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1900-1901.



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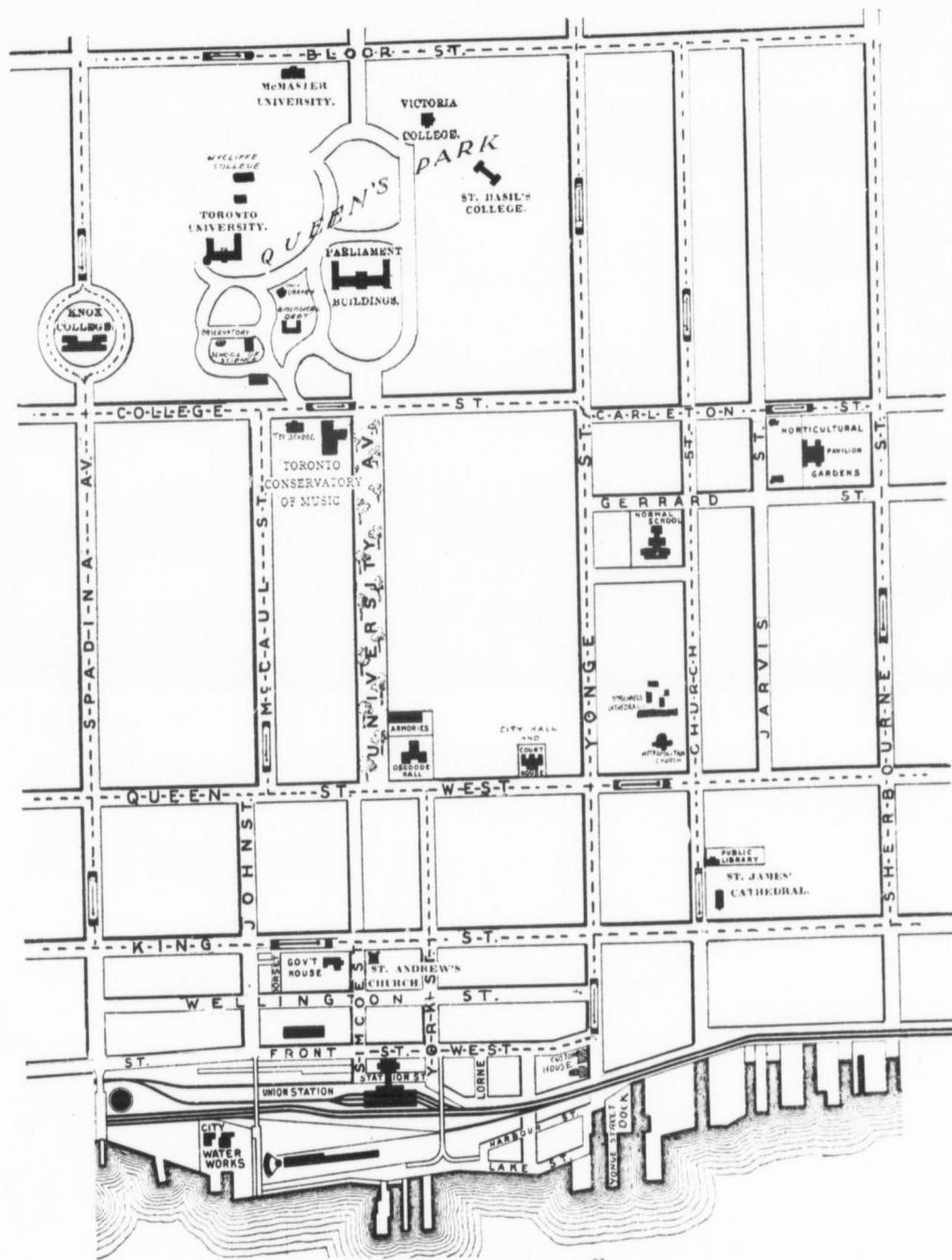
FOURTEENTH ANNUAL CALENDAR.



1900-1901.



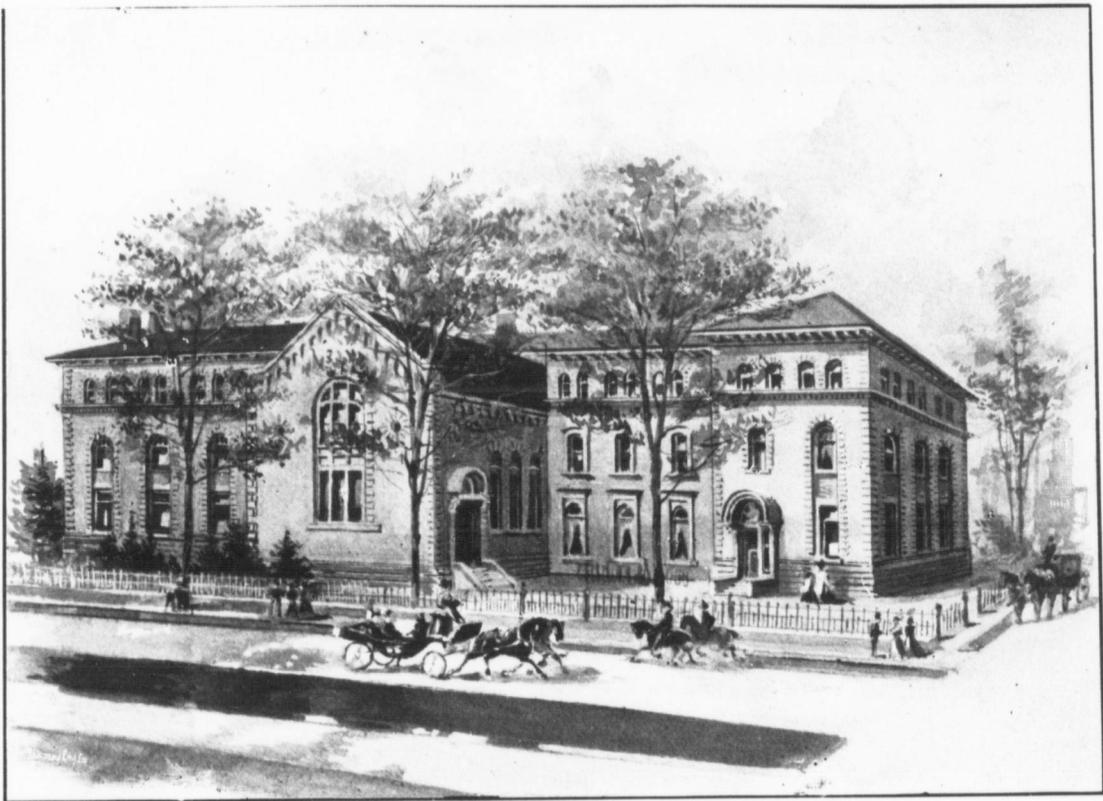
TORONTO.



H A R B O U R

MAP OF THE CENTRAL PORTION OF TORONTO, SHOWING THE SITUATION OF THE CONSERVATORY OF MUSIC.





THE NEW BUILDINGS OF THE TORONTO CONSERVATORY OF MUSIC,
CORNER OF UNIVERSITY AVENUE AND COLLEGE STREET.
THE UNIVERSITY AVENUE FRONT.

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Term Calendar, 1900=1901.

FALL TERM, 1900.

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

WINTER TERM, 1900-1901.

Begins Monday, November 12th, and closes Tuesday, January 29th. Thanksgiving Day will be a holiday. Allowance being made for lessons falling on that day. Christmas vacation begins on Monday, December 24th. Classes open again on Wednesday, January 2nd.

EXAMINATIONS.

Wednesday, January 30th and Thursday, January 31st, have been set apart for examination purposes; no lessons will be given on these days. *Applications must be in on or before January 14th.*

SPRING TERM, 1901.

Begins Friday, February 1st, and closes Monday, April 15th. Easter vacation begins Friday, April 5th. Classes resume on Tuesday, April 9th.

SUMMER TERM, 1901.

Begins on Tuesday, April 16th, and closes on Saturday, June 29th. The Queen's Birthday will be a holiday. Lessons falling on that day will be made up on Saturday, May 25th, which is an extra Saturday in the term.

EXAMINATIONS.

The days June 18th, 19th, 20th and 21st will be devoted exclusively to examination purposes. No lessons will be given on these dates. *Applications must be in on or before June 1st.*

Board of Directors.

HON. G. W. ALLAN, PRESIDENT.
 HON. SIR JOHN ALEXANDER BOYD AND W. B. McMURRICH, Q.C., VICE-PRESIDENTS.
 AUGUSTE BOLTE, Esq., HONORARY TREASURER.
 DR. EDWARD FISHER, MUSICAL DIRECTOR.
 HON. JUSTICE MACLENNAN. ELMES HENDERSON, Esq.,
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 MARIE WHEELER, ASSISTANT REGISTRAR.
 JENNIE LAWSON, ASSISTANT.

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 J. HUMFREY AINSWORTH,
 F.R.C.O. (England).
 T. ARTHUR BLISS,
 MRS. J. W. BRADLEY,
 ISABEL CHRISTIE,
 LILLIE COTTAGE,
 A. T. CRINGAN,
 Introductory
 Schools.
 EDITH M. CRINGAN,
 Piano.
 MRS. INEZ CUTLER,
 Physical Culture.
 SARA E. DALL,
 Piano and Organ.
 ALICE DENZIE,
 NAPIER DURAN,
 MAUD GORDON,
 JOHN GOWN—
 PAUL HAHN—
 ANNIE HALL,
 ALBERT HAM,
 Dublin, F.R.C.O.,
 London—Violin.
 EDMUND HARRIS,
 Piano.
 J. W. F. HARRIS,
 LENA M. HAYES,
 MRS. M. B. HEWITT,
 DONALD HERBERT,
 GRACE H. HUGHES,
 Composition.
 ANNIE JOHNSON,
 E. D. KAINS—
 MAY L. KIRKPATRICK,

Faculty.

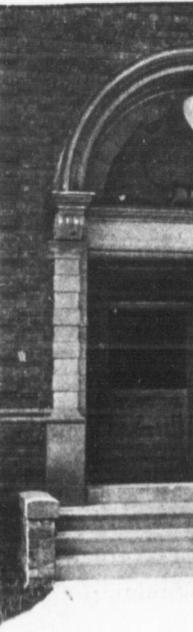
- DR. EDWARD FISHER (Musical Director)
—Piano and Organ.
- MRS. B. DRECHSLER ADAMSON—Violin.
- J. HUMFREY ANGER, Mus. Bac., Oxon.,
F.R.C.O. (Eng.)—Theory.
- T. ARTHUR BLAKELEY—Organ.
- MRS. J. W. BRADLEY—Voice.
- ISABEL CHRISTIE, A.T.C.M.—Piano.
- LILLIE COTTAM—Mandolin.
- A. T. CRINGAN, Mus. Bac.—Sight-Singing,
Introductory Theory, Music in Public
Schools.
- EDITH M. CRITTENDEN, A. T. C. M.—
Piano.
- MRS. INEZ CUTTER—Teacher of Reading,
Physical Culture.
- SARA E. DALLAS, F.T.C.M., Mus. Bac.—
Piano and Organ.
- ALICE DENZIL—Voice.
- NAPIER DURAND, F.T.C.M.—Piano.
- MAUD GORDON, A.T.C.M.—Piano.
- JOHN GOWN—Contra Basso.
- PAUL HAHN—Violoncello.
- ANNIE HALLWORTH, A.T.C.M.—Voice.
- ALBERT HAM, Mus. Doc., Trinity College,
Dublin, F.R.C.O., England and L.T.C.,
London—Voice and Organ.
- EDMUND HARDY, F.T.C.M., Mus. Bac.—
Piano.
- J. W. F. HARRISON—Piano and Organ.
- LENA M. HAYES, A.T.C.M.—Violin.
- MRS. M. B. HEINRICH—Piano.
- DONALD HERALD, A.T.C.M.—Piano.
- GRACE H. HUNTER, B.A.—Literature and
Composition.
- ANNIE JOHNSON, A.T.C.M.—Piano.
- E. D. KAINS—Examiner Tuning Department.
- MAY L. KIRKPATRICK, A.T.C.M.—Piano.
- SANFORD LEPPARD—Piano Tuning.
- DR. G. R. McDONOGH—Lecturer on Physi-
ology and Anatomy of the Voice Organs.
- W. J. McNALLY—Piano.
- EUGENE MASSON—Languages.
- MAUD MASSON—Principal School of Elo-
cution.
- FRANCES S. MORRIS, A.T.C.M.—Piano.
- EDITH MYERS, A. T. C. M.—Piano and
Fletcher Music Method.
- MRS. J. L. NICHOLS—Piano.
- MARY E. NOLAN—Voice.
- MABEL O'BRIEN—Piano.
- MRS. H. W. PARKER, A.T.C.M.—Voice.
- JESSIE C. PERRY, A.T.C.M.—Organ.
- S. H. PRESTON—Sight Singing, Introduc-
tory Theory, Music in Public Schools.
- MRS. NORMA REYNOLDS-REBURN—
Voice.
- WILLIAM REED—Organ.
- MAY ROBSON—Elocution.
- 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.
- S. MARJORIE RATCLIFFE—Voice.
- RECHAB TANDY—Voice.
- C. LOUISE TANDY, A.T.C.M.—Voice.
- JOSEPH THORNTON—Clarinet and
Saxophone.
- A. S. VOGT—Piano and Organ.
- JOHN WALDRON—Cornet, French Horn
and Slide Trombone.
- L. N. WATKINS—Guitar and Banjo.
- OLA V. WILKINSON, A.T.C.M.—Piano.
- MRS. JULIE WYMAN—Voice.



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Toronto Conservatory of Music.

ORGANIZATION, HISTORY, OBJECT, ETC.



THE

TORONTO CONSERVATORY OF MUSIC may justly claim the honor of being the pioneer institution of its kind in the Dominion of Canada. The

name "Conservatory" had perhaps been applied to some private institutions prior to 1886. These, however, possessed none of the distinctive features of a genuine *Conservatory of Music* in the sense that term is understood in European countries, and the name, therefore, must have been in those cases a misnomer.

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

Soon after its inception a considerable number of public spirited citizens of Toronto came forward and subscribed sufficient capital to place it on a solid financial basis, which latter has since been

materially strengthened by additional subscriptions.

The objects of the Conservatory, as stated in its charter, are manifold, but of chief public interest are the following :

"To furnish instruction in all branches of the Art and Science of Music, and to furnish instruction in such other subjects as may be considered necessary for the fullest development of the students' mental and physical faculties preparatory to their pursuing music as a profession, with full power to acquire and hold by lease, purchase or otherwise, all lands, buildings, instruments and appliances necessary for the thorough equipment and maintenance of a Conservatory of Music, and to exercise all such powers as may be calculated to advance musical culture and appreciation."

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

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 comprehensive Conservatory of Music in Canada.

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

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

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

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

It was supposed that the increased number of class-rooms provided in the new building would afford ample accommodation for many years to come. It was found, however, before the expiration of the first year in the new quarters that extensive additions would have to be made to the buildings in order to meet the requirements of the rapidly growing attendance of students. Therefore, after full consideration of the matter in all its bearings, and giving due weight to the

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importance of providing adequate facilities for the highest musical education under the most favorable conditions, the Board of Directors decided early in 1899 to extend the main building southward, adding thereby about twenty-five studios and class-rooms, and effecting various other improvements to the premises.

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

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

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

THIRTEENTH GENERAL ANNUAL MEETING OF SHAREHOLDERS.

TO THE SHAREHOLDERS OF THE TORONTO CONSERVATORY OF MUSIC :—

The directors of the Toronto Conservatory of Music have much pleasure in laying before the shareholders their thirteenth annual report.

In so doing the directors feel that they have good grounds for congratulating the shareholders on the present satisfactory position of the Conservatory.

At the last annual meeting the attention of the shareholders was specially called to the fact that, although only eighteen months had passed since the Conservatory took possession of its new building, having provided, as it was thought, ample accommodation for a long time to come, so large has been the increase in the number of students that already serious inconvenience was caused by the want of sufficient class rooms and studios. To meet this condition of things the directors reported that they had appointed a special committee to take up the question of extension and enlargement of the building, and if that was decided upon, to consider further the ways and means to be adopted.

The report of this committee as made to the directors, was approved by them, and at the annual meeting was submitted to the shareholders and was unanimously confirmed by the meeting. No time was lost in carrying this decision of the shareholders into effect. The extension of the building was commenced in April and the work was sufficiently completed to permit the occupation of the building by the 1st of September.

The wisdom of thus providing for the increasing numbers without delay has been fully justified. The attendance this season on December 31st (as will be seen from the Musical Director's report) was 100 greater than at the corresponding period last year, and although some fifty class rooms have been provided by the enlargement of the building all except five are already in use.

The cost of the extension has been provided for in accordance with the resolution adopted at the annual meeting of the shareholders, the details of which have been satisfactorily arranged and carried out. In regard to the general work of the Conservatory the following report of the Musical Director speaks for itself:

"To the Directors of the Toronto Conservatory of Music:

"GENTLEMEN,—My report this year will be very brief, first, for the reason that I have little of special importance to mention except that all departments of the Conservatory are in a prosperous condition, and that the present school year seems, with regard to attendance and in all other respects, the most successful that we have ever had. Second, I refrain from elaborating this report more than is necessary, as I desire to submit another one to you at the end of June which will be more appropriate for publication in our annual calendar than one written in the middle of our academic year.

"The additional class room accommodation provided by the recent extension of our building meets all the present requirements of the institution satisfactorily, with some five rooms to spare which, in view of the prospect before us of development and expansion, will soon be occupied.

"The two-manual practice organ which was contracted for in September last has recently been completed by Messrs. Lye & Sons, and proves to be a good instrument and well suited to the purpose for which it was designed.

"During the past year a number of accessions have been made to our teaching staff as follows:—In the Piano Department: Mr. W. J. McNally, Miss Edith Myers, Mr. Napier N. Durand, Miss Ola V. Wilkinson. In the Vocal Department: Mrs. Julie Wyman, Miss Mary E. Nolan, Miss C. Louise Tandy. Organ

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Department: Mr. William Reed, organist of St. Andrew's Church, Mr. T. Arthur Blakeley, organist of Sherbourne Street Methodist Church, Miss Jessie C. Perry, organist of Elm Street Methodist Church. Violin Department: Mr. Ernest DuDomaine.

"The Elocution School passed into entirely new hands at the beginning of the present academic year, the Faculty now consisting of Miss Maude Masson, Principal, Mrs. Inez Nicholson Cutter, Miss May Robson and Miss G. H. Hunter, B.A., assistant teachers.

"I am glad to be able to say that the attendance of elocution students this year exceeds that of any in the history of the school, which is a high compliment to Miss Masson and her able assistants, all of whom entered upon their work in September comparatively unknown in Toronto.

"I will only add that the future prospects of our institution are, in my judgment, very bright, and I see no reason why our school should not continue to maintain the leading position which it has always held in Canada, and extend its usefulness over a still wider field than it has done in the past. In this connection it is not out of place to refer to the statement made by the *Toronto Globe* a few weeks ago which was reproduced in the *New York Musical Courier*, that, as compared with other musical colleges, our institution is the third in size on the continent.

"The above is respectfully submitted."

(Signed) EDWARD FISHER.

Your Directors have little further to add. The statement of receipts and expenditures which accompanies this Report will afford the best evidence of the sound financial condition of the Conservatory, and with the wide reputation which the institution has achieved as regards the excellence of its musical training and education, the superiority of its equipments, and the facilities which it offers to its students in all departments of study, the Directors think that they may congratulate the shareholders and friends of the Conservatory generally, in having in the City of Toronto, a Canadian School of Music, of which we may all be justly proud, and for which we may confidently anticipate a long and prosperous future.

All of which is respectfully submitted

G. W. ALLAN,
President.

THE MUSICAL DIRECTOR'S REPORT.

The following is the report made to the Board of Directors at the close of the past academic year by the Musical Director :—

To the Directors of the Toronto Conservatory of Music :

GENTLEMEN,—I have much pleasure in stating that the academic year which closed on the 29th June has been the most successful of any in the history of the Conservatory. This statement holds good whether we take as our criterion the number of students in attendance, the quality of work accomplished, the standard and extent of our examinations, or the spirit of enthusiasm and loyalty for our institution generally prevailing amongst both teachers and pupils. The total number of individual pupils in attendance from September 1st, 1899, to June 30th, 1900, was 1,150. The most in any one term was 885, which was the number registered during the Spring term. They have come largely, of course, from Toronto and Ontario, but also from nearly every Province in Canada and from many of the States. The strength of our musical faculty has been materially increased by several new appointments, while our School of Elocution has been entirely reorganized, with the best of results. This department was placed at the beginning of the year under the charge of Miss Maude Masson, who, supported by a corps of excellent assistant teachers, has succeeded not only in largely increasing the attendance of elocutionary pupils, but also in establishing the School on a high educational plane. The brilliant success achieved by Miss Masson in the brief period of one year augurs most hopefully for the future of this important department.

The extensive additions and improvements made last year to the Conservatory building have proved in every way satisfactory. We now have a building affording ample accommodation for our present needs, and admirably adapted to all the requirements of a large school of music such as the Conservatory has become. Our instrumental equipment has been enlarged by the addition of a fine two-manual pipe organ built by Messrs. Lye & Sons, of Toronto, and specially designed for practice purposes. It is in constant use by our organ students, who greatly appreciate the advantage of having such an instrument available for daily practice.

The Conservatory examinations in June brought out an unusually large number of candidates. Mr. William H. Sherwood, of Chicago, officiated as

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examiner in the higher grades of the Piano Department, and Mr. William Lavin, of New York, in the Vocal Department. Mr. John Bayley, of Toronto, assisted also in the Violin Department. The Conservatory Local Centre examinations were this year held at the Ontario Ladies' College, Whitby; at Albert College, Belleville; at the Hamilton Conservatory of Music, Hamilton; and at many other places where the candidates are prepared by private teachers. The total number of candidates presenting themselves for the Conservatory June examinations this year was 881, which is an increase of 20 per cent. over those of last summer. A number of our Theory students went up for examination at both Toronto and Trinity Universities this year, who, judging from the results thus far announced, evidently gave a good account of themselves. The examiner in the Intermediate and Senior grades of the Piano Department, Mr. Sherwood, who has acted for the Conservatory in that capacity for thirteen years, remarked emphatically on the improved quality of work done by our students in the past year, as compared with that of previous years. This testimony is especially gratifying when it is remembered that Mr. Sherwood has given great praise for the standard attained by the Piano Department in other years. The Theory, Vocal, Organ and Violin Departments have each and all been doing the same thorough and artistic work as in former years, while the Fletcher Kindergarten Department has largely increased its number of pupils, and, in the words of Miss Fletcher, who examined some of our pupils in the early summer, "shows most excellent and satisfactory results of the training which these young children have received."

I have alluded very briefly to some of the leading features of the Conservatory work of the past year, but perhaps sufficiently to indicate what I feel to be true, that our institution is steadily making progress in the right direction, and that its influence in developing the musical talent of the country is constantly widening and reaching out in new directions.

Having the same earnestness of purpose now as in the past to exercise our influence for the highest good of our students, and, through them, for the best interests of music in Canada, we need feel no anxiety as to the future of our institution. The public has already very generously recognized our efforts to improve the musical condition of things about us, and the same public will, I am sure, continue to support us in the future.

Following is a list of diplomas, certificates, medals and scholarships awarded by the Conservatory during the year 1899-1900 :—

DIPLOMAS AWARDED.

Pianoforte (Artists' Course)	8
" (Teachers' Course)	4
Voice (Artists' Course)	13
Violin (Artists' Course)	1
Organ	1
Harmony and General Theory	8
Elocution (Artists' Course).....	6
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	41

CERTIFICATES AWARDED.

Pianoforte (Junior).....	190
" (Intermediate)	87
Voice (Junior)	33
" (Intermediate)	49
Violin (Junior).....	1
" (Intermediate)	5
Organ (Junior).....	13
" (Intermediate)	7
Harmony and General Theory (Primary).....	187
" " " (Junior)	140
" " " (Intermediate)	22
Musical Form	19
	—
	753
Total.....	794

(Signed) EDWARD FISHER.

Gold Medals were awarded in the Pianoforte and Harmony and General Theory departments.

The usual scholarships were awarded in all the leading departments. The total number of pupils in attendance during the season was 1150. Concerts and Recitals given 55. Free Lectures on Theory and other cognate subjects 143.

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The Conservatory's New Buildings.

The Toronto Conservatory of Music has for many years been one of the firmly established and far-famed institutions of Toronto, one of the potent educational forces of the Province and of the Dominion. The new buildings, erected in 1897, and which were largely extended in 1899, comprise by far the largest and most completely equipped conservatory buildings in Canada, and will compare favorably in this, as in other respects, with the best institutions of the kind either in Europe or America. They are situated most favorably at the corner of University Avenue and College Street (in the heart of the city's population), adding to that great cluster of educational institutions which are grouped around Queen's Park, including the University of Toronto. The Parliament Buildings, with their beautiful surroundings, are in open view from the Conservatory. University Avenue, on which the institution faces, is one of the most picturesque streets in Toronto, and noted for its broad expanse, its stately trees and general park-like appearance. The elegant buildings comprising the Conservatory's group (see cut on page 3) consist of a main building, three stories high, having a frontage of fifty feet on College Street, and extending south parallel to the avenue 175 feet. Adjoining the main building on the east, near its centre, and running easterly towards the avenue, is the artistically designed Music Hall, 42 feet wide and about 75 feet long, forming with the main building two semi-quadrangles, south and north, upon the latter of which the main doors of both buildings open. On the ground floor of the main building next College Street are the offices, reception halls, the main corridor (extending nearly the whole length of the building), on one side of which, near the Reception Hall, is a large Lecture Hall; opposite is a suite of rooms for the Musical Director, Dr. Fisher. Further on are located the main staircase, elevator, teaching rooms, lavatories and the caretaker's apartments. On the next floor are twenty-two class rooms located on either side of a broad corridor. On the next or upper floor are thirteen class rooms, a large room for chorus practice and an extensive hall, specially designed for the purposes of the Elocution School. All of the fifty rooms, which are of ample size for the purpose required, are well lighted and ventilated. Electric time-bells are in every room and speaking tubes at various points, all connected with the offices; double floors, partitions and

doors are provided throughout, a special insulating sheathing being used as a deadener of sound, adapting the rooms to the requirements and comfort of both pupil and teacher.

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

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

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

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The Musical Director.

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

Early in the course of his musical education, Dr. Fisher's attention was attracted towards the diversified and conflicting systems of instruction adopted in various Conservatories of Music. So deeply was he interested in what he observed of these institutions, especially while pursuing his own musical studies at Boston and Berlin, that he determined to thoroughly investigate the most important methods in use, and ascertain, as far as possible, their real value and practical effect on the art of music from an educational standpoint. His residence in Berlin and subsequent visits to other European cities, afforded him opportunities for acquiring information of the most comprehensive character concerning the best music schools and systems of musical instruction.

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

Conservatory made it necessary for him to resign. His specialty in the musical profession is pre-eminently that of a teacher, having made the art and science of teaching, especially in its relation to the pianoforte, a constant study for many years. The large number of his pupils throughout Canada, who, besides being artistic and brilliant performers are now filling important positions as piano



teachers and organists, attest the thoroughness of his methods and his skill as a musical educator.

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

Advantages of Conservatory over Private Instruction.

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

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

The genuine Conservatory of Music stands in much the same relation to the private teacher as the University to the private tutor. Exceptional circumstances render it desirable at times to employ private instruction, whether in music or other branches of learning, but such exceptions only serve to emphasize the need of institutions carefully organized to meet the needs of the large majority of students. Unfortunately, the musical profession embraces more or less incompetent teachers, no one being debarred from entering it, whether properly qualified or not. It, therefore, rests with each individual, when seeking the services of a private teacher, to form his judgment as best he can on that person's fitness for his vocation. A Conservatory of Music, worthy of its title, presents no such uncertainty to the mind of the pupil. It is morally certain that the teachers of a successful Conservatory are selected mainly on account of their ability, as it would not be in the best interests of such an 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-sided-

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ness of culture are always to be guarded against by the music student of high aims, and no better safeguard from these faults can be found than in the broadening and inspiring influences of a comprehensive and progressive Conservatory of Music.

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

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

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

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

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

Free Advantages.

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

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

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

During the thirteen years of the Conservatory's existence, scholarships amounting in the aggregate to \$12,000 have been awarded to students.

CONCERTS AND RECITALS.

In addition to the other means of culture gratuitously afforded by the Conservatory, numerous concerts are held, at which the choicest works of the great masters, consisting of sonatas, concertos, etc., for the pianoforte, and for

pianoforte and oratorio and of musicians. Faculty and recitals are given elementary, and

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pianoforte and violin, string and piano trios, quartettes and quintettes, songs, oratorio and operatic selections, etc., are performed by students and professional musicians. Occasionally, also, Artists' Recitals are given by members of the Faculty and visiting musicians. Besides these more important occasions, weekly recitals are given in which Conservatory pupils of all grades, excepting the most elementary, are from time to time permitted to take part.

These exercises are of great advantage to pupils, stimulating them to increased exertion in their studies, and furnishing opportunities for the development of their powers, and the acquirement of that confidence so necessary to a creditable performance in the presence of an audience. The "Term Card," which all pupils receive on payment of their tuition at the beginning of each quarter, entitles them to admission to all Conservatory Concerts and Recitals. For the best visiting and local Concert attractions, arrangements are frequently made whereby pupils of the Conservatory are enabled to obtain tickets at prices much below those charged the general public.

MUSICAL LIBRARY.

The great mass of musical literature now extant is rendered inaccessible to many students, simply owing to the large expense involved in purchasing books. Yet to the liberal-minded and progressive musician, the literature should be as familiar as the *technique* of his art. Highly important is it also that students should have access for reference to the full scores of the symphonic, oratio 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, Æsthetic, Elocutionary, etc., have already been purchased, and additions will be made from time to time, until the library is complete in every respect. It is intended for the free use of students during all hours when the Conservatory is open. The leading European and American Musical Journals will also be kept on file in the Reception Room for the use of students.

Outlined Plan of Educational System.

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

Academic Department.

The Academic Department, which is intended to be preparatory to the Collegiate Department and which includes within its scope a Musical Kindergarten School, 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 may 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 are impossible to secure in connection with private instruction. No student will be admitted to this department for a shorter period than one term.

Collegiate Department.

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

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

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

Collegiate Examinations held in Toronto.

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

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

CERTIFICATES.

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

DIPLOMAS.

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

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

Graduates, or winners of a Diploma in any single department in the Conservatory, are entitled to be styled *Associate 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 be styled *Fellow of the Toronto Conservatory of Music* (F.T.C.M.)

MEDALS AND SCHOLARSHIPS.

Medals and Scholarships are awarded in each of the leading departments at the summer examinations. (See page 49.)

TEACHER'S DIPLOMA.

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

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

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

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

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

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

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

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

POST-GRADUATE COURSE.

A definite Post-Graduate course is provided in the Pianoforte and other leading departments, for graduates who desire to reach a higher standard of excellence as artists.

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

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

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

Local Examinations.

A radical departure from established custom was made in 1898 by the Conservatory with respect to the holding of Annual Examinations in Centres outside of

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Toronto. Prior to that time students of music in various parts of Canada who wished to avail themselves of the Conservatory Examinations were often unable to do so because of the expense attached to such an undertaking.

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

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

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

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

Candidates taking examinations at Local Centres must forward to the Secretary at Toronto their applications — blank forms for which are provided by the Conservatory—not later than June 1st, together with the fees for examinations and certificates. Cheques or money orders for fees to be made payable to the Toronto Conservatory of Music and at par in Toronto.

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

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

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

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

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

HONORARY LOCAL REPRESENTATIVES.

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

CONSERVATORY LOCAL CENTRES AT THE ONTARIO LADIES' COLLEGE AND CONSERVATORY OF MUSIC, WHITBY, ONT., AND AT ALBERT COLLEGE, BELLEVILLE, ONT.

The Ontario Ladies' College and Conservatory of Music, at Whitby, has also been constituted a "Local Centre" for the holding of Primary, Junior and Intermediate examinations by the Toronto Conservatory of Music in the various branches of musical study. Candidates may enter for examinations at this Centre also who are not students of the Ontario Ladies' College. The conditions governing examinations at Whitby are the same as those of other Local Centres, with the exception that they will take place in June instead of July.

Albert College, Belleville, has been made a special "Local Centre" for the benefit of college students only, the conditions governing examinations being otherwise the same as at Whitby.

Departments of Instruction.

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

SCHOOL FOR THE PIANOFORTE.

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

The Piano.

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

The most careful attention is given to the laying of a proper foundation in the playing of every Conservatory pupil, at whatever age he or she may enter the institution. Thus it follows that when the pupils change from junior to the more advanced Conservatory teachers, they are not subjected to the discouraging experience so common of having to undo their previous work and lay an entirely new foundation for their playing.

The best of all modern discoveries, inventions and methods are sought out and utilized in developing to the utmost the students' capabilities and talents.

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

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

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

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

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

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

The Voice.

Instruction in this department includes everything that assists in the development of the vocal artist, among which details of study may be mentioned the

union of the registers; physiology of the vowels and consonants; solfeggi and the application of words to music; exercises for obtaining flexibility of voice; exercises in the scales major and minor; the chromatic scale and arpeggios; the embellishments suitable to different styles of singing; dramatic expression; cultivation of the voice considered as an organ of æsthetical feeling in art; English ballads and sacred songs; Italian, German and French songs; Opera and Oratorio; Recitative and Aria, etc.

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

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

The Organ.

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

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

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

A fine new two-manual pipe organ, designed specially for a practice instrument, has been erected during the past year and is now available for daily use by organ students.

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

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

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Comp
- 1 Open Dia
 - 2 Dolce...
 - 3 Gamba
 - 4 Doppel Fl
 - 5 Wald Flut
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- 10 Bourdon
 - 11 "
 - 12 Open Dia
 - 13 Viola di C
 - 14 Aeoline
 - 15 Celeste

- 22 Geigen P
- 23 Dulciana
- 24 Melodia

- 28 Double C
- 29 Bourdon

- 31 Swell to
- 32 Swell to
- 33 Swell to
- 34 Swell at
- 35 Choir to
- 36 Choir to
- 37 Choir to

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

CHOIR ORGAN.

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

PEDAL ORGAN.

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

COUPLERS.

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

COMBINATION PISTONS.

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

PEDAL MOVEMENTS.

Two Combination Pedals to Pedal Organ.

Tremolo Pedal to Swell Organ.

Reversible Pedal Great to Pedal.

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

Full Organ Pedal.

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

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

To effect a further saving of space on the platform, the instrument is distributed according to the following plan, namely: The Choir and Pedal Organs are placed in the central rear portion of the platform, the Great Organ over the retiring room on the left, and the Swell Organ over the lobby to the right, through which the main building is reached from the Music Hall. The organ was built by the firm of Messrs. S. R. Warren & Son, and rebuilt on the electro-pneumatic principle in 1897 by Messrs. D. W. Karn & Co., of Woodstock, Ont., the work of re-construction being superintended by Mr. Charles S. Warren.

Specification of the Practice Organ.

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

GREAT ORGAN.

	NOTES.			NOTES.	
1 st Open Diapason.....	Metal, 61	8-ft.	3 Melodia	Wood, 61	8-ft.
2 nd Dulciana.....	" 61	8-ft.	4 Principal	Metal, 61	4-ft.

SWELL ORGAN.

	NOTES.			NOTES.	
5 th Aeoline	Metal, 61	8-ft.	7 Dolce Flute.....	Metal, 61	4-ft.
6 th Stopped Diapason	Wood, 61	8-ft.	8 Oboe.....	" 61	8-ft.

PEDAL ORGAN.

	NOTES.	
9 Bourdon	Wood, 30	16-ft.

MECHANICAL REGISTERS.

- | | |
|---|-------------------------|
| 10 Great to Pedal. | Tremolo Pedal to Swell. |
| 11 Swell to Pedal. | Balance Swell Pedal. |
| 12 Swell to Great. | |
| 13 Swell to Great Super Octave Coupler. | |

The above organ was built at the close of 1899 by Messrs. Edward Lye & Sons, Organ Builders, Toronto, being specially designed for practice purposes, and is of much advantage to our organ students.

SPECIAL ORGAN CLASSES.

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

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

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

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CLASS IN IMPROVISATION.

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

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

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

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

Violin, Orchestra and Band Instruments.

VIOLIN,
VIOLA,
VIOLONCELLO,
CONTRA BASSO,

FLUTE,
OBOE.
CLARINET,
BASSOON,

SAXAPHONE,
HARP,
HORN,
CORNET,

TROMBONE,
EUPHONIUM,
TYMPANI, ETC.

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

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

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

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

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

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

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

In the case of candidates who have studied Harmony before entering the Conservatory, and who wish to take the Junior, Intermediate or Final Examinations, an informal examination (for which there is no fee) will be held in order to test their ability, and according to the result they may be exempted from one or more of the foregoing examinations.

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

Among the "free advantages" enumerated on page 22 it will be seen that certain lectures on the Theory of Music are included; these are as follows:

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

These lectures of the Conservatory majority of the

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Harmony

During past United States l with the Conserv favor of late to all who find

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TEXT BOOKS

Rudiments

Music

Harmony
Counterpoint

Double Counterpoint
Acoustics
History

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

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

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

Harmony, Counterpoint, etc., by Correspondence.

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

An important feature in lessons by Correspondence may be seen, and should not be overlooked, in the fact that, as everything is explained *in writing*, the student is enabled to read and re-read the same, thereby receiving practically the same advantage as several lessons upon the same subject. The fees for lessons by Correspondence are stated on page 47.

Being affiliated with the University of Toronto, and with Trinity University, the Conservatory of Music gives special attention to the preparation of students for University examinations, leading to degrees in Music. For some years past Conservatory candidates have successfully passed the University Examinations, securing the Mus. Bac. degree and winning also the gold and silver medals.

TEXT BOOKS ARE SELECTED FROM THE FOLLOWING LIST :

PRIMARY EXAMINATION.

Rudiments *Cummings. Harmony *Stainer.

JUNIOR EXAMINATION.

Music Bannister. History Hunt.

INTERMEDIATE EXAMINATION.

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

FINAL EXAMINATIONS.

Double Counterpoint *Bridge. Fugue *Higgs.
Acoustics *Stone. Instrumentation *Prout.
History *Parry. Bases and Melodies *Dunstan.

The following Text Books are also in occasional use :—

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

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

Language Department.

FRENCH.

GERMAN.

ITALIAN.

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

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

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

3. The teacher's accentuation, gesticulation, modulation of voice and general expression of countenance aid the pupil in grasping quite a number of ideas and

sentiments indicated in his native tongue, and other niceties of

The "Berlitz

Its efficiency are engaged by are in every language its peculiar characteristics perfection. Besides without which co-operation work between the exceeding eight

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Students of orchestral instruments performances of Mrs. B. Dre and study their conductor.

The Orchestral players, occasionally add in no small

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Sight

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Sight-singing irrespective of

sentiments indicated by words or phrases for which there is often no true equivalent in his native tongue, and thus enable him to learn many shades of expression and other niceties of the language that are otherwise lost.

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

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

The Conservatory String Orchestra.

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

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

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

Sight-Singing and Chorus Practice.

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

Sight-singing should be included in the course of every music student, irrespective of the quality of voice, for in this study the ear is trained by constant

comparison to an accurate perception of all rhythms and tune forms met with in ordinary music.

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

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

Familiarity with the symbols used in musical notation and their significance to the ear, with rhythmic forms more or less simple or complicated, with harmonic and melodic combinations (all of which are readily learned in the study of sight-singing), will greatly facilitate the progress of any music pupil.

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

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

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

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

JUNIOR EXAMINATION.

This examination comprises the following tests :—

1. Singing at sight a test containing diatonic intervals of moderate difficulty in a major key.
2. Singing at sight, on a monotone, a test, in simple, triple or quadruple time, containing half-pulse and quarter-pulse divisions and dotted notes.

3. Writing tones of any n played or sung
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- (b) Sin

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- (b) Te

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3. Writing, from hearing it played or sung, a test containing from four to six tones of any major scale indicated by the examiner, the tonic chord being first played or sung.

4. Pointing on a blank staff the notes of any one of three hymn tunes previously prepared.

INTERMEDIATE EXAMINATION.

The following tests will be given :—

1. (a) Singing at sight a test containing difficult diatonic intervals and simple modulations to the dominant, sub-dominant or relative minor.

(b) Singing the harmonic and melodic forms of the minor scale in any suitable key.

2. Singing at sight, on a monotone, a test containing any of the following pulse-divisions, half and quarters, three-quarters and quarters, triplets, and rests of corresponding value.

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

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

SENIOR EXAMINATION.

The following tests will be given :—

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

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

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

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

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

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

Fletcher Music Method.

SIMPLEX AND KINDERGARTEN.

This new and excellent method of teaching the elements of music to children has been used in the Conservatory with great success during the past two seasons.

The Fletcher Method does away with all the drudgery usually considered necessary in acquiring the first steps of music. Elementary lessons are now a

source of pleasure. For little children they are a series of games. Sewing, pasting and building devices are used, and the lessons are conducted on Kindergarten models. In this way the child obtains a thorough groundwork which will be useful to him in his future study of music, instrumental, vocal or theoretical.

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

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

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

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

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

Piano and Reed Organ Tuning.

OUTLINE OF COURSE.

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

FIRST YEAR.

FIRST TERM.—The general study of Pitch and Relation of musical intervals as employed in Tuning. Study of Unison and Octave.

SECOND TERM.—Principles and Practice of Piano Tuning, structure of the Temperament, Musical Acoustics, embracing the Theory of Scales, Harmonics, Beats and Temperaments.

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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 these branches will receive the Conservatory Diploma.

Miscellaneous.

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

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

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

SHEET MUSIC DEPARTMENT.

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

SHEET MUSIC LENDING LIBRARY.

In the interests of students, particularly of the Pianoforte Department, who are desirous of cultivating the art of *Prima-vista* or Sight-Playing, the Directorate has established a Sheet Music Lending Library. This Library contains a large number of Standard Compositions, besides many others of a lighter character, all being selected for the special object in view, and consequently not making too severe demands on the executive ability of the player.

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

SELECTION OF MUSIC FOR EXAMINATIONS.

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

PIANO, CLAVIER AND ORGAN HIRE AND PRACTICE.

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

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

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

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

Text Books—Foundational Exercises 1 and 2, *Virgil*.

SITUATION OF THE CONSERVATORY.

The Conservatory Buildings are situated at the corner of College Street and University Avenue. The location is convenient, central, and easy of access by street cars from every quarter of the city. Strangers arriving at the Union

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Station will find the "Yonge Street" and "Bloor and McCaul" cars in the station, from the former of which cars a transfer can be made at College Street to any car going west, all of which pass the Conservatory doors. For situation of Conservatory and street car service see map on page 2.

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.

BEGINNERS.

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

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

TO STUDENTS.

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

CONSULTATION.

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

HOME INSTRUCTION.

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

EVENING CLASSES.

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

TIME FOR COMPLETION OF COURSE.

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

GENERAL EDUCATIONAL ADVANTAGES.

Young ladies prosecuting their musical studies in the Conservatory can also, if desired, continue their general education at the Presbyterian Ladies' College under charge of Principal Macdonald and Mrs. T. M. McIntyre, where board and all home comforts can be obtained. The College announcement will be found on page 98.

PROFESSIONAL SITUATIONS.

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

CALENDAR MAILED TO STUDENTS AND OTHERS.

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

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

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Rules and Regulations.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Departments of Instruction and Tuition Fees.

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

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

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

FEES PAYABLE STRICTLY IN ADVANCE.

	PRIVATE.
Pianoforte —Isabel Christie, A.T.C.M.	\$ 8 00
Mabel O'Brien, A.T.C.M.	
Ola V. Wilkinson, A.T.C.M.	
Edith M. Crittenden, A.T.C.M.	
Napier N. Durand, F.T.C.M.	
Edmund Hardy, F.T.C.M., Mus. Bac.	
Mrs. M. B. Heinrich	11 00
Annie Johnson, A.T.C.M.	
May L. Kirkpatrick, A.T.C.M.	
Edith Myers, A.T.C.M.	
Mrs. J. L. Nichols	
Sara E. Dallas, F.T.C.M., Mus. Bac.	
Maud Gordon, A.T.C.M.	
Donald Herald, A.T.C.M.	15 00
Francis S. Morris, A.T.C.M.	
W. J. McNally	20 00
J. W. F. Harrison.	30 00
A. S. Vogt.	
Dr. Edward Fisher.	40 00
Piano, Normal Class —Dr. Edward Fisher, two hour lessons per week.	17 00
Voice —S. Marjorie Ratcliffe.	10 00
Annie Hallworth, A.T.C.M.	
C. Louise Tandy, A.T.C.M.	12 50
Mrs. H. W. Parker, A.T.C.M.	
Mary E. Nolan.	15 00
Mrs. J. W. Bradley.	20 00
Alice Denzil.	
Mrs. Norma Reynolds-Reburn.	25 00
Mrs. Norma Reynolds-Reburn.	30 00
Albert Ham, Mus. Doc. (Trinity College, Dublin), F.R.C.O. (Eng.), L.T.C. (Lon.)	
Rechab Tandy.	35 00
Mrs. Julie Wyman.	40 00

Theory—J. H.
A. T.

In the Theor

Organ—Jessie
Sara I
T. Art
Willia
J. W.
Albert
A. S.

Reed Organ
Violin or Viol

Violoncello—
Contra Basso
Flute
Saxophone }
Clarinet }
Cornet
French Horn
Slide Trombo
Euphonium }
Tuba }
Guitar, Mand
Mandolin—Mi
Sight-Singing
Theory, Music
Sight-Singing

Elocution, etc
Piano and Org
Tuning Practic
Organ Practic
“
“
Clavier Practic

Theory —J. Humfrey Anger, Mus. Bac. (Oxon.), F.R.C.O. (England).		
A. T. Cringan, Mus. Bac.		PRIVATE.
1 lesson per week (private).....		\$15 00
2 lessons per week “.....		25 00
1 lesson per week (class of four).....		7 50
1 “ “ (class of six).....		5 00
Correspondence lessons (10 lessons).....		12 50
“ Mus. Bac. degrees (see circular).....		15 00
<i>In the Theory Department the Fourth, or Summer Term, will consist of nine weeks only.</i>		
Organ —Jessie C. Perry, A.T.C.M.....		15 00
Sara E. Dallas, F.T.C.M., Mus. Bac.....		17 00
T. Arthur Blakeley.....	}	25 00
William Reed.....		
J. W. F. Harrison.....		32 00
Albert Ham, Mus. Doc. (Trinity College, Dublin), F.R.C.O. (Eng.), L.T.C. (Lon.)		37 00
A. S. Vogt.....		40 00
Reed Organ		10 00
Violin or Viola —Lena M. Hayes, A.T.C.M.....		15 00
Mrs. B. Drechsler Adamson.....		30 00
Violoncello —Paul Hahn.....		25 00
Contra Basso —John Gowan.....		15 00
Flute		15 00
Saxophone } Joseph Thornton.....	}	15 00
Clarionet		
Cornet } John Waldron.....	}	15 00
French Horn		
Slide Trombone		
Euphonium } Frederick Smith.....	}	15 00
Tuba		
Guitar, Mandolin and Banjo —L. N. Watkins.....		15 00
Mandolin —Miss Lillie Cottam.....		15 00
Sight-Singing, Introductory } A. T. Cringan, Mus. Bac. } (Private).....	}	\$15 00 to 25 00
Theory, Music in Public Schools } S. H. Preston.....		
Sight-Singing, Class—		
1 hour lesson per week (class of four).....		5 00
1 “ “ (class of six).....		3 50
1 “ “ (class of eight or more).....		2 50
Elocution, etc., see page 86.		
Piano and Organ Tuning —Sandford Leppard.....		\$13 00 to 25 00
Tuning Practice, per week, one hour each day.....		0 50
Organ Practice on Conservatory Concert Organ, per hour		0 25
“ on Two-Manual Practice Organ, per hour.....		0 15
“ on Pedal Piano at Conservatory, per week, one hour each day.....		0 50
Clavier Practice, per week, one hour daily		0 25

Fletcher Music Method—Edith Myers, A.T.C.M. :

2 hour lessons per week (class of four).....	7 00
2 three-quarter hour lessons per week (class of four).....	6 00
2 hour lessons per week (class of seven).....	5 00

Languages—Classes of six. (Twenty Lessons)..... 8 00

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

A discount is allowed where several languages are studied.

Fees for Toronto Examinations.

Instrumental, Vocal and Theory.

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

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

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

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

Fees for Examinations at Local Centres outside of Toronto.

For Pianoforte, Voice, Organ and Violin.

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

No entrance fee required.

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

Primary.....	\$3 00
Junior.....	4 00
Intermediate.....	5 00

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

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

N.B.—Fees for
In cases where candidates are
refunded.

Candidates taking
their application—
1st, together with

Gold Medal
first place, with
Course), Organ
Partial Sch
Intermediate E
Organ, Voice,
(value \$15.00),
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Medals or Scho
other candidate

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

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

Medals and Scholarships.

AWARDED AT THE JUNE EXAMINATIONS.

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

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

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

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

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

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

SCHOLARSHIPS AWARDED IN SEPTEMBER, ANNUALLY.

Three free and twenty partial *Elementary* Scholarships are awarded by the Conservatory at the beginning of each academic year on the recommendation of the Musical Director.

A considerable number of Scholarships varying more or less from year to year and intended for specially talented and deserving pupils are also donated at the beginning of each year by various members of the Faculty.

Due notice of these special scholarship competitions is given in the leading Toronto papers early in September.

The monetary value of free and partial scholarships awarded by the Toronto Conservatory of Music since 1887 amounts to \$12,000.

MEDALS AND SCHOLARSHIPS AWARDED IN JUNE, 1900.

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

The Gold Medal awarded by the Conservatory for "Highest Standing" (Graduate), with honors in the Theory Department, was won by Mr. T. A. Reed, Toronto.

A Partial Scholarship awarded by the Conservatory for "Highest Standing" with honors in Second Year, Piano Department, was won by Miss Alice L. Evans, Trenton.

A Partial Scholarship awarded by the Conservatory for "Highest Standing" with honors in First Year, Piano, was won by Miss Lena Martin, Cheapside.

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

A Partial Scholarship awarded by the Conservatory for "Highest Standing" with honors in Second Year, Voice, was won by Miss Jennie E. Williams, Toronto.

A Partial Scholarship awarded by the Conservatory for "Highest Standing" with honors in Second Year, Voice, was won by Miss Edith Crawford, Toronto.

A Partial Scholarship awarded by the Conservatory for "Highest Standing," with honors in Second Year, Theory, was won by Miss Nellie Marie Hamm, Dundas.

A Partial Scholarship awarded by the Conservatory for "Highest Standing," with honors in First Year, Theory, was won by Miss Madeline Schiff, Toronto.

Graduates in
as Associates of

NOTE.—The names

18
F
Mr. J. D. A. Tripp

18
F
Miss Sara E. Dalla
" Maud Gordon
Mr. Donald Herald
Mrs. Edgar Jarvis
Miss Ethelind G. T

18
F
Miss Louie Reeve
" Kathleen B. S

Mr. Wm. M. Robin
Miss Lizzie L. Wa

T
Miss May A. Bean
" Sara E. Dalla
" Eleanor A. D
" Jennie M. Ec
" Maud Fairba
" Emily M. Fe
" Isabel Gedde
" Rowena E. F
" Kate I. Hutc
" Annie Johnsc
" Edith Maclea
" Constance L
" Lottie McMu
" Alice M. Smi

Graduates.

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

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

1888-1889.

PIANO.

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

1889-1890.

PIANO.

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

1890-1891.

PIANO.

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

VOICE.

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

THEORY.

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

ORGAN.

Miss Florence Brown.....Port Perry

VIOLIN.

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

ELOCUTION.

Miss Hermenia Walker.....Toronto

PIANO—TEACHERS' NORMAL COURSE.

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

1891-1892.

PIANO.

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

VOICE.

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

ORGAN.

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

1891-1892.

VIOLIN.

Miss Ethelind G. Thomas Belleville

THEORY.

Miss Maud Foster Toronto
 Mr. Henry J. Holden "
 Miss Mauine Kincade "
 " Minnie McCullough "
 Mr. Cyril E. Rudge "

ELOCUTION.

Miss Louise Bowman Listowel
 " Bell Rose Emslie Toronto
 " Laura Harper Barrie
 " Mary E. Matthews Port Colborne
 " Eva G. May Toronto

PIANO—TEACHERS' NORMAL COURSE.

Miss Kate Lindsay Toronto
 " Julia F. McBrien Prince Albert
 " Frances S. Morris Perth
 " Lizzie J. Schooley Welland
 " Lizzie L. Walker Perth

1892-93.

PIANO.

Miss Lila Carss Smith's Falls
 " Julia F. McBrien Prince Albert

VOICE.

Miss H. Ethel Shepherd Port Hope
 " Ida Walker Kincardine
 " Laura S. Wise Ottawa

ORGAN.

Mr. W. H. Hewlett Toronto
 Miss Ethel Morris "

THEORY.

Miss Kate Archer Toronto
 " Elizabeth M. Glanville "
 " Eva M. Lennox "
 " Mary McCarrroll "
 " Via Macmillan "
 " Maggie V. S. Milne "
 " Mary Russell "

PIANO—TEACHERS' NORMAL COURSE.

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

ELOCUTION.

Miss Jennie Pearson Hoag Newmarket
 " Bertha Tovell Sargent Toronto
 " Lillian Hope Smith De Soto, Mo., U.S.

1893-1894.

PIANO.

Miss Anna Coad Butland Toronto
 " Emma C. Geddes "
 " Lena Moore Brooklin
 " Maud A. Hirschfelder Toronto

VOICE.

Mr. A. B. Jury Toronto
 Mrs. A. B. Jury "
 Miss Maggie C. Merritt Norwood
 Mrs. H. W. Parker Toronto

ORGAN.

Miss Ida L. Jane Toronto

VIOLIN.

Miss Lillian Norman Toronto

THEORY.

Mrs. Herbert L. Dunn Toronto
 Miss Ethel Morris "
 " Ida I. Smyth "

PIANO—TEACHERS' NORMAL COURSE.

Miss Edith A. Burson St. Catharines
 " Annie B. Climie Listowel
 " Elizabeth M. Glanville Toronto
 " Margaret R. Gillette "
 " Emma Mackenzie "
 " Maggie R. Mills Guelph
 " Maggie V. S. Milne Toronto
 " Mary Russell "

189

ELOCUTION.

Miss Lillian Mary A
 " Ione H. Dwyer
 " Agnes Goodfel
 " Mary M. Gunn
 " Wilhelmine Ma
 " Charlotte Mach
 " Katharine J. V
 " Margaret Mau

189

PIANO.

Miss Emma Andrich
 " Jennie Creight
 " Ida C. Hughes
 " Margaret Lov
 " Edith Myers .

V

Miss Annie E. Bull
 " Jessie Fraser
 " Bertha Dewar
 " Annie C. Laid
 " Eldred M. Ma
 " Dora L. McM
 " Mary Trench
 " Allie B. C. Wa

THEORY.

Mrs. Thirza Black
 Miss Lexie Davis
 Mr. Edmund Hardy

PIANO—TEACHERS' NORMAL COURSE.

Miss Bella Geddes
 " Ina M. Hogg
 " Ida I. Smyth.

ELOCUTION.

Miss Kate A. Beatt
 " Annie Hart
 " Kate L. Root
 " Ethel Tyner .

18

PIANO.

Miss Alice E. B. Bu
 Mr. Dorsey A. Cha
 " Napier N. Dura
 Miss Cassie Grand
 " Ella How . . .

1893-1894.

ELOCUTION.

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

1894-1895.

PIANO.

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

VOICE.

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

THEORY.

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

PIANO—TEACHERS' NORMAL COURSE.

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

ELOCUTION.

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

1895-1896.

PIANO.

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

VOICE.

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

ORGAN.

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

THEORY.

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

PIANO—TEACHERS' NORMAL COURSE.

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

ELOCUTION.

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

ELOCUTION AND PHYSICAL CULTURE.

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

1896-1897.

PIANO.

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

1896-1897.

VOICE.

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

ORGAN.

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

VIOLIN.

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

THEORY.

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

PIANO—TEACHERS' NORMAL COURSE.

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

ELOCUTION.

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

1897-1898.

PIANO.

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

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

VOICE.

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

THEORY.

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

VIOLIN.

- Miss Louie Fulton.....Toronto

PIANO—TEACHERS' NORMAL COURSE.

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

ELOCUTION.

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

ELOCUTION—TEACHERS' COURSE.

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

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PI

- Miss Edith Mitchell
 " Nettie McTagg
 " Mabel O'Brien
 " Ada F. Wagsta

PIANO—TEACHE

- Miss Blanche Badgl
 " Etta Chester.
 " Josephine Coll
 " May Hallett
 " Ida C. Jackson
 " Rena T. McC
 " Ethyl Ross...
 " Leila J. Samp
 " Alice Sampson
 " Beatrice M. S
 " Ethelda Walla

V

- Miss Vina Bellegh
 " Helen I. Chur
 " Carrie B. Dav
 " Emily Findlay
 " Maude Fouca
 " Lillian Garret
 " H. Edythe Hi
 " Nellie Myers
 " Zella Baright
 " Emily Selway
 " Ada F. Wags

C

- Mr. Leslie R. Bridg
 " Percy E. Pasco
 Miss Norma Tandy

V

- Miss Maude Schoo

T

- Miss Josephine Co
 " Miriam Gree
 " May Hallett
 " Jessie T. Hil
 " Rena T. Mc
 " Ina Springer
 " Edith Trueso

1898-1899.

PIANO.

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

PIANO—TEACHERS' NORMAL COURSE.

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

VOICE.

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

ORGAN.

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

VIOLIN.

- Miss Maude Schooley Welland

THEORY.

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

PIANO TUNING.

- Mr. S. Lorne Bell Morpeth

ELOCUTION.

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

ELOCUTION—DRAMATIC COURSE.

- Miss Ida Anderson Wyoming
- “ Ethel Schofield..... Toronto

ELOCUTION—TEACHERS' COURSE.

- Mrs. Sara Spence Toronto

Post-Graduates.

PIANO.

- Mr. Napier N. Durand Eglinton

VIOLIN.

- Miss Louie C. Fulton Toronto

1899-1900.

PIANO.

- Miss Blanche Badgley..... Toronto
- “ Florence I. Brown “
- “ Bessie Cowan “
- “ Grace Emmett Fonthill
- “ Mabel I. Groome..... St. Catharines
- “ Mary L. Hollinrake..... Milton
- “ Lilie M. W. Peene Hamilton
- “ Constance Tandy Kingston

PIANO—TEACHERS' NORMAL COURSE.

- Miss Mabel Deeks Toronto
- Mr. Napier N. Durand..... Eglinton
- Miss Leslie Horner..... Toronto
- “ Mabel S. Hicks..... “

1899-1900.

VOICE.

Miss Mabel C. Chew.....	Midland
" Frances H. Crosby.....	Unionville
" Lena M. Doherty.....	Clinton
" Mary L. Hamlen.....	Cleveland, Ohio
" Laura Mary McAmmond.....	Ontario Ladies' College, Whitby
" Queenie McCoy.....	Toronto
" Elizabeth E. Morin.....	Welland
" Eleda M. Perley.....	Ontario Ladies' College, Whitby
" Lena May Perry.....	Toronto
" Carrie Scenes.....	Port Perry
" Lillian Stickle.....	Stirling
" Wilhelmina Spencer.....	West Lorne
" Georgina Young.....	Toronto

ORGAN.

Miss Ruby McLeod.....	Ingersoll
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VIOLIN.

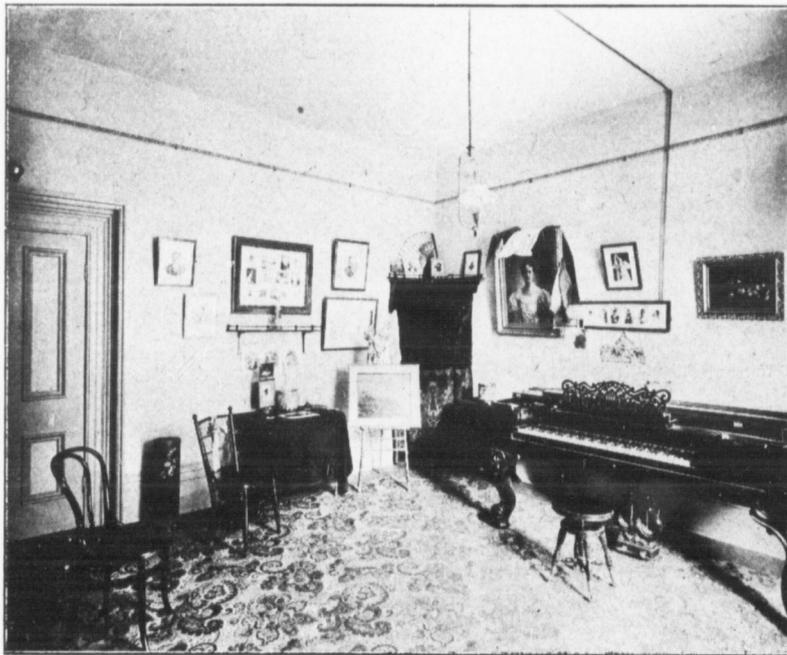
Miss Ruby D. Akin.....	Cornwall
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THEORY.

Miss Ada M. Briggs.....	Toronto
" Marjorie C. FitzGibbon.....	"
" May Livingstone.....	"
" Mollie O'Donoghue.....	"
Mr. T. A. Reed.....	"
Miss Alma Rogers.....	Cedarville
" Theresa Ruth Simonski.....	Toronto
" Delia Sparling.....	Wingham
" Rachael A. E. Wilson.....	Toronto

LITERATURE, ELOCUTION AND PHYSICAL CULTURE.

Miss Jean Crozier.....	Ashburn
" Eva Fowler.....	Burford
" Constance Jackson.....	Simcoe
" Adelaide McClelland.....	Toronto
" Evelyn Ward.....	Hamilton
" Thirza Wolfe.....	Michigan



A VOCAL TEACHING ROOM.

NOTE.—The nam

18

PIAN

Miss Lena Adams.....
" Mary Ethel A.....
" Jessie I. Ande.....
" Marion Ande.....
" Mary Andrew.....
" Laura E. M.....
" Ella E. Babb.....
" Gentie Barr.....
" Mabel A. Ba.....
" Emma Beal.....
" Agnes Bond.....
" M. Louise B.....
" Mabel Bowie.....
" Lina Boyd.....
" Florence Bra.....
" Annie Bristo.....
" Mabel A Bro.....
" Annie D. Ca.....
" Lucilla A. Ca.....
" Ida Clelland.....
" Jennie Cluna.....
" Vina M. Coc.....
" Nellie Coste.....
" Bessie Coyn.....
" Ida M. Cran.....
" Phoebe Ma.....
" Catharine L.....
" Beatrice Cr.....
" Isabella Cu.....
" Rita Damuc.....
" Ethel M. D.....
" Illa B. Day.....
" Morley A. J.....
" Florence D.....
" Isabel Den.....
" Mary C. D.....
" Maud Duna.....
" Agnes Duv.....
" Margaret F.....
" Ethel A. E.....
" Amy C. El.....
" Mabel E. E.....
" Amy Evere.....
Mr. Ernest J. Fa.....
Miss Mabel Far.....
" Lillie Fren.....

Certificated Pupils.

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

1899-1900.

PIANO—JUNIOR.

Miss	Lena Adams	Cardinal
"	Mary Ethel Allen	Belleville
"	Jessie I. Anderson	Hastings
"	Marion Anderson	Hamilton
"	Mary Andrews	Keene
"	Laura E. M. Armbrust	Toronto
"	Ella E. Babb	Mitchell
"	Gentie Barr	Hamilton
"	Mabel A. Batty	Norwich
"	Emma Beal	Lindsay
"	Agnes Bond	Guelph
"	M. Louise Borrowman	St. Catharines
"	Mabel Bowie	Kingston
"	Lina Boyd	Toronto
"	Florence Bradshaw	"
"	Annie Bristow	Hamilton
"	Mabel A. Brown	Carluke
"	Annie D. Calvert	Reaboro
"	Lucilla A. Canby	Burnaby
"	Ida Clelland	Cardinal
"	Jennie Clunas	Hamilton
"	Vina M. Coone	Manilla
"	Nellie Costello	Toronto
"	Bessie Coyne	Stirling
"	Ida M. Crane	Chatsworth
"	Phoebe May Creighton	Toronto
"	Catharine L. Cross	"
"	Beatrice Crawford	Woodstock
"	Isabella Currie	Lindsay
"	Rita Damude	Toronto
"	Ethel M. Dawson	Peterboro
"	Illa B. Day	Kingston
"	Morley A. Day	Belleville
"	Florence Deacon	Milton
"	Isabel Denovan	Toronto
"	Mary C. Doyle	Hamilton
"	Maud Dunnigan	Warkworth
"	Agnes Duval	Port Dalhousie
"	Margaret Edwards	Iroquois
"	Ethel A. Egan	Belleville
"	Amy C. Elder	Blvth
"	Mabel E. Evans	Orillia
"	Amy Everett	Toronto
Mr.	Ernest J. Farmer	"
Miss	Mabel Farr	Weston
"	Lillie French	Toronto

Miss	Hettie Galbraith	Belleville
"	Janet S. Gardiner	Port Dalhousie
"	Lila Gibson	Beamsville
"	Mary Gilbert	Toronto
"	Gertrude Gillespie	Alvinston
"	Nellie Graham	Uxbridge
"	Ida Grant	Toronto
"	Wilhelmina Gumprich	Peterboro
"	Agnes Hawke	Galt
"	Daisy Hilborn	Waterloo
"	Grace Hill	Toronto
"	Maud Huchcroft	Cardinal
"	Lenore Hunt	Bracebridge
"	Daisy Ena Husband	Hamilton
"	Ida May Johnston	Toronto
"	E. Winifred Johnson	"
"	Annie Kavanagh	Hamilton
"	Ina May Kelly	Guelph
"	Anina Kinsman	Exeter
"	Elizabeth Kreutziger	Waterloo
"	Helen M. Laing	Keene
"	Clara Langstaff	Toronto
"	Blanche Madole	Napanee
"	Lena Martin	Cheapside
"	Constance Martin	Toronto
"	Irene Martin	Tweed
"	Florence N. Martin	Battle Creek, Assa., N.W.T.
"	Mamie G. Mason	Toronto
"	Jean Meekison	Strathroy
"	Fidele Mercer	Guelph
"	Bertha Miller	Sault Ste. Marie
"	Emiline Miller	Keene
"	Edna M. Moore	Kingston
"	Florence Morrison	Morrison
Mr.	Hugh Murray	Hamilton
Miss	Nellie McCallum	Georgetown
"	Nell McConnell	Toronto
"	Clara M. McFalls	Lucan
"	Bessie McFarlane	Toronto
"	Jean McInnes	Ripley
"	Nello B. Mackenzie	Clinton
"	Georgie McLeneghan	Perth
"	Grace M. McMurtry	Toronto
"	Florence N. Macpherson	Omeme
Mr.	Wilfrid Oaten	Hamilton
Miss	Blanche D. O'Connor	Toronto
"	Kathleen O'Meara	Hamilton
Mr.	Herbert Parry	Brampton
Miss	Jean C. Patterson	Kingston

PIANO—JUNIOR—Cont.

Miss Annie Petherbridge	Belleville
" Jessie E. H. Peterson	Dundas
" Lily Phillips	London
Mr. Edgar A. Pickering	Toronto
Miss Florence L. Present	Guelph
" Margaret Ramsden	Erin
" Stella Mildred Raney	Tottenham
" Bertha Roadhouse	Belleville
" Edith Roddy	Toronto
" Marjory G. Ross	Lindsay
" Myma Ross	Toronto
" Grace Saunders	Ingersoll
" Annie W. Schofield	Guelph
" E. Grace Shaver	Ancaster
" M. Frances Sherwood	Brighton
" Ethel Smyth	Toronto
" Alpha C. Smith	Hamilton
" Beatrice Spragge	Toronto
" E. Alice Stafford	Dunnville
" Ina E. Stone	"
<i>Lilian Tate</i> → " Maggie Suffel	Winchester
<i>Hastings</i> " Mabel M. Taylor	Whitby
" Ena Taylor	Blyth
" Florence N. Thompson	Peterboro
Mr. James V. Tobey	Tara
Miss Minnie O. Trevithick	Tokio, Japan
" Mabel Uren	Ingersoll
" Alice M. Ward	Hamilton
" Jennie Watson	Orillia
" Elma Welsh	Markham
" Esther H. Wensley	Belleville
" Lois West	Toronto
<i>Lily Meloy</i> → " Lillian Willcocks	"
<i>London</i> " E. Lois Wilson	Thornhill
" May Willard	Galt
" Rena Ellene Winter	Toronto
" Kathrina Whitelaw	"
" Cecie Wright	Orangeville
" Lina Younghusband	Portage la Prairie

PIANO—INTERMEDIATE.

Miss Emma G. A. Adrain	St. Johns, N'fd.
" Laura Avison	Toronto
" Grace L. Awrey	Hamilton
" Ethel L. Barker	Orangeville
" Queenie Beaton	Orillia
" Marion I. Cameron	Hamilton
" Nellie Clint	Brockville
Mrs. Elizabeth Collins	Port Dalhousie
Miss Florence B. Collins	Toronto
" Helen Davis	Peterboro

Miss Dora Dowler	Toronto
" Hattie Dracup	Napanee
" Alice L. Evans	Trenton
" Maud Faulkner	Foxboro
" Madge M. Fraser	Embros
" Rose M. Gay	Guelph
" Millie Green	Victoria, B.C.
" Mary Green	Owen Sound
" Carrie Ethel Grills	Belleville
Mr. David C. Haig	Toronto
Miss Florence Hamilton	"
" Nellie Marie Hamm	Dundas
" Minnie Hopper	Brandon, Man.
" Leslie Horner	Toronto
" Mamie Houston	Clinton
Mr. Fred M. Howard	Hamilton
Miss Ida M. Kinnear	Toronto
" Lily Lawson	"
" Nora Loscombe	Kincardine
" Gertrude J. Mealy	Hamilton
" Helen Mitchell	Guelph
" Helena G. Mitchell	Waterloo
" Mabel Murby	Toronto
" Frances Macdonald	"
" Carrie Macdonald	Woodstock
" Alma E. Macdonald	Evanston, Ill.
" Annie L. McCartney	Binbrook
" Jennie C. McClure	Hamilton
" Elizabeth F. McPherson	"
" Rita Naftel	Goderich
" Margaret Nasmith	Toronto
" Maud O'Halloran	Lindsay
" Pauline Ockley	Toronto
" Ethel Parker	Whitby
" Lavina Reed	Galt
" May Reed	Toronto
" Muriel Rogers	"
" Helen L. Rutherford	Hamilton
" Margaret Edith Sharpe	Morven
" Gwendoline Sherry	Norwood
" Effie Sherry	"
" Ada Snider	St. Jacobs
Mr. W. A. Staples	Peterboro
Miss Annie Still	St. Thomas
" Adeline Stern	St. Louis, Mo.
" Belle Stewart	Brampton
" Lorene Stroh	Waterloo
" Phoebe Valleau	Belleville
" Jean Effie Vincent	Hamilton
" Lillian G. Wilson	Fenelon Falls
" Violet M. Wilson	"
" Rachael A. E. Wilson	Toronto

ORGA

Miss Emma G. A.	
" Ethel Luella	
" Nellie Costell	
" Elizabeth M.	
" Helena G. M.	
Mr. Charles Smyth	
Miss Agnes B. Sw	
" Gertie Timm	
" Maud Weste	

ORGAN

Miss Emma Bart	
" Charlotte E.	
" Nellie Gausl	
Mr. Wilbur Grant	
Miss Ethel Parke	

VOI

Miss Mary Board	
" Frances Bo	
" Evelyn Bre	
" Jessie E. B	
" Edith Craw	
" Ethel E. De	
" Ethel A. Eg	
" Ruby May	
" Gertrude F	
" Florence A	
" Winona Lu	
" Myrtle Mil	
" Louise Mc	
" Kathleen M	
Mrs. Elena B. M	
Miss Mabel O'B	
" Alice Pam	
" Myma Ro	
" Jessie Sta	
" Annie E.	
" Mabel Ver	
Mrs. L. Vivian	
Miss Gertrude	

VOIC

Miss Bessie Ba	
" Mabel G.	

1899-1900.

ORGAN—JUNIOR.

- Miss Emma G. A. Adrain... St. Johns, Nfld.
 " Ethel Luella Barker Whitby
 " Nellie Costello Toronto
 " Elizabeth M. Field "
 " Helena G. Mitchell Waterloo
 Mr. Charles Smyth Toronto
 Miss Agnes B. Swan Kincardine
 " Gertie Timmerman Belleville
 " Maud Westervelt London

ORGAN—INTERMEDIATE

- Miss Emma Bartmann Hamilton
 " Charlotte E. Bowerman Wellington
 " Nellie Gausby Toronto
 Mr. Wilbur Grant "
 Miss Ethel Parker Whitby

VOICE—JUNIOR.

- Miss Mary Board Glen Williams
 " Frances Bollert Guelph
 " Evelyn Breithaupt Berlin
 " Jessie E. Bullock Dunnville
 " Edith Crawford Toronto
 " Ethel E. Dever "
 " Ethel A. Egan Belleville
 " Ruby May Gordon Wallaceburg
 " Gertrude Hollinrake Milton
 " Florence A. Lazier Belleville
 " Winona Luke Toronto
 " Myrtle Millson Belleville
 " Louise McCallum Smith's Falls
 " Kathleen McMechan Port Perry
 Mrs. Elena B. McTurk Lucan
 Miss Mabel O'Brien Toronto
 " Alice Pamphylon "
 " Myma Ross "
 " Jessie Stark Vancouver, B.C.
 " Annie E. Todd Ora Station
 " Mabel Vermilyea Belleville
 Mrs. L. Vivian Toronto
 Miss Gertrude Wheeler "

VOICE—INTERMEDIATE.

- Miss Bessie Barclay Balmer Oakville
 " Mabel G. Brown London

- Miss Marion Burnham Port Perry
 " Hannah Cameron London
 " Nellie Clint Brockville
 " Mary Helen Connor Berlin
 " Dora K. I. Connor "
 " Belle Currie London
 " Winifred Delamere Minden
 " Edith Flavelle Lindsay
 " Sasy Gilby Toronto
 " Frances Girdlestone "
 " Mabel L. Howe "
 " Hattie Jaynes Alvinston
 " Winnifred H. Johnston Hastings
 " Ida E. Jones Port Perry
 " Lillian Jones Warton
 " Mary Little Toronto
 " May McCorqudale "
 " Jean McInnes Ripley
 " Olive McKinnell Orillia
 " Eleanor S. McLeod Georgetown
 " Helen McMurrich Toronto
 " Annie A. Noble Norval
 " Katie O'Donoghue Toronto
 " Maude Peake "
 " Esther A. Pogue Reaboro
 " Gertrude Radcliffe Toronto
 " Mayme Rogers Parry Sound
 " Gertrude Sangster Port Perry
 " E. Grace Shaver Ancaster
 " Bertha L. Tamblin Bowmanville
 " Eva Tillson Tilsonburg
 " Ethel Webster West Port
 " Florence E. Westacott Toronto
 " Eva L. Williams London
 " Jennie E. Williams Toronto
 " Lillian G. Wilson Fenelon Falls
 " Edith C. Wills Toronto

VIOLIN—JUNIOR.

- Mr. Ernest J. Farmer Toronto

VIOLIN—INTERMEDIATE.

- Miss L. Maud Buschlen Arthur
 " Jean Culver Winnipeg
 Mr. Frank Robinson Belleville
 Miss Marguerite Waste Toronto

1899-1900.

HARMONY—PRIMARY. PART I.

Miss Florence Bollert.....	Guelph
" Gertrude Dickson.....	Toronto
" Bessie Flint.....	"
" Olive Gilpin.....	Warton
" Anina Kinsman.....	Exeter
" May McCorquodale.....	Toronto
" Mabel G. McMahan.....	Sandford
" Alice Pamphylon.....	Toronto
" Gertrude Radcliffe.....	"
" Jessie F. Stark.....	Vancouver, B.C.
" Annie E. Todd.....	Oro Station

HARMONY—PRIMARY. PART II.

Master Charles E. Argue.....	Toronto
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HARMONY—PRIMARY.

Miss Ethel Allen.....	Belleville
" Constance Algie.....	Alton
" Marion Anderson.....	Hamilton
" Mary Andrews.....	Keene
Mr. Charles E. Argue.....	Toronto
Miss Marion Armour.....	"
" Edna E. Babb.....	Mitchell
" Olive Balfour.....	Hamilton
Mr. James Barbour.....	Hillsburg
Miss Mabel A. Batty.....	Norwich
" Adelaide Beatty.....	Whitby
" Jessie Binns.....	Jamaica
" Helen Blott.....	Dunnville
" Mary Board.....	Glen Williams
Mr. R. S. Breckenridge.....	Norwood
Miss Annie Bristow.....	Hamilton
" Mabel G. Brown.....	London
" Mabel A. Brown.....	Carluke
" Jennie E. Bullock.....	Dunnville
" Ida A. Burkett.....	Belleville
" Annie D. Calvert.....	Reaboro
" Jean Cavers.....	Oakville
" Juanita Chambers.....	Toronto
" Annie Chosie.....	Dundas
" Edna Clark.....	Port Hope
" Ida Clelland.....	Cardinal
" Blanche Clement.....	Berlin
" Annie Collison.....	Mitchell
" Jennie Cook.....	Hamilton
" Beatrice B. Cook.....	Gananoque
" Bessie Coyne.....	Stirling
" Ida M. Crane.....	Chatsworth
" Phoebe May Creighton.....	Toronto
" Belle Currie.....	London
" Edith M. Dawson.....	Peterboro

Miss Bessie Dawson.....	Waterloo
" Illa B. Day.....	Harrowsmith
" Morley A. Day.....	Belleville
" May Dempster.....	Gananoque
" Ethel E. Dever.....	Toronto
" Ethel A. DeNure.....	"
" Beatrice Dowsley.....	"
" Marza Dowsley.....	"
" Mary C. Doyle.....	Gananoque
" Margaret L. Edwards.....	Iroquois
" Ethel A. Egan.....	Belleville
" Amy C. Elder.....	Blyth
" Clara M. Eyres.....	Cameron
" Mabel Farr.....	Weston
" Beatrice Featherston.....	Hamilton
" Edith Flavelle.....	Lindsay
" Mamie Fowlie.....	Erin
" Hettie Galbraith.....	Belleville
" Gertrude Gillespie.....	Alvinston
" Edna E. Green.....	Davenport, Iowa
" Wilhelmina Gumprich.....	Peterboro
" Kathleen Hamilton.....	New Hamburg
" Pauline Harvey.....	Toronto
" Agnes Hawke.....	Galt
" Lenora Herrington.....	Belleville
" Daisy Hillborn.....	Berlin
" Maud Huchcroft.....	Cardina
" May Huffman.....	Peterboro
" Lenore Hunt.....	Bracebridge
" Daisy Ena Husband.....	Hamilton
" Annie Kavanagh.....	"
" Loretto C. G. Kingsley.....	Kingston
" Elizabeth Kreutziger.....	Waterloo
" Helen M. Laing.....	Keene
" Kathleen Latimer.....	Dunnville
" Edith S. P. Leader.....	Barriefield
Mr. Ernest D. Lott.....	Atha
Miss Blanche Madole.....	Napanee
" L. Louise Mallory.....	Belleville
" Edna Martin.....	Chatham
" Lena Martin.....	Cheapside
" Irene Martin.....	Tweed
" Jean Meekison.....	Strathroy
" Bertha M. Might.....	Peterboro
" Emiline E. Miller.....	Keene
" Myrtle Millson.....	Belleville
" N. Emily Mohr.....	Arnprior
" Flossie M. Moore.....	Belleville
" Gertrude M. Mullen.....	Toronto
" Hannah Minnie Murphy.....	Belleville
" Nellie M. McCallum.....	Georgetown
" Gwendoline McCosh.....	Orillia
" Alma Macdonald.....	Evanston, Ill.
" Ida McKerroll.....	Orillia
" Eleanor S. McLeod.....	Georgetown

Miss Margaret Mc.....	
" Emily May M.....	
" Edith McMillan.....	
" Laura E. New.....	
Mr. Wilfred Oaten.....	
Miss Kathleen O'M.....	
" Eva May Pan.....	
" Mabel Jeanet.....	
" Jessie E. H. I.....	
" Lily Phillips.....	
" Stella Mildred.....	
" Mabel M. R.....	
" Marietta E. I.....	
" Edith A. Roc.....	
" Lida Russell.....	
" Emily L. Rut.....	
" Margaret Sa.....	
" Grace Saund.....	
" Madeline Sch.....	
" E. Grace Sha.....	
" M. Frances.....	
" Irene Staeb.....	
" Helen Beatr.....	
" Lillian Tate.....	
" Mabel Mildr.....	
" Eva Tillson.....	
" Gertie Timm.....	
Mr. James V. Tob.....	
Miss Mabel Uren.....	
" Mabel Vern.....	
" Jennie Wats.....	
" Ethel Webs.....	
" Esther H. V.....	
" Maud West.....	
" Lily Wilcox.....	
" Eva L. Will.....	
" Rena Wint.....	
" Marjory B.....	

THE

Miss Emma G. A.....	
" Grace Awr.....	
" Ethel L. Ba.....	
" Gentie Bar.....	
" Edna Bear.....	
" Queenie B.....	
Mr. Fred. Beatt.....	
Miss Charlotte.....	
" Beatrice F.....	
" Muanita F.....	
" Winifred.....	
" L. Maud.....	
" Mabel C.....	
" Susie Clar.....	

Miss Margaret McManany Dundas
 " Emily May McMaster..... Glen Williams
 " Edith McMillan..... Binkham
 " Laura E. Newman..... St. Catherines
 Mr. Wilfred Oaten..... Hamilton
 Miss Kathleen O'Meara..... "
 " Eva May Panter..... Belleville
 " Mabel Jeanette Patterson..... Toronto
 " Jessie E. H. Peterson..... Dundas
 " Lily Phillips..... London
 " Stella Mildred Reany..... Tottenham
 " Mabel M. Richardson..... Toronto
 " Marietta E. Robinson..... Collingwood
 " Edith A. Roddy..... Toronto
 " Lida Russell..... "
 " Emily L. Rutledge..... Hamilton
 " Margaret Saunders..... Ballinafad
 " Grace Saunders..... Ingersoll
 " Madeline Schiff..... Toronto
 " E. Grace Shaver..... Ancaster
 " M. Frances Sherwood..... Belleville
 " Irene Staebler..... Berlin
 " Helen Beatrice Swan..... Toronto
 " Lillian Tate..... Hastings
 " Mabel Mildred Taylor..... Whitby
 " Eva Tillson..... Tilsonbutg
 " Gertie Timmerman..... Belleville
 Mr. James V. Tobey..... Tara
 Miss Mabel Uren..... Ingersoll
 " Mabel Vermilyea..... Belleville
 " Jennie Watson..... Orillia
 " Ethel Webster..... Westport
 " Esther H. Wensley..... Belleville
 " Maud Westervelt..... London
 " Lily Wilcox..... "
 " Eva L. Williams..... "
 " Rena Winter..... Toronto
 " Marjory B. Wood..... "

THEORY—JUNIOR.

Miss Emma G. A. Adrian..... St. Johns, Nfd.
 " Grace Awrey..... Hamilton
 " Ethel L. Barker..... Orangeville
 " Gentie Barr..... Hamilton
 " Edna Bean..... Woodstock
 " Queenie Beaton..... Orillia
 Mr. Fred. Beatty..... Toronto
 Miss Charlotte E. Bowerman..... Wellington
 " Beatrice Bowes..... Lindsay
 " Muanita Brimstin..... Toronto
 " Winifred A. Bryce..... Gananoque
 " L. Maud Buschlen..... Arthur
 " Mabel C. Chew..... Midland
 " Susie Clarkson..... Woodstock

Miss Sara Constable..... Toronto
 " Frances H. Crosby..... Unionville
 " Jean Culver..... Winnipeg
 " Elizabeth A. Cunningham..... Belleville
 " Ethel A. DeNure..... Toronto
 " Marza Dowsley..... "
 " Maud Dunnigan..... Warkworth
 " Annie J. Dyson..... Guelph
 " Jessie Elliott..... Belleville
 " Alice L. Evans..... Trenton
 " Mabel E. Evans..... Orillia
 Mr. Ernest J. Farmer..... Toronto
 Miss Florence E. W. Farmer..... Ancaster
 " Mabel Farr..... Weston
 " Madge Fraser..... Embro
 " Maud Faulkner..... Foxboro
 " Florence Mabel Gaunt..... Toronto
 " Rose Gay..... Guelph
 " Millie Green..... Victoria, B.C.
 " Wilhelmina Gumprich..... Peterboro
 " Nellie Marie Hamm..... Dundas
 " Nellie Hanley..... Kingston
 " Lillie Henderson..... Burlington
 " Grace Hill..... Toronto
 Mr. Fred. M. Howard..... Hamilton
 Miss Ida E. Jones..... Port Perry
 " Lucie King..... Stony Creek
 " Clara D. Langstaff..... Toronto
 " Martha Leslie..... Georgetown
 " Nora Loscombe..... Kincardine
 " Margaret Machan..... Mitchell
 " Florence M. Martin. Maple Crest, Assa.
 " Edna L. Mavety..... Toronto Jct.
 " Gertrude Mealy..... Hamilton
 " Bertha Miller..... Sault Ste. Marie
 " Lena V. Milloy..... Eglinton
 " Jessie Mills..... Toronto
 " Lillian F. Mills..... Belleville
 " Helen G. Mitchell..... Waterloo
 " Jennie M. Moore..... Lindsay
 " Herbert C. McClure..... Toronto
 " Carrie Beatrice Macdonald. Woodstock
 " Alma E. Macdonald..... Evanston, Ill.
 " Teresa Macdonald..... Toronto
 " Lorene McGregor..... Whitby
 " Jean McInnes..... Ripley
 " Olive McKinnel..... Orillia
 " Georgie McLenaghan..... Perth
 " Ruby McLeod..... Ingersoll
 " Elizabeth F. Macpherson..... Hamilton
 " Florence Macpherson..... Omemee
 " Annie McQueen..... Vancouver, B.C.
 " Edith M. Nickell..... Limehouse
 " Annie A. Noble..... Norval
 " Pauline Ockley..... Toronto

1899-1900.

THEORY—JUNIOR—*Cont.*

Miss Mabel Jeanette Patterson	Toronto
" Florence L. Presant	Guelph
" Margaret Ramsden	Erin
" Helena C. Reid	Orangeville
" Bertha Roadhouse	Belleville
" Madge Rogers	Toronto
" Carrie Scenes	Port Perry
" Madeline Schiff	Toronto
" Margaret Edith Sharpe	Morven
" E. Grace Shaver	Ancaster
" Gwendoline Sherry	Norwood
" Bessie Sinclair	Almonte
" Alpha C. Smith	Hamilton
" Eleanor Smith	Oshawa
" Lydia H. Smith	Elginburg
" Lola Snyder	St. Jacobs
" Wilhelmina Spencer	West Lorne
" Adeline Stern	St. Louis, Mo.
" Mabel Stevens	London
" Lillian Stickle	Stirling
" Jean M. Straith	Innerkip
" Bertha Stringer	Dunnville
" Lorene Stroh	Waterloo
" Helen Beatrice Swan	Toronto
" Elsie Tandy	Kingston
" Jessie K. Thompson	Henderson, Maine
" Phœbe Vallean	Belleville
" Lillian May Vernon	Whitby
Mrs. L. Vivian	Toronto
Miss Alice M. Ward	Hamilton
" Marguerite Waste	Toronto
" Florence E. Westacott	"
" Kate Westman	"
" Helena Whitesides	"
" Kate Wilder	Belleville
" Lillian E. Willcocks	Toronto
Mr. John D. Wilson	"
Miss Violet M. Wilson	Innerkip
" Rena Ellene Winter	Toronto
" Maggie L. Winter	Llovdtown
" Clara L. Winter	Belleville
" Margaret B. Wood	Toronto
" Elva Alma York	Newmarket
" Georgine Young	Toronto

THEORY—INTERMEDIATE.

Miss Lillias Young	Toronto
" Fanny Barnett	"
" Bessie Brown	Dunnville
" Jean Bryce	Emerson, Man.
" Ethel Charlton	Toronto
" Mabel Deeks	"
" Mary Green	Owen Sound
" Nellie Marie Hamm	Dundas
" Hazel Hedley	Toronto
" M. Mabelle Hicks	Streetsville
" S. Mabel Hicks	Toronto
" Alice Hopkins	Port Colborne
" May Livingstone	Toronto
Mr. William E. Martin	Hamilton
Mrs. M. A. Milne	Toronto
Miss Lillian Mitchell	"
" Annie Louise McCartney	Binbrook
" Queenie McCoy	Toronto
Mr. William McNeely	Carlton Place
Miss Daisy B. Reading	Toronto
" Lavina Reid	Galt
" Gertrude Sangster	Port Perry
" Bertha L. Tamblyn	Bowmanville

MUSICAL FORM.

Miss Emma G. A. Adrain	St. Johns, N'fd
" Ruby D. Akin	Cornwall
" Dora Dowler	Toronto
" Maude Dunnigan	Warkworth
" Harriet R. Eckhardt	St. Catharines
" Grace Emmett	Fonthill
" Florence E. W. Farmer	Ancaster
" Hazel Hedley	Toronto
" Rose Kitchen	"
" Kathleen McMechan	Port Perry
" Ruby McLeod	Ingersoll
" Gertrude Sangster	Port Perry
" Bertha L. Tamblyn	Bowmanville
" Constance Tandy	Kingston
" Lillian Willcocks	Toronto

PRIMARY

WEDNESDAY

JUNE 20th

1. Arrange
men2. Complete
time3. Give the
me

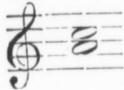
4. Write the

giv

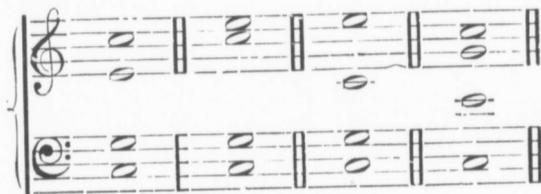
5. Name

6. Give the

PART 2.—HARMONY

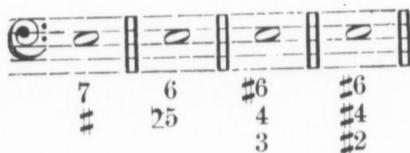
7. To the interval  add (a) a note so as to convert it into a major triad, and (b) a note so as to convert it into a minor triad, without the use of accidentals.

8. Criticize the following chords as to the disposition of the parts:—

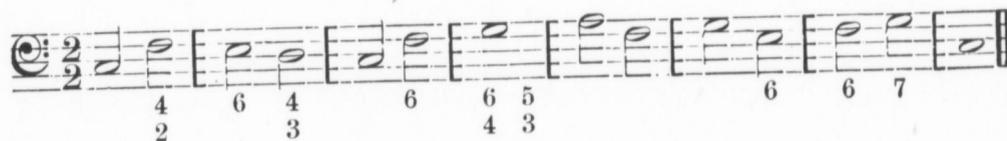


9. Explain the meaning, and give examples of Similar, Oblique and Contrary motion.

10. Write the resolutions of the following chords:—



11. Add parts for Treble, Alto and Tenor to the following figured Bass:—

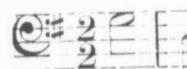


12. Analyse the chords in the above passage.

JUNIOR

THURSDAY
JUNE 21ST,

1. Add parts



2. Resolve the

- (a) In
(b)
(c)
(d)

3. Explain the
suspe

JUNIOR EXAMINATION IN THE THEORY OF MUSIC.

HARMONY

THURSDAY,
JUNE 21ST, 1900.

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

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

7 - #4 6 27 4 4 5 6 9 3 6 7
6 5 2 2 2 2 5 4 3

2. Resolve the chord four times—

- (a) Introducing a suspension in the Treble.
- (b) " " " Bass.
- (c) " suspensions in the Treble and Tenor.
- (d) " " " Treble and Bass.

In each case give the figuring.

3. Explain the difference between a fundamental discord and a discord by suspension. Is preparation and resolution necessary for all discords?

4. Name the following chords, in each case giving the root or generator ; and write their natural resolutions :—

a b c d

5. Define Cadence; Sequence; and Modulation.
 6. Analyse the chords marked with an asterisk in Question No. 1.

JUNIOR EXAMINATION IN THE THEORY OF MUSIC.

RUDIMENTS

FRIDAY,
 JUNE 22ND, 1900.

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

1. Write a short account of the various clefs used in music. Can you name the note? What clefs would be required to make it respectively A, B, C and D?
2. Intervals are divided into two classes, viz : consonant and dissonant. Write an example of each, employing thirds, fourths, fifths and sixths.
3. Give the corresponding compound time signatures of $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$; and state upon which notes the accents would fall if each measure contained eighth notes only.
4. Complete the following measures by adding a rest at the end of each :—

a b c d

5. Write, in b
 F min

6. Name the
 a

7. Transpose

8. Explain th
 Stacca

JUNIO

THURSD
 JUNE 21ST,

1. Name the
 Italy,
 2. Trace the
 centur
 3. Write a s
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 4. To what
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 5. Name the
 Haydn
 6. Briefly des
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5. Write, in both the Treble and Bass staves, the scales of C-sharp minor and F minor, in both their harmonic and melodic forms.

6. Name the key of each of the following passages :—

a *b*

7. Transpose the following chant into the key one semitone higher :—

8. Explain the meaning of : Dal Segno ; $\text{♩} = 60$; Mezzo piano ; Meno mosso ; Staccato ; Senza ritardando.

JUNIOR EXAMINATION IN THE THEORY OF MUSIC.

HISTORY

THURSDAY,
JUNE 21ST, 1900.

TIME,
3 P.M. TO 5 P.M.

1. Name the most important musicians who were living in the year 1600, in Italy, in Germany and in England ; and mention some of their works.
2. Trace the history of the Opera in France, during the 17th and 18th centuries.
3. Write a short sketch of the life of "the founder and first director of the Leipzig Conservatorium of Music."
4. To what extent have the medieval dances influenced modern music ? Mention some of the most important of these dances, and some of the most important composers of the Suites-des-pièces.
5. Name the chef-d'oeuvres of the following composers : Bach, Handel, Mozart, Haydn, Beethoven and Wagner.
6. Briefly describe the Lute ; the Lyre ; the Harpsichord ; the Viol-da-gamba ; the Cor Anglais ; and the Serpent.

INTERMEDIATE EXAMINATION IN THE
THEORY OF MUSIC.

HARMONY

THURSDAY,
JUNE 21ST, 1900.

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

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

8 ——— 4 — 3 — 6 ——— 6 9 6 5 - - 4 3 - 6

8 ——— 4 - 2 - 6 ——— 6 — 6 6 26 6 27
4 — 3 — 6 25

26 9 6 7 8 26 5 7 8
4 5 4 3 4 - 3 4 5 3

2. Modulate from the key of D to the key of E-flat, four times, (a) employing one intermediate chord; (b) by means of the Neapolitan 6th; (c) by means of the augmented 6th; and (d) by enharmonically changing a diminished 7th chord.
3. Harmonize the following Bass part of a Chorale, for four voices:—

4. Harmonize

5. Write exam

6. In the cho

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WEDNES
JUNE 20TH

1. Write the
and

4. Harmonize the following old Folk-song melody for four voices :

The image shows three staves of musical notation for a folk-song melody in 6/8 time. The melody is written in treble clef and consists of 12 measures. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3. The melody is repeated three times across the three staves.

5. Write examples of the following suspensions : $\begin{matrix} 7 & 6 \\ - & - \\ 4 & - \end{matrix}$; $\begin{matrix} 5 & - \\ - & - \\ 2 & - \end{matrix}$; $\begin{matrix} 7 & - \\ - & - \\ 4 & 3 \end{matrix}$; $\begin{matrix} 9 \\ 7 & 8 \\ - & - \\ 4 & 3 \end{matrix}$

6. In the chord  how do you account for the note in the

The image shows a chord in two staves. The treble staff has notes G4, A4, B4, and C5. The bass staff has notes G2, A2, B2, and C3. The chord is a G major triad with a suspended fourth (G-A-B-C).

Treble; write the resolution of the Chord, then enharmonically change the Treble note and resolve it again.

INTERMEDIATE EXAMINATION IN THE
THEORY OF MUSIC.

COUNTERPOINT

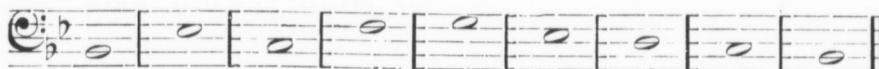
WEDNESDAY,
JUNE 20TH, 1900.

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

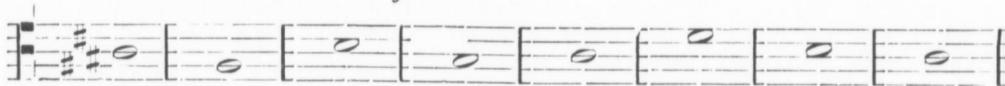
1. Write the cadences employed in two-part Counterpoint, in the *second*, *third* and *fourth* species, both above and below Canto Fermos ending

The image shows two musical staves. The first staff has notes G4, A4, B4, C5. The second staff has notes G2, A2, B2, C3. The two staves are connected by the word 'and'.

2. To the following Canto Fermo add a Treble in the *fifth* species; then transpose the Canto Fermo into the key of F, place it in the Treble and add a Bass in the *fifth* species:—



3. To the above Canto Fermo add a Treble in the *fourth* species and an Alto in the *third*.
4. To the following Canto Fermo add a Bass in the *second* species, and a Treble and Alto in the *first*:—



5. Transpose the above Canto Fermo, No. 4, into the key of D, place it in the Bass and add a Treble and an Alto, both in the *fifth* species.
6. Harmonize, for four voices, the descending scale of A minor (melodic form) in the Bass, employing only chords allowed in strict Counterpoint.

INTERMEDIATE EXAMINATION IN THE
THEORY OF MUSIC.

FORM IN COMPOSITION

WEDNESDAY,
JUNE 20TH, 1900.

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

1. To what extent are we indebted to Purcell, Corelli, Couperin, Lulli and Scarlatti, for having advanced musical composition?
2. Define Cadence; and say what part the cadence plays in a regularly constructed musical sentence.
3. Name the *first* sentence in each of the following movements:—

Beethoven—Sonata	I.—Menuetto in F minor.
“ “	V.—Adagio in A-flat.
“ “	X.—Scherzo in G.
“ “	XII.—Marcia Funèbre in A-flat minor.

4. Shew by tables, and compare, the construction of the various Rondo forms.
5. Analyse fully the construction of the first movement of Sonata No. 11 in B-flat, Op. 22, Beethoven, stating what modulations occur, and what material is employed in the development portion.
6. On the accompanying chart, shew all the leads (Subject and Answer) in the Fugue in A-flat major (No. xvii.), J. S. Bach; and answer the following questions :—
 - (a) Is the answer real or tonal?
 - (b) Is there a Countersubject?
 - (c) How many Episodes are there?
 - (d) What keys are employed in the development?
 - (e) Is there any Stretto?
 - (f) Is there a Coda?
7. Describe the Symphony. State what form is usually employed for the various movements; and mention the instruments of which the orchestra is composed.
8. Explain the difference between—
 - (a) Sonata and Concerto;
 - (b) Opera and Oratorio;
 - (c) Fugato and Fughetta;
 - (d) Motet and Madrigal;
 - (e) Cadence and Cadenza;
 - (f) Carol and Carola.

FINAL EXAMINATION IN THE THEORY OF MUSIC.

HARMONYTHURSDAY,
JUNE 21ST, 1900.TIME,
9.30 A.M. TO 12.30 P.M.

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

2. Compose a musical sentence in five part harmony to the following couplet:

“ He prayeth best who loveth best
All things both great and small.”

3. Name the various chords by which enharmonic modulation is effected, and give an example of each.
4. Continue the following passage for two Violins, Viola and Violoncello, modulating to and through A major, F major, D minor, G major, and F-sharp minor, concluding in the key of D major:—

Add bow marks and marks of expression.

5. There are c

6. Harmoni
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5. There are consecutive 5ths in each of the following passages:—

(a) *From a Motett. Bach.*



(b) *From "Solomon," Handel.*



(c) *From "St. Paul," Mendelssohn.*



How do you account for their presence? Can they be said to be not unpleasant? Why are consecutive 5ths, generally speaking, so objectionable in music?

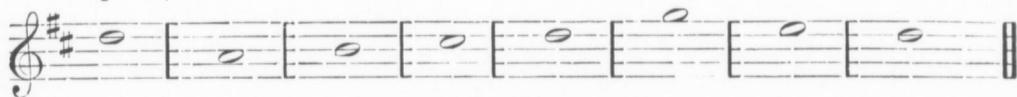
6. Harmonize the following ground Bass three times, introducing as much variety as you can; and conclude with a short Coda:—



FINAL EXAMINATION IN THE THEORY OF MUSIC

COUNTERPOINTWEDNESDAY,
JUNE 20TH, 1900.TIME,
9 30 A.M. TO 12.30 P.M.

1. To the following Canto Fermo add a counterpoint for the Alto in the *first* species, for the Tenor in the *second*, and for the Bass in the *third* (four parts):—



2. Place the above Canto Fermo two octaves lower in the Bass, and add three upper parts all in *Florid* counterpoint (four parts).
3. To the following Canto Fermo add a Treble in the *fourth* species, and a second Treble, Alto and Tenor in the *first* (five parts):—



4. Place the above Canto Fermo in the Tenor (an octave higher), and add a Treble and Bass, both in *free florid* counterpoint, introducing points of imitation.
5. Against the following subject write a countersubject in double counterpoint, at any interval you please:—

*Mendelssohn.*

6. Explain the difference between Counterpoint and Harmony; and state your opinion as to the value of the study of each to the modern composer, (a) one without the other, and (b) both together.

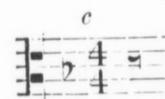
FINAL

WEDNESDAY
JUNE 20TH

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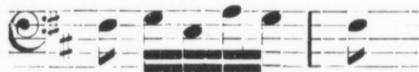
FINAL EXAMINATION IN THE THEORY OF MUSIC.

CANON AND FUGUEWEDNESDAY,
JUNE 20TH, 1900.TIME,
2 30 P.M. TO 5.30 P.M.

1. Compose a Canon—2 in 1 at the 5th above with an independent Bass—commencing with the lower tetrachord of the key of C, in the Alto, as the antecedent. Let it be about sixteen measures in length, and there should be at least one modulation.
2. Explain Imitation by contrary motion. What table is it necessary to follow (for the major key) in order that the intervals in the consequent shall be the same as in the antecedent.
3. Give correct answers to the following Fugue subjects:—



4. Write an exposition, employing a regular countersubject, on one of the above subjects.
5. Write an episode, modulating from the key of D to its relative minor, employing the following motive:—



6. Compose a Fugue subject to the words "Hallelujah! Amen," capable of treatment in stretto, and write an example of the same upon a dominant pedal.

FINAL EXAMINATION IN THE THEORY OF MUSIC:

HISTORY

THURSDAY,
JUNE 21ST, 1900.

TIME,
3 P.M. TO 5 P.M.

1. Give some account of the mediæval (or Ecclesiastical) modes. Write out the Dorian mode; in what respect does it differ from the Hypo-Mixolydian? At what period did the modern Diatonic scales come into use?
2. Define: Symphony, Diaphony, Discantus and Organum, as employed in music about a thousand years ago; and say what you know of the music generally of that period.
3. Write a brief history of the three musical signatures—Clef, Key and Time.
4. Name the principal works of Claudio Monteverde. State what he did to advance the art of music; and briefly refer to the instrumental and vocal music of his day.
5. Compare Purcell and Mozart.
6. "I am afraid that my scores will be of little use to the composers of instrumental music." Comment upon this statement by Richard Wagner.

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FINAL EXAMINATION IN THE THEORY OF MUSIC.

INSTRUMENTATION & ACOUSTICSFRIDAY,
JUNE 22ND, 1900.TIME,
9.30 A.M. TO 12.30 P.M.

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

Allegro ♩ = 88 *From Caprice II. R. Schumann.*

The musical score is presented in three systems, each with a grand staff (treble and bass clefs). The first system begins with a piano part marked *f*. The second system features dynamics of *p* and *f*. The third system is marked *ff*. The tempo is *Allegro* with a quarter note equal to 88 beats per minute. The piece is identified as *From Caprice II. R. Schumann.*

2. Write the actual notes which will be produced when the note  is respectively played on a Piccolo, a B-flat Clarinet, a Cor Anglais, a Trumpet in D, and a French Horn in F.
3. Give the tunings of the stringed instruments of the orchestra, with special reference to the Double Bass.
4. State what effect will be produced by a rise of temperature at a concert, (a) on the stringed instruments, and (b) on the wood-wind instruments.
5. Describe as clearly as you can the Sound-wave, explaining fully the meanings of amplitude, length and character, and giving diagrams.
6. Explain the phenomenon of beats. Why are they unpleasant to the ear? When do they cease to be unpleasant?

ANALYSIS

Symphony in A-minor, "The Italian" - - - - Mendelssohn.

GENERAL.

1. What episode in Mendelssohn's life prompted the composition of the Italian Symphony?
2. What is your opinion of "programme" music? What was Mendelssohn's?
3. How do you account for the absence of trombones?
4. Compare Mendelssohn's orchestra—first with Beethoven's, and secondly with Wagner's.
5. What was Mendelssohn's age when he wrote the Italian Symphony? Where was he living at the time?

FIRST MOVEMENT.

6. Is there anything exceptional in the first measure?
7. At what measure does Sub. II. commence?
8. How does Mendelssohn employ contrast in orchestral coloring in Sub. II. compared with Sub. I.?

9. Mention a
10. Though c
passage
11. This mov
ever w
12. How has
13. How do y
14. It has b
compo
15. Compare
with
differ
16. Explain
17. How do
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a Tar
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21. Criticis
22. Find or
23. Has M
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25. Analys

9. Mention a passage proving Mendelssohn's ability as a contrapuntist.
10. Though characterized by brilliancy, and expressive of joy, can you find *any* passage suggestive of sadness in this movement?

SECOND MOVEMENT.

11. This movement is regarded as being one of the most charming compositions ever written for the orchestra. Give your reason.
12. How has Mendelssohn treated his themes in this movement?
13. How do you account for the Clarinet signature here?

THIRD MOVEMENT.

14. It has been said that this movement was one of Mendelssohn's early compositions. Is this the case?
15. Compare the keys employed for the Horn and Trumpets in this movement with those in the *first* movement, and give your reasons for the difference.
16. Explain Timpani in E. H.
17. How do you account for the false relation of the D and D-sharp in measure 43?
18. Can you suggest a reason for this movement not having been a Minuet or a Scherzo?

FOURTH MOVEMENT.

19. Describe a Saltarello, and explain the difference between a Saltarello and a Tarantella.
20. How many principal themes are there in this movement? In what measures do they commence? What form is employed?
21. Criticise Mendelssohn's treatment of the Trumpet here.
22. Find one or two highly effective instances of rhythmical contrast.
23. Has Mendelssohn employed any canonical part-writing in the development of the themes?
24. Write the actual pitch of the notes produced, in the Clarinet passages' measures 12 to 18.
25. Analyse the harmonic progressions in measures 188 to 193.

Sample Programmes.

SEASON 1890-1900.

Opening Concert of the Season by members of the Faculty.

1. Organ—Introduction and Allegro from 1st Sonata, *Guilmant*—Miss S. E. Dallas, Mus. Bac., F.T.C.M.
2. Vocal—I Would Linger (Valse) Romeo and Juliet, *Gounod*—Miss Mabel V. Thomson A.T.C.M.
3. Piano { Prelude D flat,
Etude G flat (Black Key), *Chopin* } Mr. Napier Durand, F.T.C.M.
4. Vocal { a The Rosary, *Nevin*
b The Sweetest Flower, *Van Der Stucken*
c My Laddie, *Neidlinger* } Miss Annie Hallworth, A.T.C.M.
5. Organ—Concert Fugue in G, *Krebs*—Miss Jessie C. Perry, A.T.C.M.
6. Reading—Selection from "A Christmas Carol," *Dickens*—Miss May Robson.
7. Violin—Romanza Andaluza, Op. 22, *Sarasate*—Miss Lena M. Hayes, A.T.C.M.
8. Vocal { Recit—Ditemi buona gente,
Aria—Da quel di, *Meyerbeer*
Canzonetta—Fanciule che il core, } Miss Mary E. Nolan.
9. Reading—Rabbi Ben Ezra, *Browning*—Mrs. Inez Nicholson Cutter.
10. Vocal—Thou Brilliant Bird, *David*—Mrs. H. W. Parker, A.T.C.M.
11. Cello { a The Swan, *Saint-Saens*
b Capriccio, *Goltermann* } Mr. Paul Hahn.
12. Vocal { a Calm as the Night, *Bohm*
b Non e ver, *Mattei* } Mr. Rechab Tandy.
13. Trio Op. 93—Larghetto and Rondo, *Hummel*—Piano, Miss Maud Gordon, A.T.C.M.; Violin, Mrs. Drechsler Adamson; Cello, Mr. Paul Hahn.
Accompanists—Miss Gordon and Mr. Donald Herald, A.T.C.M.

Vocal Recital by Mr. Rechab Tandy and his Pupils (1st, 2nd and 3rd year).

1. { a Total Eclipse (Samson) Air, *Handel*
b The Pilgrim of Love (Recit. and Air), *Bishop*
c Let me Like a Soldier Fall (Maritana), *Wallace* } Mr. Rechab Tandy.
2. Because I Love You, Dear, *Hawley*—Miss M. Louise Skeans.
3. The Heavenly Song, *Gray*—Miss Lauretti V. Peters.
4. Nazareth, *Gounod*—Mr. Fred. Harrison.
5. The Dear Home Land, *Slaughter*—Miss Edith Crawford.
6. The Flight of Ages, *Bevan*—Miss Gertrude Sangster.
7. { a Melodie, Op. 8, No. 3 (Piano), *Paderewski*
b Le Papillon, *Lavalle* } Miss Marjory Fitz-Gibbon.
8. The Lost Chord, *Sullivan*—Miss Marion Burnham.
9. Hosanna *Granier*—Miss Edna M. Martin.
10. The Sands of Dee, *Clay*—Miss Therese Wegener.
11. Organ—Sonata in D minor (First Movement), *Guilmant*—Miss Edith C. Miller, A.T.C.M.
12. Judith, *Concone*—Miss Maud Snarr.
13. { a Embarrassment, *Abt (Franz)*
b Across the Far Blue Hills, Marie, *Marston*
c Maid of Athens, *Allen* } Mr. Tandy.
14. Saved by a Child, *Piccolomini*—Mr. Tandy (Organ obligato, Miss Miller).

First "Beethoven
(Ludwig van Be)

Sonata, G major, Op

Song—Knowest thou

Piano and Violin Son
Op. 12, No. 2.

Song—Adelaide, Op

Sonata, C major, Op

Organ Recital by

1. Concert Overtu
2. Cantilene in A
3. Vocal—Sweet
4. Toccata in F,
5. Pastorale in E
6. Vocal—Abide v

7. Sonata in D mi

Second "Beetho

Sonata A major, O

Sonata A flat major

Aria—Come Hope,

Concerto C minor,

Orchestral accomp

Piano Recital by

1. Rondo in C, C
2. Liebestraum,
3. March Triom
4. Vocal—Dear
{ a Prelude C
b Ingrid's
c Solvejg's
d Etude, C
5. Automne, *Ch*
6. { a Prelude
b La Trui
7. Andante and
8. Vocal—Bole
9. Wedding M
Miss J
10. Nocturne, V
Marks.

First "Beethoven Recital" by pupils of Dr. Edward Fisher.

(Ludwig van Beethoven, born at Bonn, Dec. 16, 1770; died in Vienna, March 26, 1827.)

- Sonata, G major, Op. 31, No. 1. { Allegro vivace.
Adagio grazioso. } Miss Ada F. Wagstaff, F.T.C.M.
Rondo.
- Song—Knowest thou the land?—Miss Annie Hallworth, A.T.C.M.
- Piano and Violin Sonata, A major, { Allegro vivace.
Adante piu tosto allegretto. } Miss Blanche Badgley.
Op. 12, No. 2. { Allegro piacevole. } Mr. Ernest du Domaine.
- Song—Adelaide, Op. 46—Mr. Rechab Tandy.
- Sonata, C major, Op. 53. { Allegro con Brio.
Introduzione Molto adagio. } Miss Bessie Cowan.
Rondo Allegretto moderato.

Organ Recital by Miss Edith C. Miller, pupil of Mr. A. S. Vogt.

1. Concert Overture in C minor, *Hollins*.
2. Cantilene in A flat, *Wolstenholme*.
3. Vocal—Sweethearts, *Hawley*—Miss Mary Hamlen.
4. Toccata in F, *Bach*.
5. Pastorale in E, *Lemare*.
6. Vocal—Abide with Me, *Liddle*—Miss Florenze MacPherson.
7. Sonata in D minor, Op. 42 { Introduction (Largo e maestoso) Allegro } *Guilmant*.
Pastorale—(Andante quasi Allegretto)
Finale—(Allegro Assai)

Second "Beethoven Recital" by pupils of Dr. Edward Fisher.

- Sonata A major, Op. 2, No. 2 { Allegro Vivace—Largo Appassionata } Miss Ada Briggs.
Scherzo Allegretto—Rondo Grazioso
- Sonata A flat major, Op. 26 { Andante con variazione—Scherzo } Miss Mabel S. Hicks.
Marcia Funebre—Rondo
- Aria—Come Hope, dear Solace of the Desolate (Fidelio)—Mrs. H. W. Parker, A.T.C.M.
- Concerto C minor, Op. 37 { Allegro con brio. } Miss Frances S. Morris, A.T.C.M.
Largo.
Rondo.
- Orchestral accompaniment, 2nd Piano—Miss Ada F. Wagstaff, F.T.C.M.

Piano Recital by pupils of Mr. W. J. McNally.

1. Rondo in C, *Chopin* (Duo)—Misses Jennie E. Williams and Ethel A. DeNure.
2. Liebestraum, A flat, *Liszt*—Miss Mildred Marks.
3. March Triomphale, *Goria* (Duo)—Misses Alice Pechell and Ethel A. DeNure.
4. Vocal—Dear Heart, *Mattei*—Miss Katie Miller.
5. { a Prelude C sharp minor, *Rachmaninoff*.
b Ingrid's Complaint, *Greig*.
c Solvejg's Song, *Greig*.
d Etude, Op. 10, No. 5, *Chopin*. } Miss Jennie E. Williams.
6. Automne, *Chaminade*—Miss Mildred Marks.
7. { a Prelude B flat major, *Bach*.
b La Truite, *Schubert-Heller*. } Miss Ethel A. DeNure.
8. Andante and Variations, *Schumann* (Duo)—Misses Mildred Marks and Alice Pechell.
9. Vocal—Bolero, Open the Door, *Dessauer*—Miss Maud Snarr.
10. Wedding March and Elfin Dance (Mendelssohn's Midsummer Night's Dream), *Liszt*—Miss Jennie E. Williams.
11. Nocturne, Venetian Regatta, *Liszt* (8 hands)—The Misses Williams, DeNure, Pechell and Marks.

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

1. Duet—The Adieu, *Donizetti*—Miss Sara Bradley and Mr. John Young.
2. Heart's Delight, *Gilchrist*—Miss Emily Mohr.
3. Marguerite, *Perring*—Miss Jean Crozier.
4. I'll sing thee songs of Araby, *Clay*—Mr. Bert Wainwright.
5. Piano—Zingara, *Chaminade*—Miss Belle Harrison.
6. { *a* Elizabeth's Prayer, *Wagner-Tannhauser* } Miss Muriel Hunt.
 { *b* Counsel to Nina, *Wekerlin* }
7. Show me Thy ways, *Torrente*—Miss Lena Doherty.
8. Star of the Desert, *Bonheur*—Mr. J. Young. (Cello obligato, Mr. Paul Hahn.)
9. Violin—Cavatina, *Raff*—Miss Florence Kitchen.
10. To the Angels, *Zardo*—Miss Ethel Webster. (Organ accompaniment, Miss Florence Brown.
 Cello obligato, Mr. Paul Hahn)
11. { *a* The Merry, Merry Lark, *Nevin* } Miss Sara Bradley.
 { *b* The Nightingale's Song, *Nevin* }
12. Arab Love Song, *Krouse*—Mr. G. R. Pirie.
13. Villanelle, *Delacque*—Miss Mary Hamlen. (Cello obligato, Mr. Paul Hahn.)
14. { *a* Andante and Rondo Capriccioso, *Mendelssohn* } Miss Eugenie Quéhen.
 { *b* Cantique d'Amour, *Liszt* }
15. Spring Tide, *Becker*—Miss Wilhelmina Spencer.
16. Flower Song (Faust), *Gounod*—Miss Edythe Hill, A.T.C.M.
17. Trio—Through the World, *Balfe*—Miss Hamlen, Messrs. Wainwright and Pirie.

Third "Beethoven Recital," by pupils of Dr. Edward Fisher.

- Sonata, Op. 14, No. 2, G Major—Allegro, An lante, Scherzo—Miss Rose Kitchen.
 Quartette, Op. 18, No. 1, *Scherzo*—First violin, Miss Louie Fulton, F.T.C.M. Second violin, Miss Marguerite Waste. Viola, Mrs. B. Drechsler Adamson. Cello, Miss Elsie Adamson.
 Sonata, Op. 22, B flat—Allegro con brio, Adagio con molto espressione, Minuetto, Rondo—Miss Grace Emmett.
 Trio, Op. 1, No. 3, C minor—Allegro con brio, Andante cantabile con variazioni, Menuetto, Finale—Piano, Miss Mabel O'Brien, A.T.C.M. Violin, Mrs. B. Drechsler Adamson. Cello, Mr. Paul Hahn.

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

1. Les Preludes, Symphonic Poem, two pianos, *Liszt*—Misses Florence Brown and Mary G Macdougall.
2. { *a* Andante and Rondo Capriccioso, Op. 14, *Mendelssohn* } Miss Eugenie Quéhen.
 { *b* Cantique d'Amour, *Liszt* }
3. Vocal { *a* Joy of Youth, *Vander Stucken* } Miss Edythe Hill, A.T.C.M.
 { *b* Nightingale's Song, *Nevin* }
4. Walther's Preislied, *Wagner-Bendel*—Mrs. Harold Clark
5. Violin—Romance from 2nd Concerto, *Wieniawski*, Miss Louie Fulton, F.T.C.M. (Piano accompaniment by Miss Eugenie Quéhen.)
6. { *a* Sposalizio, *Liszt* }
 { *b* Characterstuecke, Op. 32, Marche Grotesque, Andante, Fruelingsrauschen, *Sinding* }
 Miss Mary G. Macdougall.
7. Last movement of Concerto in G minor, Presto, Molto Allegro Vivace, *Mendelssohn*—Miss Florence Brown. (Orchestral accompaniment on second piano by Miss Quéhen.)

Violin Recital by

1. Quartette—Mendelssohn
 Drechsler
2. 6th. Air Varié, *Wieniawski*
3. Vocal Heart's Delight, *Clay*
4. Sons of the Poet, *Wieniawski*
5. Air Varié, *Vien*
6. Piano—Charac
 —Miss M
7. Serenade Badi
 —Miss M
8. Scene de Balle
 { *a*. Vocal—Sl
 { *b*. Love's Dil
9. Andante 7th C
11. Quartette—Sch
 Miss Ada

Vocal Recital by

1. Duet—Love Di
 { Recit.—Dra
2. { Aria—Lord C
3. Ave Maria, *M*
4. The Palms, *F*
5. Brighter Day,
 —Miss M
6. Piano—Roma
 { *a* The Bonn
7. { *b* My true lo
8. My mother bi
9. The Two Gre
10. Sunset, *Buck*
 { *a* Peace,
 { *b* Hark, Ha
11. { *a* P
 { *b* L
12. Sing to me, *E*
13. Piano—
 { *a* P
 { *b* L
14. Trio—The M

Fourth "Beeth

- Sonata, G ma
 Sonata, E fla
 fuoco - M
 Concerto, E f
 Durand.
 A.T.C.M.
 Overture, "L
 Miss Ada

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

1. Quartette—Menuetto, *Mozart*—Miss L. Fulton, F.T.C.M., Miss Marguerite Waste, Mrs. B. Drechsler Adamson, Miss Elsie Adamson.
2. 6th. Air Varie, *Dancla*—Master Norman McLeod.
3. Vocal Heart's Delight, *Gilchrist*—Miss Ethel Webster.
4. Sons of the Puszta, *Keler Bela*—Miss Doris Thompson.
5. Air Varie, *Vieuxtemps*—Miss Maude Bushlin.
6. Piano—Characterstuecke, Op. 32, Marche Grotesque, Andante, Fruehlingsrauschen, *Sinding*—Miss Mary G. Macdougall.
7. Serenade Badine, *Gabriel Marie*—Miss Edna Pickard.
8. Scene de Ballet, *De Beriot*—Miss Marguerite Waste.
9.

(a. Vocal—Sleep, Little Baby of Mine, <i>Denne</i> —	}	Miss Maud Snarr.
(b. Love's Dilemma, <i>Richardson</i> —		
10. Andante 7th Concerto, *De Beriot*—Miss Ruby Akin.
11. Quartette—Scherzo, Op. 18, No. 1, *Beethoven*—Misses Fulton and Waste, Mrs. Adamson, Miss Adamson.

Vocal Recital by pupils of Miss Denzil.

1. Duet—Love Divine, *Stainer*—Miss Elsie Blake and Mr. Arthur R. Heyes.
2.

(Recit.—Draw near all ye people,)	}	<i>Mendelssohn</i> —Mr. Charles E. Clarke.
(Aria—Lord God of Abraham,)		
3. Ave Maria, *Mascagni*—(Cello obligato, Miss Elsie Adamson)—Miss May Urquhart.
4. The Palms, *Faure*—Mr. Arthur R. Heyes.
5. Brighter Day, *Mascheroni*—(Violin obligato, Miss Louie Fulton)—Miss Elsie Blake.
6. Piano—Romance Op. 5 No. 5, *Tschaikowsky*—Mr. David Haig.
7.

(a The Bonnie Banks of Loch Lomond, <i>Roddie</i> —	}	Misses E. Blake and M. Teasdale,
(b My true love hath my heart, <i>Gounod</i> —		
8. My mother bids me bind my hair, *Haydn*—Miss Jessie Stark.
9. The Two Grenadiers, *Schumann*—Mr. C. E. Clarke.
10. Sunset, *Buck*—Miss Margaret Teasdale.
11.

(a Peace,	}	<i>Schubert</i> —Mr. Arthur R. Heyes.
(b Hark, Hark the Lark,)		
12. Sing to me, *Herbert*—Miss M. Urquhart.
13. Piano—

(a Prelude in B flat, <i>Bach</i> —	}	Miss Ethel A. DeNure.
(b La Truit, <i>Schubert Heller</i> —		
14. Trio—The Mariners, *Randegger*—Miss Blake, Messrs. Heyes and Clarke.

Fourth "Beethoven Recital" by pupils of Dr. Edward Fisher.

- Sonata, G major, Op. 14, No. 2, Allegro, Andante, Scherzo—Miss Rose Kitchen.
- Sonata, E flat, Op. 31, No. 3, Allegro, Allegretto vivace, Menuetto and Trio, Presto con fuoco—Miss Elsie Kitchen.
- Concerto, E flat, Op. 73, Allegro Adagio un Poco Moto, Allegro ma non troppo—Mr. Napier Durand, F.T.C.M. Orchestral accompaniment on second Piano—Mr. Donald Herald, A.T.C.M.
- Overture, "Leonore," No. 3—Miss Edith Myers, A.T.C.M., Miss May Kirkpatrick, A.T.C.M., Miss Ada F. Wagstaff, F.T.C.M., Miss Emma Geddes, A.T.C.M.

Vocal Recital by Miss Emily Findlay, A.T.C.M., pupil of Mrs. Reynolds-Reburn.

1. Organ—Introduction to III Act and Bridal Chorus (Lohengrin), *Wagner Dubois*—Mr. T. A. Reed.
2. Recit. and Air—On Mighty Pens (The Creation), *Haydn*—Organ accompaniment, Mr. Reed.
3. Piano—Wedding March and Elfin Dance, *Mendelssohn-Liszt*—Miss Jennie E. Williams.
4. Recit. and Aria—Farewell, Ye Mountains (Jeanne d'Arc), *Tschaikowsky*.
5. Piano—Valse E major, *Wieniawski*—Miss Ada F. Wagstaff, F.T.C.M.
6. Vocal Duo—Giorno d'onore (Semiramide), *Rossini*—Miss Findlay and Miss Emily Selway, A.T.C.M.
7. Violin—Canzone, *Bohm*—Miss Lena Hayes, A.T.C.M.
8. $\left. \begin{array}{l} a \text{ Still as the Night, } \textit{Bohm} \\ b \text{ The Land o' the Leal, } \textit{Old Scotch Song} \\ c \text{ The Dandelion. } \textit{Chadwick} \end{array} \right\}$
9. Ava Maria, *Bach-Gounod*, Violin Obligato—Miss Hayes, Organ accompaniment, Mr. Reed.
10. Piano—Concerto D minor, Adagio, Presto Scherzando, *Mendelssohn*—Miss Elsie Kitchen. Orchestral accompaniment on 2nd Piano—Miss Rose Kitchen.
11. My Heart at Thy Sweet Voice (Samson et Dalila), *Saint-Saens*.

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

1. Organ—March from "Aida, *Verdi*—Miss Lena Doherty.
2. Duo—Valse, *Von Wilm*—Miss Belle Harrison and Miss Ethel Darby.
3. Vocal— $\left. \begin{array}{l} \text{Recit.—Ye people rend your hearts,} \\ \text{Aria—If with all your hearts,} \end{array} \right\} \textit{Mendelssohn}$ —Mr. Arthur R. Heyes.
4. "Tambourin," *Raff*—Miss Mabel Groome.
5. Vocal—"Dream of Home," *Arditi*—Miss Therese Wegener.
6. Duo—Evening, *Chaminade*—Miss L. A. Lightbourn and Miss E. Lightbourn.
7. En Route, *Godard*—Miss Nettie McTaggart.
8. Vocal— $\left. \begin{array}{l} a \text{ In Winter I get up at Night, } \textit{Nevin}$ —
 $\left. \begin{array}{l} b \text{ Russian Song, } \textit{Von Stulzman}$ \end{array} \right\} Miss Alba Chisholm.
9. $\left. \begin{array}{l} a \text{ Water Nymphs,} \\ b \text{ Automne,} \end{array} \right\} \textit{Chaminade}$ —Miss Mary Motherwell.
10. Vocal—Jewel Song (Faust), *Gounod*—Miss Mary Hamlen.
11. Polonaise E flat, Op. 22, *Chopin*, Orchestral accompaniment on Organ—Miss Nettie McTaggart.
12. Vocal—"To the Angels," *Zardo*. Miss Marie Wheler. 'Cello obligato, Mr. Paul Hahn. Organ, Mr. Harrison.
13. Trio G major. Finale Presto, *Beethoven*. Piano, Miss Ethel Morris. Violin, Mrs. Drechsler Adamson. 'Cello, Mr. Hahn.

Fifth "Beethoven Recital" by pupils of Dr. Edward Fisher.

1. Symphony, C Minor, No. 5. Allegro con brio, Andante con moto, Scherzo, Allegro, Presto—Mr. Napier Durand, F.T.C.M.; Miss Mabel O'Brien, A.T.C.M.; Miss Ada F. Wagstaff, F.T.C.M.; Miss Emma Geddes, A.T.C.M.
2. Vocal $\left. \begin{array}{l} a \text{ "In this Sepulchral Darkness"} \\ b \text{ "The Falling Tear"} \end{array} \right\}$ Mr. Oscar Wenborne.
3. Sonata, F Minor, Op. 57. Assai Allegro, Andante con Moto, Allegro ma non troppo, Presto—Miss Franziska Heinrich, A.T.C.M.
4. Vocal $\left. \begin{array}{l} a \text{ A Song of Rest} \\ b \text{ May Song} \end{array} \right\}$ Miss Clara M. Carey
5. Duo Sonata, "Kreutzer," Op. 47. Adagio Sostenuto, Presto, Andante con Variazione, Finale. Piano—Miss May Kirkpatrick, A.T.C.M.; Violin—Miss Lena Hayes, A.T.C.M.

Piano Recital by

1. $\left. \begin{array}{l} a \text{ "Bourree"} \\ b \text{ Rondo Capriccioso} \\ c \text{ Allegretto} \\ d \text{ Octave Etude} \end{array} \right\}$
2. "Eine Faust Overture"
3. $\left. \begin{array}{l} a \text{ Ballade in G} \\ b \text{ Etude, Op. 10, No. 12} \\ c \text{ Nocturne, Op. 9, No. 3} \\ d \text{ "Gnomes"} \end{array} \right\}$
4. $\left. \begin{array}{l} a \text{ Menuett (Op. 10, No. 3)} \\ b \text{ "Gnomes"} \\ c \text{ "A Midsummer Night's Dream"} \\ d \text{ "Dialogues"} \\ e \text{ "Marche"} \\ f \text{ Toccata} \end{array} \right\}$

Commencement

1. Piano $\left. \begin{array}{l} a \text{ Le Nocturne} \\ b \text{ Gigli} \end{array} \right\}$
2. Vocal $\left. \begin{array}{l} \text{Recit.} \\ \text{Air} \end{array} \right\}$
3. Piano—Scherzo
4. Violin—Scherzo
5. Piano—Capriccioso
panimo
6. Vocal—"Suave"
7. Piano—Ballade
8. Vocal—Ah S
9. Piano—Rha

Presentation
Theory Department

Piano Recital by Mr. W. H. Sherwood, Examiner in the Pianoforte Department.

1. $\left\{ \begin{array}{l} a \text{ "Bourrée" in A minor (from 2nd English Suite). } \textit{Bach.} \\ b \text{ Rondo Capriccioso, Opus 14. } \textit{Mendelssohn.} \\ c \text{ Allegretto (from 8th Symphony). (Arranged by Liszt). } \textit{Beethoven.} \\ d \text{ Octave Etude in E Flat. Book 2, No. 7—} \textit{Kullak.} \end{array} \right.$
2. "Eine Faust Overture." (Arranged for piano by Hans Von Bulow). *Wagner.*
3. $\left\{ \begin{array}{l} a \text{ Ballade in F, Opus 38.} \\ b \text{ Etude, Opus 25, No. 9. (Butterfly).} \end{array} \right\} \textit{Chopin.}$
4. $\left\{ \begin{array}{l} a \text{ Nocturne No. 3. (Liebestraum).} \\ b \text{ "Gnomen-Riegen." (Dance of the Gnomes).} \end{array} \right\} \textit{Liszt.}$
 $\left\{ \begin{array}{l} a \text{ Menuett (for string orchestra) in B Major. (Piano arrangement by W. H. Sherwood).} \\ b \text{ "A Midsummer Night's Dream," Opus 36, No. 4. } \textit{Templeton Strong.} \\ c \text{ "Dialogue," Opus 72. } \textit{Tschaikowsky.} \\ d \text{ "Marchen" (Fairy Tale), Opus 162, No. 4. } \textit{Raff.} \\ e \text{ Toccata di Concerto, Opus 36. } \textit{Dupont.} \end{array} \right.$

Commencement Exercises by First Honor Graduates.

1. Piano $\left\{ \begin{array}{l} a \text{ Les Sylvains,} \\ b \text{ Gigue,} \end{array} \right\} \textit{Chaminade}$ —Miss Mabel Frances Groome.
2. Vocal $\left\{ \begin{array}{l} \text{Recit.—"And God Said,"} \\ \text{Air—"With Verdure Clad" (Creation),} \end{array} \right\} \textit{Haydn}$ —Miss Queenie McCoy.
3. Piano—Scherzo Valse, *Moszkowski*—Miss Florence I. Brown.
4. Violin—Scene de Ballet, *DeBeriot*—Miss Ruby D. Akin.
5. Piano—Capriccio Brillante, *Mendelssohn*—Miss Grace Emmett. With Orchestral accompaniment on 2nd piano—Miss May Kirkpatrick, A.T.C.M.
6. Vocal—"Summer," *Chaminade*—Miss Adelaide May Sheppard.
7. Piano—Ballade A flat, *Chopin*—Miss Blanche Badgley.
8. Vocal—Ah S'estinto (Donna Caritea), *Mercadante*—Miss Bertha Hope Smith.
9. Piano—Rhapsodie, No. 8, *Liszt*—Miss Constance Tandy.

Presentation of Diplomas and Medals to Graduates in the Piano, Organ, Vocal, Violin and Theory Departments by Rev. J. A. Macdonald.



School of Literature, Elocution and Physical Culture.

Faculty and Departments.

Miss Maude Masson, formerly of the Emerson College of Oratory, Boston, was, in 1899, made Principal of the School of Elocution, by appointment of the Board of Directors of the Toronto Conservatory of Music.

Miss Masson will, as formerly, be assisted by Mrs. Inez Cutter, graduate and former teacher of Rhetoric in the Emerson College of Oratory, and teacher of Reading and Physical Culture in the Lexington High Schools, and by Miss May Robson, graduate of the Emerson College of Oratory.

Since the issue of the last announcement Miss Grace H. Hunter, B.A., honor graduate of the University of Toronto, has been appointed teacher of Literature and Composition.

In addition to the regular corps of Instructors, different lecturers will, as usual, be chosen who will give courses supplementary to the general work of the institution. Such courses are considered very valuable, for the reason that they bring into the school the workings of other institutions, and render practicable the employment of a greater number of instructors eminent in their respective subjects.

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

The School will begin its next session on Tuesday, September 25th, under the direction of Miss Masson. It will be the endeavor of the institution to offer to Students of both sexes, a course of study which will provide for a liberal development of intellectuality and character. It is believed that the study of literature from the standpoint of expression, is a necessary factor in education. Indeed, it may be said, that there is no other complete method of literary study. It is also believed that the usefulness of every individual in whatsoever line of work is enhanced by the development of the powers of expression.

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

The regular course
over a period of t
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**The full outline
this Calendar are
Elocution, which**

First Term
December—12 w

Second Term
March—11 week

Third Term
weeks. (One w

The follow
School:

- “ Evolution of
- “ Physical Cul
- “ The Tone Li
- “ Methods of
- “ Educational
- “ Outline of R

Courses of Study.

The regular courses of study, comprising the departments referred to extends over a period of two years. Students have the option of taking the full course or a special course of one or more branches and for whatever period desired.

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

The full outline of work, methods and courses of instruction usually inserted in this Calendar are contained in the Separate Calendar of the Conservatory School of Elocution, which is sent free on application.

Term Calendar 1900=1901.

First Term begins Tuesday, 25th of September, and ends Saturday, 15th December—12 weeks.

Second Term begins Wednesday, 2nd January, and ends Saturday, 16th March—11 weeks.

Third Term begins Tuesday, 19th March, and ends Saturday, 1st June—10 weeks. (One week omitted at Easter.)

Text=Books.

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

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

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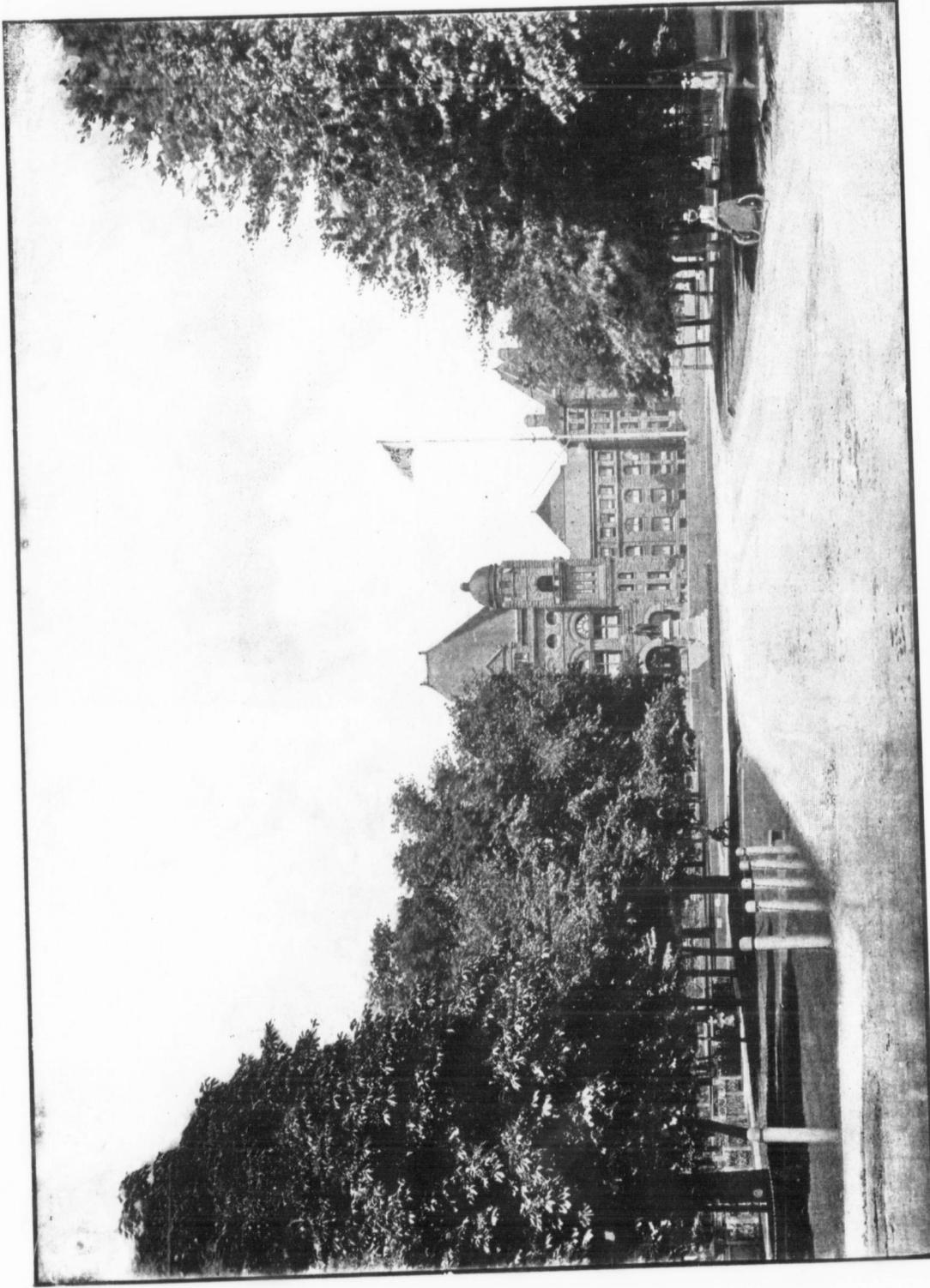
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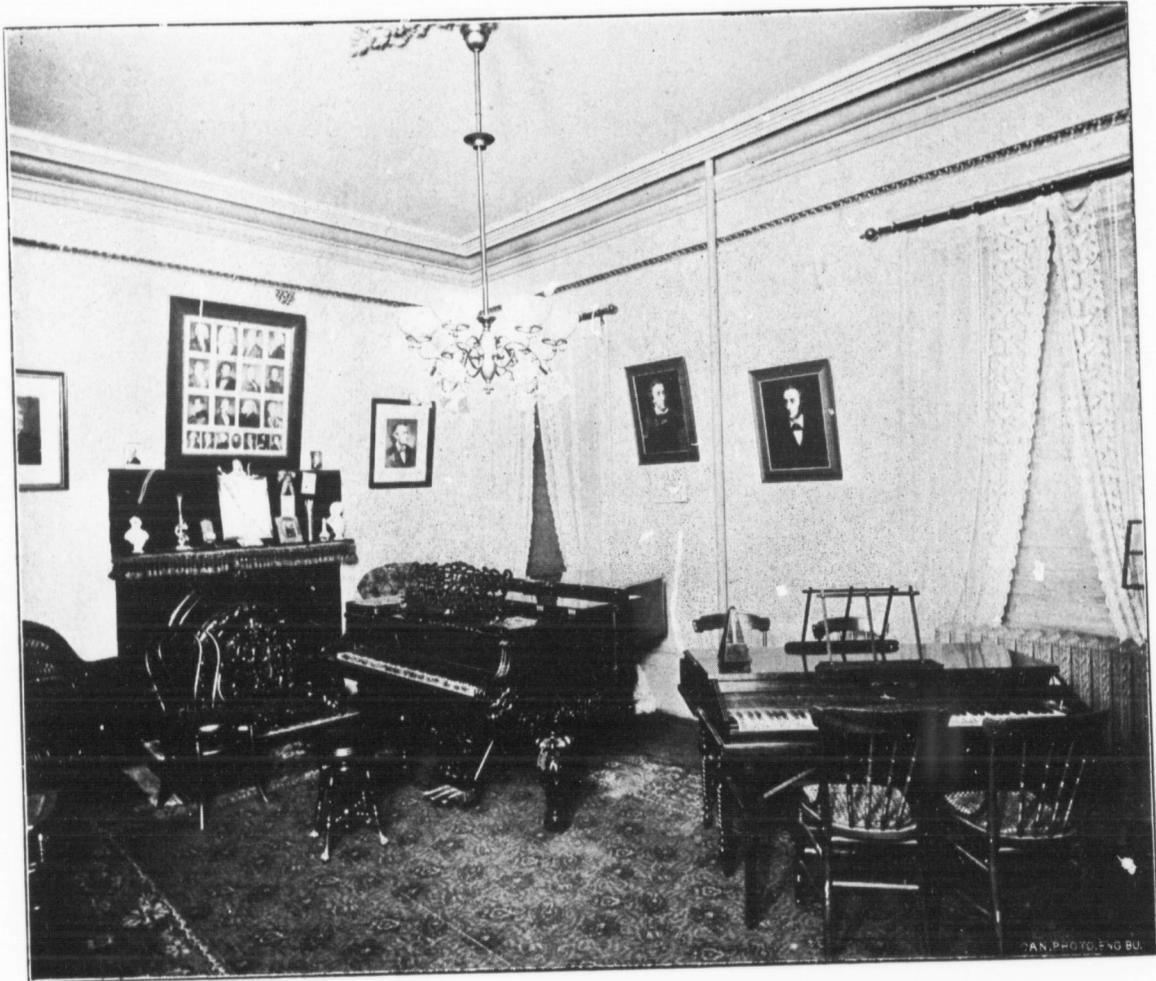
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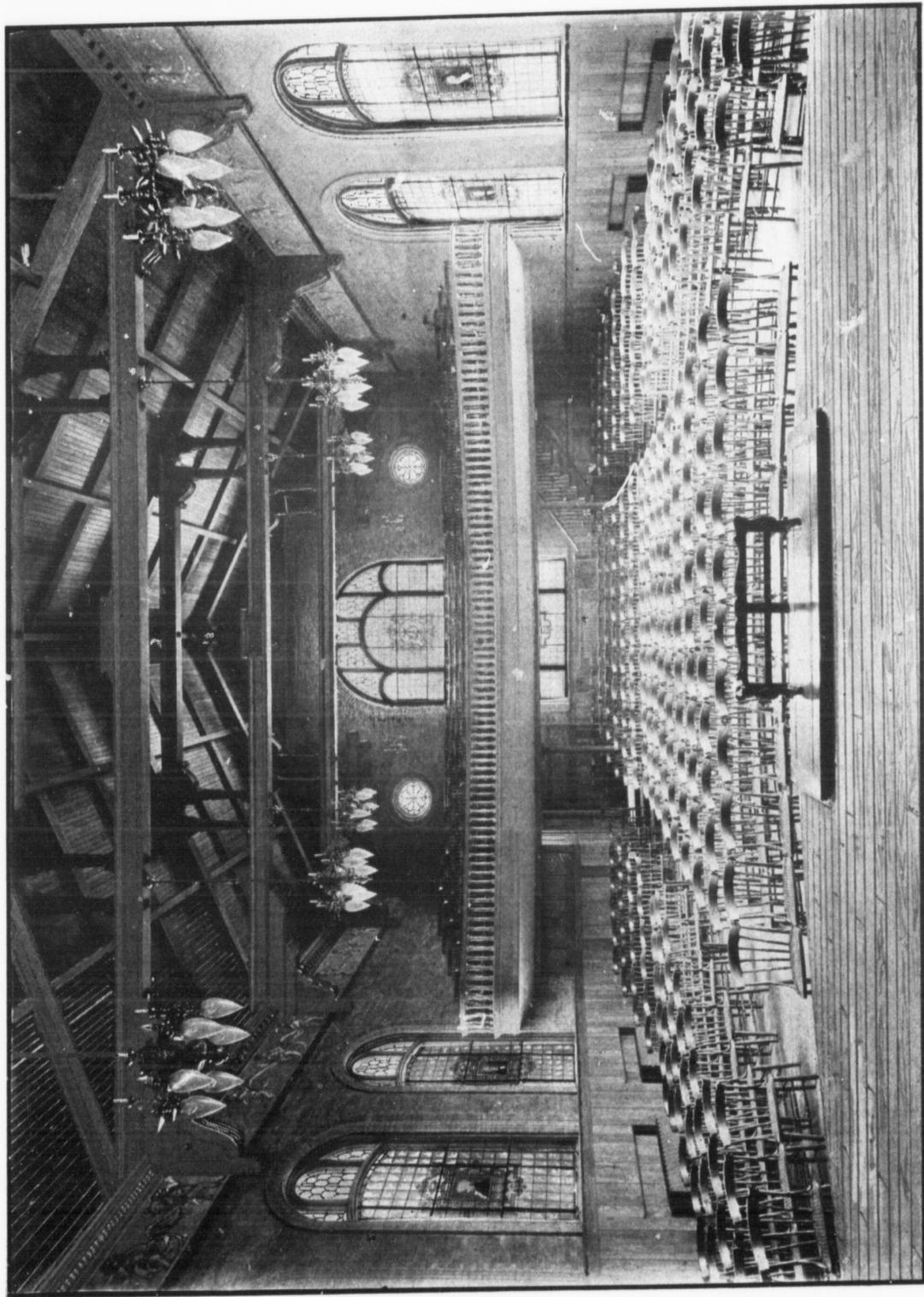
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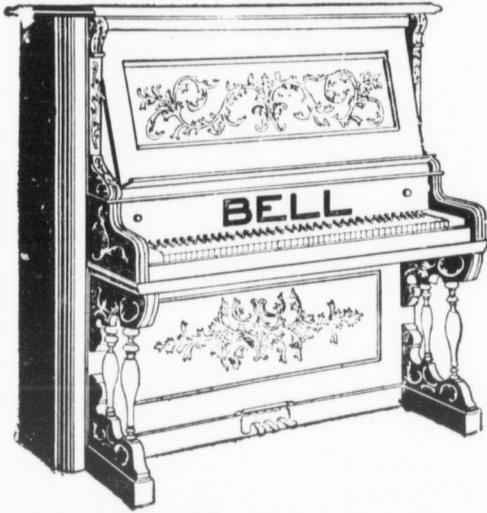
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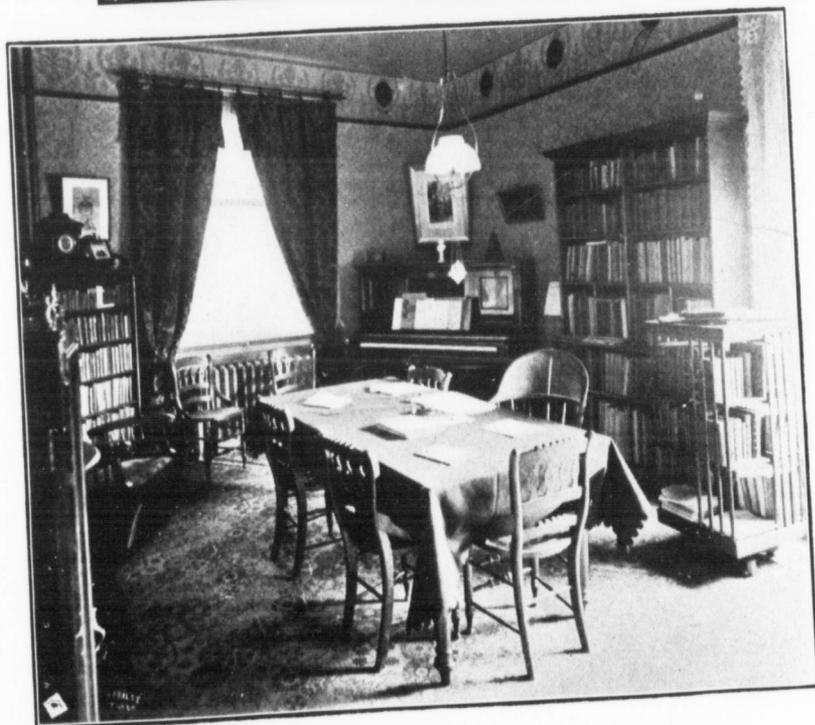
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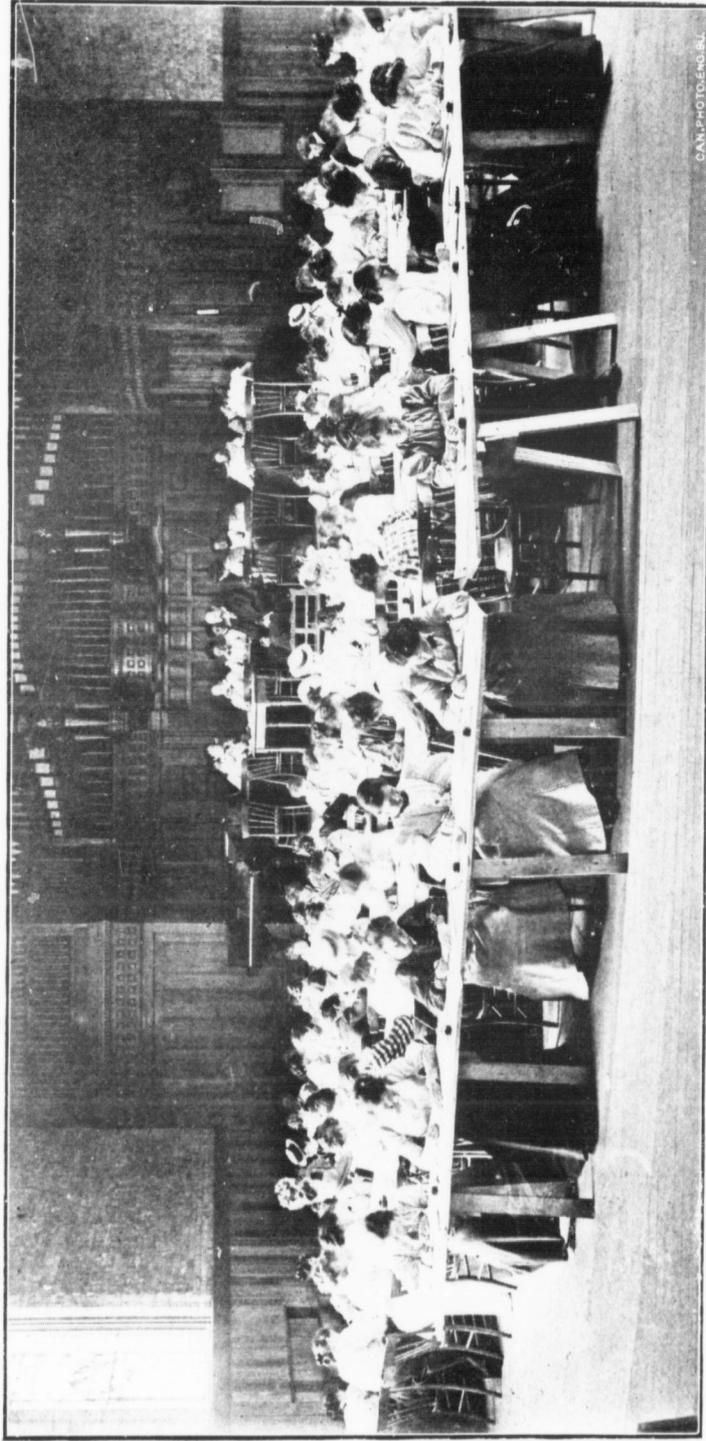
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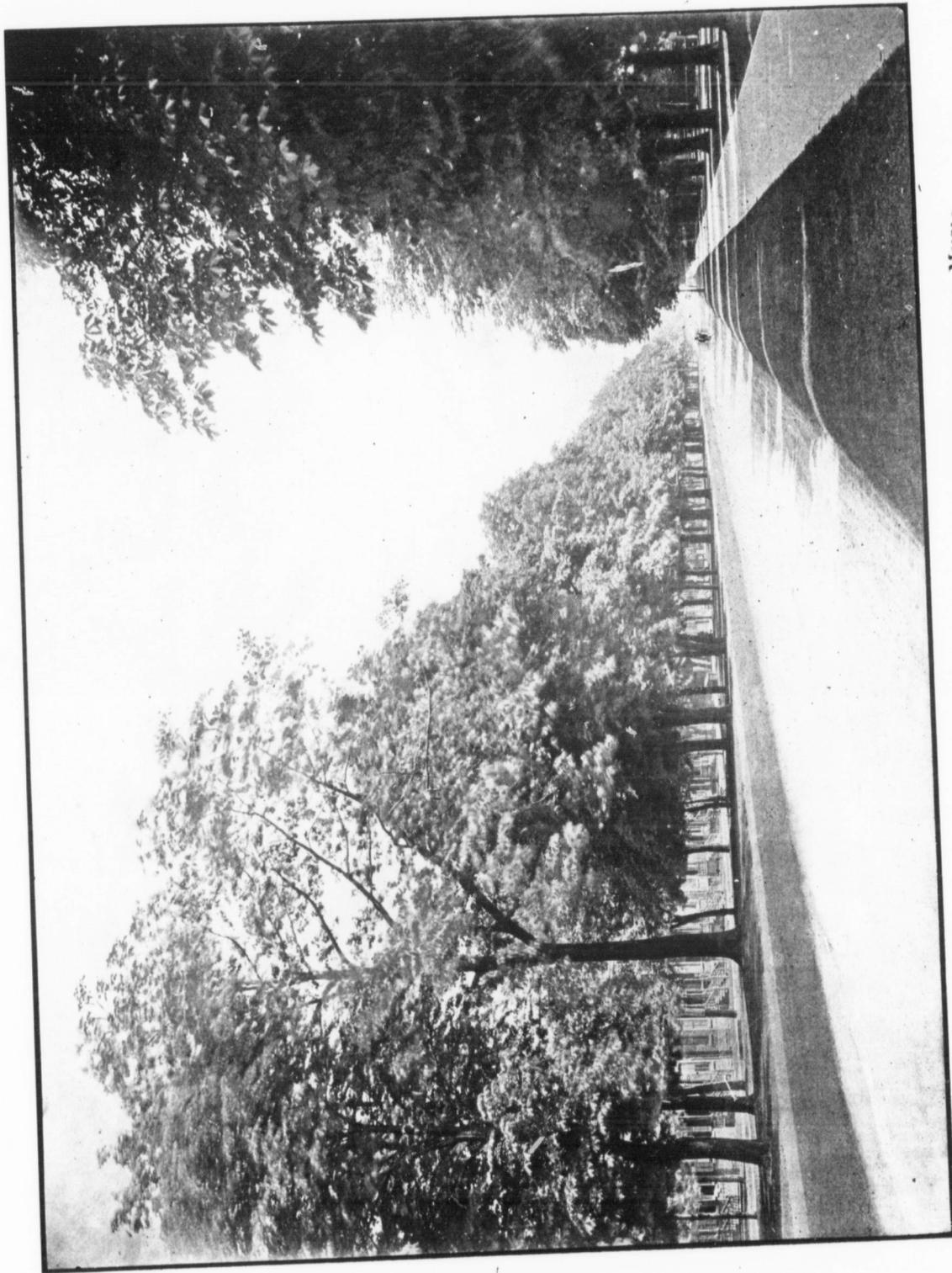
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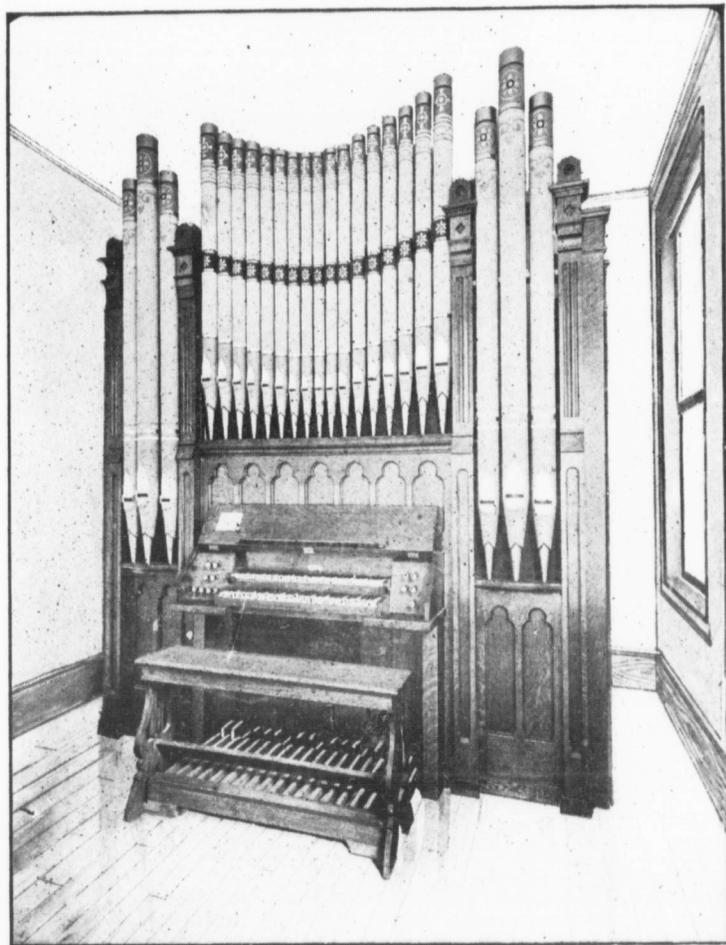
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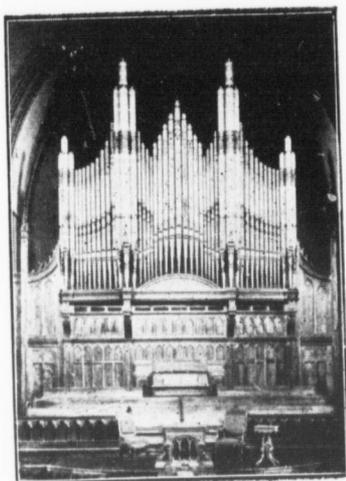


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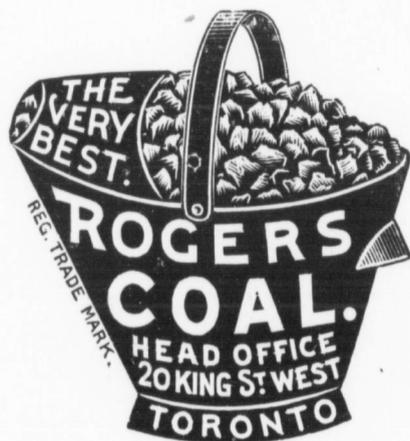
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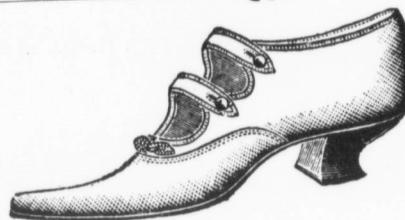
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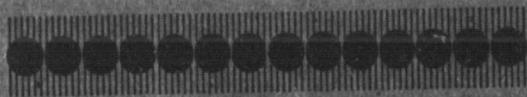
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