

Calendar . . .

1896-97

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Main Buildings:
9, 12 and 14 PEMBROKE STREET.

West End Branch:
Cor. SPADINA AVE. and COLLEGE ST.

P84-0524. (05)



IN AFFILIATION WITH THE

University of Toronto

F. H. TORRINGTON,
Musical Director.

GEORGE GOODERHAM,
President.

PIANOS

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The entire world has recognized and accepted the Steinway Piano as the standard of tone in the art realm of music. There are other good pianos—excellent ones; but the Steinway occupies the unique position of being above the range of classification. It is a creation apart from all others, existent in an atmosphere peculiarly and proudly its own, aloof and unclassified. We are the sole authorized agents for Canada for these superb instruments, and have a large variety on exhibition in both Uprights and Grands in various styles and favorite woods.

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For some years our instruments have been before the public, and have obtained a most enviable reputation.

Our aim, however, is progress, and during the last few months we have produced our new scale piano, which we proudly claim has reached a perfection hitherto unattained in any Canadian manufacture.

So ready have the public been to recognize the superlative qualities of these instruments, that in spite of working overtime in our factory we have been unable to meet the actual demand, and have found it necessary to further increase our staff.

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A competent tuner must be an artist, not a simple mechanic. If he lacks the artistic instinct, he regards his vocation as a trade; if he regards his vocation as a trade, he is not qualified to renew and perpetuate the tone with which the piano was originally endowed by the artist who voiced it.

A good tuner will, if employed regularly, perpetuate for many years the tone of a good piano, and will improve the tone of a poor piano; but the tuning must be done regularly, whether the piano may seem to require it or not.

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CALENDAR-1896												1897											
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Term
Calendar
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1896=
1897

FIRST TERM begins September 1st; ends November 9th.
 SECOND TERM begins November 10th; ends February 1st.
 Christmas Holidays begin December 21st. College closes for holidays December 21st; re-opens January 4th, 1897.
 THIRD TERM begins February 2nd; ends April 13th. Good Friday a holiday.
 FOURTH TERM begins April 14th; ends June 24th. The Queen's Birthday a holiday.

N.B.—The Term Calendar is so arranged that the holidays of Thanksgiving, Good Friday and the Queen's Birthday are allowed for, and lessons falling on these days are not lost to the pupils.



TORONTO COLLEGE OF MUSIC,

FOUNDED 1888.

INCORPORATED 1890.

TORONTO
COLLEGE OF MUSIC
(LIMITED)

In Affiliation with the University of Toronto

AND

ORCHESTRAL AND ORGAN SCHOOL

9, 12 AND 14 PEMBROKE ST., TORONTO, ONT.

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(Over the Dominion Bank.)

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MUSICAL DIRECTOR.

GEORGE GOODERHAM, ESQ., PRESIDENT.

NINTH YEAR, 1896-1897.

TORONTO:

OXFORD PRESS, 33 Adélaide Street West.

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(LIMITED)

In Affiliation with the University of Toronto

AND

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FOUNDED 1888.

INCORPORATED 1890.

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T. C. JEFFERS, MISS GRAHAM, MISS SULLIVAN, W. J. McNALLY,
MISS A. MANSFIELD, MISS LANDELL, MISS HAMILTON, MRS. LEE,
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MADAME ADELE STRAUSS YOUNGHEART, MRS. PARKER,
MISS LULU DUNDAS, MR. F. BURT.

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HERR BERNHARD WALTHER, WALTER DONVILLE
MISS MARGARET TAYLOR

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A JORDAN

Violoncello.

HERR RUTH

Contra Basso.

J. GOWAN.

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H. GOWAN

Oboe.

A. G. RUSSELL.

Clarinet.

CHAS. L. TEALE

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J. JOHNSON.

Bassoon.

J. JOHNSON.

Horn.

T. SPACEY

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etc., will be delivered during the Season.



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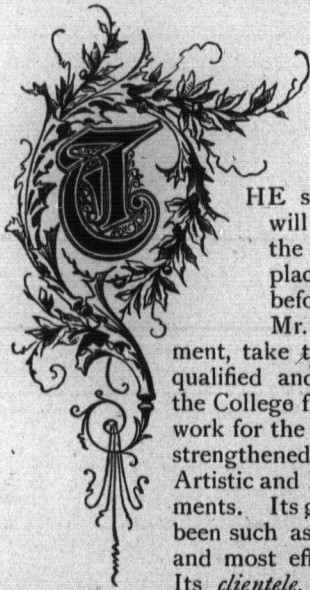
Toronto College of Music (Ltd.)

AND

ORGAN AND ORCHESTRAL
SCHOOL.

F. H. TORRINGTON,

Musical Director.



THE season opening in September, 1896, will be the ninth year of the work of the TORONTO COLLEGE OF MUSIC. In placing their Annual Announcement before the public, the Musical Director, Mr. F. H. Torrington, and the Management, take the opportunity of recording the unqualified and increasing success of the work of the College from year to year. The results of the work for the seasons, 1895-1896, have still further strengthened the position of the College in its Artistic and Educational advantages in all departments. Its growth within the time mentioned has been such as to establish it as one of the largest and most efficient Schools of Music in America. Its *clientele*, extensive from the beginning, with each year has steadily increased, students having been enrolled from near and remote parts of the United States, England, and from every Province of the Dominion. Among the principal reasons to be assigned for this satisfactory progress and success are the public confidence in the College management, the stability of the institution, its affiliation with the University of Toronto, the capability of its Faculty, and its high artistic aims, and the long established reputation of its director, Mr. Torrington.

Previous to the establishment of the TORONTO COLLEGE OF MUSIC, no institution having such complete facilities for systematic and practical training in the important departments of Music, had ever existed in Canada, and with the additional experience gained since its organization in 1888, the College has now become more extended and comprehensive in all its details and more solid

in its foundation. It affords every legitimate aid students may require in obtaining a complete musical education, extending from the Elementary grades up to the Mus. Bac. degree of the University of Toronto.

The staff of the College has from time to time been greatly strengthened, and only musicians of eminence are associated with it. None but professionally qualified teachers are employed, and its graduates take the highest rank as thoroughly equipped, practical and theoretical musicians. And the fact that they are eagerly sought for as leading teachers in other Musical and Educational Institutions, fully bears this out.

The Object.

Experience has taught that without a thorough foundation no extensive superstructure can be raised, and that this is true in the study of Music as in other arts is evidenced by the very large number who spend much time and money, and in the end have very little to show for it. This is the result of a wrong system pursued in the beginning, and which may be described as forcing the young student with trashy music, with a view to immediate display, at the expense of a slower progress but more lasting results. An eminent authority has said: "The principal objects of true musical instruction and training are to afford pupils the means whereby they shall be enabled to develop their own individual gifts and capacities to the best advantage, and to give them a sure and permanent basis in musical and technical knowledge, by the assistance of which they will later be able, even without guidance, aided by their own intelligence and with their own powers, to comprehend and to achieve the highest musical results." The efforts of the TORONTO COLLEGE OF MUSIC are directed to these ends. Education so pursued under a rational system and upon a high scientific musical basis secures musical freedom and independence, through the fullest expression of individual feeling and thoughts. Students become MUSICIANS in the true sense of the term.

As evidencing the high esteem with which the College of Music and its aims are held in England and elsewhere, the following letter from Dr. A. C. Mackenzie, the famous composer and president and director of the Royal Academy of Music, London, is submitted:

ROYAL ACADEMY OF MUSIC,
TENTERDEN ST., HANOVER SQR.,
LONDON, ENG.

DEAR MR. TORRINGTON,

I hear that you have instituted a College of Music, with its attendant Orchestral and Organ School. It gives me great pleasure to be able to congratulate you, not only upon the happy idea of founding the institution, but also upon the successful issue of your work. Such a school can only be of the greatest service to our Art, and doubtless you must have seen the want of it. In founding the school you are entitled to great credit for your energy and courage, and if at any time we here can be of service to your artistic interests, you have but to call on us and we will answer.

Wishing you every success,

Believe me, very faithfully yours,

(Sgd.) A. C. MACKENZIE,
*President and Director Royal Academy of Music,
London. Eng.*

Dr. Ebenezer Prout. Professor of Music, Dublin University,
writes Mr. Torrington :

Let me congratulate you on the good work you are doing at the Toronto College of Music. I have read your calendar with much interest, and am glad to find that there is an institution in your city with such resources at its disposal for the promotion of our noble art. I cordially wish you every success.

I am, my dear sir,

Yours very faithfully,

EBENEZER PROUT.

Of the University regulations for the Mus. Bac. degree, Dr. Prout says :

"I have looked carefully through the regulations for the Mus. Bac. degree, and they appear to me excellent;" and after offering a few admirable suggestions, he again says: "Your requirements are, I think, most excellent. It may interest you to see the new regulations which my colleague, Prof. Inshaffy, and myself have drawn up for our Dublin degrees, and which were passed by our Senate last month. I therefore enclose you a copy, which you will be able to compare with your own."

Mr. Edward Lloyd, the great English Tenor, who was in Toronto professionally, visited the College, and was so much interested in its work that, in the most generous and artistic spirit, he offered to sing for the students at their regular weekly Saturday afternoon concert, which he did to the delight and instruction of all present, his songs—"Adelaide" (Beethoven), "The Message" (Blumenthal), and "I'll sing Thee Songs of Araby" (Clay)—being received with great enthusiasm. His ideal renditions and his genial manner will always be remembered at the College with gratitude and pleasure.

The *Musical Journal*, of Toronto, in chronicling the event contained the following:

On the afternoon of May 3rd, Mr. Edward Lloyd sang for the students of the TORONTO COLLEGE OF MUSIC, out of compliment to Mr. Torrington and his staff, prompted only by a love for his art, a desire to encourage faithful work on the part of the students, and a spirit of good-will towards the institution. Mr. Lloyd was at his best, and sang with an inspiration that transformed itself into a lodestar in the life of every musical listener. It was an afternoon never to be forgotten by all who were present, and Mr. Lloyd will always be remembered by the College students, not only as the great tenor and the exceptional artist, but also as the magnanimous man.

Among other eminent musicians and artists who have visited the College may be mentioned: Mr. Chas. Santley, the famous English baritone; Mr. Caldicott, a well-known English composer; Mr. and Mrs. Georg Henschel, of London, Eng., and formerly of Boston; Mr. P. S. Gilmore, of New York; Mr. Carl Zerrahn, of Boston; Mons. Guilmant, Messrs. Frederic Archer and S. P. Warren, the famous organists; Mr. Watkin Mills, who also most kindly sang for the College students to their great delight; Mr. Victor Herbert, and many other artists of the highest standing.

The College Hall.

The College Hall, since its opening by the Mendelssohn Quintette Club of Boston, has been the scene of many events of musical importance. Amongst these have been concerts by Mr. and Mrs. Georg Henschel, the Mendelssohn Quintette Club, of Boston; the Detroit Philharmonic Club, and the Yunck String Quartette; organ recitals by Mr. Frederic Archer, the professors and pupils; song recitals by Mr. Edward Lloyd and Mr. Watkin Mills; piano and

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song recitals by pupils, and lectures on a greatly varied range of musical subjects. It is in this hall that the weekly rehearsals of the Toronto Orchestral School, founded by Mr. Torrington, have been and are held.

Pianists, organists and vocalists, trained in the College of Music, are introduced to the public through the Musical Societies *Ensemble* and Orchestral concerts, the most favorable and influential auspices in Canada. The advantage of the full orchestral accompaniments is self-evident.



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The activity of Mr. Torrington's life in Toronto, as well as the opportunities at his hand to further the interests of the student of orchestral and choral music, may be estimated by the following list of works performed by the Toronto Philharmonic Society and the Festival Chorus and Orchestra under his direction :

Messiah (6).....	<i>Handel</i>	Crusaders	<i>Gode</i>
Elijah (6).....	<i>Mendelssohn</i>	Fair Ellen	<i>Bruch</i>
Creation (3).....	<i>Haydn</i>	Rose of Sharon	<i>Mackenzie</i>
Lay of the Bell (2).....	<i>Romberg</i>	Mors et Vita.....	<i>Gounod</i>
Fridolin (2).....	<i>Randegger</i>	Spectre's Bride.....	<i>Dvorak</i>
St. Paul (2).....	<i>Mendelssohn</i>	Golden Legend	<i>Sullivan</i>
Stabat Mater (2).....	<i>Rossini</i>	Jubilee Ode.....	<i>Mackenzie</i>
May Queen (3).....	<i>Bennett</i>	Arminius	<i>Bruch</i>
Hymn of Praise (3).....	<i>Mendelssohn</i>	Eve	<i>Massenet</i>
Walpurgis Night.....	<i>Mendelssohn</i>	Callirhoe.....	<i>Dr. J. F. Bridge</i>
Naaman (2).....	<i>Costa</i>	Una	<i>Dr. Gaul</i>
Spring's Message.....	<i>Gode</i>	Prayer and Finale, Lohengrin (4)	<i>Wagner</i>
Bride of Dunkerron	<i>Smart</i>	Antigone	<i>Mendelssohn</i>
Judas Maccabeus (2).....	<i>Handel</i>	Fritjof Saga	<i>Max Bruch</i>
Gypsy Life	<i>Schumann</i>	Pilgrim's Chorus, T'Lombardi	<i>Verdi</i>
The Last Judgment	<i>Spohr</i>	Messengers of Peace, Rienzi	<i>Wagner</i>
Acis and Galatea.....	<i>Handel</i>	All Hail to Thee, Tannhauser	<i>Wagner</i>
Preciosa	<i>Weber</i>	Bridal Chorus, Lohengrin	<i>Wagner</i>
Redemption (4).....	<i>Gounod</i>	Choral and Finale, Meistersinger	<i>Wagner</i>
Rose Maiden	<i>Cowen</i>	Praise ye the Father.....	<i>Gounod</i>
March and Chorus, Tannhauser (5)	<i>Wagner</i>	Soldier's Farewell	<i>Kucken</i>
March Cortege, Reine de Saba....	<i>Gounod</i>	Selections, Rosamunde....	<i>Schubert</i>
March and Chorus, Life of the Czar	<i>Glinka</i>	Miserere Scene, Trovatore....	<i>Verdi</i>
Farewell to the Forest	<i>Mendelssohn</i>	Chi mi frena, Lucia.....	<i>Donizetti</i>
Good Night, Beloved.....	<i>Pinsuti</i>		

ORCHESTRAL WORKS.

Intermezzo—Cavalleria Rusticana	<i>Wagner</i>
— <i>Mascagni</i>	
Introduction, Act III., Lohengrin	<i>Goldmark</i>
— <i>Wagner</i>	
Maritana—Overture	<i>Wagner</i>
Martha	<i>Dvorak</i>
Oberon	<i>Tschaikowski</i>
Preciosa	<i>Symphony (Surprise).....</i>
Ruy Blas.....	<i>Haydn</i>
Fest.....	" Jupiter.....
Phedre.....	" No. 1.....
Egmont	" No. 2.....
	" No. 4.....
	".....
	<i>Saint Saëns</i>
	<i>Gavotte—L'Ingenu.....</i>
	<i>Arditi</i>

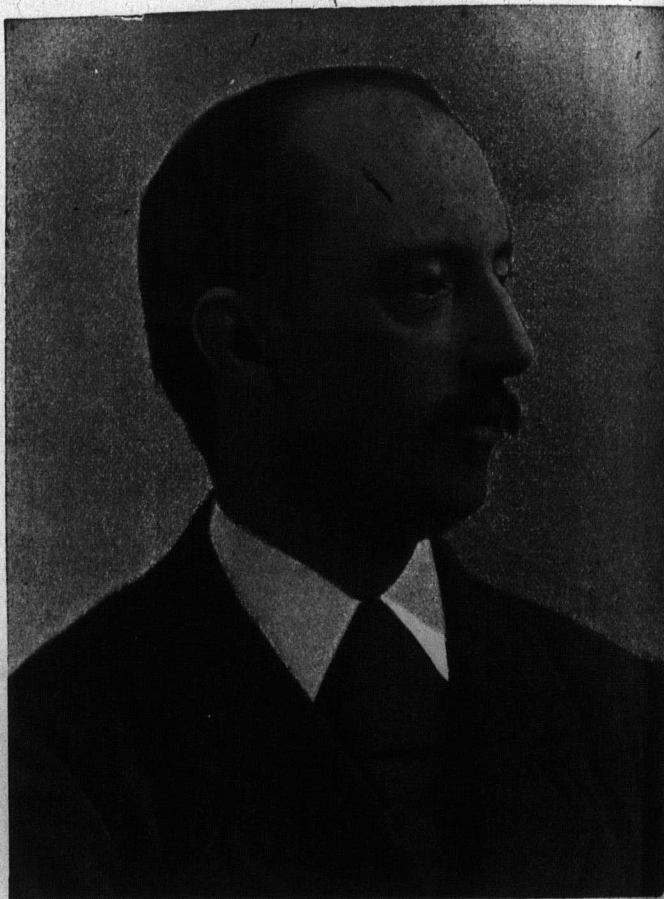
ORCHESTRAL WORKS—Continued.

Valse lente e Pizzicati (from Suite)	Emperor	Beethoven
—Delibes	E. Flat.....	Liszt
March—Tannhauser	“ Op. II	Chopin
Wagner	“ Polonaise.....	“
March—Prophete.....	Concertos	Mozart
Meyerbeer	Concertstücke Op. 92.....	Schumann
Hungarian Dances.....	“ Op. 11.....	“
Brahms	Concerto.....	“
Concertos (Piano with orchestra)	“ Op. 85.....	Hummel
G minor—Mendelssohn		
Caprice Brill.....		
“		
Op. 10, No. 3 (Reinecke Cadenza)		
—Beethoven		

At the great festival of 1896, Mr. Torrington conducted the performances of *Mors et Vita*, *Israel in Egypt*, the overtures to *William Tell*, *Oberon*, *Tannhauser* and *Ruy Blas*, and also conducted the Festival given at the inauguration of the new Massey Music Hall, June, 1894.

During the summer vacation of 1891, Mr. Torrington made an extended tour through Europe in the interests of the Toronto College of Music, visiting the Leipzig Conservatorium and Gewandhaus; the Hoch (Joachim) School of Music, Berlin; and the Wagner Festival at Bayreuth; the Royal Academy of Music, London; the Royal College of Music, London, and the College of Organists, London; being most cordially received by Dr. Stainer, Prof. of Music, Oxford University; Dr. Mackenzie, Royal Academy; Dr. Briggs, Westminster Abbey and Professor Gresham College; Dr. Turpin, College of Organists, and in Leipzig by Herr Jadassohn and Herr Krause, and other eminent musicians. It was very satisfactory to find that the strongest features of these various schools of music are incorporated in the scheme adopted as the basis of the work of the Toronto College of Music.

In the College Concerts are regularly performed works or movements, consisting of solo pieces, concertos, trios, quartettes and quintettes for piano, with strings and full orchestra; arias, songs (secular and sacred), duets and concerted vocal numbers. Thus, while the College has all the advantages for all who wish to study Music from the earliest grades, it has advantages peculiarly its own for those possessing unusual musical talent.



MR. F. H. TORRINGTON.

Course of Study.

The course is divided into elementary, intermediate and advanced grades. *Students graduate according to ability and not according to number of Terms taken.*

The Gold Medal of the Toronto College of Music is awarded each year to the student who attains the highest standing in practical and theoretical work.

The Governor-General (Lord Aberdeen) gives a Medal, which is awarded for the most meritorious original Composition.

Efficient teachers only being connected with the TORONTO COLLEGE OF MUSIC, competent instruction is thus guaranteed. Students enjoy all the strong features, privileges and advantages of foreign Conservatory system.

The pupils of the College are carefully guided through the different grades, both as to difficulty and the formation of the taste, and only music of the most eminent composers is used, while a thorough system of technical training is the rule of the College.

Ensemble playing, which is under the personal direction of Mr. Torrington (Piano in combination with other instruments), constitutes a special branch, and the necessary solo artists required in addition to the piano are furnished by the College. Particular attention is given to this department of artistic work, and proves of great advantage to pupils.

Graduates must be competent to give piano recitals from the great composers, to perform *ensemble* music concertos with orchestra, and must have passed all the required College Examinations.



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Pianoforte Department.

The Piano Course.

The standard for instruction has always been a subject for earnest and critical consideration by the Director and College Professors, and a graded course of study decided upon provides for the pupil a comprehensive system of training, both for thorough technique and artistic performance of the works of the best schools of Pianoforte music. In forming the course of study, the systems of the most advanced schools of music in the world, including those of St. Petersburg, Paris, London, but particularly those of Leipsic and Berlin, have been examined, including the methods of artists such as Krause, Deppe, Mason and others, and their most practical points adopted by the TORONTO COLLEGE OF MUSIC.

"Course" students, upon graduating, pass examinations and receive the College certificate, signed by the Musical Director and President. The studies in this department are given in full further on.

While the graduation course occupies three years, it is not intended that those who have been pupils of competent teachers, and are advanced students, shall be rigorously compelled to go through the complete course; but in such cases they pass an examination and are graded accordingly.

Classes for *ensemble* playing of the trios, quartettes, symphonies, overtures, and other works of the ancient and modern classical masters, are formed each season under Mr. Torrington's personal direction.

Piano Department.

FIRST GRADE.

PLAIDY, Technical Studies.

KOEHLER, Op. 151, Easy Studies.

FRANKLIN TAYLOR, Five Finger Studies, Parts I. and II.

CZERNY, Op. 599, First Instructor.

DÖERING, Op. 38, Parts I., II.

S. EMORY, Foundation Studies.

LEBERT & STARK's Piano Method.

DUVERNOY, Opus 176, *École Primaire*.

PIECES BY :—Schumann, Gurlitt, Hunten, Burgmuller, Reinecke, Latour, Kullak, Dussek, Heller, Kuhlau, Clementi, Gade, Bennett, Koehler, Volkmann, Bach, Beethoven, Ravina, Haydn, etc.

SECOND GRADE.

FIRST EXAMINATION.

- PLAIDY, Technical.
 CZERNY, Opus 500. Finger Exercises ; selected by Clara Schumann
 (Ed. Peters).
 FRANKLIN TAYLOR, Scales, Part I.
 Broken Chords, Part I.
 Arpeggio, Part I.
 Velocity, Parts I. and II.
 DUVERNOY STUDIES, Opus 176, 2 Books.
 DÖERING STUDIES, 3 Books.
 BERTINI, Opus 100.
 KOEHLER, Opus 50.
 CZERNY, Opus 365.
 BACH, Small Prelude (Peters).
 SCHMIDT, Opus 16.
 BIEHL, Opus 31, 2 Books.
 LOESCHORN, Opus 65.

PIECES BY :—Kuhlau, Kullak, Clementi (Sonatas); Beethoven, Couperin,
 Durand, Dussek, Gade, Mendelssohn, Mozart, Reinecke, Ravina, Schubert ;
 Schumann, Album, Opus 68 ; Volkmann, Salon Album (Ed. Peters, Nos. 764,
 e, 764, m) ; Loeschorn, Romantisches Fungenalbum (Ed. Peters, 2135, a, b).

- FOUR HANDS.—KIRCHNER (Augener Ed.), 6940.
 MARSCHNER, Opus 81 (Litolf Ed.), 1993.
 DIABELLI.

THIRD GRADE.

SECOND EXAMINATION.

- PLAIDY.
 FRANKLIN TAYLOR, Scales 2 and 3.
 Broken Chords, 2 and 3.
 Arpeggio, 44.
 Seguenta, I.
 Broken, 3rds (thirds) and 6ths (sixths).
 Octaves, I. and II.
 Shakes, I.
 Double Notes, I.
 Chords, I.
 BACH, Two-Part Inventions.
 BACH, Preludes ; Fugues (Peters Ed.) First Book.
 BIEHL, Opus 44, 2 Books.

CZERN
 LOESCH
 CZERN
 DÖERI
 KRAUS
 BEREN
 HELLE
 KULLA

PIECES BY
 Peters, 2198, a,
 Heller, Moskowsk

FOUR

THIRD EXAMINATION.

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CZERNY, 6 Octave Studies.
 LOESCHORN, Opus 66.
 CZERNY, Etude Velocity.
 DÖERING, Opus 24 (Octaves).
 KRAUSE, Trill Studies.
 BERENS, Velocity.
 HELLER, Opus 45 and Opus 47.
 KULLAK, (School of Octave Playing).

PIECES BY:—Mendelssohn; Mozart, Reinecke, Opus 183, 2 Vols. (Ed. Peters, 2198, a, b); Schumann, Gade, Raff, Haydn, Jensen, Scharwenka, Heller, Moskowski, Hummel, Grutzmacher, Jadassohn, Halle's School.

FOUR HANDS.—CZERNY, Opus, 824, Litolf.
 WEBER, Opus 3-12 (Peters, Ed., 188, a).
 OVERTURES.
 STRING TRIOS. (Within grade difficulty.)

FOURTH GRADE.

THIRD EXAMINATION.

PLAIDY.

FRANKLIN-TAYLOR, Third, Sixth and Octaves II.
 " " Shakes II. and III.
 " " Double Notes II.
 " " Octaves II.
 " " Chords II.
 " " Staccato, Repetition and Tremolo.
 " " Part Playing I.
 " " Ornaments J.
 " " Melody I.
 " " Ext. and Skips I.
 " " Rhythm I.

CZERNY, Tagliche studien, (Peters).
 " Etude Velocity, Vols II. to IV. (Ed. Peters, 2604, b, d).
 CRAMER-BULOW, Selected Studies.
 CRAMER-BULOW STUDIES, as far as Grade goes.
 ALOYS SCHMIDT, Opus 16, Second and Third Books.
 KULLAK, Octave Studies, Book II.
 CLEMENTI, Gradus.
 CZERNY, Opus 740, Vol. I. (Ed. Peters, No. 2408, a).

Schumann

en, Couperin,
 a, Schubert;
 ars, Nos. 764,
 2135, a, b).

93.

CLEMENTI, Preludes and Exercises (Ed. Peters, No. 1101).

HELLER, Art of Phrasing.

HABERBIER, Opus 53, Etudes Poesies.

PIECES BY:—Mendelssohn, Mozart, Hummel, Tschaikowsky, Beethoven, Schubert, Schumann, Clementi, Haydn, Niemann, Silas, Moskowski, Rheinberger, Saint Saens, Scharwenka, Dvorak, Mozart, Beethoven, Heller, Rubinstein, Handel, Gade, Brassin, Henselt, Scarlatti, Halle's School.

FOUR HANDS.—VOLKMANN, Hungarian Sketches, 2 Books.

MOZART, Sonatas, B-flat major.

SCHARWENKA, Opus 58, Six Pieces.

BERTINI, Etudes, Opus 97.

MOZART, Sonata, D major (Krause), Two Pianos.

N.B.—A comprehensive and representative selection of the different technical and other studies and pieces, from each grade, and two years' study and Pass Examination in Theory and College Normal Class required for a Teacher's Certificate.

FIFTH GRADE.

CZERNY, School of Velocity.

FRANKLIN TAYLOR, Advanced Books.

TAUSIG, Daily Exercises.

HENSELT, Etudes, Preparatory.

MOSCHELES, Opus 70, 2 Books.

KULLAK, Octave Studies, 1, 4, 5.

SCHARWENKA, Six Preludes, First Book.

NICODE, Opus 12, Two Studies.

BACH, Preludes and Fugues (Peters' Kroll Ed.).

MENDELSSOHN, Preludes and Studies (Ed. Steingraber).

CHOPIN, Preludes and Studies.

CZERNY, School of Virtuosity, Opus 365 (Bischoff).

PIECES BY:—Mozart, Weber, Beethoven, Raff, Jensen, Moskowski, Schumann, Chopin, Bach, Hummel, Heller, Liszt, Chopin-Liszt, Sgambati, Moscheles, Reinecke, Weber, Bach, Greig, Wagner-Bendel, Hauptmann, Heller-Ernst, Halle's School.

FOUR HANDS (Two Pianos).—

DVORAK, Slavonic Dances, Opus 46.

MOSCHELES, Homage a Handel.

BRULL, Sonata, D minor.

CZERNY

TAUSIG

HENSEL

RUBIN

BACH-I

BRAHM

SAINT

SCHUM

PIECES BY:

CONCE

CHOPIN

SCHUM

LISZT,

RUBIN

RAFF,

BRAHM

SAINT

STERN

TAUSIG

GREIG

HALL

BEETH

SCHUM

SCHUM

RUBIN

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MENT

SIXTH GRADE.

CZERNY, School of Virtuosity.
 TAUSIG, Exercises, Third Book.
 HENSELT, Studies.
 RUBINSTEIN, Opus 23 (Peters).
 BACH-LISZT, Preludes and Fugues (Peters).
 BRAHMS, Studies, Bach, Chopin, Weber.
 SAINT SAENS, Six Studies, Opus 52.
 SCHUMANN, Symphonic Studies.

PIECES BY:—BEETHOVEN, Sonatas, Opus 101, 110, 109, 111, 106.

CONCERTO, E-flat, Opus 73, with Orchestra.

CHOPIN, Concerto, E minor.

Sonatas.

Ballades, G and F minor.

SCHUMANN, Concerto, A minor, Opus 54.

LISZT, Hungarian Rhapsodies, 2, 9, 12.

RUBINSTEIN, Concerto, G major, D minor.

RAFF, Suite, D minor, Opus 91.

Concerto, C minor.

Suite, E-flat major (Orch.).

BRAHMS, Rhapsodies, Opus 79.

Concertos, D minor, B-flat major.

SAINT SAENS, Concerto, E-flat major (Orch.).

STERNDALE-BENNETT, Concerto, F minor.

TAUSIG, Valse Caprices.

GREIG, Ballade.

HALLE'S PIANOFORTE SCHOOL.

ENSEMBLE MUSIC.

BEETHOVEN, Trios, Opus 70 and Opus 97.

SCHUMANN, Trio, D minor.

Quartette, Piano and Strings, E-flat.

Quintette, Piano and Strings, E-flat.

SCHUBERT, Trios, Opus 99, 8, 100.

Quintette, Opus 99, 8, 100 (with Double Bass).

RUBINSTEIN, Trios, F major, G minor, B-flat major.

Quartette in C with Strings.

HUMMEL, Trio, E-flat major, Opus 93.

MENDELSSOHN, Trios, D and C minor.

Quartette, B minor.

- RAFF, Quartette, C minor, G major.
 Quintette, A minor.
 JADASSOHN, Trios, Quartettes and Quintettes.
 FOUR HANDS (Two Pianos).—
 BRAHMS, Sonata, F minor.
 RAFF, Chaconne.
 LISZT, Concerto Duo, E minor.

N.B.—The Artist's (Piano) Diploma is granted upon the completion of the Practical course and one year's Theory.

After passing the previous grade examination a comprehensive selection from the fifth and sixth Grades, *Ensemble* with Strings, and Concerto with full Orchestra, together with the complete Theoretical Course, entitles to Graduation (College Diploma).

FIRST EXAMINATION IN PIANO PLAYING.

A. TECHNICAL EXERCISES.

1. Plaidy. Sections 1, 2, 3.
2. The major and minor scales, with each hand, separately. Compass three octaves.

B. STUDIES. Two by different composers and of different styles, *i.e.*, one a technical study, and the other a poetical. To be selected from the Curriculum.

C. PIECES. Two by different composers and of different styles.

D. A simple piece to be read at sight.

E. DUET, per Curriculum.

SECOND EXAMINATION IN PIANO PLAYING.

A. TECHNICAL EXERCISES.

1. Plaidy. Sections 1, 2, 3, 4.
 Franklin Taylor. Books 1, 3, 5, 14, 17, 18, 24, 26, 28, 31.
2. The major and minor scales in octaves, 6ths and 10ths, with both hands in similar motion. Compass four octaves.
3. The Chromatic Scales—(a) With each hand separately; (b) With both hands in similar motion. Compass four octaves, beginning on any note required by the examiners.
4. Broken Chords—First two groups as in Plaidy. Arpeggios of all common chords. Three octaves.

B. STUDIES of different kinds from Curriculum.

C. PIECES. Three of different styles and by different composers, per Curriculum.

D. DUET, per Curriculum.

E. A simple piece to be read at sight.

THIRD

A. TECHNICAL EXERCISES.

1. Plaidy
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B. STUDIES. Thru

C. PIECES. Three

D. DUET, per Cur

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 of other technical

THIRD EXAMINATION IN PIANO PLAYING.

A. TECHNICAL EXERCISES.

1. Plaidy. The whole.

Franklin Taylor. Books 4, 6, 7, 8, 10, 11, 15, 16, 19, 20,
25, 27, 29, 32, 33, 36, 38, 41, 44, 46, 48, 50, 51, 52.

2. The major and minor scales,

(a) 8ths, 6ths, 10ths, in similar motion. Four octaves.

(b) In double, 3rds and 6ths, similar motion. Two octaves.

(c) In octaves (double). Similar motion. Two octaves.

3. The chromatic scales in 3rds, 4ths, 5ths, 6ths and 8ths (as in Plaidy, section viii. B).

4. Broken chords and arpeggios. The whole (Plaidy).

B. STUDIES. Three of different kinds, per Curriculum.

C. PIECES. Three in different styles and different composers.

D. DUET, per Curriculum.

E. A piece to be read at sight.

Franklin Taylor's collected studies may be chosen to cover the ground of other technical books, if preferred, excepting Plaidy.



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and Concerto with full
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PLAYING.

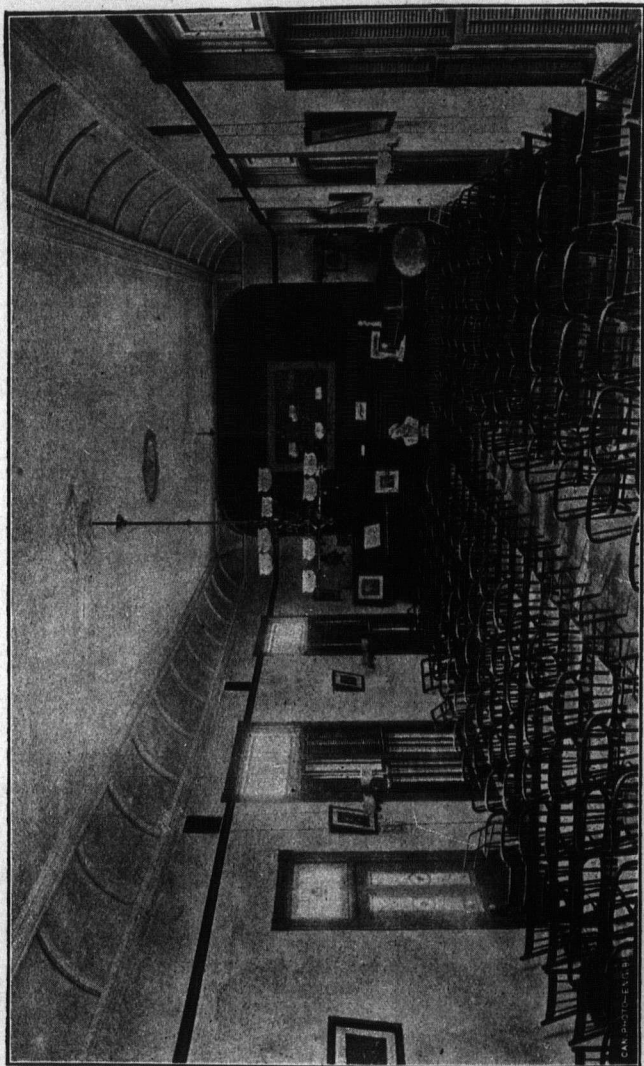
17, 18, 24, 26, 28, 31.

ths and 10ths, with both
four octaves.

and separately; (b) With
pass four octaves, begin-
aminers.

Plaidy. Arpeggios of all

composers, per Curriculum.



CONCERT HALL, TORONTO COLLEGE OF MUSIC.

Compass of Manu

1. Open Di
2. Viol di C
3. Dolce . .
4. Doppel F
5. Stopped
6. Octave .
7. Twelfth
8. Fifteenth
9. Trumpet

10. Bourdon
11. Open D
12. Viol di C
13. Stopped
14. Travers
15. Cornope
16. Oboe an

17. Dulcian
18. Melodie
19. Harmon
20. Harmon
21. Clarion

22. Bourdo
23. Sub Ba

24
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Two Compo

The College Organ.

Built by S. E. Warren & Son.

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

GREAT ORGAN.

1. Open Diapason	Metal	61 notes, 8 foot.
2. Viol di Gamba		61 " 8 "
3. Dolce		49 " 8 "
4. Doppel Flute		61 " 8 "
5. Stopped Diapason, Bass		61 " 8 "
6. Octave	Metal	61 " 4 "
7. Twelfth		61 " 2 $\frac{2}{3}$ "
8. Fifteenth		61 " 2 "
9. Trumpet	Metal	61 " 8 "

SWELL ORGAN.

10. Bourdon		40 notes, 16 foot.
11. Open Diapason	Metal	61 " 8 "
12. Viol di Gamba		49 " 8 "
13. Stopped Diapason		61 " 8 "
14. Traverse Flute		61 " 4 "
15. Cornopean	Metal	61 " 8 "
16. Oboe and Bassoon	"	61 " 8 "

CHOIR ORGAN.

17. Dulciana	M. & W.	61 notes, 8 foot.
18. Melodia		61 " 8 "
19. Harmonic Flute	Metal	61 " 4 "
20. Harmonic Piccolo	"	61 " 2 "
21. Clarionet	"	49 " 8 "

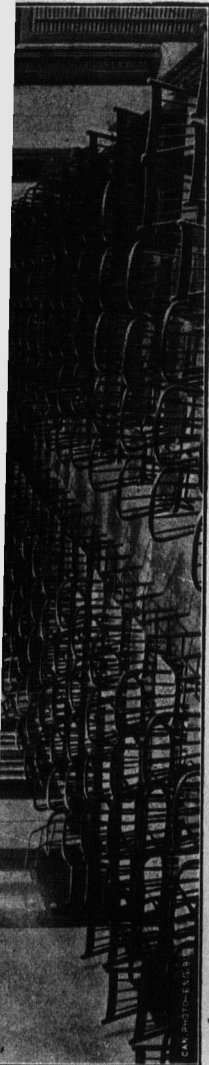
PEDAL ORGAN.

22. Bourdon	Wood	30 notes, 16 foot.
23. Sub Bass	"	30 " 16 "

MECHANICAL REGISTERS.

24. Swell to Great.	26. Great to Pedal.
25. Swell to Choir.	27. Swell to Pedal.
28. Choir to Pedal.	

Two Compositions Great Organ. Two Compositions Swell. Tremulant.



The Organ Department.

Of the large and complete pipe organ in the College Hall, built specially for the students, Mr. Frederic Archer pronounced it to be one of the best he ever played upon, containing, as it does, ample resources for every style of organ music. Mr. S. P. Warren also expressed his greatest satisfaction with the instrument, and took a copy of the specifications for future use in New York.

Extract of letter to Mr. Torrington from S. P. Warren, New York:

"The American College of Musicians met here this week after my return from Toronto.

"Mr. Bonner, the secretary, as also Mr. Bowman, the president, seemed very much pleased to hear of what was going on in Canada, thanks to your hard work and musical enthusiasm, and I am sure would be glad to do anything in their power towards establishing a mutual rapport between the College of Organists of Canada and the American College of Musicians. In the examinations here there were in all nineteen candidates, eight of them being organ. Of the latter, five were Associate and three Fellowship. Seven of them passed. This is the largest number of organ candidates we have as yet had, and you can judge from this what an auspicious start the Canadian College has made, beginning with nine.

"I need hardly tell you again, but I will, that I was much gratified by the examinations in Toronto. I was quite unprepared for so large a number of candidates, and for such a good showing as to quality. Numbers 3 and 9 passed through admirably.

"My visit to the College of Music gave me more pleasure than I can express. There was certainly strong evidence of long years of activity on your part, and of great good accomplished. The institution is complete in its appointments, from the simple class rooms to the library and the concert hall with such an organ as I wish I had for my own pupils' lessons. I was happy, too, to meet so talented and efficient a working staff. Through all this you have been enabled to bring the musical life of Toronto to a focus, and with such results as the building up of an orchestra and giving birth to the new and independent College of Organists. Moreover, with such splendid chorus singing as I have heard under your baton, the musical future of the city—yes, of Canada—is well spoken for and assured. Toronto may well be proud of this."

Mons. Guilm:
College of Musi:
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DEAR MR. TO

I have been
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Mons. Guilmant, the most eminent French organist, visited the College of Music and tried the College organ, which he pronounced a most excellent instrument. He also inspected the College buildings, and some time afterwards wrote Mr. Torrington as follows :

BOSTON,

DEAR MR. TORRINGTON

VENDOME HOTEL

I have been so busy that I have not been able to find the time to thank you for your very cordial reception in Toronto. I have spent some excellent moments with you, and have been altogether charmed with my visit to your College; it is an excellent institution and renders great service to the Musical Art. In establishing this school you have done an eminently useful thing, for which thanks are due you. With my kindest remembrances be so good as to accept, dear colleague, the expression of my sincerest affection.

(Sgd.) ALEXANDER GUILMANT.

Mr. F. H. Torrington.

A systematic course of practical training for church organists embracing a knowledge of obligato pedal playing, the art of accompanying Church and Oratorio Music, concert playing, etc., is provided at the College, and positions are secured for qualified graduates.

A knowledge of harmony and counterpoint is indispensable in this department.

The College contains a large three-manual pipe organ, with full scope of pedals and an ample variety of registers in each manual, both for lessons and practice. In addition to this, pupils who wish have access to the great organ in the Metropolitan Church, the largest in the Province (53 speaking stops).

Frequent recitals by eminent organists, and also by the College students, are given upon the College Organ and in the city churches, with programmes formed of the best music of all schools and of all styles, from Bach to Wagner.

Students in this department are prepared for the examinations held by the College of Organists (Canada).

In this connection it may be mentioned that Mr. Torrington originated the College of Organists (Canada). It is founded upon similar lines to the English College of Organists. The first examinations were held in June, 1890, in the Metropolitan Church, on

papers prepared by and under the personal supervision of Mr. S. P. Warren, the eminent organist of Grace Church, New York. Of the nine candidates who were examined, six were pupils of the TORONTO COLLEGE OF MUSIC, seven passed, and two of them with honors. Mr. Warren's report is as follows:

NEW YORK.

The only comment now to be made on these examinations is one of agreeable surprise and pleasure at the result. The quality of the work at the organ as well as on paper, was generally very creditable and satisfactory.

Due allowance being made in cases where the disturbing influence of nervousness was unmistakable, ample evidence was given of earnest study and endeavor on the part of the candidates, and of intelligent, artistic purpose in those having the direction of their musical training in hand.

Without entering into specific statement of individual merits—almost every candidate, in some one or other paper, reaching 90, and several of them over this—numbers 3 and 9 (Miss Clarke and Mr. Blakely), nevertheless, as betraying musical talent and culture in a marked degree, may justly be singled out as worthy of honorable mention.

SAMUEL P. WARREN, *Examiner.*

Subsequent examinations in following years were equally successful.

NOTE.—Miss Clarke and Mr. Blakely, students at the College of Music.

Organ Course.

Pupils required to have studied piano previously.

Preliminary work, {
 Stainer's Organ.
 Rink "
 Best "
 Lemmen's "
 Schneider's Pedal Studies.
 Dudley Buck Phrasing.
 Clemen's Pedal Technic.

2nd Grade, {
 Pedal Obligato Playing.
 Hymn Tune Playing—Interludes, Modulations and
 Registration (Elementary).

3rd Grad

4th Grad

Organ Cou
 Graduate

N.B.—Stu
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FIRST EXAMINATIONS

A. Technic

B. Pieces

C. Reading

D. Transcription

SECOND EXAMINATIONS

A. A Short

B. Reading

C. Reading

D. Transcription

E. Harmony

F. Questions

3rd Grade,	{ Extended Study of Registration. Preludes and Postludes. <i>Bach</i> Studies. <i>Schneider</i> Studies. <i>Dudley Buck</i> Pedal Phrasing.
4th Grade,	{ Accompaniment Solo Voice, Quartet and Choir Chant, Mass, Oratorio. Organ Solo, Sonata, etc., in every style. Reading from Figured Bass. History of Organ Exam. Classification of Stops. Specifications for Organs. Improvisation.
Organ Course Graduate,	{ Thorough Development of Technic. The advanced works of Bach, Thiele, Guilmant, Hesse, Merkel, Rheinberger. Adaptation of Organ Part from Oratorio Scores. Pass Exams. in Harmony and Counterpoint, and Satisfactory Performance of Comprehensive Programmes of Sterling Organ Music, and Transcriptions of Orchestral Works for Organ.

N.B.—Students prepared to pass the A. C. O. and F. C. O. Theoretical and Practical Examinations of the College of Organists, Canada and England, and positions found for qualified organists.

Organ Examinations,

TORONTO COLLEGE OF MUSIC.

FIRST EXAMINATION.

- A. Technical work. Manual and pedal scales, etc., from Stainer, Lemmens, Linch or other good school.
- B. Pieces. A selection of, say, six compositions, which should be standard pieces and of a varied character. (Bach should be one composer represented.)
- C. Reading at sight. A simple composition for the organ.
- D. Transposition of easy chant.

SECOND EXAMINATION.

- A. A selection of compositions.
- B. Reading at sight. Organ composition.
- C. Reading a single piece of vocal score.
- D. Transposing a hymn tune or chorale.
- E. Harmonizing a single figure bass.
- F. Questions on structures of organ and treatment of instrument.
(This last might perhaps be left for the third examination.)

THIRD EXAMINATION.

- A. A comprehensive selection of organ music.
- B. Reading at sight. An organ composition.
- C. Accompanying at sight. A simple anthem.
- D. Harmonizing a simple melody.
- E. Reading from expert vocal score.
- F. (a) Extemporization in proper form and rhythms. About eight bars. (b) Modulation. To relate key. (c) Transposition.
- G. Questions on construction of organ and treatment of instrument.

Vocal.

The work of the College in this department is designed to secure a proper and permanent voice production, as well as an artistic delivery, and this institution offers special advantages to the professional student owing to the opportunities for introduction to the public available through the connection of Mr. Torrington, and other members of the staff, with concerts and church recitals.

The study of oratorio music and the formation of a correct classical style also receives special attention.

OPERATIC CLASS.

Signor Tesseman will organize a class with a view to special training for opera—vocal, staging, and every detail appertaining to this department.

Operatic performances, with full orchestral accompaniments, will be provided.

SIGHT-SINGING CLASS.

A class in sight-singing and musical dictation, intended especially for vocal students who are preparing for certificates, for organ students and others for whom an examination in sight-singing is required.

All vocal students of the College of Music who are not already thoroughly qualified sight-singers, are strongly urged to join this class, which meets for study on Saturday mornings in the College Hall, at 11 o'clock.

It is of the first importance that all vocalists should be able to read readily at sight, otherwise rapid progress and thorough knowledge is impossible.

This Sight-Singing Class is *free* up to February 16th, after which a fee of two dollars per term will be charged.

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SOLFEGE CLASS.

In order to supply a long-felt want, a class in Solfege, under Mr. F. H. Torrington's personal direction, is provided, the object of which is to train vocalists to read music at sight, and to enable them to take part in concerted concert and church music.

COLLEGE VOCAL CLUB.

Students may, if they so desire, for the purpose of studying the great masters, associate with the Philharmonic Society and its 300 members, by a special arrangement, or with similar organizations.

Vocal Course.

It is obligatory upon students in this department who desire a certificate or diploma, that they pass an examination in Rudiments, Sight-Singing, and First Year's Theory.

FIRST EXAMINATION.

Candidates for this examination will be tested in voice production, vocalization and solfeggi. They must also have prepared to sing before the examiners three songs of different styles adapted to the character of voice of each pupil.

The candidate must hold the introductory Certificate in Theory.

Selections from the following works are to be used in preparing pupils for the examinations in the entire course in vocal music:

DEVELOPMENT OF VOICE, ETC.—Randegger, Abt, Concone, Marchesi, Lamperti, Henschel, Bordogni.

SOLFEGGI.—Concone, Vaccai, Lablache, Marchesi, Romaniai and Nava.

VOCALIZZI.—Abt, Lablache, Lamperti, Viardot, Marchesi and Tesseman.

SECOND EXAMINATION.

Candidates for this examination will be tested in intermediate exercises, solfeggi and vocalizzi. They must also have prepared to sing before the examiners six songs, selected to display versatility and capabilities, according to judgment of examiners.

Candidates must hold the Introductory Certificate in Theory.

They will also be examined in sight-singing, in grade of difficulty equal to an English ballad. The ability to sing in Italian, French or German will be considered in the pupil's favor.

THIRD YEAR.

Candidates for this examination will be tested in advanced exercises, vocalizzi and solfeggi, and will be required to sing at sight a song of medium difficulty.

The candidate must hold the Introductory Certificate in Theory and Grade Harmony 1st year, and will also require to study the following text-books: "Voice, Song and Speech," by Behnke and Brown, and "Hygiene of the Vocal Organs," by Sir Morell Mackenzie.

The candidate must prepare ten selections, embracing selections from opera, oratorio and concert repertoire.

VOCAL CERTIFICATE.

In addition to above, those who purpose qualifying themselves for teaching vocal music must read at sight a song of medium difficulty and play at sight the accompaniment to the same; also give a lesson to a pupil before the Board of Examiners.

Diplomas will be granted to students who hold First Year's certificate in Theory, and who can render artistically selections from different oratorios and operas. Higher standing in examinations given to students able to play accompaniments.

Violin.

Students in this branch of study, in both solo and orchestral work, secure a regular progressive course of graded instruction.

Advanced students have the opportunity, by special arrangement, of gaining practical experience as orchestral performers in the Toronto Orchestral School.

The study of Chamber Music by the great masters, such as trios, quartettes, quintettes, etc., is a feature in this department which is especially cultivated.

FIRST GRADE.

(a) HOFFMAN'S School of Violin.

HERMANN, " "

SCHRÖDER, " "

STUDIES.—HERMANN, Scale I.

BLUMENSTENGEL, Scale I.

KAYSER, Op. 20, I.

FIRST E

SECOND

THIRD

PIECES.—SCHRÖDER, Opus 3, I.

WEISS.—Opus 38, III.

HERMANN (Peters).

SITT, Opus 26.

(b) POSITIONS.—HERMANN, Violin School, II.

STUDIES.—HERMANN, Scales II.

BLUMENSTENGEL, II.

KAYSER, Opus. 20, II.

PIECES.—SCHRÖDER, Opus 3, II. and III.

SECOND GRADE

FIRST EXAMINATION.

SEVCIK.—Violin Technic, I.

STUDIES.—HERMANN, Scale III.

DONT, Opus 38, I and II.

MAZAS, Opus 36, I. and II.

PIECES.—DANCLA, Opus 89, airs varies.

CLASSICAL SELECTIONS (Peters).

HAUSER ALBUM (Peters).

CORELLI ALBUM.

ANGENER ALBUM, I. and II.

THIRD GRADE.

SECOND EXAMINATION.

SEVCIK.—Violin Technic II.

CASORTI.—Technic of the bow.

STUDIES.—KRETTZER.

DE BERIOT, Violin. School II.

PIECES.—SCHUBERT, Sonatas.

BEETHOVEN, Sonatas.

DE BERIOT, airs varies VI. and VII.

SPOHK, Barcarole.

WIENIAWSKY, Mazurkas.

KRON, Klavier Perlen.

FOURTH GRADE.

THIRD EXAMINATION.

SEVCIK.—Violin Technic III.

SINGER.—Finger Exercises.

STUDIES.—FIORILLO.

RODE.

DONT, Opus 37.

LEONARD, Opus 21. I.

TORONTO ORCHESTRAL SCHOOL.—F. H. TORRINGTON, CONDUCTOR.

Certificates
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Diplomas
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- PIECES.—BEETHOVEN, Sonatas. Romance in F and G.
 TARTINI, Sonata in D minor.
 VIEUXTEMPS, Reverie.
 CONCERTOS.—VIOTTI, RODE, SPOHR, 2 and 11.
 DE BERIOT, 9 and 7. De Beriot, Fantasia de Ballet.

Certificates will be awarded upon the completion of the third examination. Candidates must hold the first year's certificate for Theory.

FIFTH GRADE.

- SEVČEK.—Violin Technic IV.
 STUDIES.—Tartini. The art of bowing.
 DANCLA, Opus 73.
 MAZAS, Opus 36. III.
 GAVINI'S.
 LEONARD, Op. 21. II.
 PIECES.—ERNST, Elegie.
 RUST, Sonata.
 DAVID, Opus 16. Scherzo Capriccioso.
 RODE, air varie in G.
 PAGANINI. Molto perpetuo.
 VIEUXTEMPS, Opus 11, Fantasia Caprice.
 CONCERTOS.—Spohr, 8 and 9.
 WIENIAWSKY, Opus 22.
 MENDELSSOHN.
 MOZART.

SIXTH GRADE.

- LEONARD, Gymnastic.
 STUDIES.—VIEUXTEMPS, Opus 16.
 BACH, Sonatas.
 DONT, Opus 35.
 PAGANINI.
 PIECES.—VIEUXTEMPS, Opus 38. Ballade a Polonaise.
 WIENIAWSKY, Legende, Polonaise, Opus 21, airs russes.
 TARTINI, Devil's Frill.
 SARASETE, Nocturne. Spanish Dances.
 CONCERTOS : BY BEETHOVEN, BRUCH, VIEUXTEMPS, etc.

Diplomas will be awarded upon the completion of the full practical course, together with the Theory Certificate.

Violoncello.

FIRST GRADE.

SEBASTIEN LEE, Opus 30, Methode pratique (Schott).
 DOTZAUER, Opus 120, Studies of Progressive Difficulty (Challier).
 SCHRÖDER, Opus 31, First Studies (Peters).

SECOND GRADE.

FIRST EXAMINATION.

DOTZAUER, Opus 47, Exercises First vol. (Breitkopf and Härtel).
 KUMMER, Opus 57, Studies.
 KUMMER, Opus 106, Studies.
 DOTZAUER, Opus 160, Exercises. Hofmeister.
 PIECES.—Selections suited to grade, with Piano Accompaniment.

THIRD GRADE.

SECOND EXAMINATION.

DOTZAUER, Opus 54, Studies (Second vol.)
 " " 70, " (Third vol.)
 FRANCHOMME, Opus 35, 12 Etudes (Schott).
 GRUTZMACHER, Opus 38, Technologie (Peters).
 MERK, Opus 11, 20 Exercises (Haslinger).
 WERNER, Opus 14, Studies (Hofmeister).
 ROMBERG, airs, suédois, etc. (Peters 2023a).
 " Concertino and Variations (Peters 2023b).
 GOLTERMANN, Opus 65, Fourth Concerto.
 " Opus 76, Fifth Concerto (André).
 SCHRÖDER, Opus 55, Concerto (Hofmeister).

FOURTH GRADE.

THIRD EXAMINATION.

BACH, 6 Sonatas for Violoncello (Peters).
 DOTZAUER, Opus 158, Studies, Fourth vol. (B. eitkopf and Härtel).
 DUPONT, 21 Exercises (Kistner).
 KUMMER, Opus 41, 8 Grandes Etudes (Messe).
 SERVAIS, Opus 11, 6 Caprices (Schott).
 FRANCHOMME, Opus 7, First vol. (Hofmeister).
 MERK, Opus 20, 6 Etudes (Haslinger).
 ROMBERG, Opus 57, Concertino (Schott).
 GOLTERMANN, Opus 30, Concerto D minor (André).
 ARNOLD, Opus 1, First Concerto.
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Certificates will be awarded upon the completion of the third examination. Candidates must hold the first year's Theory Certificate.

FIFTH GRADE.

DOTZAUER, Opus 35; 24 Caprici in Tutti Auoni (Breitkopf and Härtel).

COSSMAN, Opus 10, 5 Concert Etuden (Kistner).

FRANCHOMME, Opus 7, 12 Caprices, Second vol. (Hofmeister).

PIATTI, Opus 25, 12 Caprices (Simrock).

ROMBERG, Concertos No. 1—10.

SAINT-SAËNS, Concerto A minor.

LINDNER, Opus 34, Concerto (Siegel).

MOLIQUE, Opus 45, Concerto (Kistner).

Diplomas will be awarded upon completion of the Practical course, together with the Theory course.

Guitar, Mandolin and Banjo.

GUITAR.

1ST GRADE—Elementary Principles.

2ND GRADE—Carcassi's Studies, and pieces adapted to grade.

3RD GRADE—Romero's Studies, and pieces adapted to grade.

4TH GRADE—Special studies for this grade arranged by Mr. Smedley; also selections and pieces of the advanced school. *Ensemble* playing.

MANDOLIN.

1ST GRADE—Elementary Principles.

2ND GRADE—Langey's Studies, and pieces adapted to this grade.

3RD GRADE—Cristofan's Italian Method, and pieces adapted to this grade.

4TH GRADE—Special advanced studies and selections, and pieces adapted to the grade. *Ensemble* playing with the College Mandolin Club.

BANJO.

1ST GRADE—Elementary Principles.

2ND GRADE—Brower's Studies, and pieces adapted to this grade.

3RD GRADE—Farland's National School, and pieces adapted to this grade.

4TH GRADE—Arrangements adapted from Compositions of Haydn, Moskowski, Schubert, etc. *Ensemble* playing with the College Banjo Club.

Orchestral and Band Instruments.

The most experienced teachers are provided for every instrument used in ordinary orchestras and brass bands—Violin, Viola, Violoncello, Contra Basso, and all wood and brass instruments. By the system adopted, students are not only grounded in the science of the particular instrument they may select, but gain such other general knowledge bearing on the subject as cannot fail to be of great value to them. In this connection it is important to properly understand the many collateral advantages which orchestral instrument students of the College have and may participate in, according to their proficiency. Besides the *Ensemble* classes, for piano and strings and other instruments, formed each season in the College, students have certain privileges in connection with the orchestra of the Toronto Philharmonic and the Toronto Professional Orchestra. As affording practical training in orchestral playing, however, students are particularly advised to associate themselves with the Toronto Orchestral School.

THE ART OF CONDUCTING.

A branch of study of great importance—the Art of Conducting—will be associated with this department, and its field will embrace all the graduations from the simple direction of an orchestra or choir, to the conducting of a symphony or oratorio.

The Toronto Orchestral School.

F. H. TORRINGTON, CONDUCTOR.

This school, though distinct in its organization from the College, is under the musical directorship of Mr. Torrington, and College students can become members of it at a *NOMINAL CHARGE*. The advantages of giving a student the *actual work* of an orchestral musician, as a means of fitting him for future usefulness, cannot be overestimated, and in this respect the **TORONTO COLLEGE OF MUSIC** offers rare opportunities, as shown by the fact that many of the best orchestral players in Toronto have gained their practical experience under Mr. Torrington's guidance in the various orchestral and choral performances he has given. That the College occupies a unique position in its orchestral facilities is borne out

by the following
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Mendelssohn Q
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EXTRACTS

From His Majesty's
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by the following extract from a letter from that able musician and veteran musical director, Thomas Ryan, one of the well known Mendelssohn Quintette Club, of Boston, written while in Berlin, Germany:

“Just imagine a Conservatory in either New York or Boston, with sixty young men and women playing the big symphonies under a very rigid drill master! Shouldn't we be proud of it in either city? I suppose the day will come to us when *ensemble* playing, instead of solo, will be the point to be reached.”

The progress of this Orchestral School has been so marked that it was requested to take part in the Musical Festival given at the opening of the Massey Music Hall, in the Public School Children's Concert, adding materially to the general musical success, and effectively proving the fact of its usefulness as an important factor in the musical education of our young people.

The achievements during the three seasons have been marked to a degree, demonstrating to the public what may be accomplished, and also what may be expected of the School in the future, and the development of the institution along the lines prescribed by its founder, Mr. Torrington. Appended will be found a number of extracts from the city press, and letters received from prominent patrons of music, showing appreciation of the work.

EXTRACTS FROM LETTERS RECEIVED SUBSEQUENT TO OUR CLOSING CONCERT.

FROM HIS HONOR THE LIEUT.-GOVERNOR.—“We were very much pleased with the Concert given by the Toronto Orchestral School on the evening of May 1st.”

FROM SIR CASIMIR GZOWSKI.—“It gives me great pleasure to repeat what I said to Mr. Torrington after the performance by the Toronto Orchestral School, that great credit was due to Mr. Torrington, as a musician and conductor, for the skill and ability in which he instructed the members of the School, whose execution was wonderfully good considering the short period since their organization. With good wishes, and trusting that the Toronto Orchestral School will continue to prosper by continuing their labors to reach greater degree of efficiency.”

FROM REV. SEPTIMUS JONES.—“On the whole, then, you will not think me presumptuous when I take it upon me to say that your Orchestral Concert was a grand success and full of excellent promise, and reflects high credit upon

the conductor and the whole band. 'Quality, not quantity,' is evidently your motto, and if that is adhered to, and the number is limited and sifted, and the entrance strictly guarded, you are going to have a grand organization of the utmost value to Toronto as a centre of Musical Education. To be admitted into such a band is a high privilege, a musical education in itself, and will exert upon its earnest members an influence whose value it is hard to measure. I went to the Concert rather out of regard and good-will to yourself, and to give my little contribution of encouragement to what seemed an heroic but problematical endeavor. As I sat and listened I was surprised and delighted, and I came away deeply impressed with the zeal, and toil, and devotion to your art, by which alone could have been produced in so short a time such musical results."

The above manifests the spirit contained in a large number of letters which have been received.

Press Comments.

"The playing of the Orchestra was truly marvellous. The shading and tempo were well marked in all the selections."—*Empire*.

"The character of the orchestral work reflected much credit upon Mr. Torrington, the indefatigable conductor of the organization."—*Saturday Night*.

"The Orchestra gave a popular selection of music in a manner that was very creditable."—*Mail*.

"The selections rendered by the Orchestra were a credit to the School."—*World*.

"What perhaps is most wonderful is that the greater part of the Orchestra is composed of mere boys and girls, and their playing, the shading and tempo were simply marvellous."—*Times*.

"The Concert was not only a success by way of numbers, but in the way the programme was carried out."—*Star*.

"The overture was given with a harmony and spirit which won the warmest applause of the audience, and the other orchestral numbers were equally good, and their merit found equal recognition."—*Globe*.

"Mr Torrington has accomplished a great deal for the upbuilding of Music in Toronto, but it is safe to say the opening of the Toronto Orchestral School is one of the most commendable, and from the present indications, bids fair to produce wonderful results in developing our orchestral resources."—*Canadian Musician*.

"The programme presented on this occasion was more exacting in its character than any of the preceding concerts of the organization, and it is gratifying to be able to record the fact that the playing of the Orchestra was thoroughly in keeping with the more advanced nature of the work undertaken by them this season."—*Toronto Saturday Night*.

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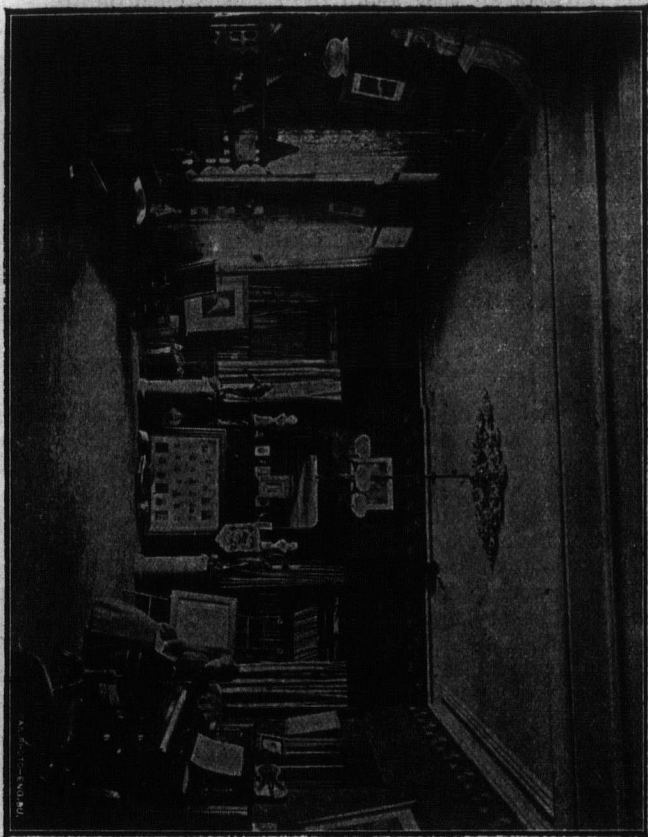
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LIBRARY, TORONTO COLLEGE OF MUSIC.



Concerts and Recitals.

The object with which these entertainments are given is manifold. First of all, they afford the students opportunities to hear and perform the best compositions; thus, while educating them, giving them also that most desirable acquisition, self-reliance, and the power to perform well before friends or in public. These entertainments also prove a great stimulus to study. They further afford parents, guardians, etc., the very best opportunity to see for themselves what the College is doing in the various branches of musical instruction.

WEEKLY CONCERTS AND RECITALS for the development of this object are given at the College. Pupils from the lowest to the highest grades take great pleasure and interest in them, to their own material advancement.

Gratuitous Privileges.

To the students of the Toronto College of Music—Admission to Organ, Piano and Vocal Recitals and Chamber Concerts; Lectures on History of Music, Acoustics, Biography and Works of Great Composers; Organ, History and Construction, all of which are illustrated, and to the Vocal, Sight Reading, Violin and Harmony Classes. One of the most valuable privileges which students can enjoy is the use of the College Library. This contains a rich store of musical works. There are also to be found exhaustive treatises on musical history, biography, encyclopædias, reference books of all kinds, together with the leading musical journals and periodicals. The Library represents the collection of half a century; still, though so very complete, it is constantly being added to.

Convenient Situation.

The College of Music is situated on Pembroke Street, above Shuter Street. The Winchester and Parliament Street cars from Union Station pass a short distance from the College. The "Belt" line of cars runs on King, Sherbourne and Bloor Streets and Spadina Avenue, thus making the College easy of access from even the most distant parts of the city.

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The West End Branch.

CORNER SPADINA AVENUE AND COLLEGE STREET.

In order to meet the needs of the residents of the Western part of the city, the West End Branch was established four years ago. Its convenient situation affords students, who live in the West End and who do not wish to attend the College on Pembroke Street, every opportunity of studying under the same advantages as are offered students attending the Central College on Pembroke Street.

The College Annex.

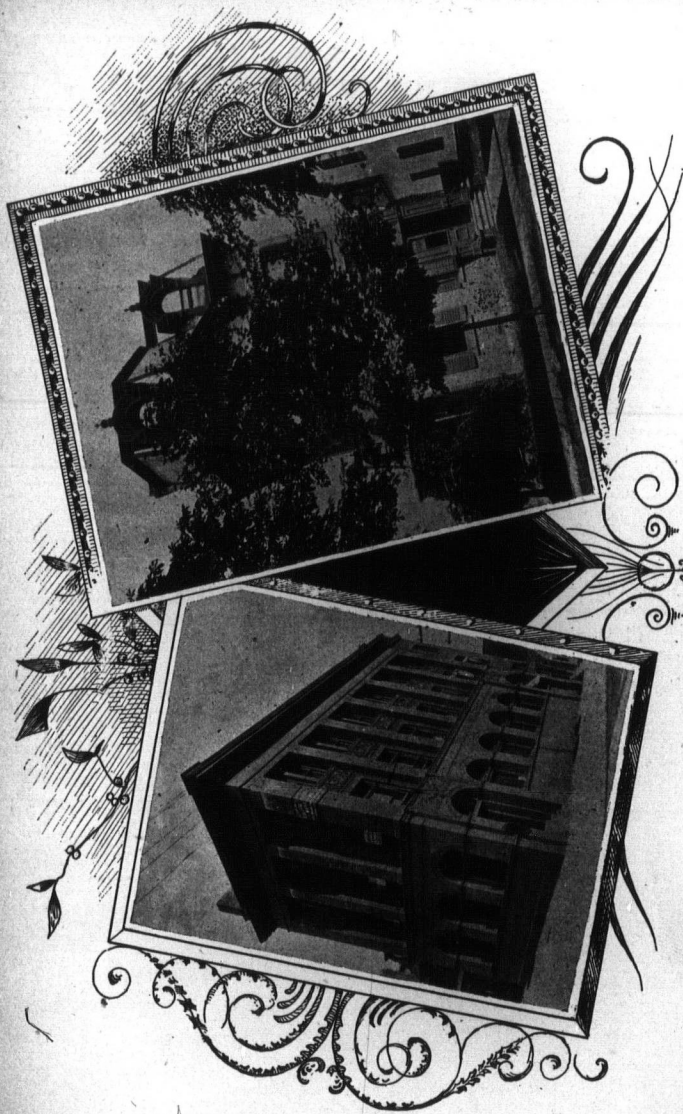
The Vocal Department, which is one of the most important in the College, is now established in the College Annex, which is situated opposite the main building on Pembroke Street.

Scholarships.

Every season a number of valuable Scholarships are offered by members of the Faculty for competition by students of the College. The winner in each case secures one year's free tuition. For instance, the "Torrington" Scholarship entitles the successful competitor to one year's instruction on the organ or piano.



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WEST END BRANCH AND PEMBROKE STREET ANNEX.
TORONTO COLLEGE OF MUSIC.

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The Normal Class.

The object of this class is to provide a course of instruction to students who intend to become teachers, supplying them with such information as will enable them to secure satisfactory results, through the knowledge of how to teach and what to teach, together with hints as to the selection of music for every grade of pupil. The work of this class does not interfere with special practical training, but supplies information specially beneficial to students intending to become teachers.

Ensemble Classes.

The value and importance of thorough training in trio and quartette playing cannot be over-estimated. Students are advised to attend these classes as soon as they are sufficiently advanced to do so, as in them, Chamber Music of the classical and modern composers is carefully studied under the personal direction of Mr. Torrington.

Herr Wm. Yunck, the leader of the Detroit Philharmonic Club, who recently played three programmes of classical *ensemble* music with Mr. Torrington's piano pupils, writes:

"Your College and your pupils were a perfect surprise to me. I have to tell you freely that I admire not much the so-called Schools of Music in this country, but your College is a real exception. The pupils advertise you by their artistic finish, and there was not one of the many I had the pleasure to hear who was not showing the success of your careful and excellent teaching."

Recognizing the work of the TORONTO COLLEGE OF MUSIC and the ability of its pupils, Herr Yunck, the Director of the Detroit String Quartette, writes Mr. Torrington as follows:

DETROIT, March 8th, 1895.

DEAR FRIEND,

It always gives me the greatest pleasure to come to Toronto, and to play with one of your pupils. They all show your correct method. I hope to introduce Miss Sullivan to the musical people of Detroit in the next concert of my String Quartette. It was a fine treat to play with her in the Dvorak Quintette. Even more, Miss Sullivan showed herself as a musical genius in the splendid manner she played the accompaniment to the Mendelssohn Violin Concerto. It never was better played for me. I feel very thankful that you gave me the opportunity to play with her.

Yours,
WM. YUNCK.

Miss Sullivan subsequently played with Herr Yunck's String Quartette, Schumann's Piano Quintette, and, as a solo, the Liszt-Gounod Faust Valse, with great success, receiving a double encore for her work.

PRIMA VISTA READING PIANO CLASSES.—Four scholars participate in one lesson, and play on two pianos arrangements for eight hands, of classic and modern works, the object being to gain facility in reading at the sight, development of a sense of rhythm, a more extended experience in *ensemble* playing, and a knowledge of the compositions of the great masters.

The following *ensemble* programmes have been given by Mr. Torrington's pupils:

"It is Art and Science alone that reveal to us, and give to us the hope of a loftier life."—*Beethoven*.

1. Trio, Opus 1, No. 3 (Piano, Violin and 'Cello), Allegro con brio, Andante, cantabile, Con variazione. Menuetto, Finale *Beethoven*—Piano, Miss Mansfield; Violin, Herr Klingensfeld; 'Cello, Herr Ruth.
2. Vocal, "Norman's Tower," *Löhr*—Mr. Chattoe.
3. Piano Solo { a. "Arbesque," E major, *Heller*. } Mr. F. Welsman.
 { b. "Nocturne," *Hensell*. }

"It would indeed be wonderful if Music were found where there is no taste for it."—*Mendelssohn*.

4. Trio, Op. 66 (Piano, Violin and 'Cello), Allegro energico Con fuoco, Andante espressivo, Scherzo, Finale, Allegro, Appassionato, *Mendelssohn*—Piano, Miss Sullivan; Violin, Herr Klingensfeld; 'Cello, Herr Ruth.
5. Vocal, "Fairy Land," *Cowen*—Miss McKay.

"Art and Science bind together the best and noblest of men."—*Beethoven*.

1. Vocal, "The Child's Vigil," *Moir*—Miss Lulu Dundas.
2. Piano Solo, "Arbesque," in C major, *Schumann*—Mr. Charles True.
3. Trio (Piano and Strings), one movement, Adagio, *Spoehr*—Mr. Welsman, Herr Klingensfeld and Herr Ruth.
4. Vocal, "Romanza Com 'e bello, Cabaletto si voli il primo" (Lucretia Borgia), *Donizetti*—Miss Snarr.

"All new phenomena in Music are the work of genius."—*R. Schumann*.

5. Quintette, Op. 81 (Piano and Strings), Allegro, ma non tanto—Dumka, andante con moto un puchettino piu Mosso—Vivace (quasi l'istesso tempo)—Scherzo (Furiant) molto vivace—Finale, allegro, *Dvorak*—Miss Sullivan, Herr Klingensfeld, Mr. Donville, Mr. Frank Welsman, Herr Ruth.

"Liberty and Progress

1. Trio, Op. 70
Largo a
Klinger
2. Vocal, "Su
3. Piano Solo,
4. Violin Solo
5. Mandolin ;
Misses
G. Dry
College

"His hea

6. Trio, in B
Mozart
7. Vocal, "F
Webste
8. Piano Solo.
9. Quintette,
—Anda
Schuber
Ruth.
1. Trio, Op. 7
—Miss

2. Vocal, "C
3. Trio, Op. 9
C. Latl
4. Piano and
quillo,
5. Vocal, "M
6. Trio, Op.
mann-
7. Vocal, "A
8. Trio, Op. 8
Rubins

"Liberty and Progress are great conditions in the Empire of Music, as in the Universe."—*Beethoven*.

1. Trio, Op. 70, No. 1 (Piano, Violin and 'Cello), Allegro vivace e con brio, Largo assai de espressivo, Presto, *Beethoven*—Miss Mansfield, Herr Klingefeld and Herr Ruth.
2. Vocal, "Sunset," *Dudley Buck*—Mrs. Mantell.
3. Piano Solo, Op. 57, "Berceuse," *Chopin*—Mr. Welsman.
4. Violin Solo, "Romanze," *Beethoven*—Miss Yokome.
5. Mandolins and Guitars

{ a. Valse Espagnole Andalusia, <i>Le Thiere</i> .
{ b. Mazurka La Grandina, <i>Granada</i> .

 Misses Hoskins, Drynan, Morrison, Grace Cope (Mandolins); Misses G. Drynan, G. Cope, Hill, Braylex (Guitars). (Members of the College Mandolin and Guitar Class.)

"His heart was in his work, and the heart giveth grace unto every Art."

6. Trio, in B flat (Piano, Violin and 'Cello), one movement, Larghetto, *Mozart*—Mr. C. Latham True, Herr Klingefeld, Herr Ruth.
7. Vocal, "For all Eternity," *Mascheroni*—(Mandolin obligato, Mrs. Webster), Miss Kimberley.
8. Piano Solo, Valse de Concert, Op. 3, *Wienawski*—Miss Dease.
9. Quintette, Op. 114 (Piano and Strings), "de la Triute." Allegro vivace—Andante, scherzo, andantino, allegretto—Finale, allegro giusto, *Schubert*—Miss McLaughlin, Herr Klingefeld, Mr. Welsman, Herr Ruth, Mr. Dillon.
1. Trio, Op. 70, No. 2 (Piano, Violin and 'Cello), Poco sostenuto, *Beethoven*—Miss Mansfield, Herr Klingefeld and Herr Ruth.
2. Vocal, "Calm as the Night," *Bohm*—Miss Lottie Stark.
3. Trio, Op. 9 (Piano, Violin and 'Cello), Allegro, Moderato, *Schubert*—Mr. C. Latham True, Herr Klingefeld and Herr Ruth.
4. Piano and 'Cello, Sonata, Op. 36, Allegro, agitato, Andante molto tranquillo, Allegro, *Grieg*—Miss Sullivan and Herr Ruth.
5. Vocal, "Murmuring Zephyrs," *Jensen*—Mr. H. C. Johnston.
6. Trio, Op. 63 (Piano, Violin and 'Cello), 3rd and 4th movements, *Schumann*—Miss Lillian Landell, Herr Klingefeld and Herr Ruth.
7. Vocal, "A Summer Night," *Goring-Thomas*—Mrs. Pringle.
8. Trio, Op. 52 (Piano, Violin and 'Cello), Andante, Allegro, appassionato, *Rubinstein*—Mr. Welsman, Herr Klingefeld and Herr Ruth.

Testimonials, Certificates and Diplomas.

(For Degrees of Mus. Bac. and Mus. Doc. see University of Toronto Course.)

TESTIMONIALS.—Testimonials are conferred at the end of the scholastic year, and only upon students who have been in the College at least one year, and have regularly pursued the course of studies prescribed for said department during the whole year. The Testimonial differs from the Certificate and Diploma in that it only bears witness to the capacity and knowledge of the students as far as they have progressed.

TEACHER'S CERTIFICATE.—A Teacher's Certificate will be awarded to those who pass the First and Second Year Theoretical Examination, the College Normal Class Examinations, together with the fourth grade examination in the Practical Course. Candidates will also be required to perform before the Board of Examiners a number of selections from the works of standard and modern composers, corresponding with the requirements of Fourth Grade.

Students wishing to obtain Teachers' Certificates, or other College honors higher than this, are required to be prepared for the same by the teachers of "The Graduating Grade" in the Piano Department.

Candidates for Certificates or Diplomas must have studied for at least one year in the College of Music.

ARTIST'S COURSE DIPLOMA.—An Artist's Course Diploma, *which has special reference to artistic performance*, will be awarded to those who pass the first year Theoretical Examination and the Graduation Examination in Practical Course.

THEORY DIPLOMA.—Students who are making a specialty of the Theoretical Course may obtain a diploma upon completion of the course. Such students will be required to give evidence of a practical knowledge of pianoforte.

COLLEGE DIPLOMA.—Examination for graduation requires that the pupil complete the entire Practical Course, and perform publicly a programme of representative pianoforte music, including a concerto for piano and full orchestra, also the entire prescribed theoretical course.

VOCAL CERTIFICATES (Performers and Teachers).—A knowledge of phrasing, expression, recitative, florid and declamatory styles

of singing with
opera, ballad &
mechanism of
action. Ability
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The College
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of Music, and

PRIVATE INSTRUCTION

Piano, Elementary
Vocal
Organ
Violin
Violoncello
Composition
Orchestral Instr
Harmony and C
Guitar, Mandolin
Harp
Elocution
French, German
Matriculation Cl

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Sight Singing (C
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Normal Class (C

of singing will be required, embracing selections from oratorio, opera, ballad and bravura concert songs, also a description of the mechanism of the vocal organs and results of their combined action. Ability to read at sight, together with the first year Theoretical Examination.

Fees.

College (Graduate) Diploma	\$10 00
Artist's Course Diploma	10 00
Teacher's Certificates	5 00
All other Examinations, excepting Theory	3 00

The College Diploma is equivalent to the first and second examination at the University of Toronto for the degree of Bachelor of Music, and will be accepted in lieu of these examinations.

Terms of Tuition.

PRIVATE LESSONS (FOR TERM OF TEN WEEKS—TWENTY LESSONS).

(TWO HALF-HOUR LESSONS EACH WEEK.)

Piano, Elementary, Intermediate, Advanced Grades	from \$7.00 to \$40.00
Vocal	" 10.00 " 35.00
Organ	" 10.00 " 35.00
Violin	" 10.00 " 20.00
Violoncello	" 10.00 " 25.00
Composition	" 15.00 " 30.00
Orchestral Instruments	" 15.00 " 20.00
Harmony and Counterpoint	" 15.00 " 30.00
Guitar, Mandolin and Banjo	" 12.00 " 15.00
Harp	" 10.00 " 15.00
Elocution	" 10.00 " 30.00
French, German and Italian	10.00
Matriculation Class (two Hours per Week)	5.00

CLASS LESSONS (FOR TERM OF TEN WEEKS)

(TWO LESSONS OF ONE HOUR EACH WEEK.)

Class Lessons in the Several Branches	from \$5.00 to \$20.00
Ensemble Playing (Piano, with Strings)	5.00
Rudiments of Music. Class, one Lesson per Week	5.00
Rudiments of Music (when taken with another Branch Class, one Lesson per Week)	2.00
Sight Singing (one Lesson per Week)	5.00
Sight Singing (when taken with any other Branch, one Lesson per Week)	2.00
Normal Class (one Lesson per Week)	5.00

Rules and Regulations.

I. *Tuition fees are payable strictly in advance for the whole term. Terms consist of ten weeks, but students may enter at any date. Cheques should be made payable to "Toronto College of Music."*

II. No allowance will be made for *temporary absence from lessons or for lessons discontinued. In case of protracted illness of more than a week's duration a doctor's certificate will be required, when lessons lost during that time will be made good, provided due notice is given.*

III. Pupils are requested to give two weeks' notice before the end of term when they intend to discontinue lessons.

IV. Students are requested to report at the office any change of address.

V. Pupils are expected to be at the College five minutes before time of lesson, and to report themselves in the office.

VI. Students are particularly requested to read notices on the bulletin board, which are official.

VII. All arrangements between the pupil and the College regarding time of lessons, omissions, excuses, registration, bills, etc., must be made at the office, and not with individual teachers.

VIII. A discount is allowed on all music supplied by the College for which cash is paid.

IX. The College is closed on public holidays, and lessons falling on those days will not be lost by the pupils.

X. Scholarship pupils must comply with whatever rules or conditions that may be attached to the scholarship won by them.

XI. Lessons missed through the absence of the teacher will be made up to the pupil at the earliest possible date.

The Degree
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The University of Toronto.

Department of Music,

1895.

DEGREE OF BACHELOR OF MUSIC.

The Degree of Bachelor of Music (Mus. Bac.) will be conferred by the University of Toronto upon students of Music, on compliance with the requirements of the curriculum in Music which may from time to time be prescribed by the Senate.

Matriculation.

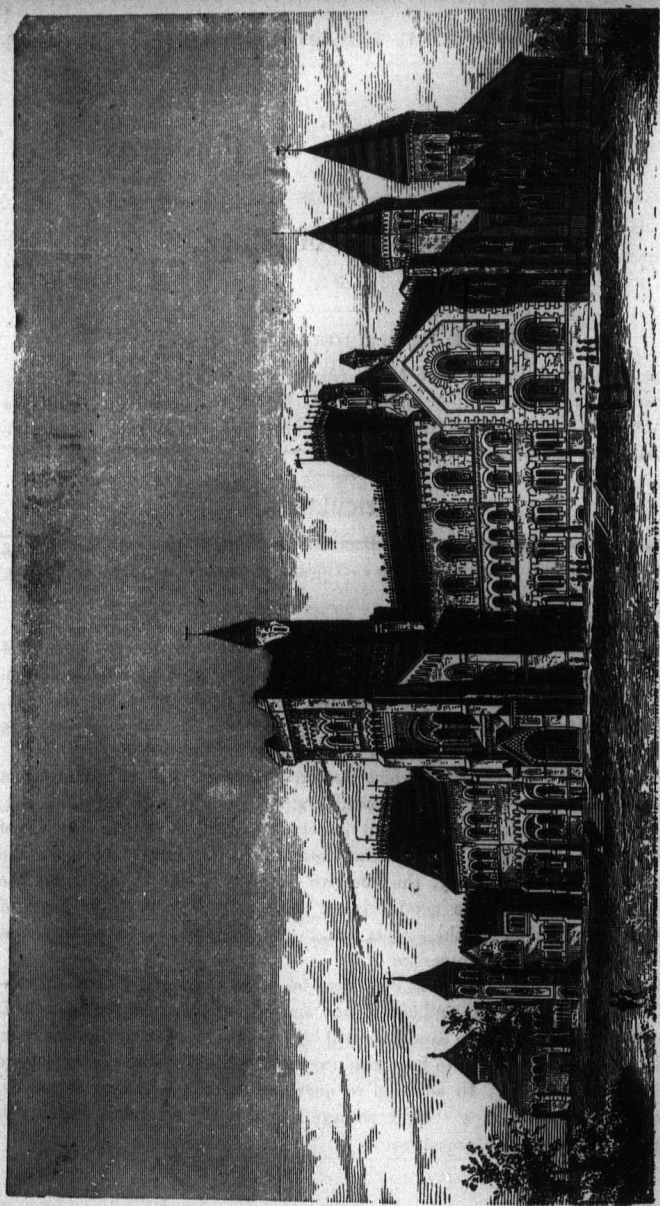
The candidate for the Degree of Bachelor of Music must pass the following examination of the University for a certificate of proficiency in general education:—

I. ENGLISH:—

ENGLISH GRAMMAR AND RHETORIC: The main facts in the development of the language. Etymology and Syntax, including the inflection, classification and elementary analysis of words, and the logical structure of the sentence. Rhetorical structure of the sentence and paragraph. As far as possible the questions shall be based on passages from authors not prescribed.

COMPOSITION: An essay, to which special importance will be attached, on one of several themes set by the examiners. In order to pass in this subject, legible writing, correct spelling and punctuation, and proper construction of sentences are indispensable. The candidate should also give attention to the structure of the whole essay, the effective ordering of the thought, and the accurate employment of a good English vocabulary. About three pages of foolscap is suggested as the proper length for the essay; but quality, not quantity, will be mainly regarded.

LITERATURE: Such questions only shall be set as may serve to test the candidate's familiarity with, and intelligent and appreciative comprehension of, the prescribed texts. The candidate will be expected to have memorized some of the finest passages, and to have read carefully both prose and poetry outside of the specified work. In addition to questions on the following selections, others shall be set on a "sight passage" to test the candidate's ability to interpret literature for himself:—



THE UNIVERSITY OF TORONTO.

COLERIDGE :—T
LONGFELLOW :—
Old Clock on the S
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The following s

WORDSWORTH :—
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hour," To Sleep,

CAMPBELL :—“
The River of Lif
COLERIDGE :—Y

GOLDSMITH :—
BYRON :—Fou
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minster Bridge, T

KEATS :—Ode
On Chapman's H
SHELLEY :—Oz
SCOTT :—The

TENNYSON :—
To Virgil, Early
“Love Thou Th
Bar, Lady of Sh
the Princess, an

The following
GRAY :—Ode
Churchyard, Od
COWPER :—Sc
Field, The Shru

II. ARITHMETIC
Simple rules,

1896.

COLERIDGE :—The Ancient Mariner.

LONGFELLOW :—Evangeline, A Gleam of Sunshine, The Day is Done, The Old Clock on the Stairs, The Fire of Driftwood, Resignation, The Ladder of St. Augustine, A Psalm of Life, The Builders, The Warden of the Cinque Ports.

The following selections from Palgrave's Golden Treasury :—

WORDSWORTH :—The Education of Nature, A Lesson, To the Skylark, To the Daisy, and the following Sonnets ; To a Distant Friend, "O Friend ! I know not which way I must look," "Milton ! Thou shouldst be living at this hour," To Sleep, Within King's College Chapel.

CAMPBELL :—"Ye Mariners of England," Battle of the Baltic, Hohenlinden, The River of Life,

COLERIDGE :—Youth and Age.

1897.

GOLDSMITH :—The Traveller, The Deserted Village.

BYRON :—Fourth Canto of Childe Harold.

The following selections from Palgrave's Golden Treasury :—

WORDSWORTH :—"She was a Phantom of Delight," The Green Linnet, To the Cuckoo, and the following Sonnets : England and Switzerland, Upon Westminster Bridge, The Inner Vision.

KEATS :—Ode to Autumn, Ode to a Nightingale, and the following Sonnets : On Chapman's Homer, The Terror of Death, The Human Seasons.

SHELLEY :—Ozymandias, To a Skylark, The Recollection.

SCOTT :—The Outlaw, Jock o' Hazeldean, The Rover, Rosabelle.

1898.

TENNYSON :—Morte D'Arthur, Elaine, Recollections of the Arabian Nights, To Virgil, Early Spring, Ulysses, "You Ask Me Why," "Of Old Sat Freedom," "Love Thou Thy Land," Freedom, C'enone, The Lotos Eaters, Crossing the Bar, Lady of Shalott, St. Agnes Eve, Sir Galahad, the six interlude songs in the Princess, and "Tears, Idle Tears."

The following selections from Palgrave's Golden Treasury :

GRAY :—Ode on Vicissitude, Ode on the Spring, Elegy written in a Country Churchyard, Ode on Eton College.

COWPER :—Sonnet to Mary Unwin, To the Same, The Castaway, The Poplar Field, The Shrubbery.

II. ARITHMETIC :—

Simple rules, vulgar and decimal fractions, proportion and interest.

III. One of the following languages:—

1. GREEK :

Translation into English of passages from either of the prescribed texts.

Translation at sight (with the aid of vocabularies) of easy Attic prose, to which special importance will be attached. Candidates will be expected to have supplemented the reading of the prescribed texts by additional practice in the translation of Greek.

Grammatical questions on the passages from prescribed texts shall be set, and such other questions as arise naturally from the context.

Translation from English into Greek of sentences and of easy narrative passages based upon the prescribed prose texts.

The following are the prescribed texts:—

1896. { Selections from XENOPHON, Anabasis I., in White's Beginner's Greek Book (pp. 304-428) with the exercises thereon.
HOMER, Iliad I.
1897. { Selections from XENOPHON, Anabasis I., in White's Beginner's Greek Book (pp. 304-428) with the exercises thereon.
HOMER, Iliad I.
1898. { Selections from XENOPHON, Anabasis I., in White's Beginner's Greek Book (pp. 304-428) with the exercises thereon.
HOMER, Iliad VI.

2. LATIN:—

Translation into English of passages from prescribed texts.

Translation at sight (with the aid of vocabularies) of passages from some easy prose author, to which special importance will be attached. Candidates will be expected to have supplemented the reading of the prescribed texts by additional practice in the translation of Latin.

Grammatical questions on the passages from prescribed texts shall be set, and such other questions as arise naturally from the context.

Translation from English into Latin of sentences and of easy narrative passages based upon the prescribed prose texts.

The following are the prescribed texts:—

1896. VIRGIL, Æneid III. and CÆSAR, Bellum Gallicum V., VI.
1897. VIRGIL, Æneid III. and CÆSAR, Bellum Gallicum II., III., IV.
1898. VIRGIL, Æneid I. and CÆSAR, Bellum Gallicum II., III., IV.

N.B.—The Roman method of pronouncing Latin is recommended:—*ā* as in *far*, *ā* the same sound but shorter; *ē* like *a* in *fate*, *ē* as in *set*; *i* as in *machine*, *ī* as in *fit*; *ō* as in *note*, *ō* as in *obey*; *ū* as in *rude*, *ū* as in *full*; *j* (i.e., *i* consonant) like *y* in *year*; *c* and *g* always hard as in *can*, *go*; *t* always as *t*, never as *sh*; *ae* as *ai* in *aisle*; *au* as *ou* in *our*; *ei* as in *eint*; *eu=ēh=oo*; *oe* as *oi* in *oil*; *ui* almost as *we*.

3. FRENCH:—

The candidate's knowledge of Grammar will be tested mainly by questions based upon prose extracts.

The Examinator of short English forms and structure and (c) translation

Translation at sight attached. Candidates the following texts

1896. ÉNAULT

1898. FEUILLE

1897. DE MAJ
LABICH

4. GERMAN:—
The candidate based upon prose

The Examinator of short English forms and structure and (c) translation

Translation at sight attached. Candidates the following texts

1896. HAUFF

1898. LEAND

1897. LEAND

5. ITALIAN:—
Elementary (recommended); translation on the following texts

1896, 1897, 1898

In lieu of the present examination in Her Majesty's French, German

Candidates who fail to pass such subjects require to be granted Matriculation

Special application to the Senate to apply for stand examination.

The Examination in Composition will consist of (a) translation into French of short English sentences as a test of the candidate's knowledge of grammatical forms and structure, (b) formation in French of sentences of similar character, and (c) translation of passages from English into French.

Translation at sight of modern French, to which special importance will be attached. Candidates will be expected to have supplemented the reading of the following texts by additional practice in the translation of French :—

1896. { ÉNAULT, *Le Chien du Capitaine*.
 1898. { FEUILLET, *La Fée*.
 1897. { DE MAISTRE, *Voyage autour de ma chambre*.
 { LABICHE, *La Grammaire*.

4. GERMAN :—

The candidate's knowledge of Grammar will be tested mainly by questions based upon prose extracts.

The Examination in Composition will consist of (a) translation into German of short English sentences as a test of the candidate's knowledge of grammatical forms and structure, (b) formation in German of sentences of similar character, and (c) translation of passages from English into German.

Translation at sight of modern German, to which special importance will be attached. Candidates will be expected to have supplemented the reading of the following texts by additional practice in the translation of German :—

1896. } HAUFF, *das Kalte Herz*; Kalif Storch.
 1898. }
 1897. LEANDER, *Träumereien*. Selected by Van Daell.

5. ITALIAN :—

Elementary Grammar (Grandgent's Grammar and the Italian Principia recommended); translation into Italian of short English sentences; and examination on the following text :—

- 1896, 1897, 1898: DE AMICIS, *Cuore (I Racconti mensili)*.

In lieu of the above a certificate of having passed the Primary or any subsequent examination in a High School, or Matriculation in Arts in any University in Her Majesty's Dominions, including one of the languages: Greek, Latin, French, German, Italian, will be accepted.

Candidates at the Junior Leaving or Junior Matriculation examinations, who fail to pass such examination, but who obtain the necessary percentage in the subjects required for Matriculation in Music, may, on petition to the Senate, be granted Matriculation in Music.

Special applications for Matriculation may be dealt with by the Senate.

The Senate may, in the case of musicians of established reputation who apply for standing in the Faculty of Music, dispense with the Matriculation examination.

Undergraduate Course.

In addition to Matriculation the candidate must have passed three examinations, theoretical and practical, before the degree of Bachelor of Music may be granted.

All candidates must prove ability as practical musicians :—

- (a) As actual performers upon the pianoforte, organ or some orchestral instrument.
- (b) As vocalists with satisfactory knowledge of pianoforte accompaniment.

FIRST YEAR.

Theory of Music.

1. Harmony in three and four parts.
2. Counterpoint in two and three parts.
3. Musical History up to 1750.

Practical Music.

Candidates shall be required to play—on the piano or some orchestral instrument—or sing :—

1. Test exercises of a technical character.
2. Two compositions (or portions of them), selected by the examiner.

They shall also be required to play at the key board :—

- (a) A four-part harmony upon a given figured bass.
- (b) A simple chorale, or an accompaniment to a song, in a key other than that in which the piece is written.

1. Harmony, in 1
2. Strict Counte
- combination) in no
3. Double count
4. Fugue and Ca
5. Elements of
6. History of M

Candidates shall
ment—or sing :

Two composition

They shall also h

1. A figured bas
2. A melody, to
3. To modulate
4. A piece of m
- key named by the
5. An extract of

1. Harmony in
- four or five parts.
2. Strict, and fi
- tions of imitative
3. Canon and F

SECOND YEAR.

Theory of Music.

1. Harmony, in not more than five parts.
2. Strict Counterpoint (including the treatment of the various species in combination) in not more than four parts.
3. Double counterpoint.
4. Fugue and Canon, in not more than three parts.
5. Elements of Acoustics.
6. History of Music from 1750 to the present time.

Practical Music.

Candidates shall be required to play—on the piano or some orchestral instrument—or sing :

Two compositions (or portions of them) selected by the examiner.

They shall also be required to play, at the keyboard, the following tests, etc. :

1. A figured bass, to be filled up, making a piece of four-part harmony.
2. A melody, to be harmonized in four parts.
3. To modulate from one key to another, as asked for by the examiner.
4. A piece of music, or an accompaniment to a song, to be transposed into a key named by the examiner.
5. An extract of four-part vocal score.

THIRD YEAR.

Theory of Music.

1. Harmony in not more than six parts, including some original work in four or five parts.
2. Strict, and free, Counterpoint in not more than five parts, with illustrations of imitative work.
3. Canon and Fugue, with special reference to the Episode, in four parts.

4. A general review of the History of Music from the earliest period to the present time.
5. Musical forms and analysis.
6. Instrumentation, and scoring for the various sections of a modern orchestra.
7. Analysis of the full orchestral score of some classical work.

Practical Music.

Candidates shall be required to play—on the piano or some orchestral instrument—or sing :—

Two or three compositions (or portions of them), selected by the examiner.

They shall also be required to play, at the key-board, the following tests, etc. :—

1. A melody, to be harmonized in four parts.
2. A piece of music, or an accompaniment to a song, to be transposed into a key named by the examiner.
3. From a piece of vocal score.
4. To extemporize, in proper form, upon a given phrase.
5. From an orchestral score, and reproduce, as to pitch, the portions asked for.

In addition to the prescribed course for the Final examination, an original composition, either sacred or secular, will be required, containing five-part harmony, imitative counterpoint, and four-part fugue, with orchestral accompaniment and sufficiently long to occupy fifteen minutes in performance.

Candidates for the degree may defer presenting this composition until a subsequent annual examination.

A certificate of having passed the examinations of the First and Second years of the affiliated College of Music will be accepted *pro tanto* in lieu of the First year examination.

The examination for the diploma of the affiliated College of Music will be accepted *pro tanto* in lieu of the First and Second year examinations.

The Senate may after due enquiry the candidates obt

Musicians of e Bachelor of Musi examiner or exan following :—

1. An Oratorio.
2. A Cantata.
3. A Symphony
4. An extended

The examinatio Applications, a Registrar at time

Matriculation Each examin For admissio Degree of M

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The Senate may admit *ad eundem statum* undergraduates of other Universities after due enquiry as to the requirements demanded by the institutions in which the candidates obtained their standing.

Musicians of established reputation may be admitted to the degree of Bachelor of Music upon their submitting for the approval of the University examiner or examiners an original composition, consisting of any one of the following :—

1. An Oratorio.
2. A Cantata.
3. A Symphony.
4. An extended piece of Chamber Music.

Examinations.

The examinations will take place at times to be fixed by the Senate.

Applications, accompanied with the proper fee, must be transmitted to the Registrar at times to be fixed by the Senate.

Fees.

Matriculation	\$10 00
Each examination subsequent to matriculation	10 00
For admission <i>ad eundem statum</i>	6 00
Degree of Mus. Bac.	20 00

Text-Books.

Stainer's Treatise of Harmony.

Prout's Harmony.

Hiles' "Grammar of Music," Books I. and II.

Bannister's "Music."

Bridge's Primer of Counterpoint.

Prout's Counterpoint.

Richter's Counterpoint (Franklin Taylor's edition).

Cherubini's Counterpoint, Canon and Fugue.

Prout's Double Counterpoint and Canon.

- Jadassohn's Canon and Fugue.
 Higgs' Primer of Fugue.
 Prout's Fugue.
 Stainer's Primer of Composition.
 Prout's "Musical Form."
 Ouseley's Musical Form.
 Prout's Fugal Analysis.
 Prout's Primer of Instrumentation.
 Niemann's Catechism of Musical Instruments.
 Berlioz on Instrumentation.
 Stone's Primer on Scientific Basis of Music.
 Sedley Taylor's "Sound and Music."
 Tyndal on Sound.
 Bonavia Hunt's History of Music.
 Naumann's History of Music.
 Parry's Summary of Musical History (Primer).
 Articles in Grove's Dictionary of Music and Musicians, bearing on the various subjects for examination.

Candidates are not restricted to the above list, which is only suggested. The paper work is judged irrespective of any particular author or school.

This Curriculum, in so far as it relates to the Undergraduate Course, shall come into force at the annual examinations of May, 1895.

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Theoretical Department.

ARTHUR E. FISHER, Mus. Bac., A.R.C.O. (Eng.), Principal.

The complete Theoretical Course extends over a period of three years, and embraces the study of Harmony, Counterpoint, Canon and Fugue, Instrumentation, Musical History, Musical Form, Analysis and Elementary Acoustics.

Students will be prepared for the examinations in Music at the University of Toronto and elsewhere.

Students desirous of obtaining the College Diploma, will be required to pass the entire Theoretical Course, and those who succeed in winning the Diploma may proceed to the Final Examination in Music at the University of Toronto, provided they have passed the Matriculation Examination, or equivalent thereto.

Students who compete for the Artist's Course Diploma will be required to pass the First Year Examination in this department.

Students who pass the *first* and *second* year examinations in this department will be awarded a Full Theory Certificate; an Intermediate Theory Certificate will be given to those passing the First Year Examination only.

Students who desire certificates of their work in Vocal or Instrumental music will be required to pass the First Year Examination in this department.

Students who are making a specialty of the Theoretical Course may obtain a diploma upon passing the final examination in this department; such students will be required in addition, to give evidence, in passing examination, of a practical knowledge of the pianoforte organ, or some orchestral instrument.

The first Year Theoretical Examination of any other recognized institution, will be accepted in lieu of the first year examination at the College, providing it is of equally high standard, and students may at once proceed to the second year.

The Second Year Theoretical Examination of any other recognized institution will be accepted in lieu of the second year examination at the College, providing it is of equally high standard, and students may proceed at once to the final.

All pupils must pass the Preliminary Examination in the Rudiments of Music before taking the First Year Theoretical Examination.

The Examination in Rudiments will be held early in June of each year; the First Year, Second Year, and Final Examinations will be held soon after the 15th June of each year; maximum marks on each paper, 100; 60 per cent. must be obtained in Rudiments; Harmony in the Second Year and Final are *failing* subjects and 50 per cent. must be obtained; no paper passed on less than 35 per cent.; a gross total of 50 per cent. qualifies for a Pass.

Candidates who pass in the *failing* subjects, but whose aggregate is less than 50 per cent., may take a supplemental examination in September on payment of a special fee to cover expenses.

Scholarships.

Two Scholarships will be given in this department, each worth \$60 a year.

(a) **FIRST YEAR SCHOLARSHIP** (Half an hour free tuition per week for one year) awarded to anyone under twenty years of age, who secures the highest number of marks in a preliminary *viva-voce* examination in the rudiments of music (especially scales and intervals) and ear test, on registering as a student of the College.

(b) **SECOND YEAR SCHOLARSHIP** (Half an hour tuition per week for one year) will be awarded to any student of the College who secures the highest place, first-class, in the First Year Examination held in June.

Extra Classes.

In connection with the Theoretical Course there will be held during the year the following classes:

A class in the rudiments of Music which will serve as a preparatory study for the rudiments at the First Year Examination. *Free for the first term.*

Also a class in the History of Music.

A "Review Class" in *First Year Harmony* (in the form of a lecture) will be held for one hour every fortnight, open to all students of the College taking class, or private lessons in the subject.

A "Review
one hour every
First Year H

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The above
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point Class.

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Counterpoint
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A "Review Class" in *Second Year Harmony* will be held for one hour every fortnight, under the same condition as that for the First Year Harmony.

A Class Lecture of one hour will be given every week in First Year Counterpoint, open to all Harmony students of the College.

The above classes will be held subject to a minimum of attendance, viz.: Twenty in the Review Classes, and ten in the Counterpoint Class.

Examination Work.

Preliminary Examination in the Rudiments of Music.

THE FIRST YEAR EXAMINATION will be on Harmony, consisting of Figured Bass exercises and questions on Book-work; simple Counterpoint up to *three* parts; Musical History up to 1750; and a short *viva-voce* examination.

THE SECOND YEAR EXAMINATION will be on Harmony, including Modulation, Harmonizing of Melodies, Unfigured Basses, Pedal Points; Counterpoint (including *combined* species) up to *four* parts; Musical History from 1750 to present time, and a short *viva-voce* examination.

THE FINAL EXAMINATION will be on Harmony and Counterpoint up to *five* parts, Double Counterpoint, Canon, Fugue, in *three* and *four* parts up to Exposition, Musical Form, Instrumentation, Analysis of some selected Score, and Elementary Acoustics.

Text-Books.

Stainer's Primer of Harmony.

Prout's Harmony.

Bridge's Primer of Counterpoint.

Prout's Counterpoint.

Richter's Counterpoint (Franklin Taylor's Edition).

Prout's Double Counterpoint and Canon.

Bannister's Music.

Higgs' Primer of Fugue.

Jadassohn's Canon and Fugue.

Prout's Fugue.

Stainer's Primer of Composition.

Prout's Musical Form.
 Prout's Fugal Analysis.
 Prout's Primer of Instrumentation.
 Niemann's Catechism of Musical Instruments.
 Berlioz on Instrumentation.
 Stone's Primer Scientific Basis of Music.
 Tyndal on Sound.
 Bonavia Hunt's History of Music.
 Naumann's History of Music.

Fees in the Theoretical Department.

PRIVATE LESSONS—

Two half-hours per week	- - - -	\$15.00 to \$30.00.
One half-hour	- - - -	8.00 to 16.00.

CLASS LESSONS (one hour per week)—

Four in a Class	- - - -	\$5.00 each to \$8.00 each.
Five " "	- - - -	3.50 " 6.50 "

(THE CLASS LESSONS FOR ONE SUBJECT ONLY.)

"REVIEW CLASSES" each Student	- - - -	\$1.00 per term.
COUNTERPOINT LECTURE " "	- - - -	2.00 "

EXAMINATION FEES—

First Year, Second Year and Final	- - - -	\$4.00 each.
Musical History and Musical Form separate from above		3.00 "
Rudiments of Music	- - - -	2.00 "

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Examiner :

Write Alto and
 complete harmo



8
 3 3 3 3



6 - 8 7 8
 4 - # - 3



#4
 2 - 3 -

Toronto College of Music (Limited)

In Affiliation with the University of Toronto.

Midsummer Examinations, 1896

THEORETICAL DEPARTMENT.

FIRST YEAR.

HARMONY.

Examiner:—ARTHUR E. FISHER, MUS. BAC., A.R.C.O.

Write Alto and Treble parts above the following Bass, making *three part* complete harmony:—

8 ————— 6 — 6 — 5 9 5 — 6 — 6 — 5 # 5 6 6
 3 3 3 3 4 ————— 3 4 3 — 3 — 3 — 3 —

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

4 ————— 7 5 — 4 6 # 6 7
 2 — 3 — 5 — 3 3 — 3

Value. No.
(25)

2. Condense the following, and mark and explain the mistakes; afterwards re-write it correctly with the same figuring:—

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

4 3 2 6 6 - 7
3 - 4 #

- (10) 3. In four parts write the *first* inversion of "suspension" 9 to 8, and *second* inversion of "suspension" 4 to 3, with D next below middle C as root in each case; prepare and resolve each chord.
- (15) 4. By the addition of *flats* convert each of the following chords into an *inversion* of a diminished 7th chord; give roots of chords so altered:—

No. 5. Transpose the Ba
write *three* par
6. What is the follo
each of those

7. Alter *one* note ch
the augmented

3

- No.
 5. Transpose the Bass of No. 1 to E (a tone higher), and with the same figuring write *three* parts above.
 6. What is the following chord (a) in E major, (b) in C# minor? Resolve it in each of those keys, and add an authentic cadence:—



7. Alter *one* note chromatically in the above chord, so as to make it a chord of the augmented 6th, and resolve it in its proper key.

Time allowed 3½ hours.

mistakes; afterward



#4	7	6	6
2	3	-	5

" 9 to 8, and second
 ow middle C as root in
 words into an *inversion*
 ered:—



Toronto College of Music (Limited)

Midsummer Examinations, 1896.

THEORETICAL DEPARTMENT.

FIRST YEAR.

HISTORY.

Examiner:—ARTHUR E. FISHER., MUS. BAC., A.R.C.O.

- | Value. | No. | |
|--------|-----|---|
| (5) | 1. | Mention the difference between the scales arranged by Ambrose and those by Gregory; give the names by which they are generally known. |
| (5) | 2. | Write out the signs of musical measure formulated by Franco of Cologne, giving their names. |
| (5) | 3. | To whom is ascribed the introduction of florid counterpoint? Give an approximate date of his birth. |
| (10) | 4. | Give some account of Jusquin des Prés. |
| (5) | 5. | Give the names of the composers of the following:—
(a) Non nobis domine.
(b) The triumphs of Oriana.
(c) Lamentabatur Jacobus.
(d) Hear my crying.
(e) Put me not to rebuke. |
| (10) | 6. | Give a short sketch of the career of any one of the following musicians: Henry Purcell, William Croft, Thomas Tallis, and Ludovico Viadana. |
| (5) | 7. | Which English composer enjoyed the singular privilege of serving under less than four English Sovereigns? Mention the names of the Sovereigns. |
| (5) | 8. | When was the organ pedal introduced, and by whom? |
| (10) | 9. | What do you understand by antiphonal singing? Give an account of its origin, and state all that you know about it. |
| (5) | 10. | What is the difference between counterpoint and harmony? In what manner did the early writers of the Belgian School show their contrapuntal skill? |
| (5) | 11. | State what you know of the Miracle Play, and what form of composition was it the immediate precursor of? |

- 10.
2. State what you know of the golden age.
3. Describe the Lyre.
4. Who was Orlando? In what position did he live?
5. Give the dates of the lives of:—
Hucbald.
Jean des Meus.
Heinrich Schickel.
G. Frescobaldi.
G. Gabrieli.
G. Palestrina.
John Merbecke.
Dr. John Bull.
Johannes Ockeghem.
William Croft.

2

10.
2. State what you know of the Madrigal, and what English Sovereign's reign was the golden age of this form of composition ?
3. Describe the Lyre, the Spinet, and the Clarinet.
4. Who was Orlando Gibbons ? Give the dates of his birth and death. What position did he hold, and to what rank did he attain ?
5. Give the dates of the birth and death of the following :—
 Hubald.
 Jean des Meurs.
 Heinrich Schutz.
 G. Frescobaldi.
 G. Gabrieli.
 G. Palestrina.
 John Merbeck.
 Dr. John Bull.
 Johannes Ockenheim.
 William Croft.

Time, 2 hours.

Toronto College of Music (Limited)

In Affiliation with the University of Toronto,

Midsummer Examinations, 1896

THEORETICAL DEPARTMENT.

FIRST YEAR.

COUNTERPOINT.

Examiner:—ARTHUR E. FISHER, MUS. BAC., A.R.C.O.

Value. No.
(20) I. (a) Under what condition may two different chords be used in the 3rd species in one measure?

(b) Explain the mistakes in the following passage:—

(c) Write two cadences in the 4th species in two parts, one with counterpoint above, and one with counterpoint below.

(d) Write two different examples of an ornamental resolution in the 5th species *above* a C.F. in two parts.

(e) Explain the mistakes in the following passage:—

No.
2. Write a Count
the Tenor:—

3. Transpose the f
write an Alto

4. Write a Counte
dissonance to

5. Write a C.F. be

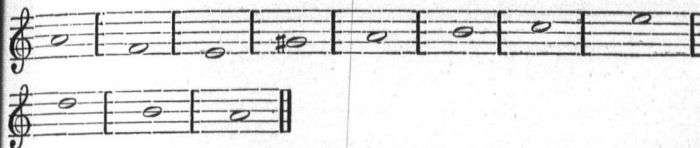
6. Write C.F. of N
and below it :

7. Transpose the C
above it write

8. Against the follo
the 1st specie

2

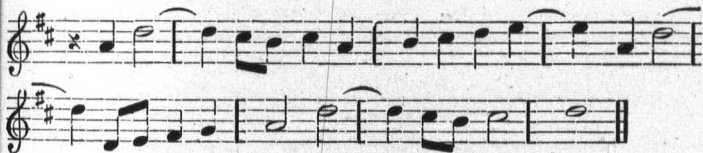
- No. 2. Write a Counterpoint in the second species *below* the following C.F. in the Tenor:—



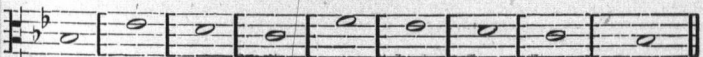
3. Transpose the foregoing C.F. a major 9th lower in the Bass, and above it write an Alto in the 3rd species.
4. Write a Counterpoint in the 4th species above the following C.F.; a tied dissonance to be used at every measure except the last:—



5. Write a C.F. below the following Counterpoint:—



6. Write C.F. of No. 4 in *plain* whole notes, a major 7th higher in the Alto, and below it add a Tenor in the 5th species.
7. Transpose the C.F. of No. 2 into a *major* key a major 10th lower, and above it write *two* parts in the first species.
8. Against the following C.F. write a Treble in the 5th species, and a Bass in the 1st species; make one modulation:—



Time 3 hours.

Toronto College of Music (Limited)

In Affiliation with the University of Toronto.

Midsummer Examinations, 1896.

THEORETICAL DEPARTMENT.

SECOND YEAR.

HISTORY.*Examiner* :—ARTHUR E. FISHER, MUS. BAC., A.R.C.O.

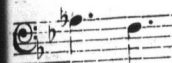
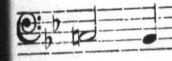
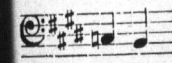
- | Value. | No. | |
|--------|-----|---|
| (15) | 1. | Write a short history of the life of Schumann, giving the names of some of his principal compositions. |
| (10) | 2. | What is the principal characteristic of the compositions of Chopin, where was he born, and in what part of the world did he spend the greater part of his life? |
| (10) | 3. | Give a list of the principal musical appointments held by Mendelssohn; which one did he hold at the time of his death? |
| (5) | 4. | What was the great work of Weber's life? Mention a particular feature in his operatic writing. |
| (5) | 5. | Of whom was Cherubini a pupil? Give the place and date of his birth; in what place did he take up his permanent abode? |
| (5) | 6. | Who introduced into the Orchestra the "Corno di Bassetto"? Give the name of the composition into which it is introduced. |
| (15) | 7. | Who composed the London Symphonies? State what you know of his life. |
| (15) | 8. | Give a list of the principal musical events between the years 1820 and 1890. |
| (10) | 9. | What is the Bassoon? Describe the instrument, and give the names of three composers who have introduced it into their scores. |
| (10) | 10. | In what year was the "Elijah" composed, and by whom? Where was it first produced, and on what occasion. |

Time, 2 hours.

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*Examiner*No.
I. Write three parts8
5 3 9 8
3 — 36 — 7 6 5
— 2 8 6 5 8 7
3 — 7 3D3
D3
— #4 5 7 6E8 27 — E8
E6 E5 — E5
E4 4 E3 38
5 3 9 8
3 — 3 3

Toronto College of Music.

Midsummer Examinations, 1896.

THEORETICAL DEPARTMENT.
SECOND YEAR.

HARMONY.

Examiner:—ARTHUR E. FISHER, MUS. BAC., A.R.C.O.

No. 1. Write three parts above the following Bass:—

Musical staff 1: Bass clef, 2/8 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Figured bass for staff 1: 8 ——— 2 3 8 — 7 8 — 8 6 ♯6
5 3 9 8 ——— 4 3 8 ——— 7 7 ——— 5
3 ——— 3 3 3 9 8 5 — 7 4 3 9 3 3 3 3 3 3 3

Musical staff 2: Bass clef, 3/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Figured bass for staff 2: 6 — 7 6 5 8 ——— ♯4 5 6 — ♯6 8 ♯7 8 9 8 3
2 8 6 5 8 7 4 9 3 8 6 5 6 6 7 8 9 8 3
3 — 7 3 ——— 3

Musical staff 3: Bass clef, 2/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Figured bass for staff 3: ♯3 ——— ♯6 ——— ♯6 7 6 ♯7 — 8 7 8 9 3 —
♯8 4 5 — 5 — 5 ——— 4 3 3 5 3 4 5 8 ♯3 —
—— ♯4 5 7 6 — ♯6 ——— ♯5 —

Musical staff 4: Bass clef, 3/8 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Figured bass for staff 4: ♯8 2 7 — ♯8 ♯7 ——— ♯8 ♯9 3 8 2 6 ♯6 8 ——— — ♯6
♯6 ♯5 — ♯5 ——— ♯5 ——— 2 3 2 5 5 3 9 8 ——— — 3 4
♯4 4 ♯3 3 2 5 3 7 4 5 3 3 ——— 3 3 ——— 3 8 8

Musical staff 5: Bass clef, 2/8 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Figured bass for staff 5: 8 ——— 6 6 ♯6 6 — 9 — 5 2 7 5 7 6 8 —
5 3 9 8 ——— 3 4 3 ——— 3 3 7 — 3 3 — 4 5 —
3 ——— 3 3 3 8 2 — 3 ——— 3 ——— ♯7 ——— 7 8 —

2

- Value. No.
(12) 2. Analyse the numbered chords, and explain the modulations in the foregoing exercise.
- (3) 3. (a) What notes are most commonly used with the 13th of the dominant? Write several combinations. (b) Under what conditions must the 7th not be used with the 13th.
- (5) 4. Name the best modulations that can be made on a pedal point in a major key.
- (15) 5. Harmonize the following with three parts above the scale passages, and four parts (2 trebles) above the pedal points; a note at each beat in any part against the $\frac{1}{2}$ notes, and four *different* chords in each measure on the pedal points:—

- (20) 6. In four parts write a modulation, (a) from C Major to an unrelated key, and by an augmented 6th chord back to C major; (b) from B \flat major through *two* related keys back to B \flat ; (c) from E major by an enharmonic alteration to C major, through F major by an enharmonic alteration to B major, through A major and by an augmented 6th chord back to E—(a) and (b) to be worked in two 2 bar phrases each, a chord at each beat; (c) in 4 measures, chord at each beat, all in $\frac{4}{4}$ time.
- (20) 7. Harmonize the following melody in 4 parts; treat some of the $\frac{1}{2}$ th notes as passing and auxiliary notes, and write passing or auxiliary notes where possible in the lowest parts:

Time 3 $\frac{1}{2}$ hours.Toron
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Examiner

- No.
1. Treat the follow
higher with
modulations i

2. Against the foll
in the first:—

3. Write a C.F. in
Treble agains

4. Above the follow

Toronto College of Music (Limited)

In Affiliation with the University of Toronto.

Midsummer Examinations, 1896.

THEORETICAL DEPARTMENT.

SECOND YEAR.

COUNTERPOINT.

Examiner:—ARTHUR E. FISHER, MUS. BAC., A.R.C.O.

TWO PARTS.

- No. 1. Treat the following C.F., (a) with the second species above, (b) a minor 7th higher with the fourth species below; write a sequence and make two modulations in each exercise:—

THREE PARTS.

2. Against the following C.F. write a Treble in the fifth species, and a Bass in the first:—

3. Write a C.F. in the Alto, and a counterpoint in the 5th species in the Treble against the following:—

4. Above the following C.F. write an Alto and Treble both in the 5th species:—

Time $3\frac{1}{2}$ hours.

FOUR PARTS.

Value. No. Write a C.F. of 8 measures in the Treble, in some major key, and below
(10) 5. it add three parts, all in the first species.

(15) 6. Above the following *Counterpoint* write three parts in the first species:—

(20) 7. Against the following C.F. write a Treble in the 4th species, a Tenor in the 3rd, and a Bass in the 1st species:—

Time 3 hours.

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THE

Examiner:—

1. Give a definition Oratorio.
2. (a) Name the difference most popular?
3. How does a Suite Suites?
4. Modern instrument which of these (d) concerto. (e)
5. (a) Give an outline (b) what is a dot
6. Mention the various
7. Write a plan of the classes into which and composer of
8. What forms are in
9. Write the *melody* Binary form; in
10. Write as complete Sonata, No. 2, (

Toronto College of Music (Limited)

In Affiliation with the University of Toronto.

Midsummer Examinations, 1896

THEORETICAL DEPARTMENT.

THIRD YEAR.

FORM.

Examiner:—ARTHUR E. FISHER, MUS. BAC., A.R.C.O.

1. Give a definition of "Passion Music" and state how it differs from an Oratorio.
2. (a) Name the different dances used in a "Suite"; (b) At what period was it most popular? (c) What is its chief characteristic?
3. How does a Suite differ from a Partita? What title did Corelli give to his Suites?
4. Modern instrumental music is classed as *cyclical* and *single* in form, in which of these classes are (a) the quartett, (b) nocturne, (c) symphony, (d) concerto, (e) impromptu?
5. (a) Give an outline of the structure of the first movement of a concerto; (b) what is a double concerto?
6. Mention the various ways in which Rondo form may be written.
7. Write a plan of the old French overture in Lully's time, and mention the classes into which the modern overture may be divided, with the name and composer of one work in each class.
8. What forms are employed in writing slow movements?
9. Write the *melody* of a minuet or march, about 24 measures in Ancient Binary form; indicate the rhythmical phrases and periods.
10. Write as complete an analysis as possible of the 2nd movement in Beethoven's Sonata, No. 2, Op. 2.

(Ten marks for each question).

Time 2 hours.

Toronto College of Music (Limited)

In Affiliation with the University of Toronto.

Midsummer Examinations, 1896.

THEORETICAL DEPARTMENT.

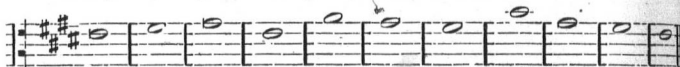
THIRD YEAR.

COUNTERPOINT.

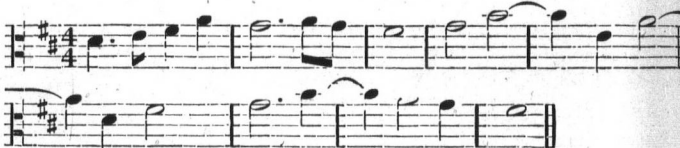
Examiner:—ARTHUR E. FISHER., MUS. BAC., A.R.C.O.

STRICT COUNTERPOINT.

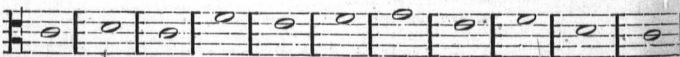
- Value. No.
(10) 1. Against the following C.F. write a Treble in the 4th species, and a Bass in the 3rd; (*three-part counterpoint*); make one modulation:—



- (10) 2. Write a Treble, Tenor, and Bass against the following, all in the 5th species, introducing figures of imitation where possible:—

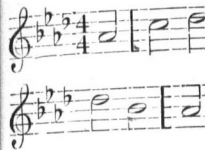


- (15) 3. Against the following C.F. write *two* Trebles and a Bass in the 1st species, and a Tenor in the 3rd species, making *five-part counterpoint*:—



- (5) 4 Explain the various ways in which a figure may be imitated.

- No.
5. Write an Alto Tenor 2nd, and 4th spec



6. Write a Bass in the Tenor in the 5th



7. Against the following inversion:—



FREE COUNTERPOINT.

- No. 5. Write an Alto Tenor and Bass to the following Chorale, employing the 1st, 2nd, and 4th species of counterpoint only in contrast to each other:—

6. Write a Bass in the first species to the following, and add an Alto and Tenor in the 5th species in the free style, employing points of imitation:—

DOUBLE COUNTERPOINT.

7. Against the following write a counterpoint invertible at the 8th; show one inversion:—

Time 3 hours.

Toronto College of Music (Limited)

In Affiliation with the University of Toronto.

Midsummer Examinations, 1896.

THEORETICAL DEPARTMENT.

THIRD YEAR.

CANON AND FUGUE.

Examiner:—ARTHUR E. FISHER, MUS. BAC., A.R.C.O.

- Value. No.
- (10) 1. (a) Write a definition of Canon; Imitation; Fugue.
(b) What is understood by Canon 4 in 2?
- (25) 2. Continue the following Canon 2 in 1 at the 8th above, for about 8 measures from the double bar, with a free Bass; make it *infinite*, and add a short Coda:—

- (10) 3. (a) Under what conditions will a subject have a *tonal* answer?
(b) What is a Codetta? Where is it usually employed?

No. 4. Write correct answer

(a)

(b)

(c)

(d)

(e)

(e)

5. Write the *subjects* to (c)

(b)

6. In a four part fugue countersubject is er

7. Write a fugal exposition a good countersubje

2

No. 4 Write correct answers to the following fugue subjects:—

(a) Wesley

(b) Handel

(c) Stainer

(d) Martini

(e)

5. Write the *subjects* to which the following are the answers:—

(a) Schumann

(b) Bach

6. In a four part fugue what is the best order of entry of the voices when a countersubject is employed, and why?

7. Write a fugal exposition up to four parts to the following subject, employing a good countersubject:—

Time 3 hours.

Toronto College of Music (Limited)

In Affiliation with the University of Toronto.

Midsummer Examinations, 1896.

THEORETICAL DEPARTMENT.

THIRD YEAR.

INSTRUMENTATION.

Examiner:—ARTHUR E. FISHER, MUS. BAC., A.R.C.O.

- Value. No.
- (5) 1. Compare the orchestra of the present time with that of 100 years ago.
- (10) 2. Give the compass of the different wood-wind, and stringed instruments most generally employed in the modern orchestra.
- (11) 3. Of the following chords, which are practicable and which impracticable for one violin? Refer to the numbers in your answer:—
1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11.
-
- (10) 4. Write the following chords to be played on one violin:—
- (a) 1st position of diminished 7th chord for 4 strings, with one open note.
- (b) 2nd inversion of diminished 7th chord for four strings, with one open note.
- (c) 3rd inversion of diminished 7th chord for 4 strings, without an open note.
- (d) A chord of 6th for four strings.
- (e) A common chord for 3 strings with the 5th as the highest note.
- (5) 5. Which clarinet is used mostly for solo work, and why? Name some exception.
- (5) 6. Which wind instrument is capable of the greatest variety? Explain the different characteristics of its scale.
- (5) 7. Why is the quality of tone of the cornet different from that of the trumpet?

No. 8. Score the following piece

9

BE

- (a) Mention the form
- (b) Give some reason
- (c) Write out in clo
development.
- (d) Write the Oboe c
- (e) Where does the c
- (f) Considering the
Trumpets, and D
- (g) Is there anything
- (h) Give an outline o
- (i) Write the effect o
the piccolo.
- (k) Write out the m
occurs.
- (l) Write out the pas

2

No. 8. Score the following passage for wood-wind and *two* horns:—

9

BEETHOVEN'S 5TH SYMPHONY.

(a) Mention the form in which the 1st, 2nd and last movements are written.

FIRST MOVEMENT.

- (b) Give some reason for the horns being crooked in E7.
 (c) Write out in close score an important sequence which occurs in the development.
 (d) Write the Oboe cadenza for a B clarinet.
 (e) Where does the coda commence?

SECOND MOVEMENT.

- (f) Considering the key give reason for the exceptional use of Horns, Trumpets, and Drums.
 (g) Is there anything exceptional in the treatment of the drums at the close?

THIRD MOVEMENT.

- (h) Give an outline of the form of this movement.

LAST MOVEMENT.

- (i) Write the effect of the 3 first measures, (a) for the contra fagotto, (b) for the piccolo.
 (k) Write out the measures in which exceptional treatment of the piccolo occurs.
 (l) Write out the passage in close score in which there is a Canon 2 in 1.

Time $3\frac{1}{2}$ hours.

Toronto College of Music (Limited)

In Affiliation with the University of Toronto.

Midsummer Examinations, 1896.

THEORETICAL DEPARTMENT.

FINAL YEAR.

HARMONY.

Examiner:—ARTHUR E. FISHER, MUS. BAC., A.R.C.O.

- Value. No.
(12) 1. Write two parts above the following Bass, making *three-part* complete harmony; $\frac{3}{4}$ th note rhythm to be maintained throughout in either part except at the last beat:—

- (15) 2. (a) In five parts write several combinations of the dominant 13th chord in a major key, and resolve each chord; (b) under what condition may the minor 13th of dominant be written as an augmented 5th?—
- (20) 3. Write three parts above the following bass:—

8 7 6 7 8 7 6 7 8 - 7 9

8 ————— ♯4 6 - 25 27 - 5 - 3 27 5 -

3 3 3 3 3 3 3 2 3 2 6 7 6 - 6 5 3 4 5 6 3 -

6 ————— 1 ————— 27 -

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

3 ————— 3 ————— 3 3 3 3 ——— 3 ——— 3 - 4 3

7 6 7 8 8 ——— 6 9 6 ——— ♯4 5 6 9 8

1 ——— 3 ——— ♯4 - 5 4 3 9 3 9 5 ——— 27 -

8 ——— 3 ——— 8 ———

8 - 9 8 7 - 5

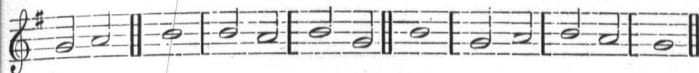
3 2 6 - 6 5 3

- No. 4. Harmonize the following minor with melody in the Tenor:—

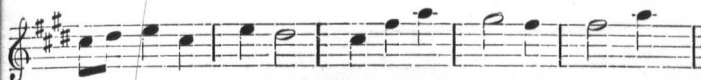
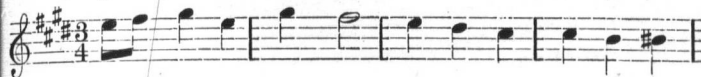
5. Write 2nd Treble, A example of enharmony

6. Analyse the harmony

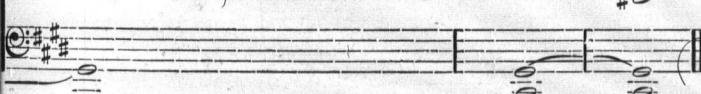
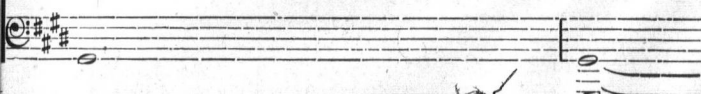
- No. 4. Harmonize the following chant in two different ways, (a) in four parts in E minor with melody in the Treble, (b) in five parts in C major with melody in the Tenor :—



5. Write 2nd Treble, Alto, Tenor, and Bass below the following melody ; show an example of enharmonic modulation :—



6. Analyse the harmony in the following measures :—



Time allowed 3½ hours.

(Limited)

nto.

1896.

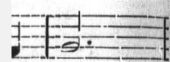
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A.R.C.O.

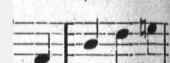
three-part complete throughout in either part



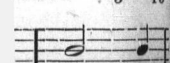
inant 13th chord in a at condition may the th?



9
27 - 5 - 3 27 5 -
6 5 3 24 5 6 3 -



27
78 34 6 5 -
3 - 43



4 5 6 9 8
9 5 - 27 -
3 -

Toronto College of Music.

School of Elocution.

Principal:

MR. GRENVILLE P. KLEISER.

Teachers:

MISS M. E. MATTHEWS,
Delsarte, Physical Culture and Elocution.

MISS ANNIE RICHARDSON,
Elocution.

The association of this department with Music is more appropriate than at first sight might appear. Elocution holds an important relation to singing. Articulation and enunciation must be perfectly acquired before success can be reached in either branch. No one who aspires to be either a reader or public speaker can hope to be successful without thorough training under *competent* teachers. With such training is created a reserve fund of confidence in one's ability to read or speak effectively, which is invaluable.

To those who desire to perfect themselves in the art of public speaking, our Elocution School offers unexcelled advantages. The method here taught is eclectic, and embraces the best from all recognized systems. The lessons are devoted to practical work, and not to the superfluous discussion of theoretical problems.

Theory is imparted through practice. Pupils are not taught by imitation, but, on the contrary, the *individuality* of each student is carefully and thoroughly developed.

A specialty is made of voice culture, in which exercises are given for—

1. Establishing correct positions of Tongue, Mouth and Throat.
2. Removing defects of Voice.
3. Purifying the Voice.
4. Enriching the Tones.
5. Increasing the range of Voice.
6. Producing Flexibility of Voice.
7. Building and Strengthening the Voice.
8. Developing the Timbres and Qualities of Voice.

The late James I
"In an experience
to the conviction th
study of elocution."

It may be oppo
Disraeli (Lord Bea
said :

"When a young ma
sidered nature superior
to speak, I found that
and feelings, but I la
hastened to procure a
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a young man has enter
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famous had he taken th
human voice may becom

Gladstone has al
upon this matter.

"The Professions ar
men are being added t
ability may be, ninety
mediocrity. Why? B
training of the voice
importance."

The full course is

Articulation.
Orthoepy.
Breathing.
Vocal Hygiene.
Speech Defects.

The late James E. Murdoch, the veteran teacher and actor, said :
 "In an experience extending over forty years I have been brought to the conviction that *voice culture* is what is most needed in the study of elocution."

It may be opportune to quote here the words of Benjamin Disraeli (Lord Beaconsfield). In an address to law students, he said :

"When a young man I paid no attention to voice training, because I considered nature superior to the Art of Elocution and Oratory ; but when I came to speak, I found that I had matter but no grace of manner ; I had thoughts and feelings, but I lacked the variety of voice to give them expression. I hastened to procure a teacher of Voice and Gesture, and I have learned to cherish this so-called art. It opened wide to me the gateway of success. Many a young man has entered professional life splendidly educated in every respect but this, and lived and died almost unknown, who might have made himself famous had he taken the pains to find out what a powerful weapon the trained human voice may become."

Gladstone has also expressed himself in most emphatic terms upon this matter. He says :

"The Professions are crowded full to the top, and overflowing, and young men are being added to them in numbers that are amazing, Whatever their ability may be, ninety-nine in every hundred will probably never rise above mediocrity. Why? Because in professions which require a trained voice, the training of the voice is entirely neglected, and considered a matter of no importance."

The full course is as follows :

FIRST YEAR.

| | | |
|-----------------|-------------------|-------------------|
| Articulation. | Voice Culture. | Picturing. |
| Orthoepy. | Projectile Power. | Recitation. |
| Breathing. | Thought Analysis. | Gesture. |
| Vocal Hygiene. | Emphasis. | Physical Culture. |
| Speech Defects. | | |

SECOND YEAR.

| | | |
|------------------------|----------------------|-------------------|
| Breathing. | Study of Emotions. | Criticism. |
| Voice Culture. | Grouping. | Physical Culture. |
| Progressive Modulation | Pantomime. | Delsarte. |
| Rhythmus and Melody. | Dialects. | Gesture. |
| Cultivation of the | Facial Expression. | Pedagogics. |
| Imagination. | Advanced Recitation. | |

THIRD YEAR.

| | | |
|-------------------|--------------|----------------|
| Extempore Speech. | Acting. | Bible Reading. |
| Personation. | Shakespeare. | Hymn Reading. |
| Pedagogics. | Dickens. | |

Students in the third year course will be required to attend lectures at the University of Toronto in Literature, and pass the First Year's examination in that subject.

Pupils may enter at any time. Private or class instruction is given as desired. Those who cannot attend during the day may arrange for evening lessons.

A special course, under Mr. Grenville Kleiser, will commence in October. Terms for ten private lessons, fifteen dollars.

On completing the full course and passing the required examination, the diploma is awarded. There is a special course for those preparing for teachers.

Physical Culture and Delsarte.

In connection with the Elocution School, Miss M. E. Matthews has the department of Physical Culture. Special classes for children.

German.

FRAULEIN PAULA LAPATNIKOFF, *Teacher.*

The object of this course is to teach German *through German* and not through *English*. Consequently translations from German into English are entirely omitted, the method pursued being the natural method explained in the preface to the First Berlitz Book. The lessons of the first year are almost entirely conversational, and in the Second and Third years correspond with the First and Second year's German of the University of Toronto, with the addition of conversation and composition.

FIRST YEAR.

Berlitz' First Book; Grammar; writing easy German from dictation; Conversation.

SECOND YEAR.

Berlitz' Second Book; Grammar; writing easy German from dictation; translation from English into German. An examination on the following texts: Freytag, Die Journalisten or Heyse, Hans, Lange.

THIRD YEAR.

Grammar; Composition; Conversation; History of German Literature; Goethe and Schiller. An examination on the following texts:—Goethe, Minor Poems (edition Sonnenschein); Schiller, Wilhelm Tell; Hermann Grimm; Novellen—Die Sangerin, or Cajetan, or Das Kind.

A certificate will be awarded to those who pass the examinations required for the three years' course.

French.

FIRST YEAR.

Conversation; Grammar; writing easy French from dictation; translation from English into French.

SECOND YEAR,

Conversation; Grammar; writing easy French from dictation; translation of unspecified passages from English into French. An examination on the following texts:—Souvestre, Un Philosophe sous les Toits; Labiche, Le Voyage de Monsieur Perrichon.

THIRD YEAR.

Conversation; Grammar; writing French from dictation; translation from English into French. An examination on the following texts:—About, La Mere de la Marquise; Ponsard, Charlotte Corday; Scribe, Le Charlatanisme.

A certificate will be awarded to those who pass the examinations required for the three years' course.

The Second and Third years correspond with the First and Second years of the French course of the University of Toronto.

Report of the Visit of the Governor-General.

(From the Toronto Daily Globe).

FEBRUARY 20TH.

The Toronto College of Music was honored yesterday afternoon by a visit from Lord Aberdeen. Mr. J. K. Kerr, Vice-President of the College, received His Excellency. Mr. T. G. Blackstock was present on behalf of the Board of Directors. President Loudon, of the University of Toronto, represented that Institution, with which the College of Music is affiliated. Mayor Kennedy represented the city. The following programme, given by the students in honor of the visit, was particularly enjoyable.

TRIO (Piano, Violin and Violoncello) Op. 70—"Largo-Assaisé-expressivo,
finale.presto."

MISS MANSFIELD, HERR KLINGENFELD (Violin) HERR RUTH (Cello).

ORGAN SOLO, "Fugue," G minor (BACH).
MR. B. K. BURDEN.

PIANO SOLO "Berceuse," Op. 57 (CHOPIN).
MR. WELSMAN.

VOCAL AIR, "I Know that My Redeemer Liveth," "Messiah," (HANDEL).
MISS LOUISA MCKAY.

'CELLO SOLO, "Nocturne," E Flat (CHOPIN).
MISS MASSIE.

QUINTETTE, "Allegro brilliant-allegro, Man non Troppo," Op. 44 (SCHUMANN).
MISS SULLIVAN (Piano), MESSRS. KLINGENFELD, DONVILLE (Violins),
WELSMAN (Viola), RUTH ('CELLO).

PIANO SOLO, (a) "Scherzo Valse," (MOSCOWSKI), (b) "Polonaise" (LISZT).
MISS TOPPING.

VOCAL, "Ave Maria" (BACH-GOUNOD).
MRS. MCGANN with HERR RUTH ('Cello), MISS SULLIVAN (Harp),
and MR. TRUE (Organ), obligato.

QUINTETTE, "Andantino," varie. Finale—"Allegro-Giusto,"
Op. 114 Tema (SCHUBERT),
MISS McLAUGHLIN (Piano), MESSRS. KLINGENFELD (Violin),
WELSMAN (Viola), RUTH ('Cello), DILLON (Bass).

When the programme was concluded, Mr. J. K. Kerr, Q.C., spoke as follows:—

"Your Excellency, Ladies and Gentlemen,—In the absence of the President of the College, Mr. Gooderham, whose unavoidable absence we very much regret, Mr. Torrington has asked me to express to you some acknowledgment on behalf of those persons here interested in the College, for your great kindness in coming here to-day and showing the interest you have taken in the work of the College, and thus honoring it with your presence and countenance. This College was founded some years ago by Mr. Torrington, and supplied a want which was realized amongst us, so that our students, anxious to attain a higher education in music,

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should not be obliged to go to a distance in order to accomplish that object. It has been carried on for many years successfully, and has succeeded in every sense of the word. It was equipped with a sufficient staff of teachers, and its work having been thoroughly tried, it was felt by those interested in the College, that the time was come when it might be and ought to be affiliated with the University of Toronto. The Senate of that University, a few years ago, having investigated the work of the College, and being satisfied with it, acceded to that view. And thus we have had in our own city the study of Music placed upon a plane with the study of the Arts and Sciences, and with classic and modern lore, as taught at our great Provincial University. I say great, for we are all very proud of the work which is being done by that institution. (Applause). The College has since that shown the confidence which it has acquired from the public, and the work has attracted to it students who have been anxious to become proficient in Science and Art. There are now attending the College between five and six hundred pupils, not merely drawn from Toronto, but from the Province at large; and I may say also from the other provinces and the Dominion, as well as some from across the border, that great country which lies to the south of us. The College is equipped with a very able and efficient staff of teachers; many of them have much more than Local or Provincial reputation, and there is on the part of everyone who is interested in the work here and concerned in it, an earnest desire to impart sound instruction, to cultivate a thorough knowledge of Music—thoroughness being the great aim and study of those who are chiefly charged with the work—and, at the same time, cultivate a higher musical taste throughout our people generally. This is the work in which the College is now and has been concerned, and we are very largely indebted to Mr. Torrington, and I think I may say also to Mrs. Torrington, for the ability and energy which they have shown in the programme we have so thoroughly enjoyed here to-day. (Applause).

"We are well aware, Your Excellency, of the great interest you have always taken in promoting the cause of Education everywhere, and we are also aware of the encouragement which you have always been ready to give towards helping on that work. For this reason we appreciate most highly the honor which you have done the College, and the advantage which your attendance here to-day will do the College on this occasion. I am aware that the understanding was that there were to be no speeches, and I have not attempted to make one, but endeavored by a few words to call your attention to the work in which we are engaged. and we acknowledge most cordially and heartily your kindness in coming here to-day."

His Excellency, in reply, said:—"Mr. Mayor, Ladies and Gentlemen,—I hope I shall be as successful as Mr. Kerr in contriving, without making a speech, to say something very much to the point; I shall endeavor to follow his example in that respect. (Laughter). I can assure you I appreciate very much the opportunity which has been given to me to form some practical acquaintance with the interesting and valuable work of this College. I was very much interested, I am sure we all were interested who are not already acquainted with the facts, with the statement which we have just heard; it was concise, clear and forcible, but it

implied much. I was particularly gratified by the reminder which the Vice-President of the College gave us of the important fact that this College is affiliated with the University—(applause)—and I am sure that we shall all recognize with pleasure the presence of the learned Principal on this occasion; it is indicative of his appreciation of that gratifying fact that this College is essentially a part of that great University. (Applause). I have—we have all, who have been here—had some opportunity of forming some opinion of this College of which we have heard; we have had the practical test of a delightful programme of classical music. I cannot help thinking it is refreshing, even apart from the opportunity for the enjoyment of the music, to find a programme with such names as Beethoven, Bach, Chopin, Handel and Schumann; for, as we all know, we sometimes go to concerts and find that these names are conspicuous by their absence. (Laughter and applause). To-day, however, we have had a really genuine classical programme. I cannot help being struck with the evident and successful care which has been bestowed, not only upon the matter of singing correctly, but of producing the voice in the right manner—a most important point, which, I fancy, is not always so clearly recognized. It is one thing to sing a note correctly and in tune, it is another to produce it in the most pleasing and effective manner both to the singer and the listener. I think that is an indication of thoroughness and of the practical way in which the work of this College is carried on.

"Perhaps it would be better, instead of endeavoring to indicate by words my appreciation, in which I am sure you all share, if I would express it in some more practical, concrete and permanent form, and I hope I am in order in doing so by offering a medal for competition in this College, to be presented in whatever manner may seem best to the Principal, Managers and Directors. (Loud Applause). Having alluded to the Directors and Mrs. Torrington, I am sure we all congratulate them upon the manner in which they are carrying on this most useful and valuable work.

"I think I must not attempt to say anything more, but to thank those who have organized this afternoon's entertainment, and to offer my hearty good wishes for all concerned, and for those who are taking instruction with a view to making use of it in order that they may have a most successful career, whether they make Music their profession or only take advantage of this College to promote the happiness and comfort of others by contributing this delightful, I may say divine, Art of Music." (Applause).

Mr. J. K. Kerr then said:—"Your Excellency, Mr. Torrington has asked me to acknowledge your kindness in the gracious promise of a medal, which, I am sure, will be greatly sought after and appreciated by all the pupils; there will be, unfortunately, only one to get it, but all the pupils will be anxious to be that one."

Lord Aberdeen—"I am sure I am speaking in a representative capacity when I say I thoroughly appreciate the programme of music which has been rendered this afternoon, which has been so thoroughly enjoyed, not only by myself, but evidently by those who are present."

The proceedings closed with the National Anthem.

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List of Graduates and Medalists.

1890. COLLEGE GOLD MEDALIST—Miss Florence Clarke Toronto.
Presented by Sir Daniel Wilson, President of the University of Toronto.

1891. COLLEGE GOLD MEDALIST—Miss Fannie Sullivan Toronto.
Presented by Hon. G. W. Ross, Minister of Education.

1892. COLLEGE GOLD MEDALIST—Mr. B. K. Bourden Toronto.
Presented by James Loudon, M.A., L.L.D., President of the University
of Toronto.

1893. Gold Medal not awarded.

TWO SILVER MEDALS IN LIEU OF GOLD—

Miss Clara Dease, Port Rowan.

Miss Victoria McLaughlin, Toronto.

Presented by William Mulock, M.A., L.L.D., Q.C., M.P., Vice-Chancellor
of the University of Toronto.

1894. COLLEGE GOLD MEDAL—Miss Victoria McLaughlin Toronto

1895. Not awarded.

1896. COLLEGE GOLD MEDAL—Mr. Albert D. Jordan, Toronto.

GRADUATES.

Fellows Toronto College of Music.

| | | |
|-------|--|----------|
| 1894. | Miss Alice Mansfield (Pianoforte)..... | Toronto. |
| 1894. | Miss Victoria McLaughlin (Pianoforte)..... | Toronto. |
| 1896. | Miss Cassie Russell (Pianoforte)..... | Berlin. |
| 1896. | Miss Ethel Husband (Pianoforte)..... | Toronto. |

GRADUATES—ARTISTS' COURSE.

| | | |
|-------|---|--------------|
| 1890. | Miss Florence Clarke (Pianoforte)..... | Toronto. |
| 1891. | Miss Fanny Sullivan (Pianoforte)..... | Toronto. |
| 1891. | Miss Norma Reynolds (Vocal)..... | Toronto. |
| 1893. | Mr. B. K. Burden (Organ)..... | Toronto. |
| 1893. | Mrs. Fred. Lee (Pianoforte)..... | Toronto. |
| 1894. | Miss Clara M. Dease (Pianoforte)..... | Buffalo. |
| 1895. | Miss Kathryn Binnie (Pianoforte)..... | Collingwood. |
| 1896. | Miss Edith May Mulock (Pianoforte)..... | Toronto. |
| 1896. | Miss Lillian Landell (Pianoforte)..... | Toronto. |
| 1896. | Miss Lulu Dundas (Vocal)..... | Toronto. |

THEORY GRADUATES.

| | | |
|-------|-----------------------------------|--------------|
| 1891. | Miss Emma Ferguson (Silver Medal) | Brampton. |
| 1895. | Miss Mary Swan | Toronto. |
| 1895. | Miss Ellen Kelly | Alliston. |
| 1896. | Miss Mabel Bailey | Kingston. |
| 1896. | Miss Cecil Griffin | Fergus. |
| 1896. | Miss Cassie Russell | Berlin. |
| 1896. | Miss Ethel Husband | Toronto. |
| 1896. | Mr. Ernest A. Humphries | Parkhill. |
| 1896. | Miss Emmabel Mudie | Kingston. |
| 1896. | Miss Mabel Tait | Bowmanville. |

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ELOCUTION GRADUATES.

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|-------|-----------------------|-------------|
| 1894. | Miss Estelle Butcher | Aurora. |
| 1896. | Miss Annie Richardson | Flesherton. |
| 1896. | Miss Lillian Burns | Toronto. |

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SPECIAL HONORS.

| | | |
|-------|---|-----------------------|
| 1893. | Best Accompanist (Cash Prize \$25.00) | Miss Fannie Sullivan. |
| 1894. | " " " " " | Mr. Frank Welsman. |
| 1895. | " " " " " | Mr. Albert Jordan. |
| 1896. | " " (Special Prize) | Miss Jennie Williams. |
| 1894. | Medal (given by the Governor-General for best composition) awarded Miss G. Caniff (Song). | |
| 1896. | Special prize in Theory Dept., awarded by Miss Moore—Miss Ethel Husband. | |

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MEDALS FOR SOLO SINGING.

| | | |
|-------|---|-----------------------|
| 1893. | Miss Florence Brimson (given by Mrs. Alexander Cameron) | Toronto. |
| 1894. | Miss Louisa McKay | Castleton, N. Dakota. |
| 1895. | Mrs. J. N. McGana (awarded by Musical Director, Mr. Torrington) | Toronto. |
| 1896. | Mr. W. J. A. Carnahan | Toronto. |

MEDALS AWARDED BY TEACHERS.

GOLD MEDALS—FOR THE YEAR'S WORK.

| | | |
|-------|--|-----------------------|
| 1892. | Miss Agnes Forbes, Toronto | Reynolds, Vocal Medal |
| 1893. | Mr. Fred. Lee, Toronto | Field, Piano " |
| 1893. | Miss Annie Hallworth, Toronto | Reynolds, Vocal " |
| 1893. | Miss Mabel Bastedo, Toronto | Hamilton, Piano " |
| 1893. | Miss Mabel Land, Laramie City, Wyoming | College, Elocution " |
| 1893. | Miss Estelle Butcher, Aurora | Dunn, Elocution " |

- 1894. Miss Minnie Topping, Galt.....Field, Piano Medal.
- 1894. Miss May Flower, Toronto.....Reynolds, Vocal "
- 1894. Miss May Pollard, Toronto.....Hamilton, Piano "
- 1894. Miss May O'Hara, Toronto.....Sullivan, Piano "
- 1894. Lucia May Holden, Toronto Junction.....Dunn, Elocution "
- 1895. Miss Mary Mara, Toronto.....Field, Piano "
- 1895. Mr. Percy Milne, Toronto.....Sullivan, Piano "
- 1895. Miss Gertrude Smith, Toronto.....Reynolds, Vocal "
- 1895. Miss Edith Zimmerman, Toronto.....Hamilton, Piano "
- 1895. Miss Florence Haworth, Toronto.....Moore, Theory "
- 1896. Miss Kathryn Birnie, Collingwood.....Field, Piano "

CATHARINE CAMERON SCHOLARSHIPS.

- 1894. Miss May Taylor (Soprano). Mr. J. M. Sherlock (Tenor).
- 1895. Miss Isabel Petley (Soprano). Miss H. M. Dingle (Contralto).
- 1895. Mr. A. D. Jordan (Organ).

TORONTO PUBLIC SCHOOL SCHOLARSHIPS

Given by the College, open to all Public School children.

- 1894. Miss Lillian Porter (Piano). Miss Carrie Lingström (Violin).
Miss Maude Ratcliffe (Vocal).
- 1895. Master A. Reilly (Piano). Miss G. Gibbs (Violin). Miss Angelia Rumph.
Miss Emma Moss (Vocal).



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Examination Results—June, 1896

UNIVERSITY EXAMINATIONS.

COLLEGE STUDENTS.—Miss H. M. Martin, Cayuga, Degree of Mus. Bac.; Miss Alice Mansfield, Toronto, Degree of Mus. Bac. (matriculation still required).

SECOND YEAR.—Miss M. A. C. W. Addison, Toronto; Miss F. E. Haworth, Toronto; Mr. F. H. Burt, Paris; Miss E. L. Husband, Toronto; Miss M. O'Hara, Toronto.

FIRST YEAR.—Miss C. G. Evans, Toronto; Miss H. H. Snider, Hamilton; Miss Ethel Husband (Special Prize for Theory).

COLLEGE GOLD MEDAL (Awarded for general proficiency).—Mr. Albert D. Jordan, Toronto.

FIELD GOLD MEDAL.—Miss Kathryn Birnie, Collingwood.

TORRINGTON GOLD MEDAL (for Solo Singing).—Mr. W. J. A. Carnahan, East Toronto.

GRADUATES.

COLLEGE DIPLOMA.—Miss Cassie Russell, Berlin; Miss Ethel Husband, Toronto.

ARTISTS' DIPLOMA.—Miss Edith May Mulock, Toronto; Miss Lillian Landell, Toronto.

VOCAL DIPLOMA.—Miss Lulu Dundas, Toronto.

THEORY DIPLOMA.—Miss Cecil Griffin, Fergus; Mr. Earnest Humphries, Parkhill; Miss Cassie Russell, Berlin; Miss Mabel Bailey, Kingston; Miss Ethel Husband, Toronto; Miss Emmabel Mudie, Kingston; Miss Mabel Tait, Bowmanville.

ELOCUTION DIPLOMA.—Miss Lillian Burns, Toronto; Miss Annie Richardson, Flesherton.

SPECIAL AWARD (for Artistic Accompanying).—Miss Jennie Williams, Toronto.

TEACHERS' CERTIFICATES.

Misses Annie Anderson, Berlin; Mabel Bastedo, Toronto; Florence Haworth, Toronto; Minnie Moore, Orillia; Ella J. Martin, Guelph; May O'Hara, Toronto; Birdie Rose, Welland; Alice H. Roger, North Pelham; Jennie E. Williams, Toronto; Mildred E. Fisher, Portland, Maine; Mabel Tait, Bowmanville; Cassie V. Russell, Berlin; Margaret E. Marshall, Orangeville.

NORMAL TRAINING CLASS FOR TEACHERS.—Misses Eva Moffatt, Gananoque; Cassie V. Russell, Berlin; May O'Hara, Florence Haworth, Toronto; Alice H. Rogers, North Pelham; Maude Burt, Mabel Bastedo, Eugene Maxwell, Jennie Neilson, Jennie E. Williams, Toronto; Annie Anderson, Berlin; Nellie Kennedy, Toronto; Minnie Moore, Orillia; Ella J. Martin, Guelph; Birdie Rose, Welland; Mildred E. Fisher, Portland, Maine; Mabel Tait, Bowmanville.

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" Luc
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" Ann
" Lou
" Edi
" Min

Miss Mab
" Ceci
Mr. Erne
Miss Ethel

PIANO DEPARTMENT

THIRD YEAR:

| | |
|-----------------------------|----------|
| Miss Bessie Austin..... | Simcoe |
| " Fannie Eadie..... | Toronto |
| " Nellie Kennedy..... | Toronto |
| " Helen E. Mullin..... | Hamilton |
| " Jennie E. Neilson..... | Toronto |
| " Evangeline Odery..... | Toronto |
| " Lillian A. Robertson..... | Toronto |
| " Ethel Fosdick..... | Toronto |

SECOND YEAR.

FIRST-CLASS HONORS.

| | |
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| Miss E. A. Burgess..... | London |
| " Helen E. Mullin..... | Hamilton |
| " Helen G. Mitchell..... | Milton |
| " Winnifred Garrioch..... | North Bay |
| " Helena Slaght (second-class hon-
ours.) | |

SECOND YEAR.

PASS LIST.

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|----------------------------|------------|
| Miss Nellie Broughton..... | Bradford |
| " Lillian McCracken..... | Toronto |
| " Sophy Robinson..... | Orillia |
| " May Lockie..... | Toronto |
| " Janet Douglas Grant..... | St. Mary's |
| " Maude Inez Plummer..... | Toronto |

FIRST YEAR.

FIRST-CLASS HONORS.

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|------------------------------------|-----------|
| Miss Gertrude Anderson..... | Berlin |
| " Adelaide D. Armstrong, Lloydtown | |
| Mr. George D. Atkinson..... | Caledonia |
| Miss Lizzie Blackhall..... | Toronto |
| " Hattie M. Brown..... | Toronto |
| " Laura Brodigan..... | Toronto |
| " Ella Edmonds..... | Alliston |
| " Florence Ellis..... | Toronto |
| " Lucilla Harris..... | Courtland |
| " Violet Hine..... | Toronto |
| " Annie K. McCrean..... | Omemees |
| " Louise Muffitt..... | Toronto |
| " Edith B. Mills..... | Toronto |
| " Mima MacLean..... | Orillia |

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| Miss Lillian Porter..... | Toronto |
| " Nellie Packert..... | Stratford |
| Mr. John Alex. Riddell..... | Arnprior |
| Miss Maggie Sill..... | Jarvis |

FIRST YEAR.

SECOND-CLASS HONORS.

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| Miss Carrie A. Anderson..... | Toronto |
| " Edna Abbey..... | Port Dalhousie |
| " Ina M. Bucke..... | London |
| " Carrie A. Blair..... | North Bay |
| " Angela Breen..... | Toronto |
| " Edith M. Davis..... | Toronto |
| " Clara Eadle..... | Toronto |
| " Edith A. Humphreys..... | Toronto |
| " Ella Maxwell..... | Toronto |
| " Edith A. Mayfield..... | Toronto |
| " Adeline Rickaby..... | Toronto |
| " Alice J. Thompson..... | Toronto |

FIRST YEAR.

PASS.

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| Miss Janet Cowling..... | Hollen |
| " Lucy Clarke..... | Toronto |
| " Winifred E. Douglas..... | Toronto |
| " Bella Ellis..... | Hensall |
| " Mabel Ellis..... | Beeton |
| " Aimie Flavelle..... | Lindsay |
| " Maggie J. Gray..... | Port Credit |
| Mr. Alex. J. Grant..... | East Toronto |
| Miss Victoria Gilday..... | Toronto |
| " Marion Gray..... | Port Credit |
| " Charlotte Gilchreise..... | Welland |
| Mr. Ernest A. Humphries..... | Parkhill |
| Miss Carrie L. Hartman..... | Clarksburg |
| " Jennie Handley..... | Orton |
| " E. Mabel Humphrey..... | Toronto |
| " Leon Irwin..... | Toronto |
| " Dottie Marie Lamont..... | Toronto |
| " Florence Love..... | Toronto |
| " Aida McClain..... | Owen Sound |
| " Maggie May Northcote, Oakwood | |
| " Sophy T. Robinson..... | Orillia |
| " Angelia Rumph..... | Toronto |
| " E. M. Sargent..... | Trent Bridge |
| " Maude M. Strong..... | Toronto |

THEORY DEPARTMENT.

THIRD YEAR.

HARMONY, COUNTERPOINT, CANON AND FUGUE, INSTRUMENTATION.

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|---------------------------|----------|--------------------------|------------|
| Miss Mabel Bailey..... | Kingston | Miss Emmabel Mudie..... | Kingston |
| " Cecil Griffin..... | Fergus | " Cassie V. Russell..... | Berlin |
| Mr. Ernest Humphries..... | Parkhill | " Mabel Tait..... | Bowenville |
| Miss Ethel Husband..... | Toronto | | |

HARMONY.

SECOND YEAR.

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|---------------------------|---------------|------------------------|--------------|
| Miss Cecil Griffin..... | Fergus | Miss Janet Grant..... | St. Mary's |
| Miss Mabel Tait..... | Bowmanville | " Louise Muffitt..... | Toronto |
| Mr. Ernest Humphries..... | Parkhill | " Aida McClain..... | Owen Sound |
| Miss Emmabel Mudie..... | Kingston | " Jennie Neilson..... | Toronto |
| " Ella J. Martin..... | Guelph | " Maude Plummer..... | Toronto |
| " Annie Anderson..... | Berlin | " Alice H. Roger..... | North Pelham |
| " Mabel Bastedo..... | Toronto | " Birdie Rose..... | Welland |
| " Carrie Blair..... | North Bay | " Jennie Williams..... | Toronto |
| " Mildred E. Fisher..... | Portland, Me. | " Ethel Sharpe..... | Dresden |

COUNTERPOINT.

SECOND YEAR.

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|--------------------------|---------------|---------------------------|-------------|
| Miss Mabel Bastedo..... | Toronto | Miss Birdie Rose..... | Welland |
| " Carrie A. Blair..... | North Bay | " Jennie Williams..... | Toronto |
| " Mildred E. Fisher..... | Portland, Me. | " Ethel Sharpe..... | Dresden |
| " Janet Grant..... | St. Mary's | " Cecil Griffin..... | Fergus |
| " Ethel Keys..... | Clarksburg | " Mabel Tait..... | Bowmanville |
| " Louise Muffitt..... | Toronto | Mr. Ernest Humphries..... | Parkhill |
| " Aida McClain..... | Owen Sound | Miss Emmabel Mudie..... | Kingston |
| " Jennie Neilson..... | Toronto | " Ella J. Martin..... | Guelph |
| " Maude Plummer..... | Toronto | " Annie Anderson..... | Berlin |
| " Alice H. Roger..... | North Pelham | | |

HISTORY.

SECOND YEAR.

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|---------------------------|---------------|--------------------------|--------------|
| Miss Cecil Griffin..... | Fergus | Miss Louise Muffitt..... | Toronto |
| " Mabel Tait..... | Bowmanville | " Aida McClain..... | Owen Sound |
| Mr. Ernest Humphries..... | Parkhill | " Maude Plummer..... | Toronto |
| Miss Ella J. Martin..... | Guelph | " Nellie Kennedy..... | Toronto |
| " Annie Anderson..... | Berlin | " Alice H. Roger..... | North Pelham |
| " Carrie A. Blair..... | North Bay | " Birdie Rose..... | Welland |
| " Mildred E. Fisher..... | Portland, Me. | " Jennie Williams..... | Toronto |
| " Janet Grant..... | St. Mary's | " Ethel Sharpe..... | Dresden |
| " Ethel Keys..... | Clarksburg | | |

ELEMENTARY THEORY.

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|-----------------------------|-------------|--------------------------|------------|
| Miss Louise Ayres..... | Toronto | Miss Janet D. Grant..... | St. Mary's |
| " Carrie Anderson..... | Toronto | " Margaret Hendfy..... | Toronto |
| Mr. George D. Atkinson..... | Caledonia | " Jennie Handley..... | Orton |
| Miss Gertrude Anderson..... | Berlin | " Carrie L. Hartman..... | Clarksburg |
| " Carrie A. Blair..... | North Bay | " Lucilla Harris..... | Courtland |
| " Angela Breen..... | Toronto | " Violet Hine..... | Toronto |
| " Dora Bonnard..... | Yale, Mich. | " Leon Irwin..... | Toronto |
| " Frankie Bower..... | Toronto | Mr. Henry Jordan..... | Toronto |
| " Lucy Clarke..... | Toronto | Miss Marion Love..... | Toronto |
| " Edith Davis..... | Toronto | " Eva Moffatt..... | Gananoque |
| " Lulu Embury..... | Toronto | " Eugene Maxwell..... | Oshawa |
| " Annie Flavelle..... | Lindsay | " Helen E. Mullin..... | Hamilton |
| " Ethel Forbes..... | Toronto | " Anna McCrea..... | Omemece |

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ELEMENTARY THEORY (Continued).

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| Miss Maggie M. Northcote...Oakwood | Miss Florence A. Scott.....Brampton |
| " Evangeline Odery.....Toronto | Mrs. Kate T. Smith.....Toronto |
| " Adeline Rickaby.....Toronto | Miss Marion Switzer.....Dresden |
| " Birdie Rose.....Welland | " Florence Skirrow.....Toronto |
| " Margaretta Sargent, Trent Bridge | " Stella Wallace.....Lindsay |

HARMONY DEPARTMENT.

FIRST YEAR.

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| Mr. George D. Atkinson.....Caledonia | Miss Helen E. Mullin.....Hamilton |
| Miss Carrie A. Anderson.....Toronto | " Eugene Maxwell.....Oshawa |
| Mr. Albert Brent.....Uxbridge | " Helena G. Mitchell.....Milton |
| Miss Lizzie Blackhall.....Toronto | " Jennie Neilson.....Toronto |
| " Carrie A. Blair.....North Bay | " Evangeline Odery.....Toronto |
| " Lulu Embury.....Toronto | Mrs. Kate Smith.....Toronto |
| " Mildred E. Fisher..Portland, Me. | Miss Cella Sparrow.....Toronto |
| " Janet Grant.....St. Mary's | " Marion Switzer.....Dresden |
| " Nellie Kennedy.....Toronto | " Birdie Rose.....Welland |
| " Lucilla Harris.....Courtland | " Edith Zimmerman.....Toronto |
| " May Lockie.....Toronto | " Jennie Williams.....Toronto |
| " Marion Love.....Toronto | |

COUNTERPOINT.

FIRST YEAR.

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|--------------------------------------|---------------------------------|
| Miss Mabel Long.....Toronto | Miss Nellie Kennedy.....Toronto |
| " Florence Naufts.....Toronto | " Marion Love.....Toronto |
| " Kate Rodgers.....Toronto | " Helen E. Mullin.....Hamilton |
| " Ethel Treble.....Toronto | " Eugene Maxwell.....Oshawa |
| Mr. George D. Atkinson.....Caledonia | " Helena G. Mitchell.....Milton |
| Miss Carrie A. Anderson.....Toronto | " Jennie Neilson.....Toronto |
| Mr. Albert A. Brent.....Uxbridge | " Evangeline Odery.....Toronto |
| Miss Lizzie Blackhall.....Toronto | Mrs. Kate Smith.....Toronto |
| " Carrie Blair.....North Bay | Miss Marion Switzer.....Dresden |
| " Lulu Embury.....Toronto | " Cella Sparrow.....Toronto |
| " Mildred E. Fisher..Portland, Me. | " Birdie Rose.....Welland |
| " Janet Grant.....St. Mary's | " Edith Zimmerman.....Toronto |
| " Lucilla Harris.....Courtland | " Jennie Williams.....Toronto |
| " May Lockie.....Toronto | |

HISTORY.

FIRST YEAR.

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|--------------------------------------|-----------------------------------|
| Miss Carrie A. Blair.....North Bay | Miss Helen E. Mullin.....Hamilton |
| " Janet Grant.....St. Mary's | " Eugene Maxwell.....Toronto |
| " Mildred E. Fisher..Portland, Me. | " Florence Naufts.....Toronto |
| " Birdie Rose.....Welland | " Evangeline Odery.....Toronto |
| " Nellie Kennedy.....Toronto | " Kate Rodger.....Toronto |
| " Carrie A. Anderson.....Toronto | " Eldorado Idle.....Toronto |
| Mr. George D. Atkinson.....Caledonia | Mrs. Kate Smith.....Toronto |
| Miss Nellie French.....Toronto | Miss Marion Switzer.....Dresden |
| Mr. Albert A. Brent.....Uxbridge | " Ethel Treble.....Toronto |
| Miss May Lockie.....Toronto | " Jennie Williams.....Toronto |
| " Mabel Long.....Toronto | " Jennie Neilson.....Toronto |
| " Marion Love.....Toronto | |

ORGAN DEPARTMENT.

SECOND YEAR.—Misses Ella J. Martin, Guelph; Ethel Sharpe, Dresden.

FIRST YEAR.—Misses Louise Ayres, Toronto; Florence Scott, Brampton.

VIOLIN DEPARTMENT.

FIRST YEAR.—Misses Gertrude Gibbs, Toronto; Effie Houghton, Thornhill; Marion St. Croix, Mabel Long, Toronto.

VOCAL DEPARTMENT.

SECOND YEAR.—Mr. James Richardson, Toronto.

FIRST YEAR.—Misses Ella Gross, Lindsay; Angelia Rumpth, Toronto; Florence A. Scott, Brampton; Blanche Walters, Lindsay; Florence Easton, Sturgeon Point; Nellie Corneil, Lindsay; Florence C. Westacott, Toronto; Eilein Millett, Toronto; Maggie M. Northcote, Oakwood.

ENSEMBLE PLAYING.

PIANO CONCERTOS WITH ORCHESTRA.—Miss Cassie Russell, Berlin; Miss Nellie Kennedy, Mrs. A. W. Austin, Miss Ethel Husband, Miss Lillian Landell, Miss Fannie Sullivan, Toronto.

SCHOLARSHIPS, THEORY.—Mr. G. D. Atkinson, Caledonia. PIANO.—Miss Bessie Austin, Simcoe; Miss Frankie Bower, Toronto.

PARTIAL SCHOLARSHIPS, VOCAL.—Mr. Dancy, Mr. Flint, Mr. James Richardson, Miss Mabel Chester, Miss Cavers, Toronto.

ORGAN.—Mr. Brent, Uxbridge.



Specimen Programmes.

Ensemble and Vocal Recital in College Hall, June 20th, 1895, by pupils of Mr. F. H. Torrington, assisted by Mrs. Adamson and Herr Rudolf Ruth.

1. Piano, Violin and 'Cello, Trio, Opus 16, *Yadassohn*—Master A. D. Jordan, piano; Mrs. Adamson, Violin; Herr Ruth, 'cello. (Allegro, tranquillo—Andantino—Allegro Grazioso—un poco meno mosso—Finale.)
2. Vocal, "Bid Me Discourse," *Bishop*—Miss Elliott.
3. Piano, Violin and 'Cello, Trio, Opus 12, *Hummel*—Miss Husband, piano; Mrs. Adamson, violin; Herr Ruth, 'cello. (Allegro Agitato—Andante—Finale—Presto.)
4. Piano, "Concertstucke," *Weber*—Miss Lillian Landell. Second piano accompaniment, Miss Fannie Sullivan.
5. Vocal, "Sogna," *Schira*—Mrs. McGann.
6. Piano and Violin, "Sonata," *Kucken*—Miss Tait and Mrs. Adamson.
7. Piano, Fantasia Impromptu in C-sharp minor, *Chopin*—Miss Husband.
8. Piano, Polacco Brilliante, *Weber*—Miss Nellie Kennedy.
9. Vocal, "Beauty's Eyes," *Tosti*—Miss Herson.
10. Piano, Berceuse, *Chopin*—Master Albert Jordan.
11. Vocal, "On, Mighty Pens" (Creation), *Haydn*—Miss Louise McKay.
12. Piano, Staccato Caprice, *Vogrich*—Miss Florence Turner.

Closing Concert held in Massey Hall, June 27th, 1895.

1. Quartette Vocal, "Mezza Notte" (Martha), *Flotow*—Miss McKay, Miss Lund, Mr. Sherlock, Mr. Carnahan.
2. †Piano Solo, "Air Varie," *Chaminade*—Miss Gunther.
3. Vocal, "Bid Me Discourse," *Bishop*—Miss Glover.
4. Vocal, "Ernani Involami," *Verdi*—Recit. and Aria—Miss Susie Herson.
5. *Piano, Concerto in G minor (with orchestra), *Mendelssohn*—Miss Florence Turner. (Andante and Finale.)

6. Vocal, "I Dreamt," *Schira*—Mrs. J. N. McGann.
7. † Piano, Concerto in F-sharp minor, *Reinecke*—Mrs. Fred Lee (Adagio—Finale.) Second piano accompaniment, Mr. Field.
8. Vocal, "The Lost Chord," *Sullivan*—Miss Mima Lund.
9. Vocal, "The Yeoman's Wedding," *Poniatowski*—Mr. H. P. Stuchbury.
10. *Piano, Concerto in C minor (Reinecke Cadenza), *Beethoven*—Miss Alice Mansfield. (Orchestral accompaniment.)
11. Vocal, "On, Mighty Pens" (Creation), *Haydn*—Miss Louise McKay.
12. Reading, "The Painter of Seville," *Wilson*—Miss Annie A. Richardson.
13. Trio Vocal, "Vienni al Mar," *Gordirani*—Miss McKay, Mr. Sherlock, Mr. Carnahan.
14. *Piano, "Concertstucke," *Weber*—Miss Lilian Landell. (Orchestral accompaniment.)
15. Vocal, "When Other Lips" (Bohemian Girl) *Balfe*—Mr. J. M. Sherlock.
16. Piano, Concerto, Opus 85, *Hummel*—Miss Fannie Sullivan. (Rondo last movement.) With Orchestra.
17. Vocal, "Honor and Arms" (Samson), *Handel*—Mr. Frank Burt. With Orchestra.
18. †Piano, Rhapsodie, No. 2, *Liszt*—Miss Catharine Birnie
19. Vocal, "Una Voce Poco Fa" (Il Barbiere di Siviglia), *Rossini*—Miss Gertie Black.
20. Vocal, "The Carnival," *Molloy*—Mr. Carnahan.
21. †Piano, Concerto in G minor, *Saint Saens*—Miss Minnie Topping. Second piano accompaniment, Mr. Field

*Pupils of Mr. Torrington.

†Pupils of Mr. Field.

Piano recital given in the College Hall, June 11th, 1895, by pupils of Mr. H. M. Field, assisted by vocal pupils of the College of Music.

1. Pianos (two), Gavotte, with variations, *Gluck-Reinecke*—The Misses Scarth and Carter.
2. Vocal, "The Carnival," *Molloy*—Miss Gertrude Smith.
3. Piano, Sonata Opus 13 (First Movement), *Hummel*—Miss Austin.
4. Vocal, "M'Appari" (Martha), *Flotoiv*—Mr. H. C. Johnson.

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5. Piano, Barcarolle, *Nevin*—Miss Scarth.
6. Vocal, "Angels Ever Bright and Fair," *Handel*—Miss C. Doherty.
7. Piano { *a.* "Consolation," *Liszt* } —Miss Carter.
 { *b.* Prelude, *Chopin* }
8. Piano, Concerto in D minor, With Reinecke Cadenza (First Movement).
(Orchestral accompaniment on second piano) *Mozart*—Miss Mary Mara.
9. Piano, "La Fileuse," *Raff*—Miss Taylor.
10. Vocal, "Persian Serenade," *Colyn*—Mr. H. P. Stutchbury.
11. Piano { *a.* "Album Leaf," *Grieg* } —Miss Stone
 { *b.* "Spinning Song," *Mendelssohn* }
12. Piano { *a.* "Where Blooms the Rose," *Clayton-Johns* } —Miss Gertie
 { *b.* "Snowflakes," *Cowen* } Black.
13. Piano, "March Militaire," *Schubert-Tausig*—Miss Mary Mara.
14. Vocal Quartette, "Good-night" (Martha), *Flotow*—Miss Idle, Miss Flower,
 Mr. Johnson and Mr. Stutchbury.

Organ Recital by Mr. Albert D. Jordan, Pupil of Mr. F. H. Torrington assisted by Miss Lund and Mr. Sherlock, pupils of Signor Tesseman.

1. Hallelujah Chorus (Messiah), *Handel*.
2. Grosser Religiöser Marsch, *Lux*.
3. Chorus Magnus, *Cappoci*.
4. Vocal, "Ask Me No More," *Albert D. Jordan*—Mr. Sherlock.
5. Cantilena, *Rheinberger*.
6. Marche Funebre and Chant Seraphique, *Guilmant*.
7. "Di Profundi," *Verne*—Mr. K. D. Patrick.
8. "Last Rose of Summer," *Buck*.
9. Berceuse, *Guilmant*.
10. "St. Ann's Fugue," *Bach*.
11. Vocal, "Lead, Kindly Light," *Albert D. Jordan*—Miss Mima Lund.
12. Sonata No. 3, *Mendelssohn*.
13. Andante, *Buck*.
14. Offertoire, *Wely*.

Vocal Recital at the Pavilion Music Hall, Thursday evening, June 6th, at 8.15 o'clock, by pupils of the College of Music, assisted by Misses Sullivan, Topping, Massie and Stonier, Mr. Albert Jordan, and Mr. George Fox, Violin Virtuoso.

1. Vocal Duo, "Excelsior," *Balfe*—Mr. H. C. Johnson, and Mr. H. P. Stutchbury.
2. Vocal Waltz, "Il Bacio," *Arditi*—Miss Gertrude Smith.
3. Recit. and Ballad, "Scenes That Are Brightest" (Maritana), *Wallace*—Mrs. S. R. Walker.
4. Song "Ave Maria," *Bach-Gounod*—Mrs. Jennie Mantell, voice; Miss Sullivan, harp; Miss Massie, 'cello, and Mr. Jordan, organist
5. Song, "Une Nuit de Mai," *Goring-Thomas*—Miss Ella Ronan.
6. Piano Solo, "Cachucha-Caprice," *Raff*—Miss Fannie Sullivan.
7. Aria, "M'Appari" (Martha), *Flotow*—Mr. W. E. Rundle.
8. Violin Solo, *Legende and Ungarische Rhapsodie*, *Hille*—Mr. George Fox.
9. Cavatina, "Dio Possente" (Faust), *Gounod*—Mr. H. P. Stutchbury.
10. Vocal, "Santa Maria," *Faure*—Mrs. J. C. Smith; Miss Stonier, Violin; Mr. Jordon, Organ.
11. Ballad, "The Voice I Love," *Lady Arthur Hill*—Mr. H. C. Johnson.
12. Songs {*a.* "Answer," *Robyn*,
b. "Down the Burn," *Old Scottish Song* } Miss Agnes Forbes,
Violin Obligato—Miss Stonier.
13. Cavatina, "Una Voce Poco Fa" (Il Barbiere di Siviglia), *Rossini*—Miss Gertie Black.
14. Piano Solo, "Campanello," *Liszt*—Miss Minnie Topping.
15. Song, "Vocal Waltz," *Pattison*—Miss Theresa Tymon.
16. Violin Solo {*a.* Adagio Pathetique, *Godard*,
b. Valse Capriccio, *Wieniawski*, } Mr. George Fox.
17. Rec. and Cavatina, "Nobil Signor" (Gli Ugonotti), *Meyerbeer*—Miss May Flower.
18. Vocal, Staccato Polka, *Mulder*—Miss Elda Idle.
19. Ballad, "Come Where the Lindens Bloom," *Buck*—Mr. R. Doherty.
20. Quartette, "Bella Figlia" (Rigoletto), *Verdi*—Mrs. J. C. Smith, Miss May Flower, Mr. Johnson and Mr. H. P. Stutchbury.

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Song Recital, given in the Pavilion, May 6, 1895, by pupils of Signor Tesseman, assisted by Mrs. Lee, Miss Mara, Miss Massie and 'Cello Quartette.

1. Piano, Polonaise, *Liszt*—Miss Minnie Topping.
2. Vocal, "Good-bye" *Tosti*—Miss McPherson.
3. Vocal, "She Wandered down the Mountain Side," *F. Clay*—Miss Effie Glover.
4. Vocal, "When Other Lips" (The Bohemian Girl), *Balfe*—Mr. J. M. Sherlock.
5. 'Cello

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| { | <i>a. Berceuse, Klengel</i> | } | Miss Massie. |
| { | <i>b. Etude Caprice, Goltermann</i> | } | |
6. Vocal, "Come to Me," *Denza*—Miss May Taylor.
7. Vocal Duet, "Love and War," *Cooke*—Messrs. Sherlock and Carnahan.
8. Piano, Rhapsodie, *Liszt*—Mrs. F. Lee.
9. Vocal, "Ballad Dreams," *Streleski*—Miss Jarvis.
10. Vocal, "The Golden Promise," *Lane*—Miss Mima Lund.
11. Piano, Valses (Faust), *Gounod-Liszt*—Miss Sullivan.
12. Vocal

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| { | <i>a. "Dio Possenti" (Faust), Gounod</i> | } Mr. Carnahan. |
| { | <i>b. "On the Rolling Deep," Verne</i> | |
13. 'Cello Quartette, Religiose, *Goltermann*—Mr. Hahn, Misses Massie, Fletcher and Domville.
14. Vocal Trio, "Ti Prego," *Curschman*—Miss McPherson, Miss Lund and Mr. Sherlock. Miss Ethel Husband and Mr. Albert Jordan, Accompanists.

Piano Recital by Pupils of Mr. H. M. Field, assisted by Vocal Students of Signor Tesseman, given in the College Hall, May 21st. 1895.

1. Piano, Concerto in G minor, *Handel*—Misses Boulton and Martin (Arranged for two pianos—three movements.)
2. Vocal, "The Golden Promise," *Lane*—Miss Mima Lund.
3. Piano

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| { | <i>a. "Spring Song,"</i> | } Henselt—Miss Carter. |
| { | <i>b. "La Gondola,"</i> | |
4. Vocal, "When Other Lips" (The Bohemian Girl), *Balfe*—Mr. J. M. Sherlock.
5. Piano

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| { | <i>"Minuet," Bocherini-Joseffy,</i> | } Miss Ball. |
| { | <i>"Legende," Stojowski,</i> | |

6. Vocal, "Love and War," *Cooke*—Messrs. Sherlock and Carnahan.
7. Piano, Concerto in E-flat, *Mozart*—Misses Birnie and Ball. (For two pianos—Last movement with Reinecke-Cadenza.)
8. Piano { "La Fileuse," *Raff*
"La Piccola," *Leschetitzky* } Miss Birnie.
9. Vocal, "Come to Me," *Denza*—Miss May Taylor.
10. Piano, Impromptu D-flat, *Schubert*—Miss Boultsbee.
11. Vocal, "On the Rolling Deep," *Verne*—Mr. Carnahan.
12. Piano, "Waldesrauschen," *Liszt*—Miss Birnie.

'Cello and Piano Recital by Pupils of Herr Rudolf Ruth, assisted by Vocal Pupils of Signor Tesseman and others, given in College Hall, May 8th, 1895.

1. 'Cello Quartette, Religiose, *Goltermann*—Miss Massie, Mr. Hahn, Misses Fletcher and Domville.
2. 'Cello and Piano, Sonata, D. major, *Mendelssohn*—Misses Massie and Cowley.
3. Vocal, "She Wore a Wreath of Roses," *Knight*—Miss Alice McCarron.
4. 'Cello, Romanze Intermezzo, *Goltermann*—Miss Lois Winlow. Piano Accompaniment, Miss Mabel Hicks.
5. Piano { Impromptu, Op. 90, No. 4, *Schubert*, } Miss E. Cowley.
{ Paganini, Etude No. 2, *Schumann*, }
6. Vocal, "Mia Piccirella" (Salvator Rosa), *Gomes*—Miss Theresa Tymon.
7. Piano, Theme and Variations, *Mozart* (from Sonata A major)—Miss Renaud.
8. 'Cello and Piano, Fantaisie, *Kummer*—Mr. Paul Hahn. Piano Accompaniment, Mrs. Fred Lee.
9. Vocal, "Lascia Chio Pianga," *Handel*—Miss Lulu Dundas.
10. Piano { a. Impromptu, Op. 142; No. 2, *Schubert*, } Miss Mabel Hicks.
{ b. Des Abends, *Schumann*, }
11. 'Cello { a. Berceuse, *Klengel*, } Miss L. Massie. Piano
{ b. "Am Springbrunnen," *Davidoff* } Accompaniment, Mrs. Fred Lee.
12. Vocal, "Three Fishers," *Hullah*—Miss McPherson.
13. Piano, Sonata, Op. 14, No. 1, *Beethoven*—Miss Cowley.
14. 'Cello Quartette, Notturmo, *Goltermann*—Mr. Hahn, Misses Massie, Fletcher and Domville.

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Recital by Pupils of Mr. F. H. Torrington, May 9th, 1895, given in the College Hall.

1. Two Pianos, Duo Brilliante, *Mohr*—Miss Husband and Miss Tate.
2. Vocal, "Patria," *Mattei*—Mr. F. H. Burt.
3. Piano Solo, Hexentanz, *McDowell*—Miss Florence Turner.
4. Vocal, "Beauty's Eyes," *Tosti*—Miss S. Herson.
5. Piano Solo, Nocturne, *Brassin*—Miss Tate.
6. Vocal, "Ava Maria," *Giorza*—Mrs. McGann.
7. Piano, Concerto in C minor (1st Movement), with Reinecke Cadenza, *Beethoven*—Miss Mansfield.
8. Vocal, Recit. and Air, "With Verdure Clad" (Creation), *Haydn*—Miss Louise McKay.
9. Piano, Concerto in G minor (two Movements), **Mendelssohn*—Miss Florence Turner.

*Accompaniment on second Piano by Miss Sullivan.

Piano Recital, given in the College Hall, February 28th, 1895, by Pupils of Mr. H. M. Field, assisted by Mrs. Dreschler Adamson, Herr Ruth, 'Cello, and vocal pupils.

1. Piano and Strings, Trio in F, Opus 42 (Two Last Movements), *Gade*—Piano, Miss Topping; Violin, Mrs. Adamson; 'Cello, Herr Ruth.
2. Piano, Sonata, A-flat, Opus 26 (First Movement), *Beethoven*—Miss Mary Mara.
3. Vocal, "Wie der Dammrung Morgenroth," *Cantor*—Mrs. Walter Smith.
4. Piano { *a. "La Piccola," Leschetitzky.* } Miss Minnie Topping.
 { *b. Scherzo, B minor, Chopin.* }
5. Piano, Concerto in G minor (Two last movements with two pianos), *Mendelssohn*—Miss Katharine Birnie.
6. Duo Vocal, "Still as the Night," *Gotze*—Mrs. Walter Smith and Mr. H. P. Stutchbury.
7. Piano, { *a. Liebestraum, Liszt.* } Miss Gunther.
 { *b. Air de Ballet, Chaminade.* }
8. Vocal, "Good Night Farewell" ('Cello Obligato), *Kucken*—Mr. H. P. Stutchbury.
9. Piano, March Militaire, *Schubert-Tausig*—Miss Mary Mara.
10. Piano, "Waldesrauschen," *Liszt*—Miss Katharine Birnie.

Violin Recital in College Hall by Pupils of Mrs. Dreschler Adamson,
assisted by vocal students.

1. String Quartette, *L'Arrivée*, *Alard*—Misses L. Adamson, Taylor, St. Croix, Messrs. Newton, Jordan, Torrington, and Mrs. D. Adamson.
2. Vocal, "The Bells of Lynn," *Arthur E. Fisher*—Miss May Flower. With String Quartette Accompaniment—Mrs. Adamson, Mr. Newton, Miss Taylor, Miss Massie.
3. Trio, *Molto allegro ed agitato*, *Mendelssohn*—Misses Sullivan, L. Adamson, and E. Massie.
4. Vocal, "Sing, Smile, Slumber," *Gounod*—Miss Elda Idle. Violin Obligato—Mrs. Dreschler Adamson.
5. Duet, Concertante, *Dancla*—Miss L. Adamson and Miss Taylor.
6. Duet, "The Sailor Sighs," *Balfe*—Miss Flower and Mr. H. C. Johnson.
7. String Quintette, *Allegro vivace*, *Mendelssohn*—Mrs. D. Adamson, Misses L. Adamson, Taylor, E. Massie and Master Jordan.

Recital given in the College Hall, January 31st, 1895, by pupils of
Mr. F. H. Torrington.

1. Piano, { *a. Skizzen, Moskowski*
 b. Impromptu in C-sharp minor, Chopin } Miss McLaughlin.
2. Vocal, "Angels Ever Bright and Fair," *Handel*—Miss Elliott.
3. Piano, { *a. Novelletten*
 b. Aufhebung } *Schumann*—Miss Mansfield.
4. Vocal, "Sogna d' Amour," *Grieg*—Mrs. McGann.
5. Piano, Valse, E-flat major, *Moskowski*—Miss Turner.
6. Vocal, Cavatina, "Queen of Sheba," *Gounod*—Miss Herson.
7. Piano, Tocatta, *Sgambati*—Miss Landall.
8. Two Songs { *a "Sweet Kildare," Adam*
 b "Fairyland," Cowen }—Miss McKay.
9. Piano, Valse (Faust), *Gounod-Liszt*—Miss Sullivan.

An Evening of Readings by Mr. Grenville P. Kleiser, assisted by
Mrs. Walter Smith, Mrs. F. H. Herbert, Misses Flower and
Idle, Vocalists; Miss Topping and Miss Husband, Pianists.

1. Piano, Polonaise in A, *Chopin*—Miss Ethel Husband.
2. Reading, "The Hat," *Coquelin*.
3. Vocal, "The Dear Home Land," *Slaughter*—Mrs. Walter Smith.

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4. Reading, Scenes from "King John," *Shakespeare*.
 5. Vocal, "Good-bye," *Tosti*—Miss May Flower.
 6. Reading, "The Masquerade," *Saxe*.
 7. Piano, Variations in E-flat, *Chopin*—Miss Minnie Topping.
 8. Reading, Scenes from "Rip Van Winkle," *Boucicault*.
 9. Vocal, "My Heart at Thy Sweet Voice," (*Samson and Delila*), *Saint-Saens*—Mrs. F. H. Herbert.
 10. Reading, "On the Rappahannock," *Summerville*. With piano accompaniment.
 11. Vocal, Staccato Polka, *Mulder*—Miss Elda Idle.

In Massey Music Hall. Closing concert.

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1. Piano and Orchestra, Capriccio Brillante, Op. 22, *Mendelssohn*—Miss Florence Turner.
 2. Vocal Duo, "Of Fairy Wand" (Maritana), *Wallace*—Miss Maud Snarr and Mr. Richardson.
 3. Violin, Adagio, from Concerto, *Viotti*—Miss Yokome.
 4. Vocal, with Violin Obligato, "Ave Maria," *Millard*—Miss Susie Herson and Mr. Welsman.
 5. Piano and Orchestra, Concertstucke, Op. 92, *Schumann*—Miss McLaughlin.
 6. Vocal, "I Know that My Redeemer Liveth" (Messiah), *Handel*—Miss Louise McKay.
 7. Piano and Orchestra, Polonaise, Op. 22, *Chopin*—Miss Dease.
 8. Vocal, "On Mighty Pens" (Creation), *Haydn*—Miss Maude Snarr.
 9. Violin, 7th Concerto, 1st movement, *DeBériot*—Mr. Frank Welsman.
 10. Vocal Duo, "O Maritana" (Maritana), *Wallace*—Mrs. McGann and Mr. Rundle.
 11. Vocal, "Gypsy Chorus" (Bohemian Girl), *Balfe*—College Vocal Club.
 12. Vocal, "Un nuit de Mai," *Goring-Thomas*—Miss Ronan.
 13. Cello, { a. Andante from Concerto, No. 2, *Romberg* } Miss Massie.
 { b. "Springbrunnen," *Davidoff* }
 14. Vocal, "My Heart at Thy Sweet Voice," *Saint-Saens*—Mrs. McGann.
 15. Piano and Orchestra, Op. 11, Concerto E minor (First movement), *Chopin*—Miss Fannie Sullivan.
 16. Vocal, "For all Eternity," *Mascheroni*—Miss Kimberley.
 17. Piano and Orchestra (G minor Concerto), *Mendelssohn*, Andante and Finale—Mr. Frank Welsman.

Musical Evening by Piano Pupils of Mr. Field, assisted by Herr Klingefeld, Misses Lapantnikoff, Philp and Ruth.

1. Piano and Strings, Trio in G, *Haydn*—Miss Taylor, Herr Klingefeld and Herr Ruth.
2. Piano, Sonata, No. 26, in A-flat (First movement), *Beethoven*—Miss Livingston.
3. Vocal, {*a.* "Wiegenlied," *Brahms*, }
 {*b.* "Ich liebe dich," *Grieg*, } Fraulein Tille Lapantnikoff.
4. Piano, {*a.* Nocturne in B-flat minor, *Chopin* }
 {*b.* "Album Leaf," Op. 28, *Grieg* } Miss Taylor.
5. Violin, "Elegie," *Ernst*—Miss Yokome.
6. Trio, Op. 1, No. 1, in E-flat major, *Beethoven*—Miss Livingstone, Herr Klingefeld and Herr Ruth.
7. Piano, Faust Waltzes, *Liszt-Gounod*—Miss McGibbon.
8. Vocal, "Il Bacio," *Arditi*—Miss C. Philp.
9. Piano, Concerto in C minor (with accompaniment of second piano), *Beethoven*—Adagio, Allegro (Rondo), Miss Gunther.

Ensemble Evening, given by pupils of Mr. F. H. Torrington, assisted by Miss Stark, Mrs. Pringle and Mr. Johnson.

1. Piano, Violin and 'Cello, Trio, Op. 70, No. 2, *Beethoven*—Poco sostenuto—Miss Mansfield, Herr Klingefeld and Herr Ruth.
2. Vocal, "Calm as the Night," *Bohm*—Miss Lottie Stark.
3. Piano, Violin and 'Cello, Trio, Op. 9, *Schubert*—Allegro—Moderato—Mr. C. Latham True, Herr Klingefeld and Herr Ruth.
4. Piano and 'Cello, Sonata, Op. 36, *Grieg*—Allegro agitato—Andante molto tranquillo—Allegro—Miss Sullivan and Herr Ruth.
5. Vocal, "Murmuring Zephyrs," *Jensen*—Mr. H. C. Johnson.
6. Piano, Violin and 'Cello (Third and fourth movements), Trio, Op. 63, *Schumann*—Miss Lillian Landall, Herr Klingefeld and Herr Ruth.
7. Vocal, "A Summer Night," *Goring-Thomas*—Mrs. Pringle.
8. Piano, Violin and 'Cello, Trio, Op. 52, *Rubinstein*—Andante, Allegro appassionata—Mr. Welsman, Herr Klingefeld and Herr Ruth.

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Piano Recital by pupils of Mr. H. M. Field, assisted by Herr Klingensfeld and Herr Ruth, Mr. Russell and Miss Ronan.

1. Trio (Piano and Strings), Op. 42, in F, *Gade*—Piano, Miss Topping; Violin, Herr Klingensfeld; 'Cello, Herr Ruth.
2. Piano Solo, Chromatic Fantasia, *Bach*—Mrs. Lee.
3. 'Cello Solo, "Intermezzo," *Klengel*—Mr. Charles Russell.
4. Piano Solo,

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| { | <i>a.</i> Nocturne in F, <i>Chopin</i> . | } Miss Mary Mara. |
| } | <i>b.</i> "Sonnett di Retraica," <i>Liszt</i> . | |
5. Ballad, "Mary of Argyle," *Nelson*—Mr. H. C. Johnson.
6. Piano Solo, Two Studies, Op. 53, *Haberbier*—Miss Birnie.
7. Duet, (Piano and Violin), Sonata in F, *Beethoven*—(last three movements).—Miss Mary Mara and Herr Klingensfeld.
8. Piano Solo,

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| { | <i>a.</i> "Au lac de Wallenstadt," <i>Liszt</i> . | } Mrs. Lee. |
| } | <i>b.</i> "Rigaudon," <i>Raff</i> . | |
9. Piano Solo, Variations in B-flat, Op. 12, *Chopin*—Miss Topping.
10. Vocal,

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| { | <i>a.</i> Serenade, <i>Nevin</i> , | } Miss Ella Ronan. |
| } | <i>b.</i> "Sleep, Little Baby of Mine," <i>Dennee</i> , | |
11. Piano Solo, "Campanella," *Liszt*—Miss Topping.

Musical Evening, given by the Pupils of Mr. Torrington in the College Hall.

1. Two Pianos, Rondo Brillante, *Mohr*—Mr. C. Latham True and Mr. Frank Welsman.
2. Vocal, "The Three Wishes," *Pinsuti*—Miss Lulu Dundas.
3. Piano

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| { | <i>a.</i> Præludium, Op. 27, <i>Sharwenka</i> , | } Mr. C. Latham True. |
| } | <i>b.</i> Præludium in G, <i>Bach</i> , | |
| } | <i>c.</i> Gigue, | |
4. Piano, Momento Capricciosi, Op. 12, *Weber*—Miss C. Dease.
5. Vocal, "Thou Art My Life," *Mascheroni*—Miss Carrie Philp.
6. Piano, Berceuse, in D-flat, *Chopin*—Miss Marion Scott.
7. Mandolins and Guitars, Spanish Dances, *Purkholzer*—Mandolins: Misses Hoskins, Drynan, Morrison and Grace Cope; Guitars: Misses G. Drynan, G. Cope, Hill and Brayley. (Members of the College Mandolin and Guitar Club.)
8. Vocal, "Because of Thee," *Tours*—Miss Maude Snarr.
9. Piano

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| { | <i>a.</i> Sonata, Op. 13, <i>Beethoven</i> , | } Mr. Frank Welsman. |
| } | <i>b.</i> Hexentanz, <i>McDowell</i> , | |

10. Vocal, "Ava Maria," *Millard*—Mrs. McGann. Violin Obligato: Mr. Frank Welsman. 4.
11. Piano, Polonaise, Op. 53, *Chopin*—Miss F. Sullivan. 5.
12. Piano, Tannhauser March, *Wagner-Liszt*—Miss Florence Turner.
13. Two Pianos, "Çaçonne," *Raff*—Mr. F. Welsman and Miss F. Sullivan. 6.

Concert, given in the College Hall by College students, upon the occasion of the visit of Lord Aberdeen.

1. Trio (Piano, Violin and 'Cello), Op. 70, *Beethoven*—Largo assai—expressivo—Finale, presto. Piano, Miss Mansfield; Violin, Herr Klingensfeld; 'Cello, Herr Ruth. Music: H
2. Organ Solo, Fugue, G minor, *Bach*—Mr. B. K. Burden. 1.
3. Piano Solo, Berceuse, Op. 57, *Chopin*—Mr. Welsman.
4. Vocal, Air, "I Know that My Redeemer Liveth" (*Messiah*), *Handel*—Miss Louise McKay. 2.
5. 'Cello Solo. Nocturne, E-flat, *Chopin*—Miss Massie. 3.
6. Quintette (Piano and Strings), Op. 44, *Schumann*—Allegro brillante—Allegro Ma non troppo. Piano, Miss Sullivan; Violins, Messrs. Klingensfeld, Donville; Viola, Mr. Welsman; 'Cello, Herr Ruth. 4.
7. Piano Solo { a. Scherzo, Valse, *Moskowskii*, } Miss Topping. 5.
 { b. Polonaise, *Liszt*, }
8. Vocal, "Ava Maria." *Bach-Gounod*—Mrs. McGann; 'Cello Obligato, Herr Ruth; Harp, Miss Sullivan; Organ, Mr. True. 6.
8. Quintette (Piano and Strings), Op. 114 (Trout), *Schubert*—Tema, Andantino—varie—Finale, allegro giusto. Piano, Miss McLaughlin; Violin, Herr Klingensfeld; Viola, Mr. Welsman; 'Cello, Herr Ruth; Bass, Mr. Dillon. 7.
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Ensemble Evening, in the College Hall, by pupils of Mr. F. H. Torrington, assisted by Herr Klingensfeld and Herr Ruth. In the

"Art and Science bind together the best and noblest of men."—*Beethoven*.

1. Piano, Violin and 'Cello, Trio No. 7, *Beethoven*—Allegro moderato—Scherzo allegro andante cantabile—Allegro moderato—Presto. Miss Cowley, Herr Klingensfeld and Herr Ruth. 2.
2. Vocal, "The Child's Vigil," *Moir*—Miss Lulu Dundas. 3.
3. Piano, Arabesque, in C major, *Schumann*—Mr. Chas. True. 4.

4. Piano and Strings, Trio, *Spohr* (one movement), Adagio. Mr. Welsman, Herr Klingenfeld and Herr Ruth.
5. Vocal, $\left. \begin{array}{l} a. \text{ "Romanza com'e bello," } \textit{Donizetti}, \\ b. \text{ "Cabbaleto si voli il primo," } \textit{Lucretia Borgia} \end{array} \right\} \text{Miss Snarr.}$
 "All new phenomena in Music are the work of genius."—*R. Schumann.*
6. Pianos and Strings, Quintette, Op. 81, *Dvorak*—Allegro, ma non tanto—Dumka, andante con moto un puchettino piu mosso—Vivace (quasi l'istesso tempo)—Scherzo (Furiant) molto vivace—Finale, allegro. Miss Sullivan, Herr Klingenfeld, Mr. Donville, Mr. Frank Welsman, Herr Ruth.

Musical Evening, by Piano Pupils of Mr. H. M. Field, assisted by Herr Klingenfeld, Herr Ruth and Miss Reynolds.

1. Piano and Strings, Trio in C minor, *Beethoven*—Piano, Miss Topping; Violin, Herr Klingenfeld; Cello, Herr Ruth.
2. Piano Sonata in D, Op. 10, No. 3, *Beethoven*—Presto, Adagio. Mrs. Lee.
3. Cello Duet, Nocturne, *Schubert*—Herr Ruth and Miss Massie, Piano Accompanist, Miss Cowley.
4. Piano, "Tannhäuser March," *Wagner-Liszt*—Miss Mary Mara.
5. Piano and Violin, Sonata in D minor, Op. 21, *Gade*—Mrs. Lee and Herr Klingenfeld.
6. Piano $\left\{ \begin{array}{l} a. \text{ Impromptu in G, } \textit{Schubert}, \\ b. \text{ Valse in A-flat, } \textit{Moskowski}, \end{array} \right\} \text{Miss Birnie.}$
7. Vocal $\left\{ \begin{array}{l} a. \text{ "Du bist wie ein blume, } \textit{Liszt} \\ b. \text{ "Une nuit de Mai," } \textit{Goring-Thomas} \end{array} \right\} \text{Miss Reynolds.}$
8. Piano, Polonaise, *Liszt*—Miss Topping.
9. Piano, Rhapsodie, No. 12, *Liszt*—Mrs. Lee.

In the Pavilion, Horticultural Gardens, by Students of the College.

1. Caprice Brilliante, Op. 22, (Piano and Orchestra), *Mendelssohn*—Piano, Miss McLaughlin.
2. Aria (Contralto), "Ah! se stinto," *Mercandante*—Miss Gertie Black.
3. Piano Solo $\left\{ \begin{array}{l} a. \text{ Liebestraum, } \\ b. \text{ Spozalizio} \end{array} \right\} \textit{Liszt}$ —Miss Mara.
4. Four Violins (Divertessment), "Sounds from the Alps," *Gruenwald*—Miss L. Metcalf, Harry Torrington, Miss Taylor and Miss Davis.

5. Concerto, C minor (First movement), (Piano and Orchestra), *Beethoven*, Reinecke Cadenza—Piano, Miss Cowley.
6. Scena and Aria, "More Regal in His Low Estate," *Gounod*—Miss McKay.
7. Fantasia Stucke, (Piano and Orchestra), *Schumann*—Piano, Miss Sullivan.
8. Duo, Two 'Cellos, *Ch. Schubert*—Mr. Morgan and Miss Massie.
9. Air, (Bass), "Why do the Nations?" (Messiah), *Handel*—Mr. Burt (Orchestral accompaniment).
10. Concerto, G minor, Andante and Finale (Piano and Orchestra), *Mendelssohn*—Miss Clara Dease.
11. Scena and Air, "Softly Sighs" (Der Freyschutz), *Weber*—Miss Florence Brimson.
12. Piano Solo { *a.* "Waldehrauschen," *Liszt* } Miss Topping.
 { *b.* Scherzo, B minor, *Chopin*, }
13. Song, "The Chorister," *Sullivan*—Master Eddie Reburn.
14. Violin Solo, 6th Concerto, *De Bériot*—Mr. Welsman.
15. Concerto, F minor (Piano and Orchestra), *Chopin*—Piano, Mrs. Lee; 2nd Piano, Mr. H. M. Field.

Organ Recital, in the Metropolitan Church, by Mr. B. K. Burden.
Pupil of Mr. Torrington.

1. Sonata in D minor, *Merkel*.
2. Toccata in F, *Bach*.
3. Prelude and Fugue, *Molck*.
4. Barcarole, *Bennett*.
5. Overture (Tannhauser), *Wagner*.

Musical Evening, in the College Hall, by the College students,
assisted by Mrs. Adamson, violin, and Mr. Morgan, 'cello.

1. Trio, Op. 33, Piano, with Strings, *Goldmark*—Scherzo, Andante grazioso—Andante sostenuto—Allegro—Piano, Miss McLaughlin; Violin, Mrs. Adamson; 'Cello, Mr. Morgan.
2. Vocal, Cavatina (Queen of Sheba), *Gounod*—Miss Dundas.
3. Piano, "Tannhauser," *Liszt*—Miss Cowley.

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4. 'Cello, Andante (from Concerto), *Goltermann*—Miss Massie.
5. Vocal, "O Ruddier than the Cherry," *Handel*—Mr. Burt.
6. Quartette, No. 4, Op. 16, Piano, with Strings, *Beethoven*—Grave—Allegro ma non troppo—Andante, cantabile—Rondo—Allegro ma non troppo—Piano, Miss Cowley; Violin, Mrs. Adamson; Viola, Mr. Welsman; 'Cello, Mr. Morgan.

Chamber Music Concert, in the Hall of the Normal School, by the Detroit Philharmonic Club, assisted by Miss F. Sullivan and Miss Cowley, pianists; Miss Ella Paterson, soprano; Mr. R. Shaw, tenor—pupils of Mr. Torrington.

1. Piano and Strings, Op. 114, Quintette, *Schubert*—Allegro vivace—Andante—Scherzo—Tema and variations—Allegretto—Finale—Piano, Miss Cowley.
2. "Adelaide," *Beethoven*—Mr. Shaw.
3. Fantasia for viol d'Armour, *F. Karl*—Walter Voigtlander.
4. String Quintette, in E-flat major, Op. 33, No. 2, *Haydn*—Allegro moderato, Cantabile—Scherzo, allegro—Largo sostenuto—Finale, presto.
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| { | <i>a.</i> "Spring Flowers," <i>Reinecke</i> , | } | Miss Ella Paterson. |
| | <i>b.</i> "In Autumn," <i>Weil</i> , | | |
6. 'Cello

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| { | <i>a.</i> Nocturne, <i>Chopin</i> , | } | Alfred Hoffman. |
| | <i>b.</i> Serenade, <i>Garpriel, Marie</i> , | | |
7. Piano and Strings, Quintette, Op. 44, *Schumann*—Allegro brillante, in modo d'una marcia—Scherzo, Molto vivace—Trio, l'istesso tempo—Allegro, ma non troppo—Piano, Miss F. Sullivan.

Pupils' Closing Concert at the Pavilion Music Hall.

1. Concerto for two Pianos (First movement) with Orchestra, *Mozart*—Miss Maud Kane and Miss Genevieve Canniff.
2. Vocal, "Star of my Heart," *Denza*—Miss Snarr.
3. Concertante Duo, two Pianos, *Saint-Saens*—Mr. Burden and Mr. Welsman.
4. Vocal, "The Deathless Army," *Trotere*—Mr. Chattoe.
5. Four Violins, Quartette, *Ritter*—Miss Metcalfe, Miss L. Adamson, Master Harry Torrington and Mrs. Adamson.
6. Piano and Orchestra, Grosse Polonaise, Op. 22, *Chopin*—Miss Sullivan.
7. Vocal, Andante and Rondo, "Ah Non Credia," *Bellini*—Miss McFaul.

8. Violin and Orchestra, Andantino (second Concerto), *DeBeriot*—Mrs. Weeks Church.
9. Piano { *a. "Moment Musicale," Scharwenka,* } Miss Couen.
 { *b. Valse, Moskowski,* }
10. Vocal, "The Message," *Blumenthal*—Mr. R. Shaw.
11. Meditation, for ten Violins, Harp and Organ, *Bach-Gounod*—Violins, Misses Taylor, Rogerson, Hatton, Hey, Metcalfe, Davis, Dilworth, Adamson, Master Harry Torrington and Mrs. Adamson; Harps, Misses Breen and Sullivan; Organ, Miss Clarke.
12. Reading, "How Salvator Won," *Ella Wheeler Wilcox*—Miss Marguerite Dunn.
13. Vocal, "My Heart at Thy Sweet Voice" (Sampson), *Saint-Saens*—Miss Bonsall.
14. Violin Solo, Faust Fantasia, *Alard*—Mr. Welsman.
15. Vocal, "Giorno d'orre" (Semiramide), *Rossini*—Miss Reynolds and Miss Bonsall.
16. Piano and Orchestra, Concertstuke, *Weber*—Piano, Miss Cowley.

Organ Recital, at the College, by Mr. B. K. Burden, assisted by Miss Beatty and Master Eddie Reburn, vocalists.

1. Organ, Fugue in G minor, *Bach*.
2. Organ { *Allegro con moto, Smart.*
 { *First Sonata Finale, Mendelssohn.*
3. Vocal, "Stars of Earth," *Raff-Watson*—Miss Beatty. (Violin Obligato, Mr. Welsman.)
4. Organ, Concerto (B dur, first movement), *Handel*.
5. Sonata, Largo e maestro—Allegro—Pastorale—Finale allegro assai, *Guilmant*.
6. Vocal, "The Chorister," *Sullivan*—Master Eddie Reburn.
7. Organ, March Pontificale, *Lemmes*.
8. Organ, Overture (Rienzi), *Wagner*.

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Two evening and one afternoon Chamber Concerts, by the Detroit Philharmonic Club, assisted by Students of the College. These were given in the Theatre of the Normal School, by permission of the Hon. the Minister of Education for Ontario.

PROGRAMME NO. 1.

1. Piano and Strings, Op. 70 Quintette, *Jadassohn*. Allegro, energico—Adagio sostenuto—Scherzo—Finale—Piano, Miss Sullivan.
2. Voice and Violin, "Leila's Song" (Romanza), *Suppe*—Miss Maud Snarr and Mr. Yunck.
3. Piano and Strings, Op. 87 Quintette (First movement), Allegro risoluto—Assai—*Hummel*—Miss McKinnon.
4. Strings, Op. 41, No. 3. Quartette, in A major, *Schumann*, Andante espressivo—Allegro molto moderato assai agitato—Adagio molto—Finale (allegro molto vivace).
5. Vocal { Romanza, "Com e Bello" (Lucrezia), } *Bellini*—Mrs. Parker.
 { Cabaletta, "Si voli il primo," }
6. 'Cello Solo { a. Andante, from Concerto, *Molique*, } Mr. Alfred Hoffman.
 { b. Tarantelle, *Popper*, }
7. Piano and Strings, Op. 109, Quartette, *Jadassohn*—Allegro energico ma troppo—Vivace—Adagio sostenuto—Scherzo—Finale. Piano, Miss Cowley.

PROGRAMME NO. 2.

1. { a. Piano and Strings, Op. 77, Quartette—Adagio, *Jadassohn*. Piano, Mr. Burden.
 { b. Piano and Strings, Op. 21, Trio, *Dvorak*—Adagio molto e maestro—Allegro molto. Miss Dease.
2. Vocal, "Ah! S'Estinto" (Donnacaritea) *Mercadante*—Miss Roseburgh.
3. Strings, Quartette in E-flat major, *Carl Von Dittersdorf*—Allegro—Andante—Finale (Allegro vivace).
4. Vocal Trio, "Voga, Voga," *Campana*—Misses Burns. Forbes and Roseburgh.
5. Piano and Strings, Op. 35, Trio, *Goldmark*—Scherzo—Andantino. Piano, Miss McLaughlin.

PROGRAMME NO. 3.

1. Piano and Strings, (Two movements), *Goetz*. Piano, Miss Kane.
2. Vocal, Recit. and Aria, "Lasciá de Pianga" (Armida), *Handel*,—Mrs. Klein.

3. Violin Solo, "Faust Fantasia," *Pablo de Sarasate*—Mr. Wm. Yunck.
4. Strings, Op. 18, No. 2, Quartette in G major, *Beethoven*—Allegro—Adagio cantabile—Scherzo (allegro)—Allegro—Molto quasi, presto.
5. Vocal Aria, "O Mio Fernando" (La Favorita), *Donizetti*—Miss Agnes Forbes.
6. Piano and Strings, Op. 44, Quintette, *Schumann*—Allegro brillante in modo d'una marcia—Scherzo—Allegro ma no troppo. Piano, Miss Sullivan.

Wagner Evening, in the Pavilion Music Hall, Toronto Philharmonic Society, under the direction of Mr. F. H. Torrington.

1. Overture (Rienzi).
2. Recitative and Chorus of the Messengers of Peace (Act II,) Rienzi.
3. Duet, "Like to a Vision" (Act II., Flying Dutchman) "Senta," Miss Ryan. "Vanderdecken," Mr. H. M. Blight.
4. Chorale (Act III.) (Die Meistersinger).
5. Walter's Prize Song, Mr. Chas. Kaiser. (Die Meistersinger).
6. Grand Finale (Act III.) "Hans Sachs," Mr. H. M. Blight (Die Meistersinger).
7. Introduction (Act III.) (Lohengrin).
8. Bridal Chorus (Act III.) (Lohengrin).
9. Prayer and Finale (Act I., Lohengrin). "Elsa," Miss Ryan; "Ortrud," Miss Ecclestone. "Lohengrin," Mr. Chas. Kaiser. "Frederick," Mr. H. M. Blight. "The King," Mr. E. W. Schuch.
10. Pilgrim's Chorus (Act III.) Ladies' voices only. (Tannhauser.)
11. March and Chorus, (Act II.) (Tannhauser.)

Lecture on "A National Standard of Musical Pitch," by Prof. J. Loudon, M.A., of Toronto University, in the College Music Hall, Music Programme by College Pupils.

1. "Papillons," *Schumann*—Miss Barr.
2. Song, "Ah! 'tis a Dream," *Hawley*—Miss Bonsall.
3. Sonata in D, *Haydn*—Miss Boultsbee.
4. Song, "Come where the Lindens Bloom," *D. Buck*—Mr. Lugsdin.
5. Ballade in G minor, *Chopin*—Miss Tufford.
6. Cavatina, *Rossini*—Mrs. Milligan.

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Public Concert, by pupils of the College, in the Pavilion Music Hall.

1. Piano and Orchestra, Caprice Brillante, Op. 22, *Mendelssohn*—Miss Wey.
2. Vocal Waltz (Mireille), *Gounod*—Mrs. Cox.
3. Piano Duet, Suite Algerienne No. 4, *Saint-Saens*—Misses Benson and Andrich.
4. Song, "Star of my Heart," *Denza*—Miss Ella Paterson.
5. Piano { *a. Prelude, Chopin,*
 b. Sonata Melancholique, Moscheles, } Miss Boulabee.
6. Aria, "Ah! s'estinto" (Dona Caritea), *Mercadante*—Mrs. Weir.
7. Violin, I Lombardi Fantasia, *Singalee*—Mrs. Church.
8. Piano and Orchestra, Concerto in C minor, Op. 37, (First movement with Reinecke Cadenza), *Beethoven*—Miss F. Clarke.
9. Scena and Aria, "Softly Sighs" (Der Freischutz), *Weber*—Miss May Donnelly.
10. Piano { *a. Barcarolle, Forsyth,*
 b. Prelude from E minor Suite, } Miss Sara Ryan.
11. Aria, "Prova mi dai lo' sento," *Donizetti*—Miss Ecclestone.
12. Piano and Orchestra, Concerto in G minor, *Mendelssohn*—Miss Sullivan.
13. Reading, "The Engineer's Story," *Anon*—Miss Houston.
14. Piano Concerto in A minor (Finale), *Orchestral accompaniment on second piano, Hummel*—Miss Barr.
15. Cavatina, "Selva Opaca" (William Tell), *Rossini*—Miss Reynolds.
16. Piano { *a. Minuet from E minor Suite, Raff,*
 b. Valse in D-flat, Leschitzky, } Miss Benson.
17. Vocal Trio, "Lucrezia Borgia," *Donizetti*—Miss May Clarke, Mr. Robinson and Mr. Lugsdin.

Pupils' Recital on the Metropolitan Church Organ (53 speaking stops).

1. Organ { *a. Prelude and Fugue, B-flat, Bach,*
 b. Moderato, Calkin, } Mr. Burden.
2. Vocal Duet (Tenor and Bass), "It is of the Lord's great Mercies," (Abraham)—*Molique*—Mr. Taylor and Mr. Baguley.
3. Organ { *a. Andante, A-minor, Baptiste,*
 b. Fantasia, E-minor, Stainer, } Mr. Hackborn.

4. Sacred Song, "Sion," *Rodney*—Miss Paterson.
5. Organ { *a.* Prelude and Fugue, E-minor, *Bach*,
 b. Pastoral, *Calkin*, } Mr. Apps.
6. Sacred Song, "The Better Land," *Cowen*—Miss Rutherford.
7. Organ { *a.* Andante, *Calkin*,
 b. March (Tannhauser), *Wagner*, } Mr. Burns.
8. Sacred Song, "At Rest," *Rubini*—Mr. Baguley.
9. Organ { *a.* "At Evening," *Buck*,
 b. Offertoire, "St. Cecile," *Baptiste*, } Mr. Hall.
10. Air, "The Soft Southern Breeze" (Rebekah), *Barnby*—Mr. Taylor.
11. Organ { *a.* Prelude and Fugue, C-minor, *Mendelssohn*,
 b. Prelude and Fugue, E-major, *Bach*, } Mr. Blakeley.

Organ Recital, by Pupils of Mr. Torrington, in College Hall.

1. Organ { *a.* Prelude and Fugue, D-minor, *Bach*,
 b. Idylle—Andante Tranquillo, *Merkel*, } Mr. McNally.
2. Ballad, "Love's Sorrow," *Shelley*—Mr. Baguley.
3. Organ { *a.* Andante in F, *Merkel*,
 b. Allegro (Dona Nobis), *Haydn*, } Mr. Burden.
4. 'Cello Solo, "Souvenir de Spa," *Servais*—Herr Ernst Mahr.
5. Organ, "Pilgrim's Chorus" (*Tannhauser*), *Wagner*—Miss Young.
6. Organ { *a.* Adagio in A-flat, *Merkel*,
 b. Chorus (*Samson*), *Handel*, } Mr. Alfred Apps.
7. Piano Solo { *a.* Legende,
 b. Mazurka, } *Wieniawski*—Herr Robert Mahr.
8. Organ { *a.* Adagio (Notturmo), *Spohr*,
 b. Prelude and Fugue, G minor, *Bach*, } Miss Florence Clarke.
9. Vocal, "Salve Regina," *Alvary*—Miss Kate Ryan.
10. Organ { *a.* "Jerusalem the Golden," *Dr. Spark*,
 b. Introduction, Offertoire and Fugue, *Hewlett*, } Miss Hosie.
11. Organ { *a.* Idylle, *Dudley Buck*,
 b. Offertoire in F-flat, *Wely*, } Mr. Hall.

Public Concert, in the Pavilion Music Hall, by the Pupils of the College.

1. Chorus, "O Goodness Infinite," from Oratorio "Fall of Man," *Clarence Lucas*.
2. Piano Duo, Concerto in E-flat (First movement), *Mozart*—Miss Tufford and Miss Tait.

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3. Aria (Mezzo-Sop.), "Ava Maria," *Lange*—Miss Clarke.
4. Piano Solo {*a.* Gavotte, Op. 37, No. 1, *Dupont*,
{*b.* Impromptu in E-flat, Op. 90, *Schubert*, } Miss Benson.
5. Aria (Baritone), "Il Balen," (Il Trovatore), *Verdi*—Mr. Frank Chambers.
6. Piano Solo {*a.* Prelude in D-flat major, *Chopin*,
{*b.* Spinnerlied, *Mendelssohn*, } Miss Florence Mason.
7. Ballad (Soprano), "The Last Rose of Summer," *Moore*—Miss McCormack.
8. Piano Solo {*a.* "Consolation," *Liszt*,
{*b.* "La Fileuse," *Raff*, } Miss O'Brien.
9. Ballad (Tenor), "Mandoline," *Lee*—Mr. Gorrie.
10. Sextette and Chorus, "Chi mi frena" (Lucia), *Donizetti*—Soprano, Miss McCormack; Contralto, Miss Johnson; Tenors, Mr. Gorrie and Mr. Huestis; Baritone, Mr. Chambers; Bass, Mr. Coates.
11. Recitation, "The Chariot Race," (Adapted from Ben Hur), *Lew Wallace*.
12. Cello Solo, *a.* Devotion; *b.* Elfentanz, *Popper*—Herr Ernst Mahr.
13. Concerto in G minor (Piano and Orchestra), *Mendelssohn*, Molto Allegro con fuoco—Andante; molto allegro e vivace—Piano, Miss Florence Taylor.
14. Scena (Soprano), "Sad as my Soul" (Lurline), *Wallace*—Miss Donnelly.
15. Duo Concertante, "Belisario" (two pianos), *Goria*—Miss Taylor and Miss Hunter.
16. Miserere Scene (Il Trovatore). Miss Kate Ryan, soprano; Mr. Dent, tenor.
17. Caprice Brillante (Piano and Orchestra), *Mendelssohn*, Andante—allegro con fuoco—Miss Sullivan.
18. Finale, Quintette and Chorus (Il Trovatore), *Verdi*—Miss Ryan, soprano; Miss Tilley, contralto; Mr. Dent, tenor; Mr. Baguley, baritone; Mr. Walton, bass.

Organ Recital, by Mr. Frederick Archer, in Toronto College of Music.

Piano Recital, in the College Music Hall, by Miss Florence Taylor, of Detroit, pupil of Mr. Torrington, assisted by vocal pupils of the College.

1. $\left. \begin{array}{l} \textit{a. Liebestraume No. 3, Liszt,} \\ \textit{b. Scherzo valse, Op. 64, Prudent.} \end{array} \right\}$
2. Song, "She Wandered Down the Mountain Side," *Clay*—Miss Donnelly.
3. *a. Ballade, Op. 47; b. Mazurka, Op. 24, No. 4, Chopin.*
4. Song, "Star of Our Love," *Cowen*—Miss Reynolds.
5. Fantasia Impromptu, Op. 6, *Moskowski.*
6. Sonata, Op. 27, No. 2, "Moonlight," *Beethoven.*
7. Duet, "Ah! Could I Teach the Nightingale," *Keller*—Misses Reeve and Robertson.
8. Ballad, Op. 20, *Reinecke.*
9. Song, "Dear Heart," *Mattei*—Miss Parry.
10. $\left. \begin{array}{l} \textit{a. Caprice Espagoni, Moskowski.} \\ \textit{b. Valse, Op. 30, Scharwenka.} \end{array} \right\}$

Vocal Recital, by Mr. and Mrs. George Henschel, of London, Eng., in the Toronto College of Music.

Chamber Concert, for the College students at the Toronto College of Music, by the Mendelssohn Quintette Club, of Boston, and Miss Alice Ryan.

1. Quintette in C, Allegro, *Schubert.*
2. Aria, from "Clemenza di Tito," *Mozart*—Miss Alice Ryan.
3. Fantasia Characteristique for 'Cello, *Servais*—Herr Anton Hekking.
4. Quartette, Andante, *Tschaikowsky.*
5. Fantasia for Clarinet, *Baermann*—Mr. Thomas Ryan.
6. Solo for Violin, "Souvenir de Bade," *Leonard*—Herr Wilhelm Ohliger.
7. English Song, "The Proposal," *Streleski*—Miss Alice Ryan.
8. Finale, from Quintette in C, *Schubert.*

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October 12th 1895.—Organ Recital, in the College Hall, by Mr. Albert D. Jordan, pupil of Mr. F. H. Torrington.

1. Concert Fantasia (Allegro, Moderato, Andante, Allegro Moderato), *Freyer*.
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| { | <i>a.</i> Invocation, | } | — <i>Maily</i> . |
| | <i>b.</i> Andante, | | |
| | <i>c.</i> Christmas Musette, | | |
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| { | <i>a.</i> Fugue St. Annes, <i>Bach</i> . | } |
| | <i>b.</i> Berceuse, <i>Guilmant</i> . | |
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| { | <i>a.</i> Chorus Magnus, <i>Capocci</i> . | } |
| | <i>b.</i> Sonata, D minor (Allegro Moderato), <i>Merkel</i> , | |
5. March, Funebre et Chant Seraphique, *Guilmant*.
6. "Last Rose of Summer," (theme varie), *Dudley Buck*.
7. Grosser Religioso March, *Lux*.

November 30th, 1895.—Piano Recital, in the College Hall, by Miss Lillian Porter, pupil of Mr. F. H. Torrington.

1. Piano, Sonatina, Op. 20, No. 1, *Kuhlau*.
2. Piano, Aquarelles—No. 4. Humoreske, *Gade*.
3. Vocal, "Ave Maria," *Mascagni*—Miss Eileen Millett.
4. Piano, Valse (Mignon), *Meyer-Helmund*.
5. Vocal, "In Romany Land," *Ræckel*—Miss Mabel Chester.
6. Piano, Rondo, *Mozart*.
7. Piano

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| { | <i>a.</i> Sonatina, Op. 20, No. 3—Allegro Con Spirito, <i>Kuhlau</i> . | } |
| | <i>b.</i> La Fontaine, <i>Bohm</i> . | |
8. Vocal, "Abide With Me," *Hutchins*—Miss Eileen Millett.
9. Piano, Gavotte E minor, *Ten-Brink*.

NOTE:—Miss Lillian Porter, who is twelve years of age, won the Public School Scholarship for 1894-95.

December 12th, 1895.—Song Recital, in the College Hall, by Pupils of Signor Tesseman, assisted by Piano Pupils of Mr. F. H. Torrington.

1. Piano, Impromptu, *Reinhold*—Miss Mabel Tait.
2. Vocal, Good-Bye to the Leaves," *DeKoven*—Miss Edith Jarvis.

3. Vocal, "My Mother bids me Bind my Hair," *Haydn*—Miss Annie Foley.
4. Vocal, "Ship Ahoy," *Bailey*—Mr. W. J. A. Carnahan.
5. Vocal, "Should he Upbraid," *Bishop*—Miss Adelaide Lick.
6. Piano, Aufschwung, *Schumann*—Miss Ethel Husband.
7. Vocal, "Three Wishes," *Pinsuti*—Miss Lulu Dundas.
8. Vocal, Gavotte (from Mignon), *Thomas*—Miss Florence McPherson.
9. Vocal, "I Seek for Thee in Every Flower," *Ganz*—Mr. W. Taylor.
10. Vocal "For All Eternity," *Mascheroni*—Miss Etta Petley.
11. Piano, Ballade No. 7, *Chopin*—Miss Lillian Landall.
12. Vocal, Cavatina (Judith), *Concone*—Miss Maude Snarr.
13. Vocal, "This Heart by Woe o'ertaken" (Maritana), *Wallace*—Mr. W. J. A. Carnahan.

November 7th, 1895.—*Ensemble* Evening, in the College Hall, by Pupils of Mr. F. H. Torrington, assisted by Vocal Pupils of Signor Tesseman.

- i. Trio, (Piano, Violin and 'Cello), Op. 70, No. 2, *Beethoven*—Poco Sostenuto—Allegro ma non troppo—Allegretto—Finale, Allegro. Piano, Miss Mansfield; Violin, Mrs. Adamson; 'Cello, Herr Rudolf Ruth.
2. Vocal, "Good Bye to the Leaves," *DeKoven*—Miss Lulu Dundas.
3. Trio, (Piano, Violin and 'Cello), Op. 63, *Schumann*—Langsam, mit inniger Empfindung—Mit Feuer. Piano, Miss Lillian Landall; Violin, Mrs. Adamson; 'Cello, Herr Rudolf Ruth.
4. Vocal, "This Heart by Woe o'ertaken" (Maritana), *Wallace*—Mr. W. J. A. Carnahan.
5. Trio, (Piano, Violin and 'Cello), Op. 49, *Mendelssohn*—Motto. Allegro, ed agitate—Andante con moto, tranquillo—Scherzo, Leggiero, e, Vivace—Finale, Allegro assai, appassionato. Piano, Miss Fannie Sullivan; Violin, Mrs. Adamson; 'Cello, Herr Rudolf Ruth.

December 17th, 1895.—Recital, in the College Hall, by Pupils of Mr. F. H. Torrington.

1. Duet, (Two Pianos), Polish Dances, *Dvorak*—Miss Husband and Miss Mabel Bastedo.

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2. Organ { *a. Offertoire, Batiste,*
 b. "Pilgrims' Chorus," Wagner, } Mrs. Kate Smith.
 3. Piano { *a. Aufschwung, Schumann,*
 b. Gigue, Chaminade, } Miss Ethel Husband.
 4. Vocal, "Look into Mine Eyes" (Romance), *Carylle*—Mr. James Richardson.
 5. Piano, Nocturne, *Brassin*—Miss Mabel Bastedo.
 6. Organ { *a. Idylle, Buck.*
 b. "Hallelujah Chorus," Handel, } Miss-Edith Chase.
 7. Piano, { *a. Air de Ballet, Chaminade,*
 b. Impromptu in C Sharp Minor, Reinhold, } Miss Mabel Tait.
 8. Vocal, "The Flight of Ages," *Bevan*—Mrs. J. N. McGann.
 9. Piano, { *a. Ballade, Op. 23, Chopin,*
 b. Toccata, Sgambati, } Miss Landall.
 10. Organ, Moderato en forme overture, *Smart*—Mr. Albert Jordan.
 11. Piano, { *a. Prelude (Left Hand Study), Chopin,*
 b. Crescendo, Per Lassen,
 c. March, Militaire, Schubert-Tausig, } Miss Fannie Sullivan.
 12. Vocal, (Recit. and Aria), "How Blest is he," (Jubilee Cantata), *Weber*—Miss Alice Burrows.
 13. Two Pianos, Les Preludes, *Liszt*—Miss Sullivan and Miss Landall.

February 13th, 1896.—Piano Recital, in the Normal School, by Miss Fannie Sullivan, pupil of Mr. F. H. Torrington.

- Mr. W.
1. Piano, "Faust Valses," *Liszt*.
 2. Vocal, "Non Torno," *Mattei*—Mrs. J. N. McGann.
 3. Piano { *a. Nachstucke. No 4, Schumann,*
 b. Humoresque, Tschaiikowsky.
 c. Etude, Op. 25, No. 3, Chopin.
 4. 'Cello, Nocturne, *Chopin*—Herr. Rudolf Ruth.
 5. Piano { *a. Crescendo, Per Lassen,*
 b. Prelude, Chopin.
 c. Impromptu Valse, Op. 94, Raff.
 6. 'Cello, Du list die ruh, Herr Rudolf Ruth.
 7. Piano, "Marche Militaire," *Schubert-Tausig*.
 8. Piano and 'Cello, "Sonato," Op. 36, *Grieg*—'Cello, Herr Rudolf Ruth.

February 27th, 1896—Elocution Recital, in the College Hall, by Miss Annie Richardson, assisted by Vocal Pupils of Signor Tesseman.

1. Piano "Spinning Song," *Mendelssohn*—Miss Jennie Williams.
2. Reading, "The Second Trial," *Johnson*.
3. Vocal, "Robert toi J'Amie," *Meyerbeer*—Miss Maude Snarr.
4. Reading. "The Revenge," *Tennyson*.
5. Reading, (Prior to Miss Bell's appearance), *Whitcombe Riley*.
6. Piano { Valse, Op. 70, *Chopin*,
"Slumber Song," *Heller*, } Miss Jennie Williams.
7. Reading, "The Song of the Camp," *Bayan Taylor*.
8. Vocal, "The Light of the World," *Sullivan*—Miss Harriet Dingle.
9. Reading "At a Wedding," *Anstey*.
10. Vocal, "Jolly Jack," *Lloyd*—Mr. W. Blight.
11. Reading, "The Raven," *Edgar Allan Poe*.

March 10th, 1896.—Song Recital, in the College Hall, by Pupils of Signor Tesseman, assisted by Piano Pupils of Mr. H. M. Field.

1. Piano, Valse in A, *Moskowski*—Miss Bessie Austin.
2. Vocal, "Ora Pro Nobis," *Piccolomini*—Mr. Arthur Blight.
3. Vocal, "There is a Green Hill," *Warren*—Miss Cecily Pattison.
4. Vocal Duo, "I Would that My Love," *Mendelssohn*—Mr. Taylor and Mr. Blight.
5. Vocal, "He was a Prince," *Lynes*—Miss Lulu Dundas.
6. Vocal, "Serenade," *Schubert*—Mr. W. Taylor.
7. Vocal, "Answers," *Robyn*—Miss Annie Foley.
8. Vocal Duo, "Hear Me Norma," *Bellini*—Miss Maude Snarr and Miss Florenze McPherson.
9. Piano { a. La Gondola, *Henselt*,
b. "Spring Song," *Mendelssohn*, } Miss Beatrice Carter.
10. Vocal, "O, Tell me Beloved why," *Brookes*—Miss Florenze McPherson.
11. Vocal, "Fleeting Days," *Bailey*—Miss Isobel Petley.
12. Vocal, "Anchored," *Watson*—Mr. W. J. A. Carnahan.

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May 15th
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13. Piano { *a.* "Love Dream," *Liszt*, } Miss Bessie Austin.
 { *b.* Presto, *Beethoven*, }
14. Vocal, "Behold a Virgin" (Messiah), *Handel*—Miss Harriet Morrish Dingle.
15. Vocal Duo, "Friendship," *Marzials*—Miss Pattison and Miss Dingle.
16. Vocal, "Softly Sighs" (Der Freischutz), *Weber*—Miss Maude Snarr.
17. Trio Vocal, "Te Sol quest Anima" (From Opera Attila), *Verdi*—Miss Petley, Mr. Carnahan, Signor Tesseman.

April 7th, 1896.—Recital, in the College Hall, by Pupils of Mr. H. M. Field, assisted by Vocal Pupils of Signor Tesseman.

1. Piano { *a.* Airetta in F, *Lack*, } Miss Bessie Austin.
 { *b.* Presto from Sonata in F, *Beethoven*, }
2. Vocal, "O that We Two were Maying," *Nevin*—Miss Harriet Morrish Dingle.
3. Piano, Ballade in G minor, *Chopin*—Miss E. McGibbon.
4. Piano { *a.* Nocturne, Op. 15, *Chopin*, } Miss Kathryn Birnie.
 { *b.* Valse in A flat, *Moskowski* }
5. Piano { *a.* Reverie, *Shutt*, } Miss Beatrice Carter.
 { *b.* La Gondola, *Henselt*, }
6. Vocal, Gavotte (Mignon), *Thomas*—Miss Florenze McPherson.
7. Piano { *a.* Mazurka, *Chopin*, } Miss Helen Snider.
 { *b.* Gigue, *Chaminade*, }
8. Vocal { *a.* "In Sheltered Vale," *Formes*, } Mr. W. J. A. Carnahan.
 { *b.* "Marching," *Troteire*. }
9. Piano, Concerto in D minor, (with Candenza by Reinecke) Orchestral accompaniment on 2nd Piano, *Mozart*—Miss Beatrice Carter.
10. Piano { *a.* "Love Dream," No. 3, *Liszt* } Miss Bessie Austin.
 { *b.* Valse in A, Op. 17, *Moskowski*, }
11. Piano, Concertstück, March—Finale, 2nd Piano accompaniment, *Weber*—Miss Kathryn Birnie.

May 15th, 1896.—Concert, in the Pavilion, by Pupils of Mr. Field and Signor Tesseman.

1. Piano, Valse in A flat, Op. 17, *Moskowski*—Miss Bessie Austin.
2. Vocal, "Nobil Signors," (Les Huguenots), *Meyerbeer*—Miss Florenze McPherson.

3. Vocal, "The Students' Serenade," *Halton*—Mr. J. M. Sherlock.
4. Piano { *a.* Arietta in F, *Lack*,
 { *b.* Nocturne in B, *Chopin*, } Miss M. Gunther.
5. Vocal, "Three Wishes," *Pinsuti*—Miss Lulu Dundas.
6. Reading, "Grandma at the Masquerade," *Vander*—Miss Matthews.
7. Piano { *Reverie*, *Shutt*,
 { *Prelude G minor*, *Chopin*, } Miss Beatrice Carter.
8. Vocal, "Rory Darling," *Hope Temple*—Miss H. M. Dingle.
9. Vocal Duet, "Love and War," *Cooke*—Messrs. Sherlock and Carnahan.
10. Piano, *Concerstuck*—March and Finale, (With second piano accompaniment), *Weber*—Miss Kathryn Birnie.
11. Vocal, "The Merry Miller," (Rob Roy), *DeKoven*—Miss Maude Snarr.
12. Vocal, { *a.* Dio Possente (Faust), *Gounod*,
 { *b.* "Marching," *Trottere*, } Mr. W. J. A. Carnahan.
13. Variations in E, *Henselt*—Miss Minnie Topping.
14. Trio Vocal, "Ti Prego," *Curschumann*—Misses Dingle, McPherson, and Mr. Sherlock.
15. Vocal, "Never a Rose," *Cowen*—Miss Isobel Petley.
16. Reading, "The Wreck," *Tennyson*—Miss Mary E. Matthews.
17. Piano, *Larghetto* from the F minor Concerto, (with second piano accompaniment), *Chopin*—Mrs. Lee.
18. Trio Vocal, "Te Sol Quest Animia" (Atilla), *Verdi*—Miss Petley, Messrs. Carnahan and Sherlock.

May 18th, 1896.—Piano Recital, in the Normal School, by Miss Minnie Topping, pupil of Mr. H. M. Field, assisted by Misses Isobel Petley, H. M. Dingle, F. McPherson and Jennie Williams.

1. Piano, Sonata in B-flat minor, Op. 35, (First movement), *Chopin*.
2. Vocal, Gavotte (Mignon), *Thomas*—Miss Florenze McPherson.
3. Piano { *a.* Prelude and Fugue in B-flat, *Bach*.
 { *b.* Auf Flugeln des Gesanges, *Mendelssohn-Liszt*.
 { *c.* Valse in A-flat, Op. 42, *Chopin*.
4. Vocal, { *a.* "Goodbye Sweet Day,"
 { *b.* "Lullaby," } *Vannah*—Miss H. M. Dingle.
5. Piano, Variations in E, *Henselt*.

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6. Piano, Concerto in G minor, Op. 22, *Saint-Saens*—Allegro Scherzando—Presto. Orchestral accompaniment on second piano.
7. Vocal, "For All Eternity," *Mascheroni*—Miss Isobel Petley.
8. Piano, "La Campanella," *Liszt*.
9. Vocal, "The Clang of the Wooden Shoon," *Milloy*—Miss H. M. Dingle.

May 26th, 1896.—Piano Recital, in the Theatre, Normal School, by Miss Kathryn Birnie, pupil of Mr. H. M. Field, assisted by Mrs. McGann, Miss Snarr, Mr. Carnahan and Mr. Sherlock.

1. Piano, Sonata, Op. 31, No. 2, *Beethoven*—Allegro—Adagio—Allegretto.
2. Vocal, "Tempest of My Heart" (Il Trovatore), *Verdi*—Mr. W. J. A. Carnahan.
4. Piano { *a.* "Spinning Song," *Raff*.
 b. "La Piccola," *Letchetizky*.
5. Vocal "Hazel Eyes," *Denza*—Miss Maude Snarr.
6. Piano, Concertstück, *Weber*.
7. Vocal, "Valse Song," *Arditi*—Mrs. J. N. McGann.
8. Piano { *a.* Nocturne, Op. 15, No. 2, *Chopin*.
 b. Scherzo, *Brahm*.
9. Piano, Rhapsodie Hongroise, No. 2, *Liszt*.

June 3rd, 1896.—Recital, in the College Hall, by Misses Carter and Austin, Pianists, pupils of Mr. H. M. Field, assisted by Miss Lulu Dundas, Vocalist, pupil of Signor Tesseman.

1. Piano, Sonata in E. Op. 14, *Beethoven*—Allegretto—Rondo—Allegro Commodo—Miss Austin.
2. Vocal, "Open Thy Blue Eyes," *Massenet*—Miss Dundas.
3. Piano, { *a.* Arietta in F, *Lack*, } Miss Austin.
 b. "La Fileuse," *Raff*, }
4. Vocal, "Mary of Argyle," *Nelson*—Miss Dundas.
5. Piano, Concerto in G minor, *Dussek*—Miss Austin. (Second piano accompaniment).
6. Piano, Valse in A, Op. 17, *Moskowski*—Miss Austin.
7. Piano, Two Preludes, Op. 28, *Chopin*—Miss Carter.

8. Vocal, "Fleeting Days," *Bailey*—Miss Dundas.
9. Piano, Concerto in D minor, *Mozart*—Miss Carter. (First movement with Reinecke Cadenza, with second Piano accompaniment).
10. Vocal, "For All Eternity," *Mascheroni*—Miss Dundas.
11. Piano, $\left. \begin{array}{l} \textit{a. "La Gondola," Henselt,} \\ \textit{b. "Reverie," Shutt,} \end{array} \right\}$ Miss Carter.

June 9th, 1896.—Recital, in the College Hall, by Pupils of Mr. Torrington. Misses Bastedo and Husband, Pianists; assisted by Miss Elliott and Mr. Richardson, Vocalists.

1. Piano, $\left. \begin{array}{l} \textit{a. Etude,} \\ \textit{b. Elevation,} \end{array} \right\}$ *Chaminade*—Miss Bastedo.
2. Piano, $\left. \begin{array}{l} \textit{a. Nocturne, A-flat,} \\ \textit{b. Valse, A-flat,} \end{array} \right\}$ *Chopin*—Miss Bastedo.
3. Vocal, "In Romany Land," *Raeckel*—Miss Annie Elliott.
4. Piano, $\left. \begin{array}{l} \textit{a. Noveletten, No. 1,} \\ \textit{b. Noveletten, No. 6,} \end{array} \right\}$ *Schumann*—Miss Bastedo.
5. Piano, $\left. \begin{array}{l} \textit{a. Impromptu, Reheinhold,} \\ \textit{b. Nocturne, Brassin,} \end{array} \right\}$ Miss Bastedo.
6. Piano, Polonaise, A major, *Chopin*—Miss Husband.
7. Piano, "Gigue," *Chaminade*—Miss Husband.
8. Vocal Aria, "Why do the Nations?" (Messiah), *Handel*—Mr. James Richardson.
9. Piano, Concerto, Op. 85, *Hummel*—Rondo—Allegro, Moderato. Miss Husband.
10. Piano, "Rigoletto," *Liszt*—Miss Husband.
11. Piano, Fantasia, Impromptu, C-sharp, minor, *Chopin*—Miss Husband.
12. Vocal, "Ave Maria" (Violin Obligato), *Bach-Gounod*—Miss Annie Elliott.
13. Piano, "Aufschwung," *Schumann*—Miss Husband.
14. Piano, "Rhapsodie Hongrois," *Liszt*—Miss Husband.
15. Piano Duo, *Scharwenka*—Misses Bastedo and Husband,

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June 16th,
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June 10th, 1896.—Organ Recital, in the College Hall, by Pupils of Mr. F. H. Torrington, assisted by vocal students.

1. Organ, {Preludium, Postludium, } *Brosig*—Miss Ella J. Martin.
2. Organ, {a. "Canzonetta," *Gade*,
b. Chorus, "Achieved is the Glorious Work" (Creation), *Haydn*, } Miss Ella J. Martin.
3. Organ, {a. Idylle, "At Evening," *Buck*,
b. Prelude and Fugue, *Bach*, } Miss Ella J. Martin.
4. Organ, {a. Andante in F,
b. Offertoire in E-flat, } *Wely*—Miss Ella J. Martin.
5. Vocal, "Answers," *Robyn*—Miss Bessie Warden.
6. Organ, Idylle, Andante tranquillo, *Merkel*—Miss Mildred E. Fisher.
7. Organ, "Romanza," *Buck*—Miss Mildred E. Fisher.
8. Organ, "Pilgrim Chorus" (Tannhauser), *Wagner*—Miss Mildred E. Fisher.
9. Organ, Prelude and Fugue in C, *Bach*—Miss Mildred E. Fisher.
10. Organ, Index, *Gounod*—Miss Florence A. Scott.
11. Organ, "Marcia," *Smart*—Miss Florence A. Scott.
12. Vocal, "Within these Halls," *Mozart*—Mr. Frank Burt.
13. Organ, {Larghetto,
Andante Espressivo, } *Buck*—Mr. A. Brent,
14. Organ, {Andante quasi Allegretto
Fugato } *Tutz*—Mr. A. Brent.
15. Organ, "Adagio," *Valentine*—Mr. A. Brent.
16. Organ, Prelude and Fugue, *Bach*—Mr. A. Brent.
17. Vocal, "Honor and Arms" (Samson), *Handel*—Mr. Frank Burt.
18. Organ, Allegro Moderato, *Rhigini*—Mr. A. Brent.
19. Organ, "Hallelujah Chorus" (Messiah), *Handel*—Mr. A. Brent.
20. Organ, March, *Smart*—Mr. A. Brent.

June 16th, 1896.—Recital, in the College Hall, by Miss Lillian Porter, pianist; Miss Eileen Millett, vocalist; Master Harry Torrington, violinist; Master Otto Torrington, 'cellist.

1. Piano, Sonata, Op. 49, No. 2, *Beethoven*—Allegro, Ma non troppo, Tempo di minuetto. Miss Lillian Porter.

2. Vocal, Recit. and Aria, "On Mighty Pens" (Creation), *Haydn*—Miss Eileen Millett.
3. Violin, Air Varia, *Dancla*—Master Harry Torrington.
4. Piano, Rondo Allegro, *Mozart*—Miss Lillian Porter.
5. Vocal, (Air), "Bid Me Discourse," *Bishop*—Miss Eileen Millett.
6. Violin 'Cello, Cantilena Andante, *Goltermann*—Master Otto Torrington.
7. Piano, { Rondo, Op. 51, *Beethoven*,
Albumbat, Op. 66, *Grutzmacher*, } Miss Lillian Porter.
8. Vocal, "Angels' Serenade" (Violin Obligato), *Braga*—Miss Eileen Millett and Master Harry Torrington.
9. Piano, { *a.* "Menuet," *Pederezowski*,
b. Gavotte, E minor, *Ten Brink*. } Miss Lillian Porter.
10. Vocal, "I Seek for Thee in Every Flower," *Ganz*—Miss Eileen Millett.
11. Trio (Piano, Violin and 'Cello), Op. 70. *Ritter*—Allegro-Moderato—Poco Adagio—Vivace—Un poco meno Mosso—Allegretto Con Moto. Piano, Miss Lillian Porter; Violin, Master Harry Torrington; 'Cello, Master Otto Torrington.

June 17th, 1896.—Organ Recital, in the College Hall, by Mr. A. D. Jordan, pupil of Mr. Torrington, assisted by vocal students.

1. Organ, "Zadok the Priest," (Coronation Anthem), *Handel*.
2. Organ, { *a.* "Allegretto Cantabile"
b. "Allegro" } (Modern Organist) } *Wely*.
3. Vocal, "Open Thy Blue Eyes," *Massenet*—Miss Lulu Dundas.
4. Organ, "Grand Fantasia," (E minor), *Lemmens*.
5. Organ, { *a.* "Intermezzo," *Rheinberger*.
b. "Chorus Magnus," *Dubois*.
6. Organ, { *a.* Simple Aven, *Thome*.
b. Con Moto Moderato, (en forme d'overture), *Smart*.
7. Organ, { *a.* "Elevation," *Saints Sæns*.
b. "Toccatto," in F, *Bach*.
8. Vocal, "Mary of Argyle," *Scotch Song*—Miss Lulu Dundas.
9. Organ, "Allegro" (G minor concerto), *Handel*.
10. Organ, "Overture," 'Euryanthe,' *Weber*.

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6. Vocal, "Goodbye," *Tosti*—Miss Florenze MacPherson.
7. Piano, Concerto (Finale), (2nd piano accompaniment), *Mendelssohn*—Miss Topping.

June 25th, 1896.—In the Pavilion. Closing concert.

1. Piano and Orchestra, Polonaise Brillant, Op. 22, Es. dur. "Allegro Molto," *Chopin*—Miss Cassie Russell.
2. Vocal Trio, "Ti Sol quest anima" (Attila), *Verdi*—Miss Petley, Mr. Taylor and Mr. Carnahan.
3. Piano and Orchestra, Capriccio Brillante, Op. 22, *Mendelssohn*—Andante—"Allegro Con fuoco,"—Miss Nellie Kennedy.
4. Vocal, Recit. and Aria, "Infelice" (Ernani), *Verdi*—Mr. James Richardson.
5. Reading, "The Soul of the Violin," *Merrill*—Miss Lillian Burns.
6. Vocal, Scena and Aria, "Softly Sighs" (Der Freyschutz), *Weber*—Miss Isobel Petley.
7. Piano and Orchestra, Concerto, G minor, *Mendelssohn*—Andante and Finale—Mrs. A. W. Austin.
8. Vocal, ("I Seek for Thee in Every Flower," *Ganz*), Miss Eileen Millett.
Piano, (Albumbblatt, *Grutz Macher*,) Miss Lillian Porter.
(Gavotte, *Ten Brink*.)
9. Vocal, "Because of Thee," *Tours*—Mrs. J. N. McGann.
10. Vocal Duo, "The Moon has raised her Lamp" (Lily of Killarney), *Benedict*—Mr. Taylor and Mr. Carnahan.
11. Piano and Orchestra, Concerto, Op. 37, (First movement) Allegro con brio, (Reinecke Cadenza), *Beethoven*—Miss Lillian Landell.
12. Vocal, Scena and Aria, "More Regal in his low Estate" (Reine de Saba), *Gounod*—Miss Alice Burrows.
13. Piano and Orchestra, Concerto, Op. 85, *Hummel*—Rondo, Allegro Moderato,—Miss Ethel Husband.
14. Voice, 'Cello and Piano, "Ave Maria," *Bach-Gounod*—Miss Annie Elliott. ('Cello Obligato by Herr Ruth).
15. Vocal Duo, "I Feel thy Angel Spirit," *Graben-Hoffman*—Miss Snarr and Mr. Carnahan.
16. Concerto No. 4, *Rubenstein*—(two movements), Andante, Moderato Assai—Miss Fannie Sullivan.

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Press Notices.

The Toronto College of Music is governed by a wealthy and influential directorate. The College buildings comprise the main building and the vocal annex on Pembroke Street, the West End Branch (Corner of College Street and Spadina Avenue). Besides the ordinary teaching, lecture and library rooms, they contain a beautiful concert hall and having a fine three-manual pipe organ specially for the use of the students. Opportunities for hearing good music properly interpreted are afforded the students when great artists visit Toronto. Among those who have appeared in the College Hall have been Ed. Lloyd, Mr. and Mrs. George Henschel, Frederic Archer, S. P. Warren and others of like fame. Last season the services of the Detroit Philharmonic Club (one of the best string quartettes in America) were engaged for a series of chamber concerts. By these and various other means the cultivation of the artistic proclivities of the students goes hand in hand with their practical training. With so many obvious advantages it is not surprising that the College has each year added to its clientèle by hundreds, and that it now ranks with the most celebrated schools of music in America.—*Musical Courier*, New York.

Another pupils' concert was given in the College Music Hall on Saturday afternoon. The programme was a specially rich one, embracing vocal, piano and organ music, and was successfully carried out by the performers, who were selected from amongst the advanced pupils. This is but a further manifestation of Mr. Torrington's desire to give the pupils of the College every available opportunity to gain the necessary experience for appearance in public, while it may be said that the pupils performed their selections in a manner highly creditable to both themselves and their masters.—*Mail*, Toronto.

The programme offered last night at the College of Music proves that the solid work of this institution is being effectively done, equally in the instrumental and vocal departments. The numbers for the piano, which were the Chopin Scherzo, Op. 2 (Miss McLaughlin), "Sgambati Toccata" (Miss Landell), and the Wagner-Liszt "Tannhauser March" (Miss Turner), served to show the marked ability of these young ladies, and that it is being properly directed. The vocal department was represented by Miss Louise McKay in a number by Weber, which she sang with the finish and execution of an artist. The rich voices of Mrs. McGann and Miss Herson were heard to great advantage in Millard's "Ave Maria," with an artistic rendition of the violin obligato part by Mrs. Adamson, and in the "O'Salutaris" by Bassini. These ladies deservedly hold the position of soloist in St. Michael's Cathedral and the Lady of Lourdes Church respectively. The other vocalists were Mr. H. C. Johnson, who gave a careful rendering of "In Native Worth" from the Creation, and Mr. F. H. Burt, in Weidt's beautiful song, "How Fair Art Thou." Master A. Jordan played a concert fantasia by Freyer on the organ, showing much ability, and is amongst our most promising young organists. The ensemble department was represented in two movements of a Meissiger trio and the Hummel trio, Op. 12, by Miss Turner and Miss Bastedo, and showed that Mr. Torrington's pupils are not only excellent solo players, but are at home in the musicianly work of ensemble playing. In the trios, Mrs. Adamson, violinist, and Mr. Ruth, cellist, performed their parts most efficiently. All the students who took part are pupils of Mr. Torrington.—*Globe*, Toronto, Friday, December 7th.

Evidence of the work done in the *ensemble* department by pupils of Mr. Torrington was given last evening in the College of Music before an appreciative audience. The programme was one of unusual excellence. The first number was the Beethoven Trio, Op. 70, No. 2, the piano part of which was played intelligently by Miss Mansfield. The next trio was Schubert, Op. 9. This melodious composition was played in a most acceptable manner by Mr. True. The third and fourth movement of the Schumann Trio, Op. 63, was played, Miss Landell rendering the piano part with good effect. Mr. Welsman showed marked ability in his playing of Rubinstein Trio, Op. 52. The pianists were sustained in the trios by Herr Klingensfeld and Ruth, both of whom played artistically. The Grieg Sonata received a worthy rendering at the hands of Miss Sullivan and Herr Ruth. Miss Lottie Stark and Mrs. Pringle, pupils of Miss Hillary, contributed vocal numbers, also Mr. Johnstone.—*Toronto Mail*.

The annual closing concert of the Toronto College of Music was held in the Massey Music Hall last evening. The immense building was so crowded that even standing room could not be obtained, and several hundred people were unable to obtain admission. The entertainment well deserved this splendid patronage, the pupils of the College displaying a degree of ability that raised the concert far above the plane of the ordinary school-closing entertainment. A number of the performers are, in fact, favorite choir and concert singers. The College Orchestra played the accompaniments acceptably. Those taking part in the concert were: Miss Maud Snarr, Mrs. McGann, Miss Susie Herson, Miss Ronan, Miss Louise McKay, Miss Kimberley, Mr. Rundle, and Mr. Richardson, vocal; Miss McLaughlin, Miss Florence Turner, Miss Fannie Sullivan, Miss Dease and Mr. Frank Welsman, piano; Miss Yokome and Mr. Frank Welsman, violin, and Miss Massie, 'cello. The College Vocal Club sang the "Gypsy Chorus," from the "Bohemian Girl," most acceptably. Mayor Kennedy presented the prizes, medals and diplomas won by the students.—*Globe*, Toronto.

The recital given last evening by the pupils of the 'cello department at the College of Music was a treat. The programme showed progressive work from the junior to the senior grade of 'cello playing, and the rendering of several numbers reflected great credit upon the teacher, Herr Rudolf Ruth. A novelty was a 'cello quartette, which, in the "Goltermann Religioso" as an opening number, gave promise of an enjoyable 'cello *ensemble* music. Later in the programme the "Goltermann Nocturne" was played with equally good effect. Master Otto Torrington and Miss Lois Winlow, two junior pupils, played their solos well, considering their small hands and tender years, their tone and execution being exceptionally good. Miss Florence Fletcher, in Dante's "Allemandes," by Goltermann, showed good talent. Mr. Charles Russell in "Minuet in D," by Popper, and "Larghetto," from the Clarinet Quintette, by Mozart, evidenced careful study, his technique being good, and tone firm and clear. Miss Massie played "Andante," from Concerto No. 2, Romberg; "Chopin Nocturne," Davidoff, "Au Springbunnen," in a manner which displayed ability as an artist and musician. Miss Elda Idle, Miss Addison, Miss Renaud and Miss Mabel Hicks gave piano numbers, Miss Mabel Hicks' "Moment Musical" being particularly well played. The vocal numbers of Misses Taylor and Hallworth were very enjoyable.—*Empire*, June.

At the Toronto College of Music last night the first grand concert given by the pupils of Signor Tesseman was an immense success from every standpoint. The pretty hall of the College was packed to the doors, there being not even standing

room vacant. The man's pupils are creditable to the credit of "O Rest in of exceedingly Jarvis, who is of "Asthore," May Taylor, vocalists, were distinguished in having secured opera and Royal from an artist given in Toronto with the satisfaction.—*World*, Toronto.

Mr. Torrington Normal School 'cello, by Schubert Landall, Mansfield 'cello—Misses ballade and "Eternity," Mrs. J. N. McGann "Bedouin Lo Spirit," Grab vocalists, all of the duet being becoming a vocal only in the solo being under the once becomes Miss Sullivan, one of his str work well.—*Globe*.

The song recital last night attracted after eight o'clock Dundas sang the Heart at Thy Heart the Upbraids, already in favour Carnahan sang lock, "The Moment," "Adieu, Marie Torrington, vocal compositions by Ethel Husban number, Sonata with credit to

room vacant. The programme was an exceptionally good one, many of Signor Tesseman's pupils acquitting themselves in a manner that would have been exceedingly creditable to professional artists. Deserving of special mention, was the rendering of "O Rest in the Lord," by Miss Gibson, who is the possessor of a contralto voice of exceedingly fine quality. "Beauty's Eye" was tastefully rendered by Miss Jarvis, who is gifted with a sweet mezzo soprano voice. Mr. Carnahan's rendition of "Asthore," in a rich baritone was much enjoyed, and the soprano selections by May Taylor, whose accomplishments are already well known to Toronto concert goers, were deserving of great praise. Signor Tesseman is probably the best singing master that has ever been in Toronto, and Mr. Torrington is very fortunate in having secured so great an artist, one who was a principal tenor of Her Majesty's opera and Royal Italian opera, Covent Garden. Last night's entertainment was from an artistic standpoint equal to, if not better than, any similar entertainment given in Toronto, and the friends of those who participated felt highly gratified with the satisfactory evidence of the training Signor Tesseman's pupils are receiving.—*World*, Toronto, January 25th.

Mr. Torrington's vocal and piano pupils gave a programme of music at the Normal School on Thursday night, in which we find trios for piano, violin and cello, by Schumann, Beethoven and Schubert, respectively, played by Misses Landall, Mansfield and Sullivan, assisted by Mrs. Adamson, violin, and Herr Ruth, cello—Misses Landell and Mansfield, in addition, playing piano solos, a Chopin ballade and Beethoven Sonata, Op. 31, No. 2. The vocal numbers were. "For all Eternity," Mascheroni, Miss Elliott; "Robert toi que j'Aime," Meyerbeer, Mrs. J. N. McGann; "More Regal in His Low Estate," Gounod, Miss Louise McKay; "Bedouin Love Song," Pinsuti, Mr. Burt; and the duet, "I Feel Thy Angel Spirit," Graben Hoffman, by Miss Louise McKay and Mr. Carnahan. The vocalists, all with excellently cultivated voices, sang with finish and artistic style, the duet being vociferously encored. Mr. Carnahan, under Signor Tesseman, is becoming a vocal artist. Each of the pianists exhibited musicianly ability, not only in the solos, but particularly in the *ensemble* music, in which the advantage of being under the instruction of such an experienced teacher as Mr. Torrington at once becomes apparent. Herr Yunck, of Detroit, has paid Mr. Torrington's pupil, Miss Sullivan, the compliment of engaging her to play the Schumann Quartette at one of his string quartette concerts in Detroit. The College of Music is doing its work well.—*Globe*, Toronto, March 23rd.

The song recital by pupils of Signor Tesseman at the Toronto College of Music last night attracted a large audience, standing room only being obtainable shortly after eight o'clock. The programme was varied and attractive. Miss Lulu Dundas sang the Handel Aria, "Lascia Chio Pianga;" Miss McPherson, "My Heart at Thy Sweet Voice," by Massenet; Miss Effie Glover, Bishop's "Should he Upbraid," and Miss Lund "The Three Fishers," Hullah. Miss McKay, who is already in favor with the public of Toronto, also sang with her usual success. Mr. Carnahan sang "Nita Gitanna," by Newman, and also the duet with Mr. Sherlock, "The Moon Has Raised Her Lamp," by Benedict. Mr. Sherlock's solo was "Adieu, Marie," Adams. The piano numbers were contributed by pupils of Mr. Torrington, viz., Miss Nellie Kennedy, Miss Mabel Tait and Miss Mansfield, in compositions by Chopin, Chuminade and Schumann. Mr. Albert Jordan and Miss Ethel Husband accompanied the singers; Mr. Jordan also played the organ number, Sonata No. 3, by Mendelssohn. All the students acquitted themselves with credit to themselves and the College.—*Mail and Empire*, Toronto, April 26th,

The College Hall was on Tuesday evening crowded with a critical and musical audience, when a piano recital was given by the pupils of Mr. H. M. Field. The programme was given in a manner which demonstrated the thorough musicianly training received by the pupils. The programme opened with the Haydn trio in G, which Miss Carter played with ease of technique, while her interpretation for so young a player promises well for the future. In Beethoven Sonata Op. 14, No. 2, Liszt's Love Dream No. 1, and Lucas' Impromptu, C sharp minor, Miss Ethel Taylor displayed cultured taste and clearness of execution. Miss McGibbon, in Chopin's Impromptu, in A flat, and Lucas' Tarantella, showed good technique, fine phrasing and musicianly conception of compositions. In the Mozart concerto in E flat (two pianos), Miss Burns did justice to the composition, playing with pureness of style and technical ability. Miss Ball played the second piano. Miss Mary Mara, who is one of our best known pianists, played the Schubert-Tausig "March Militaire," in her usual effective manner, doing full justice to the exacting composition. Miss Ball played the Faust Valses, Liszt, as the closing number, showing careful study and ability. The vocal numbers were given by pupils of Signor Tesseman. In "The Lost Chord," by Sullivan, Miss Lund's fine contralto voice was heard to advantage. She gave a second number, "The Bells of Lynn," by Arthur Fisher, a charming rendering. Miss McPherson sang "Ave Maria," from the Cavalleria Rusticana, with good taste and style. The recital was one of the most enjoyable of the season, and Mr. Field is to be congratulated upon the good work done by his pupils and the result of his training.—*Globe*, Toronto, March 21st.

A piano recital of much excellence was given last evening in the College Hall by pupils of Mr. H. M. Field. The first number on the programme was Haydn trio in G, the piano played by Miss Carter, Mrs. Adamson (violin), and Herr Ruth (cello). Miss Carter, a young lady still in her early teens, played with good touch and technique, and in the closing movement with considerable brilliancy. Miss McGibbon played "Impromptu" A flat, Chopin, and "Tarantella," by Clarence Lucas. In these numbers Miss McGibbon played with a warmth and freedom denoting a musical temperament and cultivation. Miss Ethel Taylor played two movements from Beethoven's Sonata, Op. 14, No. 2, and a second number (a) "Love Dream" No. 1, Liszt, (b) "Impromptu," C sharp minor, Lucas. In these numbers Miss Taylor's talents and versatility were well shown. Miss Mara played the Schubert-Tausig "March Militaire" with her wonted breadth of style and excellence of technique. Misses Birnie and Ball played the first movement of Mozart Concerto in E flat, for two pianos. Miss Birnie did excellent work in this number, showing an appreciation of the refined style of Mozart. Miss Ball sustained the second piano part, and later played with good effect the Liszt "Faust" Waltzes. The vocalists of the evening were Miss Lund and Miss McPherson, pupils of Signor Tesseman, both of whom sang most creditably.—*Empire*, Toronto, March 20th, 1895.

The manner in which the excellent programme of piano and vocal music was presented on Thursday night by pupils of Mr. Torrington at the College of Music was a high tribute to his ability as an instructor. *Ensemble* music, which is under Mr. Torrington's special care at the College, was represented by a concertino duo for two pianos, which was brilliantly played by Miss Husband and Miss Tait. In the Beethoven Concerto, 1st movement, with Reinecke Cadenza, Miss Mansfield showed good touch and technique, and with ability interpreted the composition. Miss Turner, in two movements of the G minor Concerto, Mendelssohn, and "Hexetanz," by McDowell, played with much ease of execution and firmness of touch. Miss Tait played "Nocturne," Brassin, creditably. In the concertos the

the accompaniment well-known ability recitative and who sang with "Beauty's Eye" successful in

An organ recital upon the great attentive and manage the large programme ham; Agello, Smith; (a) Nor (a) Buck, "Idy Guilmant (a) Master Albert were Miss Mc Burt, who gave Mercy!" from vocal music will Toronto, June

Wednesday gave an organ recital in a manner referred "Hallelujah Cantelina" R mant; "Last F Bach; Sonata meritorious son Kindly Light," encored.—*Mail*

Massey Ha Toronto Colleg concert of the instances of th ordeal was succ listened to with of course, bore inadequacy t enhanced effect dered was amb work. The o voices well harn and Miss Lund "Lost Chord," and received a p programme as a of a handsome

the accompaniments were played on a second piano by Miss Sullivan with her well-known ability. The vocalists were; Miss Louise McKay, who sang the recitative and aria, "With Verdure Clad," in a finished manner; Mrs. McGann, who sang with fervor an "Ave Maria," by Georza; Miss Herson, who sang "Beauty's Eyes," by Tosti, showed marked improvement, and Mr. Burt, who was successful in "Patria," by Mattei.—*Mail and Empire*, Toronto, May 11th.

An organ recital by Mr. Torrington's pupils at the College of Music was given upon the great organ of the Metropolitan Church on Saturday afternoon before an attentive and select audience. All of the performers demonstrated their ability to manage the large instrument, and must appreciate the great advantage Mr. Torrington affords his pupils in giving such extended experience. The following was the programme: Handal, "Hallelujah Chorus" ("Messiah") organ, Mrs. Needham; Agello, "Ave Maria" and Baptiste Offertory in E Flat," organ, Mrs. K. Smith; (a) Nordman, "Andante," and Stainer, "Fantasia," organ, Mrs. J. Bonner; (a) Buck, "Idylle," and (b) Mendelssohn, "Fantasia," organ, Miss Edith Chase; Guilman (a) "Berceuse," (b) "March Funebre" and "Chant Seraphic," organ, Master Albert Jordan. The vocalists who assisted, also pupils of Mr. Torrington, were Miss McKay, who sang "Show Me Thy Ways," Torrente, and Mr. F. H. Burt, who gave a conscientious rendering of the recite and aria, "O God, Have Mercy!" from "St. Paul," Mendelssohn. A programme of violin, piano, and vocal music will be given this evening in the hall of the College of Music.—*Globe*, Toronto, June 17th.

Wednesday evening, Master Albert Jordan, a talented pupil of Mr. Torrington gave an organ recital in the College Hall. The following programme was played in a manner reflecting great credit upon his teacher. The numbers rendered were: "Hallelujah Chorus" ("Messiah") Handel; "Grosser Religioser," Cappocci; "Cantelina" Rheinberger; "Marche Funebre" and "Chant Seraphique," Guilman; "Last Rose of Summer," Buck; "Berceuse," Guilman; St. Ann's Fugue, Bach; Sonata No. 3, Mendelssohn; "Andante," Buck; "Offertoire," Wely. Two meritorious songs composed by Master Jordan, "The Church Bell," and "Lead Kindly Light," were sung by Miss Lund with effect, the latter being heartily encored.—*Mail and Empire*, Toronto, June 21st.

Massey Hall was well filled last evening with the friends of the pupils of the Toronto College of Music and an interested public, on the occasion of the closing concert of the school. The great size of the hall was a severe test in several instances of the volume and quality of individual voices, but on the whole the ordeal was successfully passed. The programme was a lengthy one, but was listened to with attention and evident appreciation throughout. The senior pupils of course, bore off the palm, but the work of the juniors were full of promise. The inadequacy of the piano for music of an elaborate nature was illustrated by the enhanced effect of an orchestral accompaniment to the concertos. The music rendered was ambitious in character and exceedingly well interpreted for amateur work. The opening quartette from "Martha" was a very pretty thing, and the voices well harmonized. Miss McKay has a pleasing soprano voice of light quality and Miss Lund a contralto of some power, well under control. She sang Sullivan's "Lost Chord," with organ and piano accompaniment, with considerable feeling and received a persistent recall, Mr. Torrington, however, pleaded the length of the programme as an excuse for refusal, and the young singer was made the recipient of a handsome bouquet of roses. Her enunciation was noticeably good, and the

only defect in the number was the overweighting of the voice at moments by the organ. Miss Florence Turner did some remarkably good work in Mendelssohn's "Concerto, G minor." She possesses a particularly smooth, clear touch, and the quality of tone produced was fine. She is evidently a hard worker, and one of Mr. Torrington's cleverest pupils. Mr. Frank Burt gave a stirring interpretation of Handel's splendid aria in Samson, "Honor and Arms," and Miss Gertie Black displayed vocal powers of surprising quality in her number. This young lady is evidently too young to handle masterpieces, but the most favorable prophecies may be made concerning her future in music under judicious training. The gem of the evening was Miss Birnie's rendering of Liszt's "Rhapsodie No. 2." Too much praise cannot be given to the fine work she did in this number, which taxes the powers of the virtuoso. She possesses a clean, brilliant, sympathetic touch, evidently comprehends the meaning of the master, and is on the road to success in her art. Mention must be made of Miss Mansfield's very careful rendering of the Beethoven "Concerto, C minor." The concerto is full of very melodic phrases, as is Weber's "Concertstucke," which was given by Miss Landall. Hummell's delicate, crisp music is not often seen in our concert programmes, and the public is not very familiar with his compositions. In Miss Fannie Sullivan's hands last evening the delightful quality of his work was seen. She has a facile touch and is an appreciative student. The instructors have reason to feel gratified with the year's work of the College. What is showy and meretricious has been avoided, and the object is evidently to develop the musical power of the students along the best and most legitimate lines. At the conclusion of the programme Mr. Torrington presented prizes as follows: Theory Diplomas—Miss Swan, Miss Kelly, Artist's Diploma—Miss K. Birnie. Torrington Medal for Vocal Music—Mrs. McGann. Field Medal—Miss Mara. Moore Medal—Miss Haworth. Sullivan Medal—Percy Milnes. Reynold's Medal—Miss G. Smith. Hamilton Medal—Miss E. Zimmerman. Certificates—Misses Needham, H. M. Martin, Ethel Husband, Kate Landy, Emma Morrow, Lulu Dundas, May Packert. Torrington Piano Scholarship—Miss Landall. Torrington Vocal Scholarship—Miss Elliott. A special cash prize of \$25 was handed to Master Albert Jordan as a reward of exceptional merit.—*Globe*, Toronto.

The ensemble concert recently announced took place last night in the hall of the College of Music, before a large and appreciative audience. The work done at the College in the higher grades of pianoforte playing was fully put to the test in the compositions chosen for the programme. Beethoven's Op. 70, No. 2, piano, Miss Mansfield; Schumann, Op. 6, 31, (piano, Miss Landall), and Mendelssohn's Op. 49, trios for piano, violin, (Mrs. Adamson); and 'cello, (Herr Ruth). These works, calculated as they are to tax to the fullest extent the ability of professional players, were given musicianly interpretations and served to show the training and ability of Mr. Torrington's pupils. The young ladies deserve very great credit for having worked up to the point of technical ability in these trios, as well as for the taste displayed in the performance of them. The College of Music adopts the very highest standard in requiring its students to perform artistically ensemble works of this class, and it must be of very great value to young musicians to be made familiar with such high-class music. Signor Tesseman, who has quietly taken a strong position here as a properly qualified vocal teacher, was represented by two of his pupils, both of whom did his method of teaching every credit. These were Miss Lulu Dundas in "Goodbye to the Leaves," by De Koven, and Mr. Carnahan in "This Heart by Woe O'ertaken," by Wallace. We learn that Mr. Torrington has provided for series of ensemble recitals. Owing to Mrs. Adamson's indisposition some of the movements in the Beethoven and one in the Mendelssohn trios had to be omitted.—*Globe*, Toronto, November 8th, 1895.

An audience heard Miss Lillian Porter, School Scholar, 17 years old, and of musical talent. The following: 1, Aquarelles; Mozart; Sonata Bohm; Gavotte; and clear enunciation. Miss Mabel C. Roeckel, Miss the College.—

A recital was given by Lillian Porter, is but twelve years old, technical ability demonstrated during the taking part were

The audience heard Miss Lillian Porter, which were given last night by pupil man:—Piano, Vocal, "Oh, Thou turne in B flat Vocal, "Answer Leschetitzky; G minor, Op. Miss Minnie T. flat, Reinecke, cagni, Miss M. Piano, Faust W. J. A. Carnahan. Topping are all advancement in and her playing ner which she excellency of la refinement of s.—*Globe*, Toron

The vocal large audience were heard for evening was c. itself is a pleas Tesseman's me violin obligato

An audience which packed the College hall and adjoining rooms gathered to hear Miss Lillian Porter and her associates on Saturday afternoon. The Public School Scholarship of 1894-95 was won by this young lady, who is only twelve years old, and in the rendering of the programme on Saturday afternoon decided musical talent was apparent. Her playing showed technical skill and good touch. The following numbers were played, entirely from memory:—Sonata, Op. 20, No. 1, Aquarelles; No. 4, "Humoreske," Gade; Valse (Mignon), Helmund; Rondo, Mozart; Sonatina Op. 20, No. 3, "Allegro Con Spirito," Kuhlau; "La Fontaine," Bohm; Gavotte, F minor, Ten-Brink. Miss Eileen Millett sang with smoothness and clear enunciation "Ave Maria," Mascagni, and "Abide With Me," Hutchins. Miss Mabel Chester, who has a sweet soprano voice, sang "In Romany Land," Rœckel. Miss Porter is studying under Mr. Torrington, the Musical Director of the College.—*Mail and Empire*, December 2nd, 1895.

A recital was given at the College of Music on Saturday afternoon last by Miss Lillian Porter, who won the Public School Scholarship last season. This young lady is but twelve years of age and showed marked talent and, for one so young, excellent technical ability and keen musical perception. Several vocal numbers were rendered during the afternoon by Miss Eileen Millett and Miss Mabel Chester. All taking part were pupils of Mr. Torrington.—*Saturday Night*.

The audience which crowded the hall and adjoining rooms of the College of Music last evening attested to their appreciation of the high-class piano recitals, which were given by College students. The following programme was given last night by pupils of Mr. H. M. Field, assisted by vocal students of Signor Tesseman:—Piano, Toccata and Fugue in D minor, Bach-Tausig, Miss Minnie Topping. Vocal, "Oh, That We Two Were Maying," Nevin, Miss Edith Jarvis. Piano, (a) Nocturne in B flat minor, Op. 9, Chopin; (b) Etude in G, Scholtz, Mrs. Fred Lee. Vocal, "Answers," Robyn, Miss Florenze Macpherson. Piano, La Piccola, Leschetitzky; Rhapsodie, No. 2, Liszt, Miss Kathryn Birnie. Piano, Concerto in G minor, Op. 22, Allegro Scherzando, Presto (with second piano), Saint-Saens, Miss Minnie Topping. Piano, Nocturne in B flat, Op. 32, Chopin; Etude in G flat, Reinecke, Miss Gunther. Vocal, "Ave Maria," (Cavalleria Rusticana), Mascagni, Miss Maud Snarr. Piano, Variations in E, Henselt, Miss Minnie Topping. Piano, Faust Waltzes, Liszt, Mrs. Fred Lee. Vocal, "Anchored," Watson, Mr. W. J. A. Carnahan. Miss Jennie Williams, accompanist. Mrs. Lee and Miss Topping are already known as pianists of ability, and their work last night showed advancement in artistic playing. Miss Birnie is decidedly musical in temperament, and her playing was brilliant. Miss Gunther interpreted her numbers in a manner which showed careful training. Much credit is due to Mr. Field for the excellency of last evening's programme. The vocal numbers were given with much refinement of style. Miss Williams played the accompaniments for the vocalists.—*Globe*, Toronto, December 6th, 1895.

The vocal recital given last night by pupils of Signor Tesseman attracted a large audience to the College of Music. Several of the pupils brought forward were heard for the first time in concert. A feature of the singing throughout the evening was clearness of enunciation, every word being distinctly heard; this in itself is a pleasure not always enjoyed by concert-goers, and is a tribute to Signor Tesseman's method. Miss Cicely Paterson sang "Slumber Song," by Cellier, violin obligato by Miss Margaret Taylor; Miss Annie Foley, "My Mother bids me

Bind my Hair," Haydn; Mr. W. J. A. Carnahan, "This Heart by Woe O'ertaken," ("Maritana"), Wallace, "Ship Ahoy," Bailey; Miss Adelaide Lick, "Should He Upbraid," Bishop; Miss Lulu Dundas, "Three Wishes," Pinsuti, Miss Florenze McPherson, "Gavotte," ("Mignon"), Thomas; Miss Isobel Petley, "For all Eternity," Mascheroni; Miss Maud Snarr, "Cavatina," ("Judith"), Concione; Mr. W. Taylor, "I Seek for Thee in Every Flower," Ganz. While each singer sang with good effect, special mention may be made of Miss Florenze McPherson, Miss Lulu Dundas, Miss Snarr, and Mr. Carnahan. The piano solos, which added much to the interest of the programme, were "Impromptu," Reinhold, Miss Mabel Tait; "Aufschwung," Schumann, Miss Ethel Husband; Ballade No. 7, Chopin, Miss Lillian Landall. The pianists, who are pupils of Mr. Torrington, played with good touch and refinement of style. Miss Jennie Williams accompanied the vocalists with care and judgment.—*Mail and Empire*, Toronto, December 13th, 1895.

Last evening a programme of great interest and merit was given in the College Hall by pupils of Mr. Torrington, which attracted a large musical audience. The piano numbers were given with a finish and technique which gave evidence of natural ability and faithful study. It is right to say that each of the pianists deserves special praise. Every one of them did exceedingly well, and all played their numbers from memory. Miss Ethel Husband, in the Schumann, Aufschwung, and a Gigue by Chaminade; Miss Mabel Bastedo, in a "Nocturne," by Brassin; Miss Mabel Tait, of Bowmanville, in "Air de Ballet," by Chaminade, and a clever Impromptu in C sharp minor, by Reinhold, all played with clearness, precision and good taste, each doing justice to herself and her teacher. Miss Lillian Landall gave an artistic interpretation of the Chopin Ballade, Op. 23, and the Sgambati "Toccata," and Miss Fannie Sullivan sustained the high reputation she has gained in a Chopin study for the left hand, "Crescendo," by Per Lassen, and the Schubert-Tausig "March Militaire," and the last two young ladies played the Liszt preludes for two pianos, bringing out the orchestral effects very clearly. Miss Husband and Miss Bastedo played Dvorak's Polish Dances brilliantly. On the organ Mrs. Kate Smith played very cleverly a Baptiste offertoire and the "Pilgrims Chorus," from Tannhauser; and Miss Edith Chase, of Orillia, an Idylle by Dudley Buck, and the "Hallelujah Chorus," Handel. Mr. Albert Jordan contributed a musicianly rendering of the "Moderato en Forme d'Overture," Smart. The vocalists brought forward were Mr. James Richardson, a good cantante basso, in a Romance by Carylle, sung in capital style; Mrs. McGann, who sang "The Flight of Ages," by Bevan, beautifully; and Miss Burrows who appeared for the first time in the College concerts, singing the recitation and aria, of "How Blest is He," from Weber's jubilee cantata. Miss Burrows has an excellent voice, and promises to become one of our most artistic singers. Mr. Torrington's pupils scored a great success.—*Mail and Empire*, Toronto, December 18th, 1895.

A large audience greeted Miss Annie Richardson at her elocution recital in the College of Music hall last evening. The selections read were:—"The Second Trial," Johnson; "The Revenge," Tennyson; "Prior to Miss Bell's Appearance," Whitcombe Riley; "The Song of the Camp," Bayau Taylor; "At a Wedding," Anstey; "The Raven," Edgar Allan Poe. Miss Richardson has a graceful stage presence, much charm of manner, and in her several selections showed excellent qualities in voice and style. In the character sketch, "At a Wedding," Miss Richardson, evinced much ability in her representations, and was rewarded by a hearty recall, while in the more serious numbers she was equally successful. "The Raven," by Poe, being especially well done. Miss Snarr sang "Robert toi qui J'Aime,"

Meyerbeer, in voice of excell of the World a stirring Eng Miss William valse, Op. 70, technique. T and Empire, 1

The popu last evening l recital given lomini, Mr. A much promis ering. Mr. J My Love," by sang "There Prince," Lync who has a sw ally; she and Petty, who ha Bailey, receiv "Messiah," F well-merited Mine." Miss Marzials. M Carnahan sa encore gave Austin and M numbers wer Miss Carter showed the re a trio. Miss The recital w work as a voc

At Broac Faculty of t listened to by lent program "La Piccola Lee; (a) Mei Miss Toppin, promptu, C n Three Wishes (b) Cobb, "Shoon," and sang "Fleeting" "The Second playing was position being hearty encore

Meyerbeer, in good voice and expression. Miss Dingle, who possesses a contralto voice of excellent quality, and who sings with refinement, gave Sullivan's "Light of the World," and Mr. W. Blight, who has a fair baritone voice, sang with effect a stirring English song, "Jolly Jack." The vocalists were pupils of Mr. Tesseman. Miss Williams, a piano pupil of Mr. McNally, played "Spring Song," Mendelssohn valse, Op. 70, Chopin, and "Slumber Song," Heller, and showed a well-developed technique. This young lady also accompanied the singers most acceptably.—*Mail and Empire*, Toronto, February 28th, 1896.

The popularity of the recitals held at the Toronto College of Music was attested last evening by the large and fashionable audience which listened to the song recital given by pupils of Signor Tesseman. In "Ora Pro Nobis," by Piccolomini, Mr. Arthur Blight, a young singer, showed careful training and a voice of much promise. Mr. Taylor gave Schubert's charming Serenade an effective rendering. Mr. Taylor and Mr. Blight were also heard in the duet, "I Would That My Love," by Mendelssohn, their voices being well balanced. Miss Cecil Patteson sang "There is a Green Hill," Warren. Miss Lulu Dundas sang "He was a Prince," Lynes, with expression and purity of style. Miss Florenze McPherson, who has a sweet contralto voice, sang "O tell me why, Beloved," Brooks, artistically; she and Miss Snarr sang "Hear me, Norma," Bellini, effectively. Miss Etta Petty, who has a dramatic soprano voice, rich in quality, sang "Fleeting Days," Bailey, receiving a hearty encore. Miss Dingle sang "Behold a Virgin," from the "Messiah," Handel, her interpretation being artistic and refined. In response to a well-merited encore, she sang Denee's dainty cradle song, "Sleep Little Baby of Mine." Miss Dingle was also heard with Miss Patteson in the duet, "Friendship," Marzials. Miss Snarr sang "Softly Sighs," Weber, in a musicianly manner. Mr. Carnahan sang "Anchored," Watson, in his usual charming manner, and for an encore gave the popular sea song, "Jolly Jack." The piano numbers by Miss Austin and Miss Carter made a pleasing variety to the programme. Miss Austin's numbers were valse in A, Moskowski; Liszt, Love Dream; Beethoven, Presto. Miss Carter played the Spring Song and La Gondola, by Henselt, both players showed the result of Mr. Field's careful training. The programme concluded with a trio. Miss Ethel Husband and Miss Jennie Williams were the accompanists. The recital was most creditable to Signor Tesseman, showing the result of his good work as a vocal teacher.—*Globe*, Toronto, March 11th, 1896.

At Broadway Hall last evening a concert was given by members of the Faculty of the West End Branch of the Toronto College of Music, which was listened to by an audience which completely filled the hall. The following excellent programme was presented:—Piano, "Campanella," Liszt, Miss Topping; "La Piccola," Leschetitzky, Miss Birnie; "Faust," valse, Gounod-Liszt, Mrs. Lee; (a) Mendelssohn-Liszt, "On the Wings of Song," (b) Chopin Valse, Op. 42, Miss Topping; Liszt, "Rapsodie No. 2," Miss Birnie; (a) Chopin Fantasia Impromptu, C minor, (b) Henselt, Berceuse, Miss Landall. Vocal—Pinsuti, "The Three Wishes," Miss Lulu Dundas; (a) Mattei, "The Italian Boatman's Song," (b) Cobb, "Mandalay," Mr. Frank Burt; Milloy, "The Clang of the Wooden Shoon," and "O, That We Two Were Maying," Miss Dingle. Miss Dundas also sang "Fleeting Days," by Bailey. Two readings were given by Miss Richardson, "The Second Trial," Johnson, and "The Obstructive Hat," Anstey. The piano playing was excellent throughout, the various distinctive features of each composition being well brought out. Miss Dundas sang with finish of style, and won a hearty encore upon each appearance. Miss Dingle, who is already a favorite as a

church and concert singer, won a gratifying encore on this occasion. Miss Richardson gave her readings with surprising naturalness. Mr. Burt was in good voice, and sang intelligently. Mrs. Lee played the accompaniments.—*Mail*, Toronto, March 13th, 1896.

One of the series of the concerts which are held weekly throughout the season at the College of Music was given last evening by students of Mr. F. H. Torrington, a large audience enjoying the excellent programme. The piano numbers were:—"Albumblatt-Jadassohn," Chopin's valse, C sharp minor—Miss M. Buck, who played with refinement of style and gave the composition a musicianly interpretation; Miss May O'Hara played Jaell's 3rd Meditation, Chaminade-Studio, and Miss Nellie Kennedy gave Rondo Capriccio, Mendelssohn, and Toccato, Chaminade. Both of these young ladies showed talent and a clear conception of the compositions, which they played with excellent technique and clearness of style. Mr. A. D. Jordan, who is well known as one of our most promising young organists gave two organ solos—The Storm, by Lemmens, and Fantasia, by Smart—in excellent style. Miss Willoughby sang acceptably "He was a Prince," by Lynes. Mr. Richardson gave "The Village Blacksmith," Weiss, a charming rendering, showing in his rich baritone voice the result of careful training and conscientious study. Mr. Frank Burt sang artistically and with finish the "Italian Boat Song," Mattei, Schubert's "Erl King," Moskowski's "Maiden Fair." The recital was most successful.—*Globe*, Toronto, March 18th, 1896.

The piano recital given last evening by pupils of Mr. Field was enjoyed by a fashionable musical audience, which filled the pretty Music Hall of the College of Music. Airetta in F, by Lack, and Presto, from Sonata in F, Beethoven, were the opening numbers, and were played by Miss Bessie Austin, who was also heard in Love Dream, No. 3, Liszt; Valse in A, Op. 17, Moskowski. Although a young player, Miss Austin's rendering of the numbers was musicianly; her versatility was shown in the interpretation of the several compositions, which displayed her good technique and daintiness of touch. Reverie, Shutt; La Gondola, Henselt, and Concerto in D minor (with Cadenza, by Renecke), were played by Miss Carter, who showed decided talent for so young a player; her exactness and clearness give promise of good future work. Miss Helen Snider, in Chopin, Mazurka, and Gigue, by Chaminade, played with expression and taste. Miss McGibbon's rendering of Chopin Ballade in G minor evidenced careful study and musical conception of the composition. Miss Kathryn Birnie, who is one of our well-known and popular pianists, gave Nocturne, Op. 15, Chopin; Valse in A flat, Moskowski, and Concertstück, Weber (March-Finale). In the several numbers Miss Birnie played artistically. The vocal numbers, "O, that We Two were Maying," Nevin, by Miss Dingle, and "True till death," Gatty; "In Sheltered Vale," Formes, and "Marching," Troterie, by Mr. W. J. A. Carnahan, added to the enjoyment of the programme. The vocalists were pupils of Signor Tesseman. The decided success of the evening is a source of congratulation to Mr. Field.—*Globe*, Toronto, April 18th, 1896.

The Pavilion was crowded on Thursday evening upon the occasion of one of two public concerts, which are being given by the College this year, the large number of advanced students making it necessary to adopt this plan. The following was the Programme:—Hiller, Concerto in F-sharp minor, piano, Mrs. Lee; Handel, "Lascia che io pianga," vocal, Miss Lulu Dundas; Gounod-Liszt, "Faust Waltzes," piano, Miss Gunther; Tennyson, "The Revenge," Ella Wheeler Wilcox; "My Ships at Sea," reading, Miss Annie Richardson; Mozart, Concerto

in D Minor, J. Thomas, "G. Variations in Mendelssohn, vocal, Mrs. J. Austin; Wat: Wrong Train, Saint-Saens, reputation as Hiller and Du Toronto. In Miss Austin, a to a marked usual, played ists. Miss B. Miss Gunther by Miss An showed talent showed a w reuderling of Carnahan sin was no excep Mrs. McGan of the audie most satisfac

The closi was unusual unable to gai concert was e medals and d are well and rows sang th another Toro pupil of Sign soprano voice also took par Messrs. Tayl Maria," by I obligato was "Infelice," f Angel Spirit, han also too Walter H. R orchestral ac the interest o Nellie Kenn and Miss Fa deep, mellov magnificently schools were Millett and M the success o

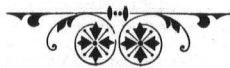
in D Minor, piano Miss Beatrice, Carter; Brooke, "Tell Me, Beloved, Why"; Thomas, "Gavotte" (Mignon) vocal, Miss Florenze MacPherson; Henselt, Variations in E, piano, Miss Topping; Adams, "Mono," vocal, Mr. Taylor; Mendelssohn, Concerto in G. Minor, piano, Miss Birnie; Mattei, "Non Torno," vocal, Mrs. J. N. McGann; Dussek, Concerto in G. Minor, piano, Miss Bessie Austin; Watson, "Loved and Saved," vocal, Mr. Carnahan; Anon., "On the Wrong Train," Robertson, "Gaen tae Glascae," reading, Miss Tessie McCallum; Saint-Saens, Concerto in G minor, piano, Miss Minnie Topping. Mr. Field's reputation as a teacher of piano playing was fully sustained. The two Concertos by Hiller and Dussick, were, it is said, for the first time given a public performance in Toronto. In the former Mrs. Lee's finished style was particularly noticeable. Miss Austin, a young player, is very talented, her musical temperament was evinced to a marked degree in her colouring of the Dussek concerto, Miss Topping, as usual, played artistically. Miss Birnie, again proved herself one of our best soloists. Miss Beatrice Carter played very neatly, and produced a full, sonorous tone. Miss Gunther played the Faust waltzes brilliantly and effectively. The readings by Miss Annie Richardson, were given with much ability. Miss McCallum showed talent in her recitations. Miss Dundas sang with refinement, and showed a well cultivated voice. Miss Florenze McPherson gave a dainty rendering of the gavotte, and sang the ballad with taste and feeling. Mr. Carnahan sings well, and always gives pleasure to his audience, and last night was no exception in this respect. These vocalists are under Signor Tesseman. Mrs. McGann, a pupil of Mr. Torrington, was successful in winning the favour of the audience. The accompaniments were played by Miss Jennie Williams most satisfactorily.—*Mail and Empire*, Toronto, June 20th, 1896.

The closing concert of the Toronto College of Music, at the Pavilion last night was unusually successful. The attendance was very large, in fact, many were unable to gain admission to the building, and the work of those taking part in the concert was exceedingly creditable to the College. At the close of the concert the medals and diplomas won by the pupils were presented. Many of those taking part are well and favourably known to the music lovers of Toronto. Miss Alice Burrows sang the well-known, "More Regal in His Low Estate." Mrs. J. McGann, another Toronto favorite, gave Tours "Because of Thee." Miss Isobel Petley, a pupil of Signor Tesseman, and a charming and vivacious girl, with an excellent lyric soprano voice, sang the scena and aria, "Softly Sighs," from *Der Freyschutz*, and also took part in the trio, "Ti Sol Quest Anima," from Verdi's "Attila," with Messrs. Taylor and Carnahan. Miss Annie Elliott in her rendering of the "Ave Maria," by Bach-Gounod, showed the result of very thorough training. The 'cello obligato was played by Herr Ruth. Mr. James Richardson sang the Aria, "Infelice," from "Ernani." Hearty applause greeted the singing of "I Feel Thy Angel Spirit," Graben-Hoffman, by Miss Snarr and Mr. Carnahan. Mr. Carnahan also took part in the duet "The Moon has Raised Her Lamp," with Mr. Walter H. Robinson. A special feature of the concert, was the piano solos, with orchestral accompaniment. Mr. Torrington's excellent Orchestra greatly enhances the interest of these concerts. The piano soloists were Miss Cassie Russell, Miss Nellie Kennedy, Mrs. A. W. Austin, Miss Lillian Landell, Miss Ethel Husband and Miss Fannie Sullivan. Miss Lillian Burns, a singularly beautiful girl, with a deep, mellow and resonant voice, recited Merritt's "The Soul of the Violin" magnificently. Miss Burns is a pupil of Miss Mary E. Matthews. The public schools were represented by Mr. Torrington's two clever young pupils, Miss Eileen Millett and Miss Lillian Forter. The College is certainly to be congratulated on the success of its closing concert.—*Globe*, Toronto, June 26th, 1896.

Toronto College of Music.

A GLANCE AT THE WORK BEING DONE BY THE INSTITUTION.

Some idea of the amount of work done at the Toronto College of Music may be gathered by a glance at the list of vocal and instrumental soloists brought forward in the College programme this week, over fifty numbers, adapted to show every degree of ability, from the first grades to the highest forms of classical pianoforte music, having been brought before the public. The intelligent manner in which the young students acquit themselves goes to prove that the proper foundations for sound musical education are being laid for them at the College, and that they are in the hands of experienced teachers, who guide them step by step theoretically and practically through every grade of of musical knowledge. The work in the junior departments is made a specialty, the pupils being trained to play from the earliest stages before audiences, thus securing the necessary control of themselves and the certainty of success when they have reached the higher grades of performance. The programmes of the week numbered six altogether, and has some of them have already been published in the *Globe* they are not again reproduced, but it may be of interest to note the names of those who took part in them. Many of these students have double solo numbers, particularly in the organ department, and others took part in the concerted pieces.



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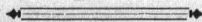
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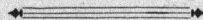
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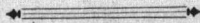
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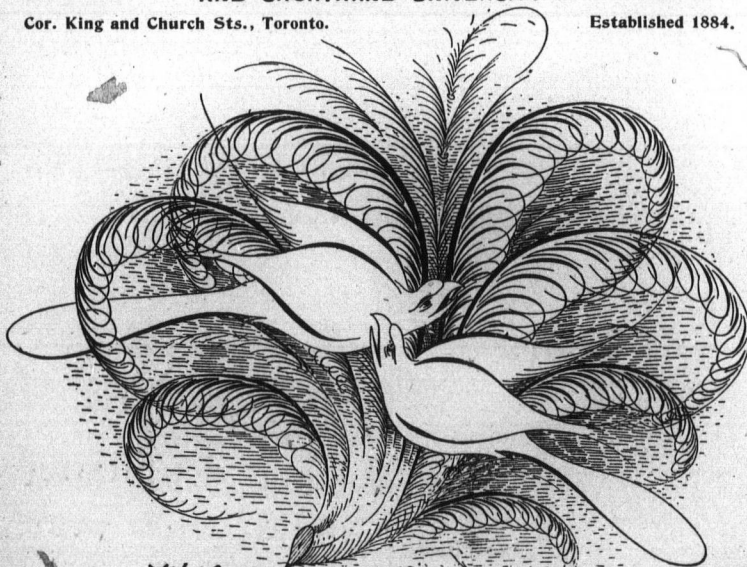
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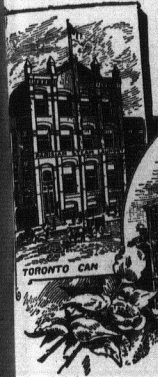
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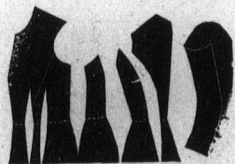
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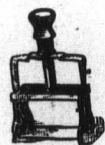
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