } \textit{Raff} \\ b \text{ Saltarella, } \textit{Papini} \end{array} \right\}$  Miss Lillian Norman.
8. Vocal—Sleep Little Baby of Mine, *Dennee*—Miss Edith J. Miller, A.T.C.M.
9. String Quartette—Theme and Variations, from Kaiser Quartette, *Haydn*—Misses Hayes, Norman, Thomas, and Signor Dinelli.

June 20th, 1894—Piano Recital by W. H. Sherwood.

1. Sonata in B flat minor, Op. 35 (With Funeral March), *Chopin*—Doppio movimento—Scherzo—March Funebre—Presto.
2. Vocal—Lullaby (from Jocelyn), *Godard* Mrs. A. B. Jury.
3. Selections from "Carneval," Op. 9, *Schumann*.
4. Vocal—Elizabeth's Prayer" (from Tannhauser), *Wagner*—Mrs. H. W. Parker.
5.  $\left\{ \begin{array}{l} Courbaltimento, \textit{Sgambati} \\ Du bist die Rub, \textit{Schubert-Liszt} \\ Toccata di Concerto, Op. 36, \textit{Dupont} \end{array} \right.$
6. Vocal—Air and Variations, *Proch*—Miss H. Ethel Shepherd, A.T.C.M.
7.  $\left\{ \begin{array}{l} Gnomenreigen \\ Etude de Concert. \end{array} \right\}$  *Liszt*.  
Mephisto Waltz (after Lienau's Faust). (Dance in the Village Tavern), *Liszt*.

June 22nd, 1894—Piano Recital. Pupils of J. D. A. Tripp, A.T.C.M.

1. Piano—Air de Ballet, Op. 30, *Chaminade*—Miss Gertrude Marling.
2. Piano—Liebestraume No. 3, *Liszt*—Mr. J. Parnell Morris.
3. Piano—Impromptu, Op. 90, No. 2, *Schubert*—Miss Ella Howe.
4. Vocal—Separation, *Rossini*—Miss Fanny Moses.
5. Piano—Berceuse, Op. 57, *Chopin*—Miss Laura Beecroft.
6. Piano—Kammennoi-Ostrow, *Rubinstein*—Miss Maggie Birrell.
7. Piano—March, Op. 69, *Hollaender*—Miss Ida C. Hughes.
8. Vocal—Never a Rose, *Cowan*—Mr. Bruce Bradley.
9. Piano—Intermezzo from Cavalleria Rusticana, *Mascagni*—Miss F. Josephine Brouse. Accompanied by Conservatory String Quartette.
10. Piano—Holberg Suite, *Grieg*—Miss Amy M. M. Grahame, Mus Bac, A. T. C. M.
11. Piano—Allegretto (from D major Concerto), *Mozart*—Miss Florence Brown, accompanied by Conservatory String Quartette and 2nd Piano
12. Vocal—Romance from Dinorah, *Meyerbeer*—Mr Alfred B. Jury.
13. Piano (Duo)—Reverie du Soir, and Marche Militaire, from La Suite Algerienne, *Saint-Saens*.—First Piano, Miss Amy M. M. Grahame, Mus. Bac., A.T.C.M.; Second Piano, Miss Ida C. Hughes.

## June 25th, 1894—Soiree Musicale.

1. Organ—O Sanctissima, *Lux*—Miss May Hamilton.
2. Vocal Duet—The Fisherman, *Gabussi*—Mrs. J. A. McGolpin, and Miss Ella Robbins.
3. Piano Duo—D Minor Concerto, *Mozart*—Mr. Dorsey A. Chapman, Mr. V. P. Hunt, 2nd Piano.
4. Vocal—The Lost Chord, *Sullivan*—Miss Annie E. Bull.
5. Piano—Valse Caprice, *Rubenstein*—Miss May Kirkpatrick.
6. Vocal—Ernani, *Involami*, *Verdi*—Master Percy Hambly.
7. Organ—Offertoire D major, *Butiste*—Miss Florence Easton.
8. Vocal—Robert, my Beloved (from Robert), *Meyerbeer*—Mrs. F. E. Burritt.
9. Piano—March, D flat, Op. 69, *Hollaender*—Miss Ida C. Hughes.
10. Vocal—Jewel Song (from Faust), *Gounod*—Miss Marjorie Ratcliffe.
11. Organ—Grand Choeur in D, *Guilmant*—Miss Jessie Perry.
12. Vocal—Ave Maria (Madre Santa), *Mascagni*—Miss Anna C. Laidlaw.
13. String Quartette—Andante con Moto (from Quartette in D minor), *Schubert*—Miss Lena M. Hayes, A.T.C.M., 1st Violin; Miss Lillian Norman, 2nd Violin; Miss Ethelind G. Thomas, A. T. C.M., Viola; Signor Giuseppe Dinelli, 'Cello.
14. Vocal—O Mio Fernando, *Donizetti*—Miss Bertha Dewart.
15. Piano—Rhapsodie Hongroise, No. 12 *Liszt*—Miss Franziska Heinrich.
16. Vocal—More Regal in his Low Estate (from Reine de Saba), *Gounod*—Miss Eldred Macdonald.
17. Organ—Festal March, *Calkin*—Mrs. James Clarke.

## June 28th, 1894—Fourth Quarterly Concert and "Closing Exercises."

## PART I.

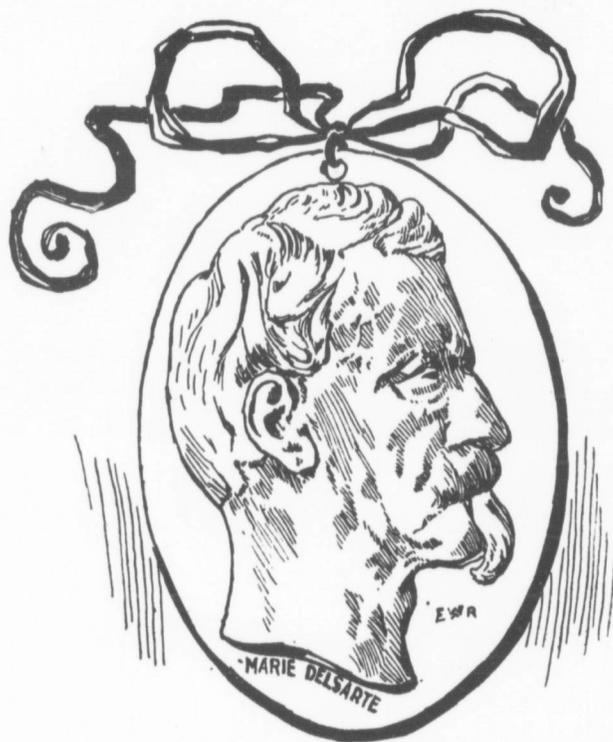
1. Organ—Toccatà in F, *Bach*—Miss Ida L. Jane (Graduate).
2. Piano—Rhapsodie No. 8, *Liszt*—Miss Lena Moore.
3. Vocal—Figaro, (from Barbieri), *Rossini*—Mr. Alfred B. Jury (Graduate).
4. Piano—Scherzo, B flat minor, *Chopin*—Miss Emma C. Geddes (Graduate).
5. Vocal—O. Patria, mia (from Aida), *Verdi*—Mrs. H. W. Parker (Graduate).
6. Piano—Concerto, D minor (first movement), *Mendelssohn*—Miss Maude A. Hirschfelder (Graduate), accompanied by the Conservatory Orchestra.
7. Vocal—Estrano, Estrano (from Traviata), *Verdi*—Miss H. Ethel Shepherd, A.T.C.M.
8. Violin—Concerto in D, Andante and Finale, *Vieuxtemps*—Miss Lillian Norman.

*Presentation of Diplomas and Medals to Graduates and Successful Students in Piano, Organ, Vocal and Theory Departments, by Major A. Morgan Cosby.*

## PART II.

1. Piano—Concerto, A minor (first movement), *Grieg*—Miss Ethelind G. Thomas, A.T.C.M., accompanied by the Conservatory Orchestra.
2. Vocal—Ernani, Ernani (from the Opera Ernani), *Verdi*—Mrs. Alfred B. Jury (Graduate).
3. Ballade, G Minor, *Chopin*—Miss Anna C. Butland (Graduate)
4. String Quartette—Quartette, A minor, *Schubert*—Miss Lena M. Hayes, A.T.C.M., 1st Violin; Miss Lillian Norman, 2nd Violin; Miss Ethelind G. Thomas, A.T.C.M., Viola; Signor Giuseppe Dinelli, 'Cello.
5. Vocal—Only the Sound of a Voice, *Watson*—Miss Edith J. Miller, A.T.C.M.
6. Piano—Concerto, E minor (last movement), *Chopin*—Miss Maud Gordon, A.T.C.M., accompanied by the Conservatory Orchestra.

# School of Elocution, Oratory and Physical Culture.



## TEACHERS

H. N. SHAW, B.A., Principal,  
(Lecturer in Elocution at Trinity and Mc-  
Master Universities and Wycliffe  
College).

Philosophy of Expression, Vocal and  
Pantomimic Expression, Voice Cul-  
ture, Recitation and Phonetics,  
Shakespeare and Classic Art.

MISS M. E. MATHEWS, A.T.C.M.  
Physical Culture, Delsarte System of  
Gesture, Vocal Expression and  
Recitation.

MISS MARY M. GUNN, A.T.C.M.  
Junior Elocution and Delsarte.

English Literature under the direction  
of WM. HOUSTON, M.A.

## TERM CALENDAR FOR 1894-95.

FIRST TERM begins Tuesday, 25th of September, and ends Saturday, 5th December  
—12 weeks.

SECOND TERM begins Tuesday, 8th January, and ends Saturday, 23rd March—  
—11 weeks.

THIRD TERM begins Tuesday, 26th March, and ends Saturday, 8th June—10 weeks.  
(One week omitted at Easter).

TORONTO CONSERVATORY SCHOOL  
OF  
**Elocution and Dratory.**

AIM.

The general aim of the course is to provide thorough and effectual training for the development of natural delivery in every form of expression. It is intended to be a school for growth and culture rather than mere acquirement. As true expression is not merely a product of will but of the co-operation of all the powers of man, it can never be taught by rule but only by the development of all the mental and emotive powers that express as well as control the outward agents of manifestation. The aim of training is to stimulate the powers to correct activity and bring them into perfect unity, to secure responsiveness in each agent of the body and to bring the whole organism into harmony.

METHODS.

It would be impossible in such small compass as the Calendar affords to explain fully the means of accomplishing the desired results, but sufficient may be said to assure their efficiency.

Artificial systems are not taught but students are led to study nature's processes.

True growth is from within outward

A correct conception of the author's meaning is the first essential, then the stimulation of the assimilative instinct and artistic insight followed by the most careful training of voice and body and the highest development of each agency.

Such methods carefully carried out under conscientious, painstaking teachers, who have been *thoroughly prepared* for the work, cannot fail to accomplish the best results.

We aim to make the course eclectic. We are bound to no *one system* but employ those methods which careful research and experience have proven to be most beneficial.

The unexpectedly great success of this department, since the Directors decided to place it on its present basis, has proved the wisdom of their course, and satisfied them that a School of Elocution conducted on the lines of the leading American schools is a decided need in our country.

It is therefore with great pleasure that the Calendar for the fourth year is issued ; and with the experience of the past to guide us, every assurance is given to prospective students of *the most advanced, thorough and efficient course provided by any school of expression in Canada.*

## Course of Study.

The Collegiate Course of study extends over a period of two years, and includes Physical Culture, Respiration, Articulation, Vocal Culture, Singing, Æsthetic Physical Culture, Pantomime, Reading, Recitation and Public Speaking.

Details of the work in each year will be found under the Synopsis of the Course of Study. Students have the option of taking either the full Collegiate, or Graduating Course of two years, or of taking the shorter course of one year.

Those taking the Graduating Course will receive at its termination, and after passing the required examinations, the Diploma of the department.

### THE ONE YEAR COURSE

embraces the study of the technique of the art, and if, at its conclusion, the student for any reason does not see fit to take the second year's work, he may be assured that his knowledge will be such as will enable him to continue his studies by himself without any fear of deviating from the right methods. At the end of the year he will receive a certificate showing that he has passed a partial course satisfactorily.

## Synopsis of Course of Study.

### FIRST YEAR.

Voice.  
Vocal Process in Theory.  
Vocal Process in Exercises.  
Programme for Ease and Correctness in Respiration.  
Control of Breath, Voice Placing.  
Care of the Voice.  
Phonetics, Orthoepy, Speech Defects.  
Ease and Precision in Articulation.  
Development of the Psychic.

Principles Underlying Vocal Expression.  
English Literature.  
Physical Culture.  
Exercises for Normal Adjustment.  
Freedom, Ease and Harmony.  
Plastic Action.  
Pantomime.  
Studies in Art.  
Recitation.  
Sight Reading.

### SECOND YEAR.

Advanced Vocal Culture.  
Vocal Physiology.  
Anatomy.  
Advanced Vocal Expression.  
Quantity, Rhythm and Melody.  
Study of Shakespeare and Old Comedies.  
Advanced Course in Delsarte.

Pedagogics.  
Greek Art and Mythology.  
Laws of Æsthetics.  
English Poets.  
Interpretation.  
Recitation and Criticism.

Private Lessons with the Principal.

### POST GRADUATE COURSE.

For those desirous of continuing their training beyond the Collegiate Course.

History of Elocution.  
Shakespeare.  
Old English Comedy.  
Psychology.

Advanced Vocal Culture.  
Pedagogics.  
Review of Collegiate Course.  
Extempore Speaking.

Private Instruction from the Principal.

P.S.—This syllabus might be indefinitely enlarged, but details are purposely avoided.

## Voice Culture.

The importance of a thoroughly developed and perfectly controlled voice is being more fully appreciated than ever before. In this department we offer exceptional advantages. We do not claim to have *discovered any wonderful method*—an advertisement always suggestive of charlatanism—but by the use of those principles and exercises which science and experience have proven to be correct, to develop the voice to its best possibilities. Artificial qualities are not desirable. The most perfect results are those which insure the greatest durability of voice. Sympathy, mellowness, elasticity and purity of tone are the results of our method. As the principles are those used by the greatest singing masters of Europe, pupils will find the exercises such as will benefit the singing voice rather than prove detrimental to it.

In a few words we present our methods:

To know and develop by exercises intelligently applied, the vocal muscles, without employing those throat and neck muscles which should not be used in production of tone, is most important.

The breath must be so controlled by the diaphragm and attendant muscles as to free the throat from all constrictive tendencies. This leaves the vocal muscles free to act, resulting in sympathetic quality and breadth of tone.

Next comes the placing of the voice for resonance. By focussing the tone to the forward part of the mouth without contracting the throat, carrying power is obtained with perfect ease, and the preservation of the voice insured. The ability to articulate with ease and freedom, and clearness of enunciation is most effectually taught by exercises to secure localization of function.

Teachers of public schools and other instructors will find our method most valuable for ease and effectiveness in use. Fatigue of voice is absolutely overcome.

Clergymen and Public Speakers whose voices have been impaired by improper use find their voices restored and strengthened by correct use of the mechanism.

## Physical Culture.

The object of gymnastic exercises in connection with the study of Elocution, is to develop the various parts of the body so that it becomes a perfect instrument by means of which the thoughts and feelings of the speaker are conveyed rapidly and with subtle power to the audience he addresses. But their value as an educational resource does not end here. All physical culture tends to develop muscular and nerve strength; the

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body is systematically developed and good health promoted. A course of training which can secure these ends would in itself be valuable, but where, as in Elocution, the feelings and thoughts of the speaker have to depend for expression on a thorough control of the voice, and also, to a large extent, on the movements of the body, the value of the physical exercises, by which these in great measure, are secured becomes doubly important. The end sought by physical training is the acquisition of a graceful and dignified deportment, an easy grace of manner by which all appearance of self-consciousness is avoided, and the attainment generally of the ability to express by gesture and attitude the thoughts which are impressed upon the mind. To all readers and speakers such a course of physical training is invaluable. The course is divided into three parts.

#### FIRST—SWEDISH GYMNASTICS.

Having for their object, strength, dignity of carriage and grace of bearing. This system is now universally acknowledged to be the best, one of its features being light calisthenics and a *graduated scale of exercises*, becoming more taxing and difficult, only as the strength of the pupil increases.

#### SECOND—DELSARTE ÆSTHETIC GYMNASTICS.

Having for their object the removal of all stiffness and awkwardness of gesture and attitude, and preparing the body for the performance of its true office—*the manifestation of soul*. This feature of our work receives special attention, and as far as possible the endeavor is made to conform to the principles of the great master. It is well to bear in mind, however, that Delsarte left no complete work behind him, and all that we have are innumerable isolated notes discovered after his death. These notes have been collected and published by various pupils of Delsarte, who, by the way, often differ so widely in their interpretation as to be positively antagonistic. It is therefore plain that such a term as the "Delsarte Method of Elocution" is a misnomer. The Elocution side of Delsartism is *nil*, and its value lies entirely in the cultivation of the body to manifest the soul. This value is very great, and no system of æsthetic physical culture has done so much to impart ease and grace to those who practice it.

#### THIRD—ECLECTIC.

To those who purpose teaching, our course in Physical Training is peculiarly advantageous. The demand for elocution teachers who are competent to teach this branch also, is rapidly increasing. In order to meet the demand, we have arranged for special instruction in this department. In addition to the work outlined, a supplementary course in Eclectic Gymnastics will be given, consisting of marches, drills, etc. The teacher is an expert specialist, engaged, after careful consideration, on account of her eminent qualification for this work.

## Physical Culture for Singers and Pianists.

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Extended experience in musical culture has proven the necessity of physical training as an element of success. Well-meaning but mistaken teachers too often bring the diaphragmatic or abdominal muscles into prominence while neglecting general physical development. Every muscle will effect, directly or indirectly, the quality of the tone and the singer's stage presence. The timbre or resonance depends very largely upon firmness of muscle and perfect condition of the mucous membrane. These are inseparable conditions.

By the strengthening of certain muscles inequalities of voice are frequently overcome.

A thorough course in physical culture often cures catarrhal difficulties, strengthens the lungs, and insures to the student health and consequent success.

Physical condition is an important consideration to the student of instrumental music who, to achieve success in this era of exacting technical requirements, must possess a good physique to endure the necessary work.

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## Literature.

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It is evident that the power to bring vividly before the minds of others our own thoughts, or the thoughts of others that have been put in writing, requires an equally clear and vivid mental conception, on our own part, of the meaning intended to be conveyed. This presupposes a broad and practical acquaintance with Literature, more especially the Literature of the English language.

The work done in connection with this study, therefore, will be carried on with a view to develop the critical faculties of every student, and will consist of analytic study of the leading English and American poets, thus enabling students to acquire the habit of grasping readily the meaning of an author's works and of understanding them in their broadest aspects.

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## Pedagogics.

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In connection with the regular work of the School, special attention is given to the line of study necessary to qualify students to become themselves teachers of expression. A thorough course in the methods of teaching reading in public and private schools, and of the whole system of elocution and oratory, is included in the work done. The course in Pedagogics is specially arranged to meet the requirements of teachers.

### EXTEMPORANEOUS SPEAKING.

This refers, in the junior years, rather less to the power of extemporaneous speaking needed by orator or preacher than to that required by the teacher. The object is to give fluency and facility of expression, so that those desirous of teaching may acquire that gift of speech, clearness of thought and readiness of illustration so necessary in the teacher.

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## Positions as Teachers.

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The demand for teachers is constantly increasing, and while no guarantee is given there is every assurance offered that those who do faithful work will find no difficulty in procuring lucrative positions at the completion of the course. We are frequently asked to recommend our pupils and are always pleased to render such assistance to those who are competent.

Graduates of this School are occupying prominent positions in various parts of Canada and the United States, which fact is in itself a guarantee of the thorough instruction given.

Institutions desiring permanent or temporary teachers are requested to apply to the Principal, who will give such applications his earnest attention. As it is to the interest of the School that every teacher sent out should be successful, only those will be recommended who have proven their ability.

## Method of Conducting the School.

Classes meet every morning in the week, except on Sundays and Mondays, from 9.30 a.m. to 12.30 p.m.

### CLASS WORK.

The object of the class work is to give thorough exercise daily in the fundamentals of Expression, under the supervision of experienced teachers. The pupil is thus prevented from falling into bad habits of voice, etc., and has the best possible means put into his hands of making progress on good and scientific lines. The instruction gained is carried on from day to day, and this, it can be readily understood, is a very essential point in all elementary training.

### PRIVATE WORK.

In addition to the class work every pupil receives a certain amount of private tuition, which is directed to his or her special needs. In this way no point in the student's training is overlooked, and by the combination of the two systems, class and private work, the pupil is afforded a guarantee of thoroughness in connection with his studies which could not be otherwise obtained.

*N.B.—The private instruction is given either by the Principal of the School or under his personal direction.*

### WEEKLY PUPILS' RECITALS.

In addition to lectures and talks, which will be delivered to the School by specialists in their different lines of art and literature, weekly private recitals are given by the pupils and these are followed by criticisms by both pupils and teachers. This in itself is an educational factor of no small importance. The lectures by specialists give opportunities to the students of obtaining much valuable information on the subject of their studies, while the pupils' criticisms develop in themselves the perceptive faculties and give insight into weak points in their attainments, thus acting as guides in what to avoid and what to cultivate.

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### A NEW FEATURE

Is the addition to the staff of competent junior teachers, who will train pupils who find it impossible to take the complete School course and who desire private training only. The methods adopted will be similar to those used in the School, and all the junior training *will be superintended by the Principal.* This option commends itself especially to young pupils.

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## Miscellaneous.

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An important item to be considered by those who contemplate attending a School of Elocution is that of expense. Board in all the large American cities ranges from \$5 to \$8 per week, while board equally good can be obtained in Toronto at from \$3.50 to \$5. Here already is a saving of \$50 to \$60 for the school year, while to those residing in Canada the saving in railroad fares and expenses will amount to probably another \$30. So that students by attending the Conservatory School save on the season very nearly *One Hundred Dollars*, as compared with the expenses incurred where the tuition is taken in some of the schools of the United States.

Furthermore the reduced railway fares at Christmas and Easter enable the pupils to return to their homes at very low rates, which would be impossible did they attend schools out of Canada.

### IMPORTANCE OF BEGINNING AT THE OPENING OF THE SESSION.

Students are particularly reminded that in every case it is most desirable that they enter on their studies at the beginning of the School season. The full benefit of the course is thus obtained, and the work of the classes greatly facilitated. It is in fact a necessity if pupils are desirous of obtaining the full advantages to be gained in the classes, that they enter at the beginning of the year.

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## Private Instruction.

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Private instruction can be had daily in all branches by any who may be unable to take the full course.

## Situation of the School.

The Conservatory building, owing to the increased attendance of the past two years, has been extended, until its dimensions are double what they were. The entire premises have been remodelled, making this the most commodious and best equipped institution of the kind in Canada. Among the additions is a spacious lecture-room for recitals, wherein pupils receive such training for platform work as will be of incalculable benefit in their future career. The building is situated in the heart of the city, corner of Yonge Street and Wilton Avenue, and within easy access of street car lines.

## Special Advantages.

Students attending the School have, in addition to their regular lessons, certain specific free advantages, such as the privilege of attending the Concerts and Recitals given in connection with the Conservatory free of charge. These concerts consist of renditions by members of the Faculty, students and others, of selections from the works of the best classical composers. Such concerts assist greatly in the formation of a refined and elevated musical taste, which is always an advantage to the students of Elocution.

In addition to the above, the Conservatory Reference Library, containing many valuable works on Historical, Biographical, Theoretical, Technical, Aesthetic and Elocutionary subjects, as well as reading Selections from the best authors, is available for the use of students during all hours when the Conservatory is open.

### DIPLOMAS.

To students completing satisfactorily the *two years' course* will be granted a diploma entitling them to be styled—Associate of the Toronto Conservatory of Music.

### IN CONCLUSION

We would ask those who are intending to take a course in Elocution to weigh carefully the following facts :

Our terms are as low as those of any other first-class school, and in comparing these it must be borne in mind that *our teaching year extends over thirty-three weeks.*

The Principal is a reader who ranks with the foremost, and instruction under him cannot fail to be of incalculable benefit to students.

Our diplomas are given only to those who pass the required examinations, and the Conservatory guards jealously its reputation for high-class work.

Full course  
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## List of Fees.

### COLLEGIATE COURSE

Full course of thirty-three weeks, class and private instruction - - - \$150.00

Payable as follows :

1st Term (in advance)	\$60.00
2nd " "	50.00
3rd " "	40.00

### POST-GRADUATE COURSE.

Full course - - - - - \$100.00

Payable as follows :

1st Term	\$40.00
2nd " "	35.00
3rd " "	25.00

Payable as above

Pupils who have completed three full years' work may attend any of the regular classes without charge.

Cost of Books	\$5.00
" Diplomas	5.00
" Certificates	1.00

No charge for Examinations.

### SPECIAL COURSES.

PRIVATE INSTRUCTION.—(Outside of Collegiate Course), with the Principal. - \$25.00

Twenty lessons (two half hours per week)

DELSARTE, GYMNASICS OR ELOCUTION.—Private instruction (First Assistant). - 17.50

Twenty half hour lessons - 10.00

Ten " " - - - - -

Private instruction (Junior Assistant). - 12.00

Twenty half hour lessons - 7.00

Ten " " - - - - -

### CLASS LESSONS.

DELSARTE, GYMNASICS OR ELOCUTION. - 10.00

Twenty hours (10 weeks) - - - - -

### SPECIAL CLASSES IN LITERATURE.

SUBJECTS : ENGLISH POETS AND SHAKESPEARE. - 6.00

Twenty hours (10 weeks) - - - - -

### REGISTRATION.

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

## Students of 1893-94.

### POST GRADUATES.

- Miss M. E. Mathews, A. T. C. M., Class of '92.....Port Colborne  
Miss Bertha Tovell Sargent, A. T. C. M., Class of '93.....Toronto

### SENIORS—(A. T. C. M.)

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

### JUNIORS—(WITH CERTIFICATES).

- Miss Annie Hart.....Alliston, Ont.  
Miss Kate Root.....Fonthill, Ont.  
Miss Ethel Tyner.....Toronto

### SPECIAL CLASSES AND PRIVATE PUPILS.

- Miss Katie Beatty.....Toronto  
Mrs. Blackhall.....Toronto  
Miss Edith Burson.....St. Catharines  
Miss Eva Clute.....Belleville  
Miss Edith Coleman.....Ridgetown

- Miss Mary Cooper.....Toronto  
Mr. Hugh Cowan.....Toronto  
Mr. George Deacon.....Toronto  
Mr. H. A. Dwyer.....Toronto  
Mrs. E. Flint.....Toronto  
Miss Olivia Fox.....Toronto  
Miss Maud Hadcock.....Toronto  
Mr. John S. Hamilton.....Toronto  
Mr. T. B. R. Hellesms.....Toronto  
Mr. Bert Higgins.....Allenford  
Miss Lillian Hockin.....Toronto  
Miss Jennie Houston.....Toronto  
Miss Hunter.....Toronto  
Miss Maggie Laing.....Toronto  
Miss Maggie Lumsden.....Markham  
Miss Leila Mackay.....Toronto  
Miss May McLaurin.....Fort William  
Miss Alexandra Magurn.....Toronto  
Mrs. Mickle.....Toronto  
Miss Lillian Moore.....Toronto  
Mrs. Frank Moss.....Toronto  
Miss Florence Powley.....Toronto  
Miss Jennie Shearman.....Toronto  
Miss Mina Smith.....Toronto  
Miss Sparkhall.....Toronto  
Mrs. Spencer.....California  
Mrs. A. H. Staneland.....Toronto  
Miss Maud Wallace.....Toronto  
Miss Bertha Wells.....Aurora  
Miss Maud Wickett.....Toronto  
Miss Margaret Zoellner.....Berlin

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Programme of Closing Exercises—Held in the Pavilion, Thursday, June 7th, 1894.

Recitation—"Hervé Riel," *Robert Browning*—Agnes Goodfellow.  
 Recitation—"The Monks' Magnificat," *Nesbit*—Lillian Mary Adamson.  
 Monologue—"I and My Father-in-Law," *Pemberton*—Ione Hartley Dwyer.  
 Vocal—"Mignon's Song," *Thomas*—Jean Mortimer.  
 Scene—From "As You Like It,"—*Shakespeare*.  
 Dramatis Personæ—Rosalind, Miss Whiteside; Celia, Miss McKenzie; Orlando,  
 Miss Goodfellow.

*Awarding of Diplomas and Certificates.* By HON. CHANCELLOR BOYD.

Recitation—"Rhyme of the Duchess May," *Mrs. Browning*—Mary M. Gunn.  
 Recitation—"Miss Pinkerton's Academy for Young Ladies," *Thackeray*—Charlotte  
 McKenzie.  
 Vocal—"With Verdure Clad," *Haydn*—Tena G. Gunn.  
 Scene—From "The Little Minister," *Barrie*—Katharine Jean Wallace.  
 Recitation—"Dream of Fair Women," *Tennyson*—Margaret Maud Whiteside.  
 Scene—From "The Two Orphans," *Oxenford*.  
 Dramatis Personæ—Marianne, an Outcast, Miss Sargent, A.T.C.M.; Louise, Miss  
 M. Gunn; Henriette, Miss Wallace.  
 Vocal—"Daisy Polka," *Arditi*—Allie Watson.  
 "Education," *Colfax*—Minnie Mackenzie.  
 Vocal—"Ernani, Ernani, Involami!" *Verdi*—Ella Paterson.

PART II.

GAMUT OF PANTOMIMIC EXPRESSION. Arr by Miss Baright.

1, Call to Battle; 2, Wounded; 3, The Return.

STUDIES FROM THE CLASSICS.

1. Right—"Death of Apollo"; Centre—"The Sirens"; Left—"Selene Beholding Endymion."
2. Right—"Flight of Helen"; Centre—"Solace of Paris and Helen"; Left—"Hero Discovering Leander's Body."
3. "The Muses."
4. Right—"Minerva"; Centre—"Tribute to the Minotaur"; Left—"Hebe."
5. "Medea's Vengeance."
6. "The Bacchantes."
7. "Sacrifice of Iphigenia."
8. "Right—"The Furies"; Centre—"The Laocoon Group"; Left—"The Fates."
9. Right—"Ariadne," "Chronos and Rhea"; Centre—"Hecate," "Venus and Psyche";  
 Left—"Morpheus," "Sappho" "Atalanta."
10. "Diana and Apollo Destroying the Niobe."

## Press Notices on Closing Exercises.

### *The Week.*

The graduating class of the Toronto Conservatory School of Elocution, under the personal direction of the Principal, Mr. H. N. Shaw, B.A., gave an exceedingly interesting and highly enjoyable entertainment in the Pavilion on Thursday evening, June 7th. There were some eight talented young ladies who were awarded certificates of graduation, and given diplomas, and in their numbers, which included some difficult classical selections, they displayed excellent elocutionary powers, and most graceful and fascinating stage deportment. The system of study adopted by Mr. Shaw is very artistic and thorough, for it develops originality in the pupil, and stimulates the imagination to such a degree that mere imitation becomes an impossibility. And rightly so; pure imitation applied to gesture or speech, which is unnatural, is not only inartistic, but that individuality which should always assert itself, is never felt, a fair degree of mediocrity only being attained. The vocal selections which gave variety to the programme on the occasion above referred to, were all given by pupils of Mr. Shaw, and were much appreciated. Miss Jean Mortimer sang "Mignon's Song" from Thomas' charming opera Mignon; Miss Tena G. Gunn sang Haydn's "With Verdure Clad;" Miss Allie Watson gave Ardit's "Daisy Polka;" and Miss Ella Patterson sang "Ernani, Ernani Involami." These young ladies displayed highly cultivated voices, singing in each instance with musicianly expression, splendid intonation and distinctness. Mr. Shaw's knowledge of the voice in speech is of the greatest advantage in the production of a lovely singing quality of tone, and his pupils show this desired quality by their delightful singing. The programme closed with perhaps the most beautiful exhibition of posing ever seen in the city. A very large audience was present.

### *The World.*

In response to a very dainty invitation in white and gold from the Toronto Conservatory School of Elocution a large concourse of people assembled in the Pavilion on Thursday evening, June 7th, and awaited with eager expectancy the appearance of the fair elocutionists, who, under the able instruction of Mr. H. N. Shaw, B.A., and Miss Genevieve Baright, had prepared an excellent programme. The opening number, "Herve Riel" (Browning), was well rendered by Miss Agnes Goodfellow, but the effect was considerably marred by the slamming of doors at the entrance to the hall. "The Monks Magnificent" (Nesbit), suffered from the same cause, but notwithstanding this Miss Lillian Mary Adamson gave the weird, dreamy selection a very faithful interpretation. The next number, a monologue, "I and My Father-in-law" (Pemberton), made great demands upon the versatility of the reader, but Miss Ione Hartley Dwyer proved herself equal to the occasion and scored quite a success. "Rhyme of the Duchess May" was splendidly rendered by Miss Mary M. Gunn, who also took the part of the blind girl so creditably in the scene from

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"The Two Orphans"—given in costume. Miss Charlotte McKenzie's selection, "Miss Pinkerton's Academy for Young Ladies," was a humorous one, and the rendition of it gave the audience much pleasure, as did also Miss Catharine Jean Wallace's interpretation of a scene from "The Little Minister," which was a trying number, but the different characters were well taken and called forth hearty applause. Miss Maud Whiteside, who is rapidly coming to the front as a reader, was very happy in her selection of "A Dream of Fair Women," and I congratulate the Halifax young ladies on having secured her services as a teacher. "Education," by Miss Minnie Mackenzie, was one of the most inspiring numbers on the programme and was clearly and gracefully delivered.

The scenes from "As You Like It" and "The Two Orphans" were among the most pleasant features of the programme. Miss Bertha Sargent deserves special mention for the able manner in which she portrayed the character of the outcast in the latter. This programme of readings was agreeably diversified by vocal selections as follows: "Mignon's Song," Miss Jean Mortimer; "With Verdure Clad," Miss Tena Gunn; "Daisy Polka," Miss Allie Watson; "Ernani Involami," Miss Ella Patterson. These young ladies are all pupils of Mr. Shaw, who in addition to his elocutionary work, has already established for himself a reputation as a vocal teacher.

In the absence of the president, Hon. G. W. Allan, Hon. Chancellor Boyd presented the diplomas and certificates, and in a few well-chosen graceful sentences congratulated the class upon their success, wishing them prosperity in the future. Time and space will not permit of a detailed account of the "poses plastique," which were an especially interesting part of the programme, but suffice it to say that the representations from the classic statuary and friezes of ancient Greece, under the quickly varying colors of the lime lights, with the Greek costumes of the young ladies, formed an esthetic picture superior to anything of the kind heretofore presented in Toronto.

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#### SCHOOL OF ELOCUTION. *The Mail.*

The Pavilion Music Hall was crowded to the doors last evening on the occasion of the "Commencement Exercises" of the Toronto Conservatory School of Elocution. If abundant applause and many recalls are an evidence of appreciation and pleasure, then the audience were greatly delighted with the presentation of the well-selected and varied programme. The first part consisted of elocution and vocal selections, followed by a gamut of pantomimic expression and studies from the classics, presented under the lime light. With no single exception, all the young ladies who took part in recitations, extracts from dramatic authors and vocal selections, displayed elocutionary and vocal powers of a very high order, to which they added a graceful presence, which is a special quality of the work of this school. The diplomas and certificates were awarded during the first part of the programme by Chancellor Boyd, the happy recipients being as follows:—Diplomas, Misses Margaret M. Whiteside, Ione H. Dwyer, Agnes Goodfellow, Mary M. Gunn, Charlotte McKenzie, Minnie McKenzie, Lillian M. Adamson and Catharine J. Wallace; Certificates, Misses Kate Root, Ethel Tyner, and Annie Hart. The readings, scene work, pantomimic work, and posings in selections from the classics were all of a very high order, and well received.

AN ENJOYABLE EVENING. *The Globe.*

The closing exercises of the School of Elocution of the Toronto Conservatory of Music, of which Mr. H. N. Shaw, who so successfully trained the members of the cast in the recent production of the "Antigone," is principal, drew an enormous crowd to the Pavilion last evening, and although the programme given was a long one, the audience remained with the most evident enjoyment until its close. The programme was of a varied and difficult character, including selections from the most famous authors, interspersed with vocal selections, and concluding with an exhibition of posing, dramatic and classical, that was probably the best thing of the kind ever seen in Toronto. The elocution pupils showed evidences of careful training, their voices being heard with perfect distinctness in all parts of the Pavilion, and their expression being admirable. Mr. Shaw's vocal pupils also did splendidly, showing that they enjoyed their work, and had been carefully trained. The pupils taking part were Misses Goodfellow, Adamson, Dwyer, Mortimer, Whiteside, McKenzie, M. M. Gunn, T. G. Gunn, K. J. Wallace, Sargent, A. Watson and E. Paterson. The class of '94 are to be heartily congratulated upon the success of their closing entertainment.

MR. SHAW'S PUPILS AT THE PAVILION. *The Empire.*

The popularity of the work of the Toronto Conservatory School of Elocution was abundantly manifested last evening by the immense audience which assembled in the Pavilion, and received with enthusiastic applause the very efficient presentation of a fine programme. The selections were most happy, being full of interest and well adapted to the talent and capacity of the young ladies taking part. Each of them displayed a high order of elocutionary power and a refined artistic conception, and showed in a marked manner the results of the thorough training they have received at the hands of Mr. H. N. Shaw, B.A., the principal, and his capable assistants. The first part of the programme embraced readings, recitations, scenic representations and vocal selections admirably rendered. This was followed by an illustration of pantomimic expression, and scenes from the classics in exquisite posings, under the lime light, all of which were received with much enthusiastic applause. Hon. Chancellor Boyd, during the first part of the programme, presented the clever and fortunate young ladies with their diplomas and certificates.

*The Saturday Night.*

The commencement exercises of the Toronto Conservatory School of Elocution, held at the Horticultural Pavilion on June 7, was a grand success, standing room being in demand. Professor Shaw is deserving of high praise for his tact and hard work, which were shown by the graduating class in their various exercises. Among the graduates Miss Ione Dwyer was the general favorite and scored a decided success, appearing much at home in her selection, which required much versatile talent. Miss Katherine Wallace deserves special notice for the rendering of her Scotch selection. Miss Mary Gunn did well as the blind girl. Miss Whiteside Miss McKenzie, and in fact all deserve to be remembered for the pleasure they afforded the public and the training they showed. Elocution is not a drug in this market and should be cultivated.

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## The Principal.

Upon the resignation of the former Principal the Conservatory Board of Directors after careful consideration selected as his successor Mr. H. N. Shaw, B.A., who for six years had the direction of the Department of Elocution at Acadia University. The success of the Conservatory School of Elocution during the past two years proves the wisdom of the choice, and it is with pleasure that the Board announce that Mr. Shaw will continue as Principal.

Mr. Shaw possesses exceptional qualifications for this position. He combines the comprehensiveness of a University education with extended research in the science and art of Expression in all its forms. With the history and theory of Elocution and Oratory he is fully conversant. Feeling that teachers of Elocution frequently do more harm than good in attempting to train voices, Mr. Shaw has given much time to the most thorough study of the cultivation of the singing and speaking voice, adopting the principles of such teachers as Lamperti, Garcia, Vannini, Shakespeare, Henschel and Guilmotte. The cognate subject of Physical Culture has been given careful attention by Mr. Shaw, who has spent some years in the study of the Delsarte, Swedish and Eclectic systems under their most able exponents.

Since coming to Toronto he has been appointed lecturer at Trinity and McMaster Universities and Wycliffe College, where his teaching has been successful to a marked degree.

The following excerpts certify to the esteem in which he is held by those who have had ample opportunity to judge of his ability :

*From Rev. A. W. Sawyer, D.D., LL.D., President Acadia University.*

"He has rendered very efficient and valuable service."

*From Sig. Emilio Agramonte, the eminent teacher of voice and singing, New York.*

"You are a man thorough in any study you undertake, a very efficient and able instructor."

*From J. W. Seaver, M.D., Director Gymnasium, Yale University.*

"He has taught with marked success. I heartily endorse him for any position."

*From Rev. E. M. Keirstead, M.A., Professor of English Literature, Acadia.*

"A man of excellent moral character \* \* \* a diligent student, possessed of a fine mind. His scholarship is exact, his taste cultivated, and his appreciation of literary qualities in general, of the first order. As a teacher Mr. Shaw has been very successful \* \* \* worthy of the fullest confidence and the patronage of all who desire thorough instruction."

*From R. V. Jones, M.A., Ph. D., Professor of Classics, Acadia.*

"His ardor, his fine perception of thought and its expression, his enthusiasm in the study of the Ancient Classics, I cannot soon forget. The life and culture thus gained he put into the subject in which he himself gave instruction. He has clearly shown us what instruments of culture Elocution and Music are when effectively and thoroughly taught."

*From C. W. Roscoe, M.A., Inspector of Schools and Member of Board of Governors, Acadia University.*

"I have had abundant opportunity to become acquainted with the work of Mr. Shaw. The results of his work I regard as invaluable. He thoroughly understands the subjects, and his methods of teaching are such as produce the best results. Several teachers whom he instructed have done excellent work in the schools under my inspection. As one of the Board of Governors, I fear it will be almost impossible to fill the place made vacant by Mr. Shaw's resignation. He possesses the power to control young people so as to secure their attention and respect, and he leaves the college generally beloved by the students."

*From I. B. Oakes, M.A., Principal, Horton Collegiate Academy.*

"As an Elocutionist and as a teacher of Elocution and Voice, I regard him as thoroughly qualified. We have never had his equal."

*From L. E. Wortman, M.A., Principal Union Seminary, St. John, N.B.*

"He is a man of much talent, a capable, enthusiastic and successful teacher. I have great confidence in expressing the opinion that he will discharge with tact, energy and success the duties of any position that he may accept."

"Mr. Shaw is a master of the art he professes to teach, and his lectures are characterized by a thoroughness and spirit which inspire in his pupils both respect and enthusiasm."—*Trinity University Review, March 1893.*

*From Mr. E. B. Warman, the eminent Lecturer, Author and Reader.*

MY DEAR MR. SHAW,—Judging from what I saw and heard the morning I visited your school, I have no hesitancy in saying that I was pleased with your methods, pleased with the results, and especially pleased to meet a teacher of Elocution who could talk in a natural tone of voice. Wishing you God-speed, I am., etc.,

EDWARD B. WARMAN,  
Chicago, Ill.

May 30, 1893.

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Fleurette.....	<i>A. Mascheroni</i> —50
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The Land of Yesterday.....	<i>A. Mascheroni</i> —60
Marching.....	<i>H. Trotere</i> —50
A Tar of the Queen's.....	<i>M. Watson</i> —50
The Merry Monk.....	<i>F. Bevan</i> —50
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For All Eternity.....	<i>A. Mascheroni</i> —60

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Valse Caprice, op. 33.....	<i>C. Chaminade</i> —75
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Zamora.....	<i>Michael Watson</i> —60
Redowa.....	<i>B. Godard</i> —50
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Morris Dance.....	<i>M. Watson</i> —60
La Circassienne.....	<i>Franz Behr</i> —75
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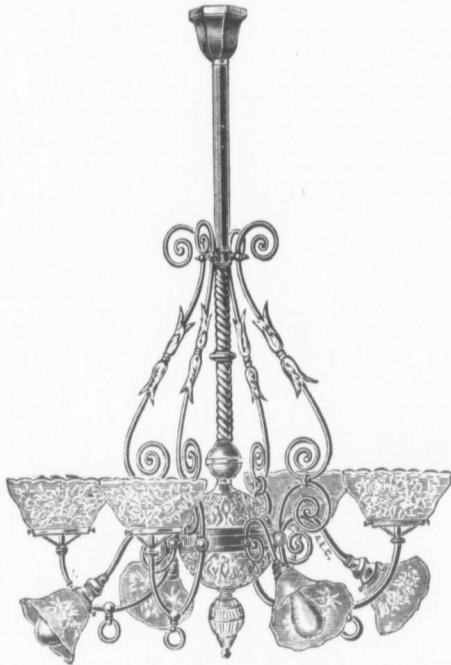
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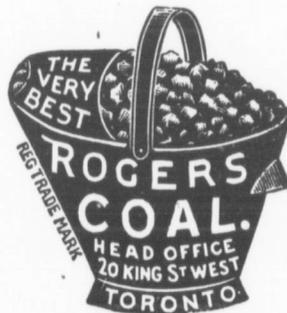
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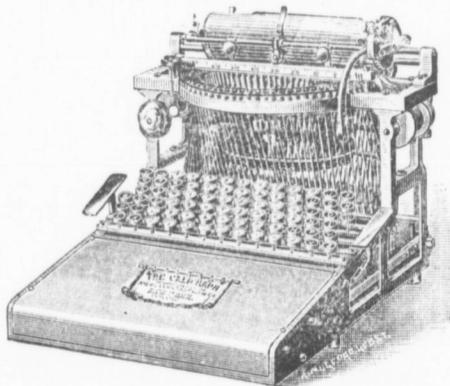
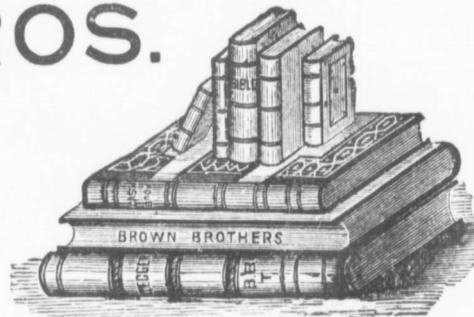
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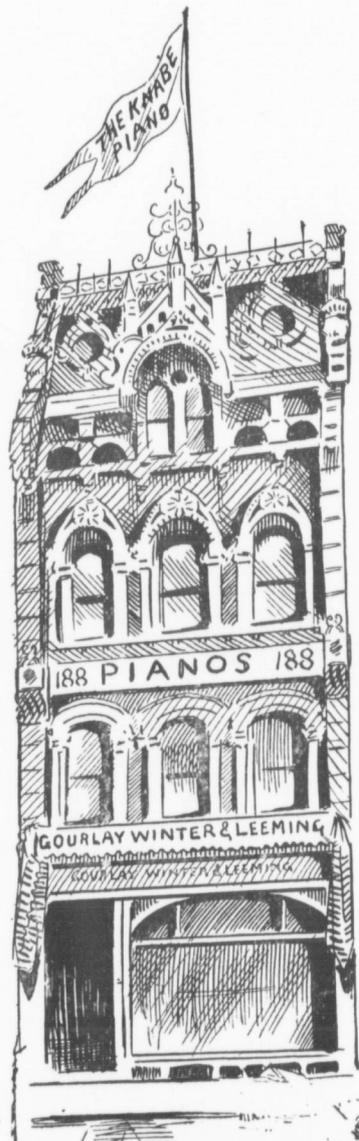
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